



Henry Olonga

www.nebulapresets.com

Henry Olonga - ULTRA High Resolution Amp Models VOL 1
Designed for high resolution mixing in the box



The Amps pictured above are shown only for reference and pictures were taken during the sampling session

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 initially 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. At least to these ears. I subsequently took it upon myself to develop third party samplings for the wonderful Waves audio Q-clone for many years. But truthfully, it wasn't until the birth of advanced convolution technologies that I sincerely felt a giant leap forward had been made in digital emulation standards; not only in the cost of ownership but also the superb quality. In particular I was impressed by the non linear characteristics of samplings that offered warmth and a somewhat believable distortion such as included in some of my Nebula products. In addition, 64 bit Convolution reverbs like PerfectSpace opened the door to truly realistic room ambience modelling.

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

With the 'all you can eat' bundles closing one chapter of my sampling foray, 2015 sees a consolidation of old libraries into bundles and new offerings such as these impulse responses and more to come. The Nebula versions of these libraries are superior in that they more realistically capture the dynamic response of the measurements. With the G-drive one can simulate the act of turning the input gain up or down. Having said that, impulse responses are truly open in that they can be utilised in any convolution reverb and one can adjust start and end times as well as equalise them - so though not as fully featured they provide more ability to tweak than the Nebula versions. I truly hope that this will improve your 'in the box' mixing experience especially if your mixes are destined for high quality formats. These are no holds barred samplings to truly simulate the elusive space between an amplifier cab and the microphone. They possess a superior impulse response and your guitar plucks will sound clearer and faster than before. This first of many samplings contains 27 guitar related Amps and cabs with different perspectives. **A dedicated amp, keyboard, acoustic, bass guitar and electric guitar cabs are all provided.** Most were recorded at 192 khz using PrismSound Orpheus convertors while others were recorded at DXD (384 khz). IMHO these Impulse responses (referred to as IRs from now on) may rival the performance of many offerings on the market today, offering clean and results beating - hardware and software.

Warning - Highly subjective opinion coming.

If I were to attempt to describe the sounds I provide, I would state that simply, the veil is lifted and it **'sounds like a real amp cab with high clarity'**. Most other impulse responses either impose a 'grit' on the audio or have possess slower transients that smear a distinct image. These impulses in contrast are fast, gentle and delicate, especially on the high end of the spectrum. The impulses enhance your transients energising them for awesome plucking. For best unique results all that is needed is for one to add your digital fx before the cab emulation in the chain. A little post EQ can further resolve the sound to your liking.

Some thoughts.....the digital audio workstation has transformed the way we all work with recorded files making 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. In addition those with weaker systems can bounce down or freeze tracks to release processing power. And yet most home studio owners are painfully aware that without access to high end rooms and gear, their productions seem to lack depth, sound localisation and clarity when they compare their productions with high budget productions. Most expensive native coded algorithmic plugins and hardware boxes tend to have the finest control over specific parameters but tend to lack in what may be described as realism and depth. I personally believe that sound localisation is almost impossible to emulate ITB without convolution.

This sense of a real depth comes effortlessly with a real amp in a gorgeous room but the biggest problem is the price of entry. The best impulse responses are frightfully expensive and the best high end amps are close to impossible to access for the little guy either based on cost or simply the elite nature of some high end studios. Now in commercial studios that have a fine collection of hardware - cabs, plates, chambers, rooms etc the emphasis can be placed on the front end - by tracking through high quality gear in a beautiful space.

Introduction

But what about the little guy? The great thing about the digital revolution is that the small bedroom producer who cannot afford many pieces of gear or an expensive space can actually save money by postponing the act of processing 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 then focus on adding the missing space and dimension after the fact. The RME Babyface for example allows for a very good base for clean and professional results at a great price that can be post 'coloured'. But IMHO you do need to acquire ultra high resolution impulses to make it indistinguishable from a real space.

Nowadays it is also the case that a lot of composers and producers use many different sample libraries from different developers including electric guitars, keys and bass libraries. Many of these libraries are produced by engineers possessing different acquisition philosophies and recording techniques. Some are recorded in a space, others through cabs and many offer a clean option as well. These impulse responses allow for realistic processing of these files, whether midi or real through a DI and can avoid the need to re-amp, resulting in a more homogenous sound. Guitar tracks tracked elsewhere for example can all be passed through the same model of amp.

64 bit Convolution reverbs have certainly opened the door for the little guys allowing for incredible fidelity.....



Perfect space is registered to Cakewalk. No company has either endorsed or sponsored Henry Olonga's products in any manner, nor licensed any intellectual property for use in this product.

Library Information - Preamble

I am pleased to offer the **Henry Olonga - ULTRA High Resolution Amp Models VOL 1** 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. In this case, DXD and the pedigree of Prismasound Orpheus conversion were both employed.

System Requirements to enjoy the whole set

Approximately about 350 MB free hard disk space

Modern OS

Modern CPU.

A convolution reverb plugin that can load standard wav files. I work with and highly recommend Cakewalk's Perfect space to load 64 bit files.

INSTALLATION: PC and MAC; Copy and paste folders into their respective folders according to plugin manufacturers instructions.

Convolution IR libraries

This sampling is part of the ULTRA High Resolution IRs Series Provided in **MONO**

64 bit 384 khz **AND** 32 bit - 384 khz, 192 khz, 176.4 khz, 96 khz 88.2 khz, 48 khz and 44.1 khz.

27 emulations are included with many mic positions.

Typical distances are in cm with a hint given to deduce the the colour of the sampling i.e bright, warm etc.

Working with the IRs

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 for me by creating a backup. It is 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. I could copy protect my libraries but choose not to - so that I do not inconvenience my customers. Please do not derive any products from these impulses 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 a folder on your HDD. It is normally good practice to place them in the location of all your other IR files in a unique folder. Once you have done this then loading is as simple as selecting a wav file and loading it according to the load dialogue of most convolution reverbs. I cannot give specific instruction on each one so please refer to the provider of you software.

Please note that some Convolution reverbs CANNOT load High bit depth or High sample rate files. Some will fail to load sample rates higher than 192 khz or 96 khz and others cannot load 64 bit Floating point files at all.

But please understand that I provide all my files in 32 bit file format so most convolution reverbs will handle that bit depth.

TIPS

SAMPLE RATES

It may be that you work at one sample rate exclusively. If that is the case then you can save space by just copying that specific folder to your HDD and archive the rest.

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 or not is a subjective argument. But the fact that you have the option opens the door to experimenting. I work at 96 khz exclusively and I find that the 64 bit 192/384 khz IRs sound much smoother and perhaps more hifi to my ears than any of the others and I tend to use these most of the time as I like things smooth. The convolution reverb will internally resample the IRs to the native DAW rate. But there are times when you want a harder sound and you can use the native rate or even go lower if you so wish.

If of course you are one of the few in the world who work at the highest sample rates - well now you CAN place your instruments in a very high quality NATIVE ultra high resolution environment. You can truly produce for DSD or DXD delivery with high quality spaces that will shine without any sort of compromise.

DIRECT SOUND

All the IRs have the direct sound included. This is the sound of the initial pulse hitting the microphones before the reflections have arrived. You can tweak this in most Convolution reverbs with a fader. It may be called offset or start times. This will give you a deeper sound. Trim until you are satisfied. It does change the sound of the impulse somewhat so use carefully.

Equaliser.

I sampled everything with the goal of absolute purity. This means that the IRs are not edited or tweaked in any way. The EQ settings were on the amp itself. So a bright IR was brightened on the amp itself. Anyhow, you may for example find that you like an IR but it is too bright, honky or dull etc. As these were sourced at very high quality they will take EQ very well. Use either the built in Convolution EQ or a separate plugin eq to tweak. Pre or Post - it is up to you but tweak until it sounds right right.

Decay/Length

In the case of the amps recorded in a hall - designated with a HALL in the name - if you wish to make an IR less roomy then tweak the length of the IR to create a smaller room. The use of volume envelopes also give you a powerful way to shape the decay time of tails.

Pre delay

Very much underrated but it can move the signal back in time compared to the dry audio signal to prevent 'clashes' and the sense of too wet a blend. Sometimes it is good to give a few milliseconds of pre delay to allow the ambience to follow the music in a slightly delayed fashion - this applies more to reverbs but as some of the Amps were recorded in a music hall you can take advantage of this parameter.

WET/DRY

Please use these amp models fully wet if you wish to have the most natural sound possible.

List of AMP MODEL Emulations

Please refer to the master Emulation list

http://www.nebulapresets.com/Nebulapresets_Emulation_preset.pdf

Final considerations

Managing CPU will always be a challenge as convolution 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 Convolution reverb. Please note that I am not referring to the sound card buffer but the actual plugin buffer. Many plugins allow you to adjust this so experiment. A plugin restart may be required.

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.

As I mentioned earlier, at least with the tracks you process, you can choose to render/bounce down/freeze them.

If you are on a Windows platform consider using the list view in Windows explorer to load presets. It is a lot kinder to you if there are many IRs in a folder.

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 for your sake - 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: This product employs emulation techniques that allow the capture of an audio system's response. A process called 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. Convolution 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. Sample rate, Bit depth, 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.

In closing

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

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. This is the first in a series of many so 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 Rooms. Much, much, more to come.....