Nolard Spring & Tape Delay FX

General Info

Many of my reverbs are unique amidst Nebula reverbs, because they often have sampled controls that allow you to adjust the effect to suit your needs. In this case, there's a great sounding tilt-like EQ control, which allows you to actually adjust the frequency content of the spring reverb to better fit your mix. This was sampled from the bass and treble controls on the hardware unit. At one extreme setting of the control, you have full bass and minimal treble (giving a **huge**, thick sound), and at the other extreme you have full treble and minimal bass. The center position is flat with no EQing. The spring reverb itself has a great, dense sound, but is still unmistakably a spring reverb.

You can also adjust the reverb length, and a smooth fadeout is applied as you go shorter. This control requires increased CPU use, so there are programs without it. I also add feedback control to my reverb programs. All these controls give you a fair amount of ability to shape the sound. You can actually sculpt the reverb instead of being stuck with one effect per program as with most nebula reverbs. It's like having several programs in one.

Some tape delay programs are also included, and while you don't have the amount of control you would with the hardware, they still sound great, and you should definitely be able to get some good use out of them. You get 20 different echo effects, each with different delay times and different sounding tones, all in the same program. So you can just switch between them to find one you like. The feedback control can be used to great effect here!

Finally, there's a bonus reverb I added about 3 years after the original release of this set, which I made by processing the flat (no eq boosting/cutting) sampled tones from the original reverb sampling session, through an old Orban 'stereo synthesizer' unit I have. This unit is actually just a pseudo stereo unit. It applies comb filtering to both channels, with the comb shape being inverted between the two. A mono input becomes a wide, stereo output. I felt it might work well with a mono reverb (the main programs are mono) to provide an interesting, unique kind of stereo result- and it does! These programs don't have the tilt eq, but you can switch between 6 different effects, all 'resampled' through the Orban with different setups on its controls.

Last but not least, there are skins by JPN which allow you to switch between all of the available programs quickly and easily by clicking buttons, for both N3 and N4!

Installation

There are two main steps to the installation-

1) Install the programs/vectors. Just copy the .n2p files to your Nebula 'Programs' folder, and the .n2v files to the 'Vectors' folder. Before moving on to the skin install, check to see that the programs do load properly in default Nebula, by going into Nebula's program finder list and loading them from there. You'll find the spring programs in the 'REV' category, then either the 'CS4', 'CS5', 'CS8', or 'CS9' categories below that, depending on the sample rate(s) you've installed. 'CS5' is for the 48khz rate. The tape delay programs are in 'REV' then 'TT4', 'TT5', 'TT8', and 'TT9'.

2) To install the skins, consult the section of the skin installation manual relating to either Nebula 3 or Nebula 4, depending on which you're using. After installing the skins you will be loading these programs as a unique plug-in, so don't ever load them from the default Nebula and its program selector list again! The program buttons will not work if you do!

General Use

All of these programs are set up to use as 'sends'. So by default they load with the 'dry' control off. Nebula's internal routing is set up so that the dry signal is also included in the feedback path. If you use the feedback control and increase the dry control the dry signal also feeds back, which is just bad and there's nothing I can do about it. So I've set the programs up to load as sends, and I encourage you to use them as sends. If you really want to use them as inserts *and* want to use the feedback, try using the wet/dry control built into your DAW instead of the 'dry' knob in these programs.

One benefit to using these programs in an actual send slot in your DAW, is that you can also then apply a delay to the signal with whatever means at your disposal, to get a pre-delay for the reverb effect. Nebula doesn't have this ability built in, so this is the only way to achieve a pre-delay. You could also add any EQ plug-in of your choice to the reverb in the send track, if you need more precise EQ than the tone knob allows.

Lite and Full versions

The lite programs have all the dynamics stripped out, and most or all harmonics removed also. They also have the reverb tail cut off at 5 seconds with a smooth fade out on the last half second. Most of the reverb tail that comes after 5 seconds is very quiet and usually barely audible, so cutting it off doesn't make as much difference as you might expect. Lite programs load quicker, and use less RAM and CPU than the full ones. They are intended for auditioning the sound in your mix temporarily, and adjusting the controls the way you want them. Then, when you want to render you can switch to the full programs. You can render with the lite programs- it won't hurt anything, but they don't sound quite as good so I recommend rendering with full.

The full programs have dynamics and some harmonics also. They are more authentic sounding than lite, but they also have many more samples, are much more complex internally, and use the full length of 8.5 seconds and therefore take much more RAM and CPU to use.

User Interface/Controls for the Reverbs

A. Gain In- Input gain.

B. Tone- This control adjusts between the EQ settings that were sampled from the original hardware, and acts like a tilt EQ. Go up for more treble and less bass, down for the opposite. It becomes disabled in programs that don't have it.

C. Reverb- This knob adjusts the output level of the reverb effect up or down, up to 25dB in either direction.

D. Feedback- It adds in some feedback. Be careful. Also, I advise against using this control if you're also using the Dry control to add in some dry signal. The reason why is explained under the "General Use" section.

E. Fade- Try increasing the setting if you want a shorter reverb effect. The knob becomes disabled in any programs that don't have the fade control.

F. Dry- Really I think it's best to avoid using this control. See the "General Use" section for more info. It can be used to add some dry signal into the output.

G. Select- Only used in the Pseudo Stereo programs, and is disabled in the others. It switches between 6 different sampled setups of the Orban unit, as applied to the spring reverb samples. They all sound different so try them all.

H. Meters- The input level meter is on top, and output on bottom. The output meter is the most important one, because <u>the dynamic results you get from these reverbs is dictated by the output level, not the input.</u> I set them up that way myself because I think it gives better results with reverbs.

So to get a more 'driven' result you actually want to boost the output using the 'Reverb' control, not the input. You may have to then compensate by lowering the level back down somehow, after the Nolard plugin. This is another reason to use these reverbs as sends, which makes doing that a lot easier.

For the best sounding results in general, try to keep the output meter showing between -12 and -24dB, with occasional higher or lower levels being fine. Also be sure not to overload Nebula with a signal that's too hot. The overload indicator is just to the right of the input meter.

I. Power- This is a simple bypass button.

J. Program Selection Button Matrix- The top row of buttons all select variations of the main Nolard spring reverb. The bottom row selects the pseudo stereo programs. The orange circled programs on the left DO have the fade control which allows you to shorten the reverb length, and these use more CPU. The white circled programs in the middle do not have the fade control and use less CPU. The white circled programs on the right have neither the fade control, or the tone control, and they use the least amount of CPU. The lite and full versions of all of these options are clearly labeled.

The controls stay fixed in the positions you've set them to, when you switch between programs using the matrix. This allows you to switch between the lite and full options while keeping your settings the same.

You'll notice that as you click on these different buttons, some of the labels on the knobs below will become darkened. This tells you that the control is disabled for that program.

User Interface/Controls for the Tape Delay

The GUI for the tape delay includes a lot of stuff we already went over in the main reverb skin, so we won't describe those controls again. There's an added 'Gain Out' control, which does just what you'd think. It's a bit redundant so I personally almost never use it.

Delay- this control doesn't adjust the delay time, but the delay signal's output level. You can think of it as pretty much the same thing as the 'Reverb' control in the reverb gui.

Feedback- Does the same thing as in the reverb module, but here it's more important as it can give you repeating echos.

Select- This control adjusts between all 20 of the sampled tape delay effects.

Info about the delay times in the tape delay

The 'select' control picks the different delay effects, with each having different timings and tones. This list tells you what the delay lengths are for each of the 20 effects, and gives a short, simple description of the tone.

1- 64ms, bassy
2- 101ms, mids emphasized
3- 142ms, mids and lows
4- 187ms, mids and highs
5- 238ms, bassy
6- 273ms, bassy
7- 311ms, mids
8- 352ms, mids
9- 384ms, highs
10- 425ms, low mids
11- 1st delay tap at 66ms and 2nd at 138ms, bassy
12- 1st delay tap at 85ms and 2nd at 200ms, full spectrum
13- 1st delay tap at 116ms and 2nd at 193ms, low mids
14- 1st delay tap at 140ms and 2nd at 285ms, low mids
15- 1st delay tap at 205ms and 2nd at 293ms, full
16- 1st delay tap at 235ms and 2nd at 400ms, low mids
17- 1st delay tap at 77ms, 2nd at 184ms, 3rd at 295ms, high mids
18- 1st delay tap at 125ms, 2nd at 255ms, 3rd at 425ms, high mids
19- 210ms, reversed, mids
20- 430ms, reversed, low mids

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