"MCI JH 536" For NebulaPro

Library Creator: Michael Angel, www.CDSoundmaster.com

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

"MCI JH 536" For NebulaPro consists of 54 programs:
You will find these in your CDSoundMaster Classic Console Nebula category under "CCC-MCI".
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 five sub-categories which divide this collection:
"ALL"
"HI"
"LO"
"K5"
"CLN"
These stand for All, meaning programs that cover the entire dynamic range, Hi, for the loudest dynamic range, Lo, for the quietest dynamic range, K5 for reduced 5 Kernels programs, and Clean, for the same "ALL" programs without harmonic content.
You are given the same flexibility as the console when it comes to the sound you wish to achieve with your virtual connections.
Typically, when using direct outs you are sending your console channel directly out to your tape machine to record the track. In this case, you may use Direct Outs to go to an instance of R2R (and TB+ if desired). Depending on your system's performance, you may create long chains of Nebula instances to build up the utmost accuracy and detail in analog sound.
When using the Main Outs, the channel is routed from its inline signal to a final summing output stage, which adds a slightly different sonic character than the Direct Outs. You can use the Main Outs for Main two track out scenarios. The group buss "B" programs are sent directly out of the console's sub group section. Unique to this console, the routing either goes directly out the channel, directly out the buss, or directly out the mains. This means that the group buss does not travel through the main outs. This gives a slightly cleaner yet still unique character to the buss section.
Recommended use:
If using an optimized computer with plenty of resources, it is highly recommended to use a direct out instance on every channel in the DAW. For extreme mixing options taking advantage of the complete sound of the recording experience, we recommend the following:
If you are mixing using a concept like the K-System, then you can most likely load all programs in this collection with little to no adjustment.
If you are mixing setting all recorded tracks to a max of +0dB, then you may be pleased with the programs as they are loaded, or you may wish to turn the "Drive" function down by a dB or two.
CDSoundMaster programs are generally edited to provide the interesting sonic character of the program at or slightly above unity for the loudest digital signal of +0dB. Lower volume fed to the Nebula instance will cover a quieter range of

dynamic response and less harmonic distortion by the amount of the gain max value. For mixes with very low average levels, you may wish to increase input or drive,
and with very hot mixes you may wish to lower drive by a few decibels, especially if using long signal chains with multiple instances of Nebula.
Keep in mind that it is very fulfilling and remarkably analog-sounding to combine items in a chain as they would appear in real life. But, in doing so it is good to listen to the effect each program has in the chain. Harmonics can build up with a lot of character and even if they are very transparent on their own, can combine to create artifacts if overused. We always advise listening to results before creating long paths of pre-rendered mix stems.

Program Description:

A few words about the Hi, Lo, All, K5, and Clean programs.
A high quality, analog recording studio console has historically been used as a central operating hub where sounds can be sent out to their recording chains, organized for headphone monitoring, and where multiple tracks are routed back together for final mixdown of a stereo master. Since most often this means that every piece of recorded audio traditionally passes through the console's electronics at least one time, the build quality requires a high tolerance for long hours, steady operation, quiet faders, proper gain staging qualities, low distortion, and low noise, while providing a wide bandwidth. Today, we have the luxury of recording in a completely sterile mixing environment where all sound can be passed back and forth through virtual groups, tracks, and master outs without ever having to repeat the signal chain through additional electronics. However, the most subtle effects of the mixing console have become terribly missed in the modern all-digital DAW, as with excellent analog technology also comes a very musical and pleasantly colored, yet subtle, sound that is gently added to the signal throughout the process. This takes place in slight changes to the frequency range, harmonic content in the form of non-linear, frequency-specific distortion, and subtle variations from quiet to loud fluctuations in the signal. We may not notice the full effect that the console has when listening critically to a single track, but when added up to several tracks together, having passed along the channel to and from tape and other signal processing devices, the character from channel to group to mains becomes an important part of the excellent sounding recording. Some say that it makes the job easier, and others say that it is simply a part of the art of recording to intentionally set the sound up in gain-staging techniques.
When translating these qualities intentionally in digital form, there are many approaches that can be used. Although it takes a great deal of care, testing, and proper editing, the Nebula system allows for a very wide dynamic range of the console to be re-created. This can come at a cost of processing power, and therefore we choose to offer a few versions of the same concept so that you can choose certain characteristics that stand out the most, and even some scenarios not possible with the original equipment.
The "HI"" programs are the actual sound of the console that has been preserved from a moderate volume to its loudest measurable state. This represents fewer dB's than the "ALL" programs, but uses slightly less processing power. This represents the sound of the console when generating slightly more harmonic content above the unity clean position. You may choose this for the most common and expected sound of gently pushing the level harder, generating a little more aggressive sound. The "LO" programs represent the other aspect of the console. Where signals above unity gain are measured additively with increasing distortion above the cleanest signal, the volume below unity gain becomes different in comparison to the hardware's noise floor, or the lowest volume where it provides very little amplification above the hiss or a lacking signal. The "LO" programs cover the non-linear response of harmonics from the quiet level above noise upwards to moderate levels. These programs also save some processing power, and are an option for those that wish to experiment with a different concept in reproducing non-linear response. The only difference between Nebula's example and the real console, is that you can benefit from the use of these programs without an audible hiss or noise floor, as only the dynamic, spectral, and harmonic aspects are preserved. The "ALL" programs are your best choice for general use when you do not wish to save resources. This is the entire dynamic range of the console, from its quietest signal level to the loudest, all in a single program. The other option provided for reduced resources is the "Clean" program, where the harmonic content has been removed so that non-linear distortion can be eliminated when you just want to get the sound of the console without adding this trait. Dynamics and spectrum are still active, and this is especially useful for less resource use and when you know you wish to get your processing from other things instead of the console. The "K5" program is a nice middle point choice for those that want the most sonically recognizable harmonic content with slightly less resources. These programs provide some harmonic content, but not all.

MCI-B-EQ-ALL-C
"B" represents the "BUSS" group section of the console. "EQ" states that the eq circuitry of the console channels are engaged during sampling, with all gain settings set to zero. "ALL" means that the entire dynamic range of the console is being sampled from its loudest setting to its quietest setting. "C" states that the program does not contain any harmonic distortion kernels.

MCI-B-NEQ-ALLC
Same as above with the eq circuitry disengaged.

MCI-D-NEQ-ALL-C
MCI-M-NEQ-ALL-C

MCI-D-EQ-ALL-C
"D" represents The Channel Direct Outs on the console. This is the shortest signal path in the collection.

MCI-M-EQ-ALL-C
"M" stands for Master Outs. This is the longest signal path in the collection. The channels are sent directly to the Mains, giving a small but measurable increase in non-linearity.

MCI-B-EQ-ALL-K5
The K5 category of programs have a reduced 5 Kernels to provide a balance of Harmonics and lighter use of resources. These programs are a good choice when you wish to use multiple channels in a session.

MCI-B-NEQ-ALLK5
MCI-D-EQ-ALL-K5
MCI-D-NEQ-ALL-K5
MCI-M-EQ-ALL-K5
MCI-M-NEQ-ALL-K5

MCI-B-EQ-ALL-K11
The K11 programs contain the highest Harmonic content and are the best choice for use with unlimited resources where the most non-linearity is desired.

MCI-B-NEQ-ALLK11
MCI-D-EQ-ALL-K11
MCI-D-NEQ-ALL-K11
MCI-M-EQ-ALL-K11
MCI-M-NEQ-ALL-K11

MCI-B--EQ-HI-K11
The HI programs contain the highest volume range of dynamics sampled.

MCI-B-NEQ-HI-K11
MCI-D-EQ-HI-K11
MCI-D-NEQ-HI-K11
MCI-M-EQ-HI-K11
MCI-M-NEQ-HI-K11

MCI-B--EQ-LO-K11
The LO programs contain the quietest volume range of dynamics sampled.

MCI-B-NEQ-LO-K11
MCI-D-EQ-LO-K11
MCI-D-NEQ-LO-K11
MCI-M-EQ-LO-K11
MCI-M-NEQ-LO-K11

About The "MCI JH 536" For NebulaPro

The "MCI JH 536" For NebulaPro 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 "D" 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, use the "B" program. You can place an "M" instance in your two track master out section if you wish to include the sound of the console in your final output summing stage.

About The Hardware

About the "MCI JH 536"
We are very pleased to present this incredible piece of audio recording history. It was first created in 1975 with the first installation in 1976. It was received as being one of the finest sounding mixing desks of its time. We proudly present to you this wonderfully maintained, yet unaltered and unmodified original console for use in all of your DAW projects! This particular desk has become a very popular choice for studios that are after may sonic benefits from a single controle center. It is based upon very common high end components and schematics that allow for modification and alteration. Its own distinctive sound leans towards a clean variation of the traditional discrete solid state signal flow and is welcome in every genre of music production.

Program List

MCI-B-EQ-ALL-C
MCI-B-EQ-ALL-K5
MCI-B-EQ-ALL-K11
MCI-B--EQ-HI-K11
MCI-B--EQ-LO-K11
MCI-B-NEQ-ALLC
MCI-B-NEQ-ALLK5
MCI-B-NEQ-ALLK11
MCI-B-NEQ-HI-K11
MCI-B-NEQ-LO-K11
MCI-D-EQ-ALL-C
MCI-D-EQ-ALL-K5
MCI-D-EQ-ALL-K11
MCI-D-EQ-HI-K11
MCI-D-EQ-LO-K11
MCI-D-NEQ-ALL-C
MCI-D-NEQ-ALL-K5
MCI-D-NEQ-ALL-K11
MCI-D-NEQ-HI-K11
MCI-D-NEQ-LO-K11
MCI-M-EQ-ALL-C
MCI-M-EQ-ALL-K5
MCI-M-EQ-ALL-K11
MCI-M-EQ-HI-K11
MCI-M-EQ-LO-K11
MCI-M-NEQ-ALL-C
MCI-M-NEQ-ALL-K5
MCI-M-NEQ-ALL-K11
MCI-M-NEQ-HI-K11
MCI-M-NEQ-LO-K11
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I truly hope that this collection adds to your enjoyment of Nebula.

Thanks and God Bless You.
Sincerely,
Michael Angel
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