

Sooper Time Tube & SA710 'Reverb'



General Info

This library was 'based' on two main pieces of audio equipment. The first one is known as a bit of a one trick pony by many but an essential tool for others. It passes audio through a hose (using a speaker and pickup) to provide a delay of a few milliseconds, creating a kind of doubling effect. The delay actually comes from the amount of time it takes the sound to travel through the hose. The unit offers two modes- a stereo mode where each channel goes through separate hoses of different lengths to produce different amounts of delay for each. The other mode works in mono, passing the audio through both lengths of hose, and producing a longer delay along with a more colored tone (it's going through both sets of speaker/mics). I've made programs recreating both original effects, as well as additional programs with variable/selectable delay times, which isn't possible with the original hardware (unless you used a separate delay).

The other main piece of equipment used was aimed at the consumer market, for home stereo systems. It's main purpose is to add some 'reverb' to the music you play back on your system. Many similar pieces use spring reverbs to accomplish this but this one uses an analog delay with feedback. It also has 3 separate graphic EQs, one for shaping the 'reverb' effect itself. I've made multiple programs from this unit. One with a high/low 'tilt' style EQ control you can adjust, for the 'reverb' effect, another with a frown/smile EQ, one with no EQ but with sampled adjustable feedback amount, and finally one which also used an analog delay guitar pedal to produce denser 'reverb'.

I also made a few programs of just the EQs from that unit, including two different 'tilt' EQs, and two different frown/smile EQs. Last there is also an interesting control on the unit for stereo widening, which just creates a type of 'pseudo stereo' effect (a process that can be used to produce a stereo sound from a mono input, but here it can also widen some stereo inputs as long as they have some mono content). It's basically an equalizer that cuts freqs in one channel while boosting them in the other. The effect intensifies as you increase the control.

All in all, this library provides a lot of variety, and has a lot of uses: doubling, stereo doubling with a haas effect, unique analog 'reverb' effects, resonant delay feedbacks, simple EQ, and the pseudo stereo tool.

Installation

Just copy the .n2p files to your Nebula 'Programs' folder, and the .n2v files to the 'Vectors' folder.

Organization

The programs will all be found in the 'REV' category in Nebula, then in the 'TT9' and/or 'TT4' sub-categories. 'TT9' = 96kHz set, 'TT4' = 44kHz. TT stands for Time Tube.

General Use

First off- **be very careful with the feedback control** in any of the reverb/delay programs! It's very sensitive, so a little can go a long way. You also want to be careful about any changes you make after setting it. Any changes to anything else could cause the feedback to go out of control. This does not apply to the FB_A control in the 'SA710 Reverb, Sampled Feedback' program, because that control adjusts between different amounts of **sampled** feedback from the actual hardware, so it can't go 'out of control' (self-oscillate). The FB_B control in that program is like the standard feedback control in the others, however, and so everything in this paragraph does apply to it.

The time tube delay and the reverb programs are all set up to be used as 'sends' by default, which is ideal. If you don't know what this means, you should look it up (internet search 'reverb send'). You can, however, just turn up the 'dry' control on those programs, and use them as inserts. If you use them as inserts, you'll want to avoid using any of the feedback control. Because of the way Nebula's internal routing works, it feeds some of the dry signal back, which is bad. This also doesn't apply to the FB_A control mentioned in the last paragraph, which you can still use even if using as an insert.

When using as a send, you should make sure that your DAW correctly compensates for the delay Nebula introduces due to its latency (probably most major DAWs do these days, but some, like FL studio, don't do it automatically last I checked). Reaper does this well so I know you don't need to worry about it there.

You should try to aim to get the output (not input!) level as shown in Nebula, to be moving around -18dB, for the best sound. If that makes it too loud, lower the level of the send track somewhere after Nebula.

Program Info

Sooper Time Tube- Original, Stereo

This was sampled from the tube/hose delay unit. Stereo mode was used, passing each channel through separate tubes of different lengths, resulting in the right channel having a 14ms delay, and 16ms for left. This gives you not just a doubling effect, but also a bit of a stereo widening one as well.

Sooper Time Tube- Original, Mono

Used the unit's mono mode which passes the audio through both hoses, resulting in a mono delay of 30ms. It's also a more colored sound, because it went through both sets of mics and pickups. Great doubling effect.

Sooper Time Tube- Select, Mono

This used the same samples from the previous program, but I added a control that allows you to adjust the delay length from 15ms to 50ms, in 1ms increments (not exact). Here the feedback control really becomes more useful. Without any feedback these effects are great for awesome sounding doubling effects, but with the feedback you can get some quick repeating delays that are almost like reverbs.

Sooper Time Tube- Select, Stereo

I couldn't provide separate controls for delay times for the left and right channels, due to Nebula limitations, so instead I just made a lot of different combinations of different delay times for each channel. So you have a control that selects these combos. Numbers 1-20 have a quicker delay in the left channel, and 21-40 have a quicker delay in the right channel. These different combos produce different Haas effects which really make great doubling delays which also enhance the stereo image. Again the feedback can also take these into different territories.

Sa710 Reverb+EQ Frown/Smile

This used the analog 'reverb' unit for its reverb effect, which you can also adjust the tone of, with its EQ. You can adjust the 'EQ' control to transition between a 'frown' EQ effect (-100%), to a 'smile' one (100%), for the reverb. The program loads in the middle, at a flat position. The feedback control can be very useful for making the reverb more dense, and you get a nice effect of the tone getting more and more filtered as it feeds back.

Sa710 Reverb+EQ Tilt

Like the previous program, but here the EQ control transitions between a tilt towards the lower frequencies, and one towards the higher frequencies.

Sa710 Reverb+EQ Frown/Smile+Tilt

This one combines all sampled EQ positions from the previous two programs into one program, and again they can be smoothly transitioned between. The control here is numbered 1-9. 1= flat, 2= half frown, 3= full frown, 4= full tilt up, 5= half tilt up, 6= half tilt down, 7= full tilt down, 8= half smile, 9= full smile.

Sa710 Reverb+Pedal Delay

This one combined an analog delay guitar pedal with the 'reverb' unit to produce thicker 'reverbs'. I made 5 different effects, using different delay/tone/feedback settings on the pedal, and EQ settings on the reverb unit. You can select the different effects with the 'Select' control.

Sa710 Reverb, Sampled Feedback

This one doesn't use any EQ, but instead sampled an internal trimpot inside the unit, which adjusts the amount of feedback the unit uses for its effect. So for this program you have two feedback controls- the sampled one, and the one that uses Nebula's feedback routing. These both sound different because of what they are, and using both can produce denser reverbs. You could combine this program with one of the EQ only programs on a send track, to have more control over the tone of the reverb, since this one doesn't have any EQ built in.

Sa710 EQ1 Frown/Smile

This one only uses one of the graphic EQs to produce an EQ program. You have a control that transitions between a frown at one end and a smile at the other.

Sa710 EQ2 Frown/Smile

Same as above, but uses the other graphic EQ. The two EQs used for these have a different number of bands which are at different frequencies, so these programs sound different.

Sa710 EQ1 Tilt

Here you get a control that tilts up or down.

Sa710 EQ2 Tilt

Same as above, using the other EQ.

Sa710 Stereo Widener (Pseudo stereo)

This one sampled a control on the unit that produces a 'widening effect' by EQing each channel differently. It can be used to give a mono input a stereo effect, or to widen stereo inputs which have some mono content. It works best with inputs that have a wide range of frequencies from low to high.

Tips:

- BE CAREFUL WITH THE FEEDBACK. Put a limiter after nebula if you want to use lots of feedback, or even just a little, because any small change you make later could push the feedback over the edge.

V1.00 – 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.

Programs and manual copyright May 2017 Tim Wisecup

www.cupwise.com