



Henry Olonga

The Vintage Microphone collection for Q-clone  
Designed for high resolution mixing in the box





## About me

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*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. Immediately it 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 'Nebula' and Q-clone 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 in Nebula. Q-clone has however continued to grab a curve accurately every time and for microphones it is ideal. CPU light easy to use, cross platform and sounds amazing.

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

Part of the proceeds of this work support my chosen charity, the Mumvuri project. This is an orphanage that I am the patron of in my native Zimbabwe.





## Introduction

I have been sampling microphone measurements for Q-clone and Nebula for years now and this library brings together some of my efforts.

In addition in late 2013 while perusing the internet for exotic microphones to sample, I came across a website called

<http://www.xaudia.com/xaudia/Home.html>

owned by a very friendly studio technician called Stewart. He is very knowledgeable and repairs Ribbon microphones in Yorkshire, here in the UK.

His blog is a treasure trove of information and it wasn't long before I was immersed in discovering some very rare and exotic microphones. I promptly got in touch with him about the possibility of coming over to hire the studio to sample for Nebula but in the end we never made it work. Anyway, in the course of time Stewart has been building up a handsome database of impulse response measurements as he has been repairing microphones over the years and very kindly offered to make them available as creative commons.

I download these impulse responses and using my high quality studio gear and techniques I have been able to extract better performance than the stock impulses to offer you some useful tools for in the box mixing. All the Xaudia snapshots have Xaudio in the name.

The q-clone snapshots give you a few perspectives broadly speaking. In the case of my own samplings they often come in the form of a distance measurement.

In the case of the single Xaudio measurements I have interpolated what they may sound like at different distances and broadly named them as FLAT ( How I received them ) WARM, CLOSE and BALANCED . The BALANCED perspective may give the most well rounded and natural sound.

As these impulses were originally sampled at a lower resolution than my post processing there may be residual high end harshness AND ALSO RESONANCES that can be tamed by EQ OR a Desser. Most presets work well when paired with a source track that is the opposite of its nature. For example a bright vocal could be tamed by a Warm Ribbon mic for example.



## Library Information

I am pleased to offer the **The Vintage Microphone collection for Q-clone**

### Sampling Process

All libraries are sampled using high quality Van Damme™ and Mogami™ cables. The sampling process was carried out at high resolution 96 khz. Conversion is done courtesy of Prismsound™ Orpheus, arguably one of the best interfaces around today. No corners have been cut and so the goodness that I experience in my studio can be delivered into your productions. I sampled this microphone bundle through a Rupert Neve Designs 5033 to add tonal adjustments to the microphones.

### System Requirements to enjoy the whole set

55 MBs free hard disk space for presets

Modern OS

Modern CPU.

**WAVES Q-clone**

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

Alternatively place the files anywhere on your computer and use the open/load dialogue to load the presets.

Please note the names and trademarks of these microphones remain with the manufacturers. They are only included here for reference and do not suggest endorsement from the companies in any way.

AKG C12 and D112

ALTEC 639, 670 and 670B

AMERICAN R331

AMPERITE RA

AUDIO TECHNICA 4031, 4033 and 4050

BANG AND OLUGSEN BEOMIC 1000, BM2 AND BM6

BBC MARCONI B

BEYER DYNAMIC MIC, M260 AND M360

COLES 4038

COPPERPHONE



DO-RE-MI ITALIAN

ELECTROVOICE 408 AND RE20

EMI HMV RIBBON

FILM INDUSTRIES M8

GEC BCS 2373 AND BIG DYNAMIC MIC

GEFEL M930

GRAMPIAN GR2 M600

K SILVER BULLET

MELODIUM 42B MUSIQUE SETTING AND TYPE 12

NUEMANN KM54, M149, TLM170R, U47, U67 AND U87

OKTAVA ML19

RCA TYPE 77, TYPE 44, 74B, KU3A, PB90 AND VARACOUSTIC

RESLO RB REDLABEL, RV, SR1 AND VMC

RODE NT1000

ROYER R-121 AND R-122

SANKEN CU41

SCHOEPS CMC6

SENNHEISER 904E AND MD421

SHURE 55SH, 315 AND SM57

SONY C37 FET

SYNCRON FAIRCHILD AU-7A

TELEFUNKEN ELA M 270 AND M201

TOSHIBA H BK5 CLONE, HPF5, TYPE G AND TYPE K

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.

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](mailto:sales@nebulapresets.com)