



Henry Olonga

www.nebulapresets.com

Henry Olonga - Titan V2 Complete For Nebula

Designed for high speed and high resolution mixing in the box



Greetings dear friend and welcome to the world of affordable high resolution emulation.

My name is Henry Olonga and I am excited to get this ground breaking digital library into your studio.

In a former vocation I was an International professional cricketer and since my retirement in 2003 after a well publicised political protest, I decided to indulge in one of my long held passions since high school - Music. As a soloist who sang in many productions as a tenor in school productions, I also grew to fall in love with the recording process. It was only my move into pro sport that prevented me from possibly taking up an opportunity at the London Academy of Music and Dramatic Art. In any case, music recording is a passion I have enjoyed ever since purchasing my first cassette tape multi track recorder in the 90's.

Post professional sport, a new chapter in my life opened up as a performer. But as a vocalist, I always bemoaned the price of entry into Pro audio hardware for performance and also studio work. When I first turned on my first piece of Professional audio hardware, a GML™ 2032, I was stunned at the quality. It immediately became pretty obvious to me that there was a fairly enormous gulf between professional audio hardware and hobbyist/home studio gear. I subsequently took it upon myself to develop third party samplings for the wonderful Waves audio Q-clone for many years. Truthfully, it wasn't until the birth of advanced convolution technologies including Nebula's Volterra kernel processing that I sincerely felt a giant leap forward had been made in digital standards; not only in the cost of ownership but also the superb quality, including the non linear characteristics of samplings that offered warmth and a somewhat believable distortion such as my Nebula products.

This day, I wish to present to you a product I believe can genuinely change the way you perceive the quality of digital software tools and also how much one needs to pay to capture all the nuances of an authentic sounding high resolution analog emulation.

Best wishes,
Henry

You don't have to break the bank to sound good.



Introduction

This is the first of my new wave of sampling offerings beginning in 2015. With the 'all you can eat' bundles closing one chapter of my sampling foray, 2015 sees exciting new techniques that will allow you to capture even more realism, fun and joy in your 'in the box' mixing experience. These are no holds barred samplings to truly capture the warmth and depth of a piece of hardware. Sampled using PrismSound Orpheus conversion at 192 khz. This library has been downsampled using the excellent sox for sample rate conversion.

Warning - Highly subjective opinion coming.

If I were to attempt to describe the sounds I provide here, I would state that simply, the veil is lifted and this offering makes your audio **'sound like a vintage recording'**. Most other emulations either impose a somewhat plastic sound, cost an arm and a leg or require DSP acceleration to get similar results.

Some thoughts.....the digital audio workstation has transformed the way we all work with recorded files making low noise, high sound quality, convenience and total recall a breeze. With virtually unlimited track counts and increasing native CPU power, musicians have never had it as good. And yet most home studio owners are painfully aware that without key pieces of hardware to offer unique tones, their productions seem to fail in sounding as 'big' and impressive as their favourite commercial records of the past. They seem to lack warmth, mojo and a round sound. The 70s ,IMHO, was the era of some of the finest sonic productions ever made.

Now in commercial studios that have a fine collection of rare exotic and esteemed hardware with unique heritage it is easy to get those tones. That is their investment and you pay for access to the tones. So anyone attempting to invest from scratch understands that getting those tones is expensive, requiring much expertise and is therefore by extension mainly inaccessible for most. That is until the birth of Nebula.....



Nebula is a registered to Acustica Audio. Titan V2 is based on emulation techniques developed by Acustica Audio. No company has either endorsed or sponsored Henry Olunga's products in any manner, nor licensed any intellectual

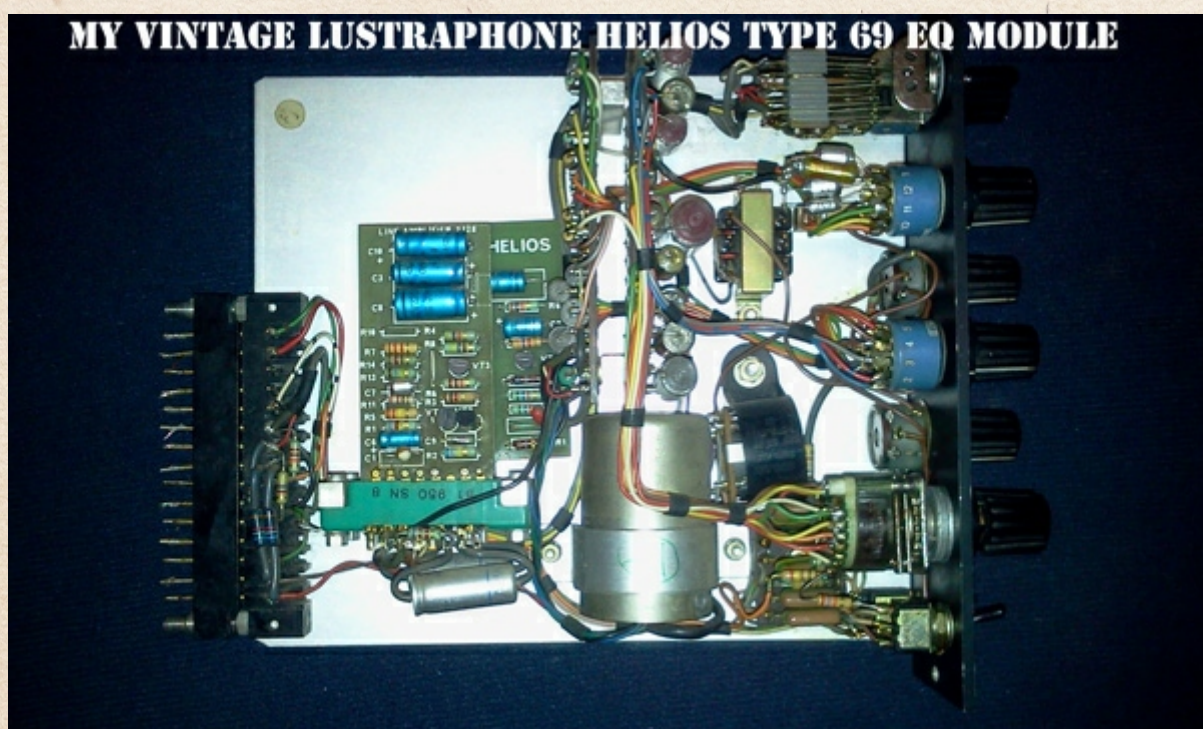
Introduction

So what about the little guy who bust for them, where can he/she turn? The great thing about the digital revolution is that the small bedroom producer who cannot afford many pieces of gear can actually save money by postponing the act of colouring files to the mix stage. One can place the emphasis on recording as clean and dry as possible through a high quality digital interface and adding the missing mojo after the fact.

Nowadays it is also the case that a lot of composers and producers use many different live instruments intermixed with sample libraries from different developers. Many are produced by engineers possessing different acquisition philosophies, hardware chains and recording techniques. Some recording clean while others wash their recordings with colours and hues that they tend to like employing. From tubes, to Transistors to transformers, these mix ideologies lead to sample libraries and live recordings all sounding as if they were recorded in different places - which of course is exactly the case. But this is not a desirable state of affairs and it makes attempting to make any song with many libraries gel together with one overall tone a challenge.

My aim is to allow you the end user to access meticulously sampled hardware that gives you that homogeneous sound you long for. And I suggest to you that we can do this with such high performance to fool many golden ears notwithstanding, never mind the end user. 64 bit Nebula processing has certainly opened the door for the little guys.....

Nebula is akin to an instrument sampler. It plays back Volterra Kernels & super-imposes them onto your audio to make it sound like the audio was passed through the emulated hardware. Similar to a sampled soft synth, it has 'velocity layers' that get triggered depending on input level. This means the sound changes as the input is driven. The included G-drive fader allows you to emulate driving the input while turning the output down, over a range of 60 dBs.



The Story of how this library came about

As a Nebula third party official developer I am always looking for great tones. My first commercial sampling was a four module version of the Helios type 69. But I wished that I could have a sampling session at my own leisure in my own studio at 192 khz. Well it all started with a forum post that concerned an auction on a well known site.....

Shop by category Search... All Categories Search Advanced

Back to home page | Listed in category: Musical Instruments & Gear > Pro Audio Equipment > Vintage Pro Audio Equipment

You won this auction.

Original Helios 69 module remembering LED ZEPPELIN & ROLLING STONES Lustraphone [See original listing](#)

Item condition: --
Ended: 22 Jul, 2012 21:11:06 BST
Winning bid: **US \$2,115.00** [11 bids]
Approximately **£1,355.33**
Postage: **US \$30.00** Standard Int'l Shipping
Item location: , Poland
Seller: (121 ★) | [Seller's other items](#)

Sell one like this

Description

Seller assumes all responsibility for this listing.

eBay item number:

You are bidding ONE, vintage Helios 69 discrete preamp and equalizer coming from famous big Helios console made originally for Giorgio Moroder Musikland studio in Munich, Germany back in 1969. During the 70's it was used to record and mix so famous bands as The ROLLING STONES, LED ZEPPELIN, DEEP PURPLE and T REX becoming a significant part of rock history and myth. When Musikland was closed down in the early 90's, Helios console was split up for parts and P&G faders were sold separately. One, bigger part of the frame including modules was finally sold to the States and used to be (maybe still is) owned by THIRD BLIND EYE band. The second part went to Rogalow Analogowy, the sole fully analog studio in Poland where it was used for last 10 years. Now the legend must find a new home as I dig more and more into past and need to finance my future oldest tube gear purchases. So you are getting complete and original Helios 69 mic/line preamp and even more famous equalizer with matching connector. And copy of original scheme from Helios orange booklet. This is the best sounding Helios 69 version with Lustraphone transformer. It is fully working, not altered module in excellent condition. Especially recommended for wild rock guitars. This is definitively a part of classic Rolling Stones guitars sound. These days I am considering to list the rest of the modules coming from this particular Helios, so please stay tuned if interested. I am telling about my sale decision around, so it might happen it will sell locally. If so, please forgive if I will have to close down an auction earlier. NO RESERVE. Please note you are bidding ONE PIECE of input 69 module only.
Shipping to Germany or most other European countries through GLS is 25 EUR, trackable and insured shipping to the States through TNT is around \$75. The unit is property of my studio and will be invoiced at winning amount (no exceptions, I am sorry). Will be invoiced and shipped from Poland. Thanks.

I won the module for a tidy sum of a little higher than a new re-issue version. If you read the description above you will realise that some of your favourite bands may well have sent their audio through this very module



So now that I had won, what next? I couldn't use it as is - it was just a module. I called around and was put onto the wonderful folks at Raindirk audio. I sent the module in the post to them and they proceeded to make it fit for modern production. This meant giving it a once over and placing it in an enclosure with line input, output knobs, phantom power etc. (It was almost lost as the postman had delivered it a few doors down from the workshop and the receiver had not informed them.) A few frantic phone calls and it was happily located. Then came the mounting of the module.

Below is the result. Mind you, the module required being sent back once as the EQ was doing some unpredictable things on one band. But after some more work by Cyril, it was back up and running to full spec.



Then many, many hours and days of sampling editing and packaging I am in a position to offer you a virtual version for your mixing pleasure.

Library Information - Preamble

I am pleased to offer the **Henry Olonga - Titan V2 Complete** library. Please take the time to read the included EULA to understand your permissions, they are certainly not burdensome.

Sampling Process

All libraries are sampled using high quality techniques. Prismsound Orpheus conversion was employed at 192 khz.

System Requirements to enjoy the whole set

Approximately 2.6 Gbs free hard disk space

Modern OS

Modern CPU.

A licensed and latest version of Nebula Pro. N.B Nebula free will not work

INSTALLATION: PC and MAC ; Copy and paste folders into their respective repository folders according to Acustica Audio's instructions for your operating system.

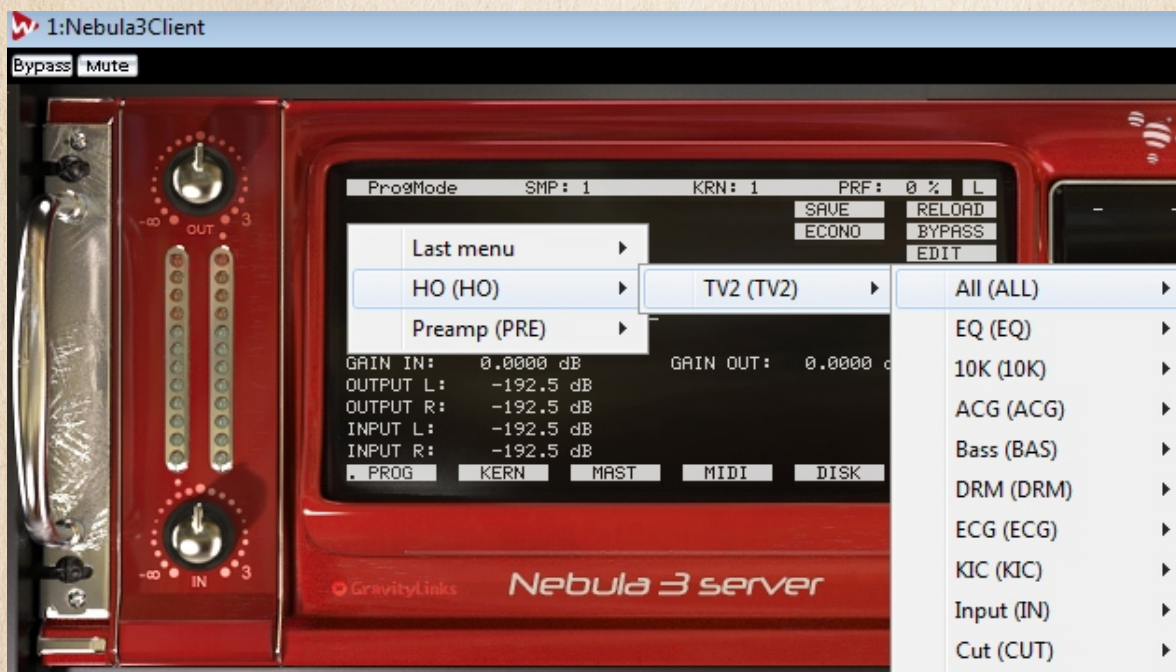
The Library

This sampling is part of the V2 series. This library incorporates some of the new techniques I have developed since starting this foray and it is comprehensive.

This library bundle provides both 96 khz and 44.1 khz sample rates.

There are 480 presets in total. 240 at each sample rate.

In Nebula in the drop down Menu you will notice that all my libraries reside in a category called *HO*



Library Information - Sub categories

The sub categories within HO tell you what the samplings are. Then comes TV2 and then the specific samplings. Below are descriptions of the main sub categories

ALL - These are 13 samplings in which the stated frequencies were boosted at max values i.e +12dBs

EQ - These are 72 samplings of every frequency in 2dB boost settings. No trough settings.

10K - These are 20 10k shelf samplings in 2dB steps. Boosts and cuts included

ACG - These are 10 application specific samplings biased towards acoustic Guitars

BAS - These are 10 application specific samplings biased towards bass Guitars

DRM - These are 10 application specific samplings biased towards the drum bus

ECG - These are 10 application specific samplings biased towards electric Guitars

KIK - These are 10 application specific samplings biased towards a kick drum

IN - These are 8 Line IN samplings at different input levels.

CUT - These are the 2 low cut samplings at 40 hz and 80 hz along with 5 low shelf samplings in -3 dB steps

PER - These are 10 application specific samplings biased towards percussion

PNO - These are 10 application specific samplings biased towards Pianos

PRE - These are 7 Preamp samplings at different input levels including distorted

SNR - These are 10 application specific samplings biased towards a snare drum

STG - These are 10 application specific samplings biased towards strings

TOM - These are 10 application specific samplings biased towards a tom drum

VOC - These are 10 application specific samplings biased towards a vocal

Working with the Presets

The first thing I ask all my customers to do is create a backup copy of these tools. I sell my libraries for very little and I do pay for bandwidth on my site so please attempt to save me some valuable change by creating a backup. It so cheap and affordable now.

I also kindly ask that you do not casually share the files as it will hasten my demise in this pursuit which I very much enjoy doing for you at the moment .Please do not derive any products from these presets without asking.

Once your files are downloaded I recommend the use of Winzip to unzip the files if any of the OS built in programs give any errors. This is likely to give a straight forward extraction. This is because I use Winzip to zip the files so compatibility will be high.

Place the files in the Nebula repository in their specific folders. Programs in the Program folder and Vectors in the Vector folder.

If the presets do not show up in Nebula it may be that you need to do a refresh scan. Simply delete all the contents of the Temp folder in the repository and also delete the ~scanboot.xml in the Setups folder.

If they still fail to show up then you may need to update your version of Nebula to the latest version. Send me an e-mail and I can see I can get you up and running. Failing that, then please receive support from Acustica audio.

SOME TIPS TO EXPERIMENT WITH

SAMPLE RATES

I have found that by loading a sample rate higher than the project sample rate one can achieve a different sound. Whether it is superior is a subjective argument. But the fact that you have the option opens the door to experimenting. I work at 96 khz exclusively but you may find that working at 44.1 khz and loading the 96 khz versions may make things sound a little more hifi But there are times when you want a fuller and somewhat harder sound and you can use the native rate. Please note that there is no right or wrong way, so please determine what works for you as there are pros and cons. For example, loading a different sample rate to your native rate will slow loading as the preset has to be internally sample rate converted to your target DAW rate.

Fast Mixing

These presets are designed for fast mixing. If your computer is not fast enough to run more than just a few instances of Nebula then consider bouncing down your audio. Too much choice can be a handicap when mixing so learn to commit and live with your choices. With time and experience you will gain more proficiency in making the right calls most of the time. That is how most of the greatest songs ever recorded were made when one had to commit to tape.

Quality

If you have never tried to render to 64 bit quality audio I suggest you experiment with it. It is not a case of attempting to expand dynamic range but more a case of mathematical precision and audio fidelity. In my experience the 64 bit bounced down files in Sonar sound more subjectively pleasing. If sound quality matters to you then try it at least once to see if it makes sense in your workflow. YMMV

VOLUME

The presets are somewhat volume compensated. This means that you will not hear a large shift in the apparent volume of a track. I feel that this is an accurate way of gauging exactly what the preset does without the 'louder is better bias' that we all have to deal with. This means that you rarely will need to turn the output of nebula down if you keep within a good gain staging range.

Gain Staging

Generally anything between -20 dbS peaking to full scale will work okay. Percussive material will cause potential problems with hot signals.

My general advice is track to peak at between -12 dBs and -6 dBs and use the G-drive and input gain knob in Nebula to get to the sweetspot of your track. I tweak the presets to receive a full scale signal so you can attempt to use them with a hot signal but this is rarely the best practice and results may not be in your best interests.

How to mix quickly

Have a goal in mind before mixing. For example, do you want a full range mix, a 'brightish' one or a dull one. This simple choice making may have a profound impact on your overall choices and ideas. For example if you want a mellow mix you may find that simply using the high shelf cuts will suffice in taking the digital edge away and adding a round tone to everything. A full range mix may see you attempting to make each instrument poke through in its own frequency 'space'. A warm mix can be attained by simply using the Line in with the 'EQ in' position.

To begin work, simply load a preset and hear what it does. Push the G-drive up and down and seek where the sweetspot is. N.B Highly percussive material may cause issues at certain G-drive positions. Once you have settled on a tone you like then simply move on to the next instrument. Learn to trust your judgement!!

Interchangeable application presets

Please note that with the application presets you can chose to use them on whatever type of instrument you choose. Just because I have labelled one for a certain instrument does not mean you cannot interchange the use of a preset. One can use a piano preset for a vocal for example.

Consider TAPE

To get that authentic retro vibe going do use judicious amounts of your favourite tape emulation on tracks, send busses and the Master bus. There are now many offerings on the market that make this pursuit a whole lot of fun. So experiment to taste.

The G-Drive fader

This fader simplifies the process of turning the input up and the output down to keep a constant volume and vice versa. Push it up or down to find the sweetspot of a preset or to move out of a preset section that has aberrations or artefacts. Please note that with some presets the G-drive may result in a higher or lower overall output. This is expected behaviour and one can use the Nebula output knob to compensate.

BUSSES

If CPU is an issue then use busses to save some cycles by sending instrument groups to one destination. To colour the master bus you can use preamps, Line ins etc. Its your mix so experiment to taste.

Deeper Tweaks for tweak heads

These tweaks are more for bedroom producers who have time to tweak and want the best possible quality and realism. Perhaps if you run a big studio and have deadlines then just use the tools as is. All of this is subjective of course. This is ART!!!

This tip revolves around the envelope follower in Nebula found in the edit page. I have been interchanging between the Peak setting and RMS-17 one most of the time in the 'under the hood settings' but sometimes one doesn't work especially on too percussive material. So for example a sustained bass may sound great with one setting but slap funky percussive bass may sound like there is pumping in an un-natural way. One solution is to place a compressor before the Nebula instance to reduce the dynamic range of your track. If that is not desirable then, an alternative is to change the setting to RMS-17. This also applies to all presets but note that I have gone for what I think sounds like a happy medium on most presets. The bass response of material really has a large impact on how the transients are treated. Too much heavy bass in a recording with a bassy preset and you can have problems. Basically if you have really percussive material that misbehaves then try changing the setting under the hood. It may also be that RMS-17 is preferred in most cases but to get that interesting crunchy distortion perhaps Peak is best.

Anyway - go into EDIT - EVFS - EVF TYPE and scroll through using the second fader to chose either Peak or RMS-17. There are many others you can try to use and you can audition and choose which ever works best on the fly. I suggest you stick to the two above.

With the ENVS setting you can choose between Linear or what I am using now more and more - EXP.

Great to tweak these settings for master bus presets to find out which one works great as well

TIMED MODE

Add that to the option for Timed and you can really tone shape more than you imagined They really do make a difference to the way the presets react and are too numerous for me to tweak so I leave it up to you.

<http://www.learndigitalaudio.com/blog/nebula-vst-plugin-in-tips-switching-to-timed-kernels>

Final considerations

Managing CPU will always be a challenge as using nebula is a CPU intensive affair. If you get spluttering while you play back your project with a low buffer consider increasing the buffer of your Soundcard. In addition go into the master page of Nebula (MAST) and increase the DSP buffer (DSPBUFFER)to its maximum value.

If CPU is still a problem perhaps you can consider offloading the heavy lifting to another process or computer. Many affordable methods exist including FX teleport (NOW FREE WITH UNLIMITED SERVERS) and VSL's Vienna ensemble PRO.

Again I must remind you to please make a backup of your files. I may go out of business at some point in the future and it may mean I cannot offer a re-download service so please protect your investment.

If you like my work, perhaps you can share a kind word around the place. It will certainly inspire me to continue with my work if more people embrace it.

IMPORTANT INFORMATION REGARDING INTELLECTUAL PROPERTY: *Nebula is an audio software product that employs IP that belongs to Acustica Audio. Acustica audio employs emulation techniques that allow the capture of an audio system's response. A process called Volterra Kernel Convolution processing is employed. This process is in the open market and free from any patents. All other product names, trademarks, or trade names are the names of their respective owners, which are in no way associated, connected nor affiliated with Nebulapresets.com, Henry Olonga or HKO Rights Ltd, or the Nebulapresets.com products. None have endorsed Nebulapresets.com's products in any way, form or fashion. These other product names, trademarks and trade names are used solely to identify and describe the third party products, the sonic behaviour of which was under reference study, used in producing tools in the Nebulapresets.com family of products. They also serve to accurately describe the functionality in terms of the sound aesthetic that one would expect to encounter in the products offered by Nebulapresets.com. Volterra Kernel technology serves to actually measure examples of the sonic impact of an original analogue product upon a digital Audio stream to actually superimpose the original electronically emulated product onto the digital stream. The final rendered file that is a result of this process creates an audio file that may adopt many of the characteristics of the original hardware but this deduction may be subjective and may not be perceived by a user as producing the exact same effects. Cables, convertors, the air and post processing all play a role in creating a final product offered by Nebulapresets.com that is not entirely identical to the original product under test.*

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Finally , for all those that buy my products,thank you ever so much for your support.

If you do use my presets without paying for them, I am unlikely to be able to do anything about it, however I do ask that when you become able to afford them perhaps consider buying a license, by simply paying for the product on my site. I truly hope to democratise good sounds and any help from the public allows this.

I truly hope this library enriches your 'in the box' mixing experience and pushes things forward in the high definition era that we now live in. Do check back on my site for up coming releases

Best wishes

Henry



If you ever experience any issues that require support please do not hesitate to send me an e-mail and I would be pleased to serve you

sales@nebulapresets.com

Coming soon

High resolution Piano ambience, High resolution amp models and more Rooms. Many, many more.....