

Plates of Legend Vol. 4 X



General Info

Plate reverbs- legendary for their sound, originally conceived as an alternative to real echo-chambers, but still maintained and found in many studios over half a century later. In this library we have another example of the most famous/well known plate reverb model (another stereo solid state amp version, I call it "Mercury"), and for the first time another stereo plate made by a later competitor (calling this one "Osiris"). Both of these plates sound very different from any of the previous ones. Osiris probably has the most balanced frequency response of all that I've sampled.

This release includes 4 extra 'bionic' bonus versions of each plate. Each one is fully fleshed out with a functioning, sampled damper controls just like the main programs. These extra versions were made using a process I came up with which involves playing/recording the sampling tones through the equipment at faster or slower speeds, resulting in brighter or darker tones, and faster or slower decay rates. There are also ten bonus programs that were created by 'resampling' some of the bionic plate samples onto and off of reel to reel tape using three different decks, at different speeds.

As I've explained in the manuals for the previous releases, even identical models of these old plate reverbs can sound very different due to these factors:

- Tuning. The springs that hold the plate to the frame should be tuned for just the right amount of tension. Some studios/owners probably keep up on this more than others, and even if there are instructions available on how to do it, it's not an exact science. With so many springs, no two tunings are going to be the same. This will affect the sound.
- The plate itself. Even with a pretty consistent fabrication process, there will be variations between plates. Plates may also accumulate tiny dents and dings, rust, or other distinguishing blemishes over the years (which will affect the reverberations).
- Aging, maintenance, modifications. These factors are going to affect every plate and accompanying electronics differently.
- Revisions, options. The companies that made these things would update the designs over time, and/or sell them with different options installed.
- Placement. Plates are sensitive. They have been known to pick up sounds of traffic outside, or a person walking by the frame. Ideally they'd be placed in a room where they can be isolated. Who knows what environmental factors could affect the sound here? Temp, humidity, dirt, dust, etc.

- The Electronics. This ties in with the 'aging', 'mods', and 'revisions' points mentioned earlier, but the amps driving the things, as well as anything else in the signal chain (such as the mixing board, etc), will have some effect on how the plate sounds.

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 load properly in default Nebula, by loading them from Nebula's program finder. The programs are in the 'REV' category, then the 'PX4', 'PX5', 'PX8', or 'PX9' categories, for each sample rate. 'PX5' is for the 48khz rate.
- 2) To install the skin, follow the section of the skin installation manual relating to either Nebula 3 or Nebula 4, depending on which you're using. After installing the skin you will be loading these programs as a unique plug-in, so don't ever load them from the default Nebula and its program selection list again! The program buttons will not work if you do!

General Use

I strongly recommend you use these reverbs as sends in your DAW as opposed to inserts, and they are set up with that use in mind, for several reasons. If you really want to use them as inserts I recommend using your DAW's built-in wet/dry mixer control for the Nebula plugin, instead of trying to mix between the 'dry mix' and 'reverb mix' controls in the programs. If you insist on using the 'dry' control in the programs to add the dry signal back in, avoid using the 'feedback' control because it will also feedback the dry signal.

Using the reverbs on a send track is the only way you can also use any EQ, chorus, or other effects, and have it only affect the reverb. Another benefit to using these programs in a 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.

Lite, Full

The lite versions use less CPU, have no dynamics, and only have 1 kernel, so you don't get any harmonic distortion. The full programs have the dynamic response and some sampled harmonics. You can use the lite versions while mixing and then switch to full just before rendering. With the included custom skin, the controls won't reset when you switch.

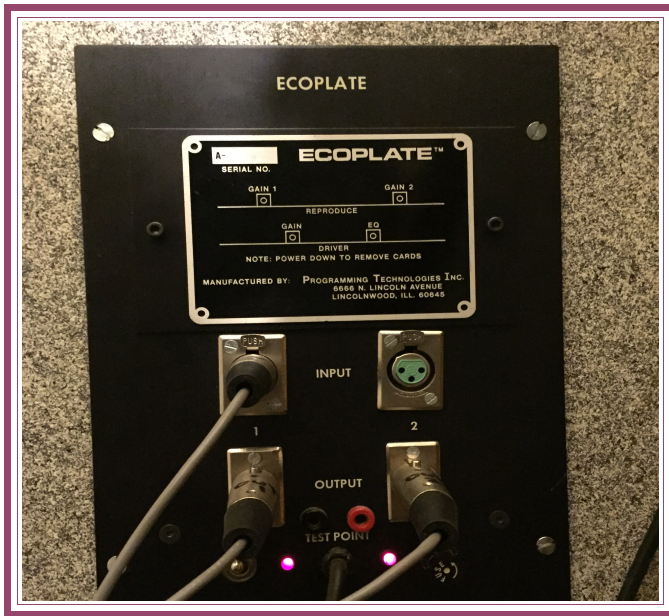
User Interface/Controls, Reverb:



- 1 – Dry Mix** – Turn this up to bring some of the dry signal back into Nebula's output. It's turned down all the way by default because the best way to use my Nebula reverbs is in a send slot in your DAW (as opposed to as an insert).
- 2 – Reverb Mix** – Adjusts the level of the reverb itself. You can think of this as a combination of your input and output gain. All you need is this one gain control. These 'Full' programs are dynamic and will react differently if you boost the gain to higher levels, but it is subtle. 'Lite' versions have no dynamics so there is no change in sound when gain is adjusted.
- 3 – Dampener** – Adjusts the sampled dampener control. More dampening means a shorter reverb. Also alters the tone significantly.
- 4 – Feedback** – Introduces some feedback. Be careful with it.
- 5 – Input Meter** – The meter is a peak dBFS meter, not VU.
- 6 – Output Meter**
- 7 – Program Matrix** – Here's where you pick the program you want. The 'L' column are lite and 'F' are the full versions. The Osiris plate programs are on the left, Mercury on the right. As you go up, the bionic programs have brighter frequency responses, and as you go down they get darker. Taped programs are on the separate panel to the right.

Tape Program – More Info

The top row of buttons were resampled using the medium dampened, brightest bionic Mercury samples as the source. The bottom row used Osiris bionic bright, medium dampened samples. Going left to right, the first buttons were recorded onto and off of reel tape using a MCI-JH-24 deck at 15IPS. Second buttons used the same deck at 30IPS. Third buttons = Studer B67 at 7.5IPS, while fourth buttons were the same deck at 15IPS. Fifth buttons = an Otari MTR10 at 7.5IPS. The full range of the damper control was not resampled to tape for any of these, only one position. To create the dampened settings I applied a fadeout to the impulses.



V2 – use this version number to keep track of updates. If the manual posted at my site has a higher version number than the one you have, your set probably isn't up to date.
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Thanks to Max for the skins! Check out his patreon, which helps him continue doing all the great graphical work (and other help) he's been doing with Nebula!
<https://www.patreon.com/join/azzimov>

