Q8 EQ and Console Channel Strip

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Manual Index

Installation

For PC Users:

Use the included installer to select your NebulaTempRepository Folder to install
the collection there. Or, you can simply copy all "n2p" files to your
Nebula "Programs" folder and copy all "n2v" files to your "Vectors" folder.

For Mac Users:

Copy all "n2p" files to your Nebula "Programs" folder and copy all "n2v" files to your "Vectors" folder.

The Programs

The "Q8 444X EQ/CONSOLE COMBO" For NebulaPro consists of 36 programs: You will find these under "Q8" .

Programs are sampled at 96kHz and are tested to retain accuracy at 44.1kHz and 48kHz sample rates with the latest version of Nebula3 Pro. There are two sub-categories which divide this collection: "EQ" "PRE"

Program Description:

Q8-0dB-EQ-10K

This program is the Q8 set to 0dB input gain with the EQ circuit turned on and all bands set flat. It has been sampled with 10 kernels of harmonic distortion.

Q8-0dB-EQ-5K

Same as above with reduced 5 kernels of harmonic content. Use this program if you desire accurate harmonics but wish to reduce the resources used.

Q8-0dB-EQ-CLN

Same as above without any harmonic content.

Q8-0dB-NOEQ-10K

This program is the Q8 set to 0dB input gain with the EQ circuit turned off. It has been sampled with 10 kernels of harmonic distortion.

Q8-5dB-EQ-10K

This program is the Q8 set to 5dB input gain with the EQ circuit turned on and all bands set flat. It has been sampled with 10 kernels of harmonic distortion.

Q8-5dB-NOEQ-10K

This program is the Q8 set to 5dB input gain with the EQ circuit turned off. It has been sampled with 10 kernels of harmonic distortion.

Q8-10dB-EQ-10K

This program is the Q8 set to 10dB input gain with the EQ circuit turned on and all bands set flat. It has been sampled with 10 kernels of harmonic distortion.

Q8-10dB-NOEQ-10K

This program is the Q8 set to 10dB input gain with the EQ circuit turned off. It has been sampled with 10 kernels of harmonic distortion.

Q8-15dB-EQ-10K

This program is the Q8 set to 15dB input gain with the EQ circuit turned on and all bands set flat. It has been sampled with 10 kernels of harmonic distortion.

Q8-15dB-NOEQ-10K

This program is the Q8 set to 15dB input gain with the EQ circuit turned off. It has been sampled with 10 kernels of harmonic distortion.

Q8-Hi-BELL-N-3K

This program is the Q8 High Band set to a bell shaped slope. It is the narrow "Q" setting of the High Frequencies. The Q8 High Band bell eq operates in a subtle reduced gain range. The -12dB to +12dB gain range represents lower volume change for the bell shaped High EQ for small subtle adjustment. The frequencies represent the start of the slope. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 1.8kHz, 2.2kHz, 2.7kHz, 3.5kHz, 4.4kHz, 5.6kHz, 7.2kHz, 9.1kHz, 11kHz, 14kHz, and 18kHz.

Q8-Hi-BELL-N-CLN

This is the same as the previous program without any harmonic content.

Q8-Hi-BELL-W-3K

This program is the Q8 High Band set to a bell shaped slope. It is the wide "Q" setting of the High Frequencies. The Q8 High Band bell eq operates in a subtle reduced gain range. The -12dB to +12dB gain range represents lower volume change for the bell shaped High EQ for small subtle adjustment. The frequencies represent the start of the slope. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 1.8kHz, 2.2kHz, 2.7kHz, 3.5kHz, 4.4kHz, 5.6kHz, 7.2kHz, 9.1kHz, 11kHz, 14kHz, and 18kHz.

Q8-Hi-BELL-W-CLN

This is the same as the previous program without any harmonic content.

Q8-Hi-Shelf-3K

This program is the Q8 High Band set to a wide shelf slope. The Q8 High Band shelf eq operates in the standard gain range, maintaining most of the -12dB to +12dB gain volume difference. The frequencies represent the start of the slope. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 1.8kHz, 2.2kHz, 2.7kHz, 3.5kHz, 4.4kHz, 5.6kHz, 7.2kHz, 9.1kHz, 11kHz, 14kHz, and 18kHz.

Q8-Hi-Shelf-CLN

This is the same as the previous program without any harmonic content.

Q8-Low-Bell-N-3K

This program is the Q8 Low Band set to a narrow bell-shaped slope. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 50Hz, 63Hz, 80Hz, 100Hz, 120Hz, 160Hz, 200Hz, 250Hz, 300Hz, 390Hz, and 500Hz.

Q8-Low-Bell-N-CL

This is the same as the previous program without any harmonic content.

Q8-Low-Bell-W-3K

This program is the Q8 Low Band set to a wide bell-shaped slope. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 50Hz, 63Hz, 80Hz, 100Hz, 120Hz, 160Hz, 200Hz, 250Hz, 300Hz, 390Hz, and 500Hz.

Q8-Low-Bell-W-CL

This is the same as the previous program without any harmonic content.

Q8-Low-Shelf-3K

This program is the Q8 Low Band shelf mode. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 50Hz, 63Hz, 80Hz, 100Hz, 120Hz, 160Hz, 200Hz, 250Hz, 300Hz, 390Hz, and 500Hz.

Q8-Low-Shelf-CLN

This is the same as the previous program without any harmonic content.

Q8-MF1-BELL-N-3K

This program is the Q8 Lower Mid Frequency Band (Middle Frequency 1) in narrow bell shape mode. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 180Hz, 220Hz, 270Hz, 350Hz, 440Hz, 560Hz, 720Hz, 910Hz, 1.1kHz, 1.4kHz, 1.8kHz.

Q8-MF1-BELL-N-CL

This is the same as the previous program without any harmonic content.

Q8-MF1-BELL-W-3K

This program is the Q8 Lower Mid Frequency Band (Middle Frequency 1) in wide bell shape mode. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 180Hz, 220Hz, 270Hz, 350Hz, 440Hz, 560Hz, 720Hz, 910Hz, 1.1kHz, 1.4kHz, 1.8kHz.

Q8-MF1-BELL-W-CL

This is the same as the previous program without any harmonic content.

Q8-MF2-BELL-N-3K

This program is the Q8 Upper Mid Frequency Band (Middle Frequency 2) in narrow bell shape mode. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 500Hz, 630Hz, 800Hz, 1kHz, 1.2kHz, 1.6kHz, 2kHz, 2.5kHz, 3kHz, 3.9kHz, 5kHz.

Q8-MF2-BELL-N-CL

This is the same as the previous program without any harmonic content.

Q8-MF2-BELL-W-3K

This program is the Q8 Upper Mid Frequency Band (Middle Frequency 2) in wide bell shape mode. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 500Hz, 630Hz, 800Hz, 1kHz, 1.2kHz, 1.6kHz, 2kHz, 2.5kHz, 3kHz, 3.9kHz, 5kHz.

Q8-MF2-BELL-W-CL

This is the same as the previous program without any harmonic content.

Q8-Hi-Cut-3K

This program is the Q8 High Cut. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 8kHz, 10kHz.

Q8-Hi-Cut-CLN

This is the same as the previous program without any harmonic content.

Q8-Low-Cut-3K

This program is the Q8 Low Cut. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: 50Hz and 100Hz.

Q8-Low-Cut-CLN

This is the same as the previous program without any harmonic content.

Q8-Hi-Lo-Cut-3K

This program combines the Q8 High and Low Cut Filters into a single program. This program has been sampled with 3 kernels of distortion. The frequencies adjusted are: High Cut: 8kHz, 10kHz, and Low Cut: 50Hz and 100Hz.

Q8-Hi-Lo-Cut-CLN

This is the same as the previous program without any harmonic content.

About "Q8 444X EQ/CONSOLE COMBO" For NebulaPro

The "Q8 444X EQ/CONSOLE COMBO" For NebulaPro brings this classic, vintage, completely authentic film console to NebulaPro. It requires the lastest version of NebulaPro and is optimized to run in the "Reverb" version of NebulaPro. It has been sampled at 96kHz and will convert to any rate directly within the NebulaPro engine. When used at 96kHz, it uses the maximum sample size and length, and because it is sampled at this rate, loads very quickly and takes the largest amount of computer resources (unless using a higher rate than 96kHz). If used at 48kHz or 44.1kHz, the programs will take a little longer to load, but once loaded, use a smaller amount of computer resources. In fact, at lower rates the programs use the same resources as they would if sampled directly at the same lower rates. All programs have been tested for these three rates and remain extremely accurate.

About The Hardware

About the "Q8 444X EQ/CONSOLE COMBO". The analog hardware device that this collection is inspired by is a completely custom, top-of-the-line 1970's Film Console. It was built by Quad-Eight Electronics. Quad-Eight is named after a film processing system developed to allow four strips of 8mm film to be processed on a single professional 35mm film strip. The clever name symbolizes the revolution of combining multiple channels of variable impedence sources into a single routing system, which we now know of as the audio mixing console. The entire signal chain, from transformer to op-amp to eq to make-up gain op-amp, is sampled in each program. The eq section was originally installed into a custom Quad-Eight film console, made special order to upgrade the standard eq to the 444X, or Super 444. The 444 is the next generation of the earlier 333. It is quasi-parametric, meaning that variable "Q" is provided by the choice of narrow, wide, and shelf band choices. The very few 444X eq's, also known as the QE PE 444X, that are in existence, were made to add more features and editing options while making use of what many consider the best sounding operation amplifier to date, the AM10. The 444X was installed in this single custom console for a brief time and was only in active duty for a brief time. This makes it one of the most priceless examples of a practically new old stock original QE console channel strip, or as it was originally called, the line input module.

The most popular modern 'clone' of this original QE design is the Pacifica by A Designs. Although the A Designs preamp is very different, it provides a similar quality to the original. Mercury and several others also make QE clones and build kits. But, tracing the console's origins takes us back to the very beginning of the analog recording console itself. To truly appreciate its importance, we should take a look at its place in audio history.

Starting in the 40's, we have an engineer for recording audio for motion pictures joining his expertise with a designer from Western Electric, which is where the famous outboard tube program eq, the Pultec, originates from. This passive inductor-based design was combined with the technology of a microphone amplifier and a line level reproduction amplifier. This early tube-based formulation was then combined with what we now recognize as a summing amplifier which was capable of resolving different source impedances. This whole concept was designed so that a room full of separate devices, from the line to the mic, to the eq, to the operational combiners (signal bus) electronics, could be placed into a single routine. This became the first Electrodyne console. The early Fairchild IC amplifier was redesigned and upgraded to the first "7" series generation Electrodyne op-amp. This was the basis for the most common high end solid state recording console all the way to present. Even the wood frame and arm cushion have their start with this design. These were created for, and used by all of the biggest names in film production, but because of the excellent sound, they also represent the first generation consoles that you hear on the likes of the most well-regarded Motown recordings. As Electrodyne changed hands and was eventually closed, the original product designers continued forward in a parallel history with Quad-Eight, making their own changes and improvements to the eq, preamp, and transformers. This is where the legendary Sphere consoles begin. So, while the Electrodyne sound was being perfected by one group of amazing talent for Quad-Eight, it was also being taken to higher ground with the Sphere. Because all of the continued developments in the 1970's were being done by the actual designers and engineers, the Quad-Eight and Sphere consoles were a sonic perfection of the original line.

The first Quad-Eight consoles were made completely of Electrodyne parts, until they became their own entity and made their own improvements on the design. This is where the next important metamorphosis takes place. The Chief Engineer for Quad-Eight at this time, was Deane Jensen. If you are familiar with the API Melcor, API 2520, The John Hardy 990, The Millennia Media op-amp, or just about any variant of the discrete op-amp, then you can trace it to this time in development. This Jensen designed op-amp was developed and improved until he left to form the Jensen 990. Quad-Eight further developed the same op-amp to create the now legendary AM10. This is the basis for the Pacifica, Coronado, and Ventura consoles; the same family that you now own with the Q8-444X. If you need a sonic example of this sound, think Pink Floyd "The Wall". Also just as famous were the special transformers designed for the optimized QE line. These were created by Ed Reichenbach, who later joined with Jensen when he left QE. Today, his design continues forward as the well-recognized, highly regarded Cinemag Transformer. So, when you use the Q8, you are introducing your audio files to the first generation 990 op-amp, and the original Reichenbach, with the 4-band version of the most refined console version of the original Western Electric passive inductor eq.

With CDSoundMaster, we carefully chose the best of the best for your use inside Nebula. The "Globe" console is one of 10-15 active, original Sphere's in existence in the South, which we consider the best example of the heritage of this console in regards to the final bus preamp summing aspect. We are now providing the color of the single preamp channel and top-tier eq in the form of the QE AM10/Reichenbach/PE444X input module, to be used on its own or in combination with the Globe, making the world's most perfect combination of this entire lineage. The Sphere and Quad-Eight eq's are found in high end mastering facilities and mixing studios alike, and we hope that you find them a priceless part of your productions as well.

Program List

Q8-0dB-EQ-10K
Q8-0dB-EQ-5K
Q8-0dB-EQ-CLN
Q8-0dB-NOEQ-10K
Q8-5dB-EQ-10K
Q8-5dB-NOEQ-10K
Q8-10dB-EQ-10K
Q8-10dB-NOEQ-10K
Q8-15dB-EQ-10K
Q8-15dB-NOEQ-10K
Q8-Hi-BELL-N-3K
Q8-Hi-BELL-N-CLN
Q8-Hi-BELL-W-3K
Q8-Hi-BELL-W-CLN
Q8-Hi-Shelf-3K
Q8-Hi-Shelf-CLN
Q8-Low-Bell-N-3K
Q8-Low-Bell-N-CL
Q8-Low-Bell-W-3K
Q8-Low-Bell-W-CL
Q8-Low-Shelf-3K
Q8-Low-Shelf-CLN
Q8-MF1-BELL-N-3K
Q8-MF1-BELL-N-CL
Q8-MF1-BELL-W-3K
Q8-MF1-BELL-W-CL
Q8-MF2-BELL-N-3K
Q8-MF2-BELL-N-CL
Q8-MF2-BELL-W-3K
Q8-MF2-BELL-W-CL
Q8-Hi-Cut-3K
Q8-Hi-Cut-CLN
Q8-Low-Cut-3K
Q8-Low-Cut-CLN
Q8-Hi-Lo-Cut-3K
Q8-Hi-Lo-Cut-CLN

I truly hope that this collection adds to your enjoyment of Nebula.

Thanks and God Bless You.
Sincerely,
Michael Angel
CDSoundMaster.com