



Impulse Response Libraries

CHANNEL COLORS

AL 1566

Impulse response files created for and compatible with:

Acustica Audio's Nebula (Commercial Version)

Information Manual

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NEBULA VERSION REQUIREMENT

Nebula format files are created with and intended for version 1.3.504 of Nebula 2 or 3 (commercial version only) and higher. These programs will not work with the Free or LE (such as Nebula CM, etc) derivatives. If using Nebula 2, it is a design of that platform to not display the text or slider value above the faders – this is a Nebula 3 value added feature and not related to the OwnHammer implementation.

INSTALLING THE PROGRAM AND VECTOR FILES

After extracting the archive contents, to install the Programs, copy all of the .N2P files from:

```
..\OwnHammer_Impulse_Responses\Channel-Colors\AL-1566\Programs
```

and paste them to: ..\nebulatemprepository\Programs

To install the Vectors, copy the .N2V files from:

```
..\OwnHammer_Impulse_Responses\Channel-Colors\AL-1566\Vectors
```

and paste them to: ..\nebulatemprepository\Vectors

EDITING THE DICTIONARY FILE

After extracting the archive content, look for the following file:

```
..\OwnHammer_Impulse_Responses\Channel-Colors\AL-1566\Dictionary_Tags.txt
```

Contained within this file are tags that can be added to the Rom.xml file in your ..\nebulatemprepository\Dictionaries directory. XML files typically use character encoding that basic text editors are not capable of compiling. Editing and saving xml files in ASCII text encoding can break them, and is not recommended in most cases. For that reason, when editing xml files we use and recommend the Firstobject XML Editor found at http://www.firstobject.com/dn_editor.htm. This is a free, lightweight xml editor that refrains from implementing overcomplicated organizational schemes, therefore resembling a basic text editor and will auto detect the encoding of the Rom.xml and save it properly.

Altering the tag definitions will allow for functional menu browsing within the Nebula GUI, as it will allow the category descriptor to be presented in recognizable terms.

EDITING THE RATE CONVERSION VALUE

If using these programs in sessions with sample rates other than 96 kHz, the RATECONVERSION tag will need to be edited in your plugin's xml parameter control file if you are experiencing strange audio behavior. This is easily identifiable as anything passing through the program will typically sound unnaturally dark and boxy. Editing the RATE CNV parameter on the MAST page of the plugin GUI is only a temporary fix, the following will ensure you will not need to repeat editing that value every time you use Nebula.

First, browse to wherever your Nebula2, Nebula2 Reverb, Nebula3, and/or Nebula3 Reverb plugins have been installed. Along with each of the above .dll files are .xml files. Using an XML EDITOR ONLY (such as the one mentioned in the previous section), open and edit each of the .xml files. In each will be a value most of the way down the file with the following tags:

<RATECONVERSION> 25000 </RATECONVERSION>

If you are having problems with the sound in DAW sessions other than 96 kHz, try increasing this number until the problem goes away. This number could fluctuate depending on your computer hardware and subsequent processing power. If the conversion is working properly, when you load a program you will see the following on the main program window:

FRT: 96000 -> 44100 Hz

If the value of the RATECONVERSION parameter is not high enough, in addition to bad sound this will read:

FRT: 96000 -> 96000 Hz <-

In this case, the <- at the end will be blinking. After adjusting this parameter you may also need to delete and re-read or reload Nebula instances in existing DAW sessions.

PROGRAMS MENU LOCATION

Once the files have been installed and the dictionary tags are populated properly, look for these programs to appear in the "OH Channel Colors (OHCC)" section of the pull down menu, which is populated by clicking on the large "Init" text near the top left corner of a freshly loaded Nebula instance.

GAIN CONTROLS

There are two primary function sliders that can and most likely need to be adjusted to dial to match the material passing through them.

G-LVL

The "Gain Level" slider controls the general IR range in the dynamic set that the audio is passing through. The Channel Colors programs take advantage of Nebula's dynamic convolution capabilities, in that the hardware is sampled in 1 dB steps across over 30 dB of range. As you raise or lower the G-LVL slider, you force the audio to pass through IR's taken from different steps in that range. The higher the slider is set, the higher level of audio was passed through the hardware, resulting in higher levels of distortion or saturation.

Care must be taken with this control. Nebula is great at many things, but clipping distortion is not one of them. When setting this slider, listen for overload characteristics such as unnatural bass spikes, garbled audio, and transient spike "chirps". Whenever you hear one of these negative artifacts, lower the slider 3-6 dB below where you first hear the sound at a point when the audio passing through it is the loudest in the given track.

Since it is impossible to predict what kind of audio will be used with these programs and the volume passed through them, the slider is set at 0.00 by default and it is up to the user to gauge the appropriate value for their material.

For those familiar with Nebula, this slider is the same as "GDRIVE".

H-DST

The "Harmonic Distortion" slider raises or lowers the volume level of the harmonic distortion kernels (kernels 2 through 10) relative to the fundamental (kernel 1). This allows one to go beyond the natural state of the hardware

and create unique sounds to taste. It is possible to overload this function as well, so listen for unnatural fizzy distorting sounds to know that you've pushed the level too far.

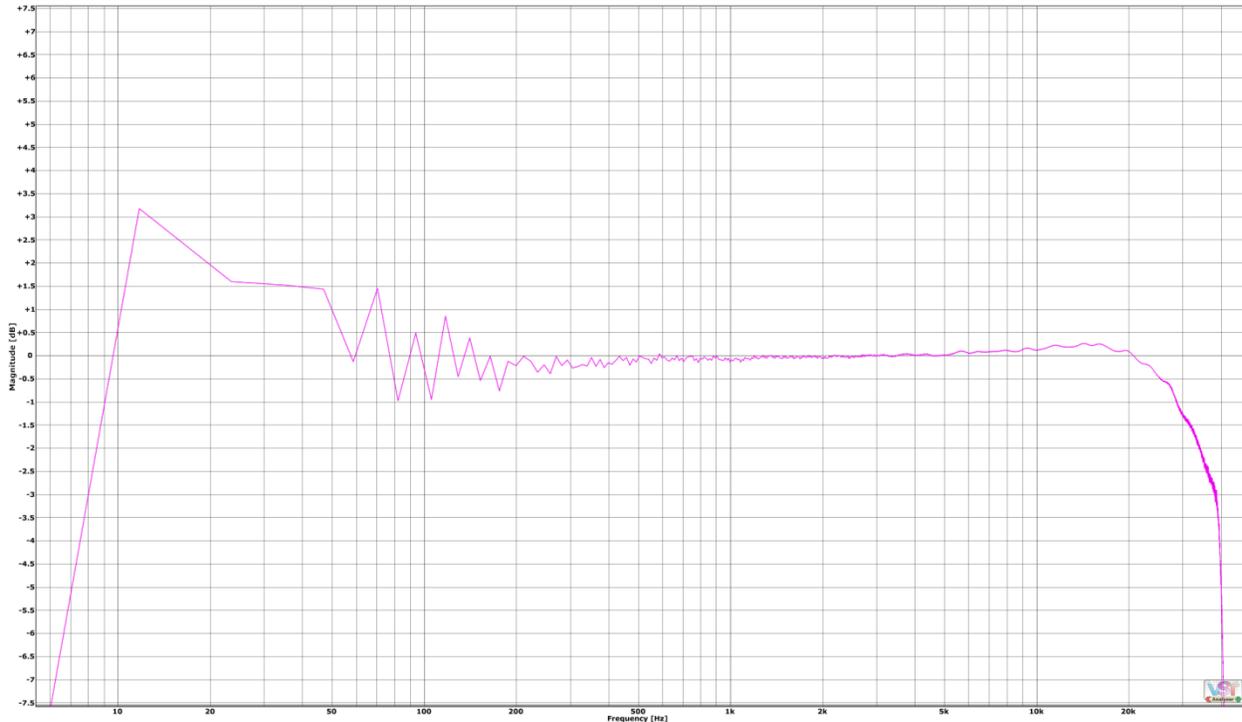
For those familiar with Nebula, this slider is the same as "DRIVE".

THE PROGRAMS

For full size frequency plot images, please see the files within the "Frequency-Plots" folder.

MIC

Microphone level and impedance signal fed to the microphone input.



MIC CRANKED

Microphone level and impedance signal fed to the microphone input, with a 10 dB static attenuator placed on the output and the gain raised to compensate.

