

The Globe Console

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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 Globe Console For Nebula" consists of 80 programs:
You will find these in your CDSoundMaster Classic Console Nebula category under "CCC-GLD" and "CCC-GLM".

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.

Programs are fully organized and categorized for easiest use in Nebula3. Click one time on "CCC" and you will see all 80 programs. Click a second time to divide programs into two main categories, "GLD" and "GLM", which represent Globe Direct Outs and Globe Main Outs..

Click "GLD" or "GLM" a second time to view all sub-category programs described.

Program Description:

GLD-EQIN-ALL-K11

This program represents the Globe Direct Out set of programs.

"GLD" stands for The Globe Console.

"EQIN" means that the channel's eq circuit is engaged and present in the signal path, but it is set flat.

"ALL" means that the entire dynamic range from beyond unity gain to very quiet is found in this program.

"K11" means that all distortion kernels are being used for this program.

GLD-NOEQ-ALL-K11

This program is the same description as above, but the eq circuit is disengaged and removed from the signal path.

The following variations exist for all programs within this collection:

"ALL"

This means that the entire set of repetitions of samples exist in this program. It is the most advanced sample set from loudest setting to quietest setting. This is also the most non-linear.

"HI"

This means that the top selection of loudest sample repetitions are in this program set. These are the highest above the noise floor and closest to unity, so they are the most linear set where harmonics are produced primarily from pushing the electronics at a clean setting.

"MHI"

This stands for "Medium High", representing the next range of dynamics. Harmonics here are still relatively clean, but are in between the more clean set and beginning of the noise floor.

"MED"

This is the lighter set of dynamic samples representing a low signal above the noise floor, but still a moderate amount of harmonic content above the noise floor.

"LOW"

This is the quietest set of samples above the noise floor and the harmonics represent the variation from the signal and the noise floor.

"K11"

This represents the highest harmonic distortion count

"K7"

This means that the program uses 7 distortion kernels instead of 11.

"K5"

This has a reduced distortion count of 5 kernels.

"CLN"

This is the same program with distortion kernels removed.

All programs above are repeated for the "GLM" category, representing the Main Outs. In these "GLM" programs, the channel inputs are routed to the boards Main Outputs, generating a slightly more colored path.

For the absolute most colored signal using the most kernels and most dynamics, choose the GLM-EQIN-ALL-K11.

"EQIN" means that the channel's eq circuit is engaged and present in the signal path, but it is set flat.

"NOEQ" means that the channel's eq circuit is disengaged.

About The Globe Console Collection

The Globe Console For Nebula has been created to provide you with extensive use of the original hardware console inside your DAW. For best results, we recommend setting up operation in the same manner as you would use the physical console. If you wish to use this in the form of a digital recording pathway controlled by analog inputs to each digital input, then use a single instance of the "GLD" program that you wish to use on each channel in your mix. If you wish to color the sound of your group buss selections as well, you can either use a "GLD" or "GLM" program, where the most color will come from the "GLM" choice. You can choose to place a "GLM" instance in your two track master out section if you wish to include the sound of the console in your final output summing stage.

Keep in mind that the primary difference in a channel direct out and master out is that the master section of the console is a final summing stage which provides a very similar sound as the channel itself, but with a very subtle extra coloration.

For the most unique sound, we recommend using "GLD" programs with the "EQIN" option, since the eq is set flat but it is engaged, there is an extra hit of sound in the signal chain. This is true for the "GLM" main out selections as well.

For computer's with the most available resources, we recommend using the "ALL" programs that are also "K11" programs. These carry the entire 40 decibel dynamic range of the console channel and channel-to-master out. If limited in resources, you will find that the "K7", "K5", "CLN", and "HI", "MHI", "MED", and "LOW" program options provide you with a palette of choices to work from that are very close to the sonic character of the full programs. Each program choice comes with its own unique tailored set of sound. If you use one of these to make use of instance count, consider the decision based upon whether you wish to get the cleanest sound, the most colored sound, or a combination of the two. Use the "K7" option if you only need a little more power. Choose "HI" for the cleanest range of dynamics from the console, and "LOW" for the quietest dynamic selection, which produces harmonics between a low signal and noise floor. For general use in reduced resources, the "MHI" dynamic range is a common level above the noise floor but lower than unity gain.

For those looking for the maximum in analog authenticity and using maximum resources, we recommend operating the console in full emulated analog mode, turning the DAW into a virtual studio as originally inspired in the "RASS" library. We highly recommend placing an instance like the "GLD-EQIN-ALL-K11" on your channel, followed by an instance of R2R (and TB+ if extra tape volume/saturation is desired) followed by a second instance of "GLD-EQIN-ALL-K11". This gives you the entire effect of sending your sound through the console channel direct out, to the tape for recording, and back to the console for mixing. You can group mix sections together in a group buss using the "GLM" as a single instance. Place a single instance of a "GLM" program on your master out section of your DAW. For the best analog effect, place the "GLM" program of choice in your chain ahead of your final limiting and other choices. If you use an R2R machine for mastering, place it just after the "GLM".

Always make sure to test your levels going in and out of Nebula instances. The program will tell you if you are overloading the plug-in itself. You can also control the amount of harmonic drive effect with the input gain and drive function.

The programs in this collection are edited to a slightly higher harmonic content volume than some CDSoundMaster collections. Since you are using this library as a virtual console, it is assumed that your source wav files may be covering a very wide dynamic range and source recordings may be very low or relatively high. If you work at +0dB max and have a very limited dynamic range, you may choose to reduce the drive setting by a dB or two, but it is optimized to sound good as it is loaded. If you are working with quieter files or using the K-System to one degree or another, you should be able to load the programs without adjustment, but can still choose to operate the programs even cleaner if you desire. The programs are optimized to color your sound, at levels just a few dB above unity, at a max of +0dB.

About The Hardware

The original console that has inspired this collection was built in the late 1970's and was fully restored in our new Millennium. It is based upon a beautiful sounding op-amp performing at +/-24v. The eq is a complete passive inductor design. This console is known in small circles as one of the most pleasant sounding hardware designs in the history of recording. It provides a very rich, quick, warm, and punchy response with an extended high end frequency response that sweetens the sound of everything that runs through it. This effect is very subtle if only recording from the console direct to digital from a single channel, but when running through the entire console with multiple channels, the final result is elegant and very unique.

Program List

GLD-EQIN-ALL-K11
GLD-EQIN-HI-K11
GLD-EQIN-MHI-K11
GLD-EQIN-MED-K11
GLD-EQIN-LOW-K11
GLD-NOEQ-ALL-K11
GLD-NOEQ-HI-K11
GLD-NOEQ-MHI-K11
GLD-NOEQ-MED-K11
GLD-NOEQ-LOW-K11
GLD-EQIN-ALL-K7
GLD-EQIN-HI-K7
GLD-EQIN-MHI-K7
GLD-EQIN-MED-K7
GLD-EQIN-LOW-K7
GLD-NOEQ-ALL-K7
GLD-NOEQ-HI-K7
GLD-NOEQ-MHI-K7
GLD-NOEQ-MED-K7
GLD-NOEQ-LOW-K7
GLD-EQIN-ALL-K5
GLD-EQIN-HI-K5
GLD-EQIN-MHI-K5
GLD-EQIN-MED-K5
GLD-EQIN-LOW-K5
GLD-NOEQ-ALL-K5
GLD-NOEQ-HI-K5
GLD-NOEQ-MHI-K5
GLD-NOEQ-MED-K5
GLD-NOEQ-LOW-K5
GLD-EQIN-ALL-CLN
GLD-EQIN-HI-CLN
GLD-EQIN-MHI-CLN
GLD-EQIN-MED-CLN
GLD-EQIN-LOW-CLN
GLD-NOEQ-ALL-CLN
GLD-NOEQ-HI-CLN
GLD-NOEQ-MHI-CLN
GLD-NOEQ-MED-CLN
GLD-NOEQ-LOW-CLN
GLM-EQIN-ALL-K11
GLM-EQIN-HI-K11
GLM-EQIN-MHI-K11
GLM-EQIN-MED-K11

GLM-EQIN-LOW-K11
GLM-NOEQ-ALL-K11
GLM-NOEQ-HI-K11
GLM-NOEQ-MHI-K11
GLM-NOEQ-MED-K11
GLM-NOEQ-LOW-K11
GLM-EQIN-ALL-K7
GLM-EQIN-HI-K7
GLM-EQIN-MHI-K7
GLM-EQIN-MED-K7
GLM-EQIN-LOW-K7
GLM-NOEQ-ALL-K7
GLM-NOEQ-HI-K7
GLM-NOEQ-MHI-K7
GLM-NOEQ-MED-K7
GLM-NOEQ-LOW-K7
GLM-EQIN-ALL-K5
GLM-EQIN-HI-K5
GLM-EQIN-MHI-K5
GLM-EQIN-MED-K5
GLM-EQIN-LOW-K5
GLM-NOEQ-ALL-K5
GLM-NOEQ-HI-K5
GLM-NOEQ-MHI-K5
GLM-NOEQ-MED-K5
GLM-NOEQ-LOW-K5
GLM-EQIN-ALL-CLN
GLM-EQIN-HI-CLN
GLM-EQIN-MHI-CLN
GLM-EQIN-MED-CLN
GLM-EQIN-LOW-CLN
GLM-NOEQ-ALL-CLN
GLM-NOEQ-HI-CLN
GLM-NOEQ-MHI-CLN
GLM-NOEQ-MED-CLN
GLM-NOEQ-LOW-CLN

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

Thanks and God Bless You.

Sincerely,

Michael Angel

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