BLUE TUBES BUNDLE 2.0.2
User Manual

Nomad Factory
Blue Tubes Bundle 2.0.2
User Manual

Introduction

Nomad Factory designs and builds the most powerful and efficient audio processing tools for pro audio applications. Including dynamics processors, equalizers and effects, Nomad Factory delivers the highest quality tube emulation plug-ins without sacrificing ease-of-use or affordability.

What's New in Version 2...

• Five new plug-ins in the Blue Tubes Bundle (16 total):

BT Brickwall BW-2S
BT Deesser DS-2S
BT Tempo Delay DL3D
BT Long Delay LE
BT Stereo Imager
BT Equalizer PEQ-2C

• Greatly reduced CPU usage (50-75% less than v1)
• Selectable wave forms, beat values and tempos for LFOs and Panning
• New look with improved mapping of controls
• Additional parameter displays and entry fields
• Audio Unit and HTDM compatibility

This User Guide describes the controls and functions of the plug-ins within the Blue

Features

* High quality processing using double precision floating point
* Up to 192kHz sample rates supported
* Automate any control via RTAS, VST, and HTDM host applications
* Set of factory presets
* Authorize Disk (Receive an Response authorization)

Minimum System Requirements

Mac OS X v 10.2 or later (Panther compatible)

* Audio Unit, VST, RTAS or HTDM compatible host application
* G4 867 MHz
* 512 MB RAM
* High Color S-VGA, 1024x768

Windows 98 or later

* VST, RTAS or HTDM compatible host application
* 512 MB RAM
* Pentium 3 800 MHz
* High Color S-VGA, 1024x768

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Digidesign Plug-In Format Definitions

The following are definitions of three Digidesign plug-in formats: HTDM, RTAS, and AudioSuite.

HTDM
Host Time Division Multiplexing (HTDM) Plug-Ins represent a hybrid of TDM and RTAS technologies. HTDM Plug-Ins provide all the logistical functionality of standard TDM Plug-Ins, but, like RTAS Plug-Ins, they allow for all the processing to be done on the host. In so doing, HTDM Plug-Ins offer two primary benefits: The resources of the Pro Tools|HD Core and/or Process card remain available for other tasks; and, despite running on the host, HTDM Plug-Ins can be instantiated on any track, a characteristic previously confined to TDM Plug-Ins only.

Real-Time AudioSuite (RTAS)
Real-Time AudioSuite Plug-Ins are host-based processors, using the computer's processing power to do their job. Functionally, RTAS Plug-Ins offer many of the real-time benefits of TDM Plug-Ins. They are fully automatable, their parameters can change in real time, and their effects are not permanently written to the audio file. Since they are host-based, RTAS Plug-Ins require trade-offs between track and plug-in count, edit density and amount of mix automation in a session.

AudioSuite
AudioSuite Plug-Ins provide file-based processing, meaning they process or alter the sound file and create a new file with the processed sound. The resulting effect is applied to the entire file. AudioSuite Plug-Ins are great for conserving DSP power and certain types of processing where there is no real-time benefit or application, such as normalization and noise reduction.

BLUE TUBES Brickwall BW-2S

The BT BrickWall BW-2S is a simple and elegant brick wall limiter. Just insert this limiter on your mono or stereo track, and you have a smooth audio track without the unwanted transients. By using this limiter on your master tracks, the harsh peaks in your program material will be eliminated allowing you to increase the overall level of your mix. The BW-2S: no controls, no presets, just results.

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BLUE TUBES Chorus CH-2S

The BT Chorus CH-2S creates various types of classic modulation effects, such as Flanging, Chorus, and Auto-pan. In addition, this effect provides the ultimate in control over LFOs and panning, including waveform selection, beat value selection, and tempo selection. Just set your tempo and choose the desired beat value, and you have perfectly-timed chorus, flanger, and auto-pan. Whether you need subtle enhancement or aggressive effects on a track, the CH-2S has the power you need.

The controls and features of the CH-2S are described below:

Wave Form (LFO):

- Selects the waveform for the LFO wave (Sine Wave or Triangle)

Beat Value (LFO):

- Determines how many LFO cycles will occur for each beat; for example, if the beat value = x1, then a full cycle will repeat for each beat; if the beat value = x1/4, then 1/4 cycle would pass for each beat (or 4 beats for each full cycle)

LFO Speed:

- Controls the speed of the low frequency oscillator (LFO) in bpm; includes on/off toggle switch; BPM value may be keyed in directly

LFO Depth:

- Controls the depth of the low frequency oscillator (LFO)

Wave Form (Pan):

- Selects the waveform for the Pan wave (Sine Wave, Triangle, Square, Saw Down, or Saw Up)

Beat Value (Pan):

- Determines how many panning cycles will occur for each beat; for example, if the beat value = x1, then a full cycle will repeat for each beat; if the beat value = x1/4, then 1/4 cycle would pass for each beat (or 4 beats for each full cycle)

Pan Speed:

- Controls the speed at which the signal is panned from one side of the stereo field to the other; includes on/off toggle switch; BPM value may be keyed in directly

Pan Depth:

- Controls how wide the auto-pan function spreads the stereo image

Delay:

- Sets the length of delay for the flanger; higher settings yield more extreme flanging effects; includes on/off toggle switch

Feedback:

- Controls how much of the output is looped back through the effect; includes on/off toggle switch

Low Freq:

- Adjusts the low shelf EQ; includes on/off toggle switch

High Freq:

- Adjusts the high shelf EQ; includes on/off toggle switch

Mix:

- Controls the ratio of wet signal (effect) to dry signal (no effect)

Power:

- Activates or bypasses the effects device

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BLUE TUBES Compressor CP-2S

The BT Compressor CP-2S emulates vintage tube compressors in terms of looks, functions and sound. This variable-ratio compressor provides a choice of various compression types, including RMS (”Low”), Peak compression (”Mid”), and HiPeak (”High”). A compressor’s functions are easy to describe with words, but the warm analog sound of the CP-2S is something you need to hear for yourself.

The controls and features of the CP-2S are described below:

Gain Reduction VU Meter:

- Displays the amount of level reduction in the compressed signal

Low/Med/High Compression:

- Controls the type of compression:
  - Low = RMS
  - Mid = Peak
  - High = HiPeak

Threshold:

- Sets the threshold level above which the device begins to compress the signal

Ratio:

- Sets the compression ratio, the ratio of input to output levels

Attack:

- Specifies the amount of time it takes for the compressor to begin attenuating a signal exceeding the threshold

Time Constant:

- Controls the release time of the compression

Volume:

- Controls the output level; makeup gain

BLUE TUBES Compressor FA-770

The BT Compressor FA-770 provides the operation and sound of highly coveted analog compressors. The FA-770 is designed with a fixed-ratio and “time constant” switch (see settings below) as part of its characteristic vintage sound. This model proves that you do not need many knobs and sliders to achieve the great compression sound of the FA-770. Adjust the Threshold, maybe the Time Constant to adjust the speed, and there you have it.

The controls and features of the FA-770 are described below:

Gain Reduction VU Meter:

- Displays the amount of level reduction in the compressed signal

Input Gain:

- Controls the input level to the compressor

Threshold:

- Sets the threshold level above which the device begins to compress the signal; 10 = most compression; 0 = no compression

Time Constant:

- Controls the attack and release time of the compression

1: Attack 0.2 ms, Release 300 ms
2: Attack 0.2 ms, Release 800 ms
3: Attack 0.4 ms, Release 2 seconds
4: Attack 0.8 ms, Release 5 seconds
5: Attack 0.2 ms, Release 2 seconds

6: Attack 0.2 ms, Release 10 seconds

Make-Up Gain:

- Controls the output level to make up for gain reduction

BLUE TUBES Deesser DS-2S

The BT Deesser DS-2S is a stereo deesser with vintage controls and sound. This deesser is designed to tame the harshness of certain vocal sounds, specifically “ess” sounds (hence, the name). However, this device can be useful in controlling the level of other “sibilant” vocal sounds as well, such as “t”, “sh” or “f” to name a few. A deesser works like a frequency-specific compressor. In fact, the DS-2S is essentially a compressor driven by a hi-pass filter. It reduces the offending high frequencies when the level of those frequencies exceeds the threshold. Threshold and Frequency sliders are provided, as well as a Listen selector switch to hear only the frequencies being deessed. The DS-2S is the ideal way to take that unwanted “sizzle” out of your vocal tracks.

The controls and features of the DS-2S are described below:

Threshold:

- Selects the level above which the deesser will reduce the high frequencies in the signal (as selected on the Frequency slider)

ESS Reduction VU Meter:

- Displays how much the high frequencies (”Ess”) are attenuated

Listen (A/B):

- Toggles between the signal after deessing (A) and the isolated high frequencies being deessed (B)

Frequency:

- Sets the cutoff frequency for the hi-pass filter driving the deesser

Power:

- Activates or bypasses the deesser

BLUE TUBES Driver DR-2S

The BT Driver DR-2S delivers that authentic saturation effect found in many vintage tube amplifiers. Not only does this model provide a tube-like Overdrive effect, but also High Pass and Low Pass filters and a Noise Gate to enable greater control of your overdriven sound. If your clean tracks call for a powerful and warm overdrive, your answer is the DR-2S.

The controls and features of the DR-2S are described below:

Low Pass:

- Sets the frequency for the low pass filter (EQ); cuts the high frequency band starting at the value selected with this control

High Pass:

- Sets the frequency for the high pass filter (EQ); cuts the low frequency band starting at the value selected with this control

Gate Reduction VU Meter:

- Displays the amount of gating applied to the signal; 0 dB = gate open

Overdrive:

- Adjusts the amount of saturation effect (preamp distortion) added to the signal; higher settings result in more distortion

Noise Gate:

- Controls the threshold of the gate

Gate Attack/Gate Release:

- These push switches control the speed of the gate attack (open) and gate release (close); there are four positions ranging from “Slow” to “Fast”

Volume:

- Controls the overall output of the effects device

BLUE TUBES Equalizer PEQ-2A

The BT Equalizer PEQ-2A delivers the controls and the amazing results of a true analog EQ. This model provides Low-Shelf, High Shelf, and Mid Peak EQ controls. For each band (Low, Middle, High) you can choose to boost or cut (+/- 20dB), select the frequency to boost/cut, and turn the EQ on and off. The PEQ-2A is the perfect choice when a truly vintage EQ sound is what your music requires.

The controls and features of the PEQ-2A are described below:

Boost/Cut (Low-Shelf):

- Controls whether to boost or cut the low frequencies (toggle switch), how much to boost/cut (knob), and the corner frequency for the low-shelf EQ (selector switch); also includes a toggle switch to turn the EQ on/off for the low frequencies; Boost ranges from 0 - +20 dB; Cut ranges from 0 - -20 dB

Boost/Cut (Mid-Peak):

- Controls whether to boost or cut the middle frequencies (toggle switch), how much to boost/cut (knob), and the center frequency for the mid-peak EQ (selector switch); also includes a toggle switch to turn the EQ on/off for the mid frequencies; Boost ranges from 0 - +20 dB; Cut ranges from 0 - -20 dB

Boost/Cut (High-Shelf):

- Controls whether to boost or cut the high frequencies (toggle switch), how much to boost/cut (knob), and the corner frequency for the high-shelf EQ (selector switch); also includes a toggle switch to turn the EQ on/off for the high frequencies; Boost ranges from 0 - +20 dB; Cut ranges from 0 - -20 dB

Gain:

- Adjusts the overall output level of the EQ

Power:

- Activates or bypasses the EQ

BLUE TUBES Equalizer PEQ-2B

The BT Equalizer PEQ-2B recreates the sound of the classic 60's EQ. The Low-Frequency section allows for low-shelf Boost and Attenuation. The High-Frequency section provides Boost and Bandwidth controls for a center frequency. The high band also has separate Attenuation controls (Atten and Frequency Atten) that attenuate the high-shelf frequencies. This EQ allows you to simultaneously boost and attenuate specific frequencies. While on the surface, boosting and attenuating the same frequency does not make sense. But in comparing "Boost" and "Atten" functions, there are slight differences in frequencies and levels between the two that create a unique (and desirable) EQ curve.

The controls and features of the PEQ-2B are described below:

Boost (Low):

- Boosts the low frequencies as determined by the Low-Frequency selector switch below

Atten (Low):

- Attenuates (cuts) the low frequencies as determined by the Low-Frequency selector switch below

Low-frequency:

- Selects the cut-off frequency for the low-shelf boost/cut

Boost:

- Boosts the high frequencies as determined by the High-Frequency selector switch below

Bandwidth:

- Determines how many frequencies are boosted around the center frequency

High-frequency:

- Selects the center frequency for the high-frequency boost

Frequency Atten:

- Selects the cut-off frequency (in kHz) for the high-shelf attenuation

Master Gain:

- Controls the overall output of the EQ

BLUE TUBES Equalizer PEQ-2C

The BT Equalizer PEQ-2C delivers classic mid-range equalization in an easy-to-use device. With High and Low Peak Boost controls, and a Mid Freq Attenuator, the PEQ-2C creates that vintage EQ curve. This EQ lets you select from several frequencies for both high and low peaks, as well as scoop out one of many mid-range frequencies. With minimal effort, you can add great-sounding equalization to your tracks with the PEQ-2C.

The controls and features of the PEQ-2C are described below:

Peak Boost (Low Frequency):

- Selects the low frequency peak to be boosted (selector switch) and controls the amount of boost for the peak (knob); low boost ranges from 0 - +10 dB

Mid Freq Atten:

- Selects the mid frequency peak to be attenuated (selector switch) and controls the amount of attenuation for the peak (knob); attenuation ranges from 0 - -10 dB

Peak Boost (High Frequency):

- Selects the high frequency peak to be boosted (selector switch) and controls the amount of boost for the peak (knob); high boost ranges from 0 - +8 dB

BLUE TUBES GateLimiter GL-201

The BT GateLimiter GL-201 combines two important dynamics processing tools into one vintage plug-in: a Noise Gate to filter low level signals, and a Limiter to eliminate transient peaks. The Gate section reduces (or cuts) the signal if the level becomes too low (as determined by the Gate Threshold setting). This controls unwanted background noise on the track(s). Like a compressor, the Attack and Release controls determine how fast the gate opens and closes. The Limiter section uses simple controls to smooth out the high end of the dynamic range. Using these two functions together, the music you want to hear is louder while the noise you do not want to hear is reduced or eliminated.

The controls and features of the GL-201 are described below:

Gate Reduction VU Meter:

- Displays how much the signal is attenuated by the gate; 0 dB = gate open

Attack:

- Controls how quickly the gate opens when the signal exceeds the threshold

Release:

- Controls how long it takes for the gate to close after the Hold time (see below) has expired

Hold:

- Controls how long the gate stays open after the signal has dropped below the threshold

Range:

- Determines the amount of signal reduction by the gate; ranges from no reduction (0) to completely cut (10)

Limiter:

- Sets the threshold level above which the device begins to apply limiting

Attack (Limiter):

- Toggle switch that determines how quickly the limiter engages after the signal exceeds the threshold (“Fast” or “Slow”)

Release (Limiter):

- Toggle switch that determines how quickly the limiter returns to unity gain after the signal falls below the threshold (“Fast” or “Slow”)

Gate Threshold:

- Sets the threshold level for the noise gate; when a signal exceeds this threshold, the gate opens allowing the signal to pass to the output at unity gain

BLUE TUBES Limiter LM-2S

The BT Limiter LM-2S is an easy-to-use tube emulation limiter. The straightforward controls and outstanding sound make this limiter the perfect tool for mastering. In addition to the basic limiting controls (Peak Reduction, Attack, Release, and Make-Up Gain), the LM-2S also includes a 5-band EQ. This allows you to address those final sonic details in a mastering session while increasing the apparent loudness of your mixes.

The controls and features of the LM-2S are described below:

Gain Reduction VU Meter :

- Displays the amount of level reduction in the compressed (limited) signal

Make-Up Gain :

- Controls the output level of the limiter after the peaks are attenuated

Attack :

- Controls how quickly (in milliseconds) the limiter reacts to peaks

Peak Reduction :

- Determines the threshold for the limiter; the higher this control is set, the more of the signal is compressed

Release :

- Determines how quickly (in seconds) the limiter stops compressing the signal after the peak has passed

Equalizer :

- 5-band graphic equalizer (100Hz, 600Hz, 3kHz, 8kHz, 12kHz)

BLUE TUBES Oilcan Echo TLE-2S

The BT Oilcan Echo TLE-2S delivers the classic analog sound of a tapeless oilcan echo/delay. This model adds “Color” to your music by providing various echo/delay styles from specific time periods, namely 1964, 1977, 1989, and 2000. These styles, along with the other various controls on the TLE-2S, give you a wide range of time-based effects to add to your recordings.

The controls and features of the TLE-2S are described below:

Delay:

- Determines the length of time for each delay (repeat); ranges from “Fast” to “Slow”

Input:

- Adjusts the level of the signal being sent into the delay

Variation:

- Controls the variation of the delay pitch

Mix:

- Adjusts the mix of echo/delay signal with the dry signal (no echo/delay)

Sustain:

- Controls how long the echoes/delays will continue after the original signal is heard

Output:

- Controls the overall output of the effect device

Echo/Delay:

- Selects between an echo effect and a delay effect

Color:

- Selects classic echo/delay sounds from specific time periods, including “1964”, “1977”, “1989”, and “2000”

Power:

- Activates or bypasses the echo/delay

BLUE TUBES Phaser PH-2S

The BT Phaser PH-2S is designed with all of the characteristics of a vintage analog phaser. The selectable 4-, 6-, 8- or 12-stage resonant analog filters enable this phaser to create various modulation effects. Various controls on the PH-2S, such as Speed, Depth, Resonance, and Stage, all contribute to a wide range of phasing effects. Additionally, the Width control provides an adjustable stereo field in which to experience this dynamic effect.

The controls and features of the PH-2S are described below:

Speed:

- Controls the speed of the low frequency oscillator (LFO)

Depth:

- Controls the amount of phaser modulation; higher Depth settings create more extreme phasing

Resonance:

- Adjusts the feedback of the filters; more resonant filters create more exaggerated peaks

Width:

- Adjusts how wide the stereo image is spread

Stage:

- Selects a 4-, 6-, 8- or 12-stage phaser

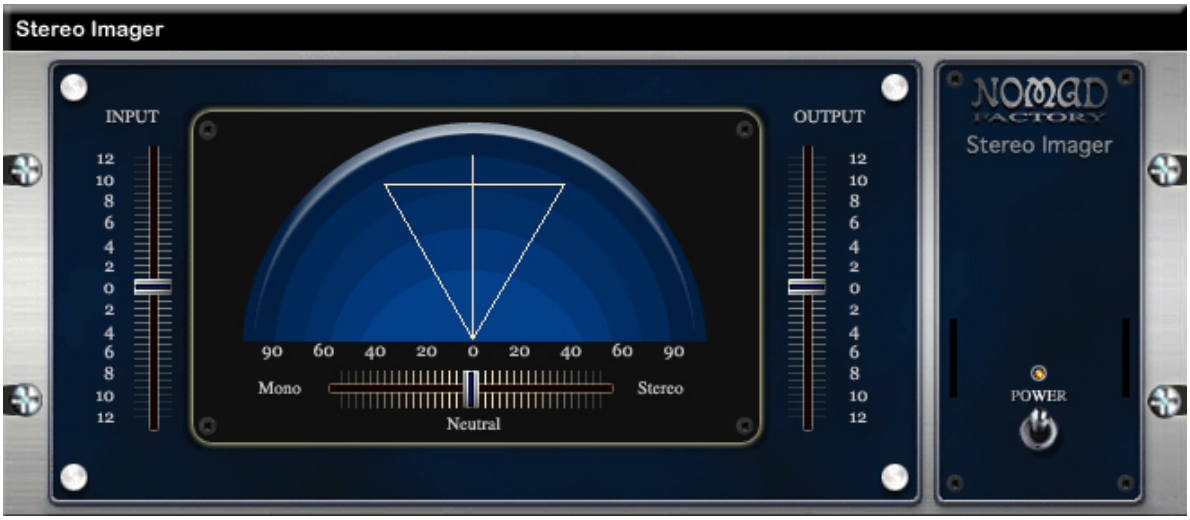
Master Gain:

- Adjusts the overall output level of the phaser

Power:

- Activates or bypasses the phaser

BLUE TUBES Stereo Imager



The BT Stereo Imager provides precise control over the width of the stereo field. This graphically striking device enables you to "visualize" the width of the stereo sound stage. Some stereo tracks may require special treatment in terms of stereo width. The Stereo Imager gives you a simple way to manipulate the spread of the stereo tracks while receiving visual feedback on your changes.

The controls and features of the Stereo Imager are described below:

Input:

- Controls the level of the signal being fed into the imager

Mono/Stereo:

- Adjusts the spread of the stereo field

Output:

- Controls the output level of the processed signal

Power:

- Activates or bypasses the stereo imager

BLUE TUBES Tempo Delay 3D

The BT Tempo Delay 3D is a tempo-driven delay effect with a classic analog sound. No more trial-and-error in setting tempo-based delay times. Simply enter the tempo of the song, and select the note value corresponding to the desired delay time. This delay provides three separate channels. Using the stereo Width control, you can pan all three delay channels to the center, or spread the channels out across the stereo field (left, center, right). Gain controls set the levels for each channel individually.

The controls and features of the DL-3D are described below:

Tempo:

- Provides for entry and display of tempo; this is the reference for delay times on the three delay channels

Left (notes):

- Selects the note value that sets the delay rhythm for the left channel; this setting refers to the Tempo value to determine the delay time (MS); values range from whole notes to sixteenth notes, and include triplets and dotted notes

MS (Left):

- Displays the delay time in milliseconds (ms) for the left channel

Gain (Left):

- Sets the level for the left channel delay

Center (notes):

- Selects the note value that sets the delay rhythm for the center channel; this setting refers to the Tempo value to determine the delay time (MS); values range from whole notes to sixteenth notes, and include triplets and dotted notes

MS (Center):

- Displays the delay time in milliseconds (ms) for the center channel

Gain (Center):

- Sets the level for the center channel delay

Right (notes):

- Selects the note value that sets the delay rhythm for the right channel; this setting refers to the Tempo value to determine the delay time (MS); values range from whole notes to sixteenth notes, and include triplets and dotted notes

MS (Right):

- Displays the delay time in milliseconds (ms) for the right channel

Gain (Right):

- Sets the level for the right channel delay

Feedback:

- Controls how many times the delay repeats; 0 = once, +10 = infinite, -10 = infinite (phase reverse)

Width:

- Adjusts the spread of the stereo field

Dry Gain:

- Controls the level of the unprocessed (dry) signal

BLUE TUBES Long Delay LE

The BT Long Delay LE is a flexible and powerful delay effect with vintage analog results. This delay gives you control over each of the three independent delay channels available (Left, Center, Right). Each channel has a dedicated Gain control to place the three delays in your mix. Delay times (up to 2.7 seconds) may be selected by twisting the knob or keyed-in directly. The Width control allows you to spread the Left and Right channels out in the stereo field, or simply bring all three channels to the center.

The controls and features of the Long Delay LE are described below:

Left:

- Selects the delay time for the left channel using the knob or direct entry; values range from 0-2700ms

Gain (Left):

- Sets the level for the left channel delay

Center:

- Selects the delay time for the center channel using the knob or direct entry; values range from 0-2700ms

Gain (Center):

- Sets the level for the center channel delay

Right:

- Selects the delay time for the right channel using the knob or direct entry; values range from 0-2700ms

Gain (Right):

- Sets the level for the right channel delay

Feedback:

- Controls how many times the delay repeats; 0 = once, +10 = infinite, -10 = infinite (phase reverse)

Width:

- Adjusts the spread of the stereo field (the Left and Right delay channels)

Dry Gain:

- Controls the level of the unprocessed (dry) signal

Nomad Bundle (formerly “Free Bundle”)

The Nomad Bundle has been designed specifically to acknowledge and show appreciation for our registered Nomad Factory customers. Each customer that purchases any Nomad Factory product receives this set of three high-quality effects plug-ins. The Nomad Bundle includes a Free-Phaser, Free-Sweeper, and Free-Tremolo. But do not let the “price” fool you! These plug-ins are serious pro audio tools by Nomad Factory. This means you still get the distinctive look and incredible sound you would come to expect from any Nomad Factory product. The classic effects in the Nomad Bundle allow you to instantly expand the creative possibilities for your recordings. Designed by musicians for musicians, the Nomad Bundle is an essential tool for your virtual studio.

NOMAD FACTORY

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Thank you for purchasing the Blue Tubes Bundle. If you have questions about any Nomad Factory product, please let us know.

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