

YAMAHA VINTAGE PLUG-IN COLLECTION

based on VCM technology



Cristina Bachmann, Heiko Bischoff, Marion Bröer, Sabine Pfeifer, Heike Schilling, Benjamin Schütte

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Welcome and Installation

Welcome

Congratulations and thank you for purchasing products of the Yamaha Vintage Plug-In Collection. Developed by leading engineers of Yamaha's famous "K's lab" and tested and distributed by Steinberg, the Yamaha Vintage Plug-In Collection is the ideal choice for creative musicians, producers and live engineers who want to experience the beloved, rich sound of the 1970s. The plug-ins of the Yamaha Vintage Plug-In Collection are tailored to be used on any kind of instrument or vocal track in almost every studio or live situation, building a bridge from the glory time of analog gear to the technical capabilities of the modern computer age.

The Yamaha Vintage Plug-In Collection represents a carefully modeled, detailed image of some of the best known vintage hardware of the 1970s. To bring the subtle analog characteristics into the digital domain, there is only one solution: Yamaha's Virtual Circuitry Modeling (VCM) technology. Already applied to the development of the Rupert Neve Designs plug-ins, which have been released by Steinberg mid-2011, the VCM technology represents the most advanced modeling technique available today and allows a detailed reproduction of even the most complex hardware circuitries. Thanks to this advanced technology, the Yamaha Vintage Plug-In Collection brings back the analog warmth of the 1970s hardware devices.

The Yamaha Vintage Plug-In Collection consists of three packages, including compressors, EQ, tape saturation plug-ins and stomp box effects, giving you the freedom to use dedicated tools for even the most demanding audio projects. No matter if you want to experience the warm sound of the 1970s wah-wah effects by using the Vintage Wah plug-in, apply classic compression to your audio tracks with the Compressor 276 or refine your recordings with the unprecedented analog distortion of Vintage Open Deck's tape sound – this fine collection of vintage plug-ins has it all covered.

We wish you much fun in discovering the sound of a legendary era for analog gear.

Don't forget to register at MySteinberg and get access to online support offers and additional exclusive services.

See you around! Your Steinberg Team

About this Document

This document describes the plug-ins included in the VCM plug-in bundle "Vintage Channel Strip", the individual plug-in "Vintage Open Deck", and the plug-in bundle "Vintage Stomp Pack", all powered by Yamaha.

- ⇒ Clicking the Yamaha logo shown on the panel of each plug-in displays information about the plug-in version.

Minimum Requirements

To use the plug-ins described in this document, your computer must meet the following minimum requirements:

Windows


- Windows 7 (32-bit or 64-bit)
- 2.66 GHz Intel Core 2 Duo CPU
- 3 GB RAM
- 200 MB of free hard-disk space
- Windows-compatible audio hardware (ASIO-compatible audio hardware recommended for low-latency performance)
- Display resolution of 1280 x 800 pixels recommended
- CD/DVD ROM drive
- VST 3 or VST 2.4 compatible host is required
- USB-eLicensor is required (not included)
- USB port for USB-eLicensor (license management)
- Internet connection required for license activation and registration

Macintosh

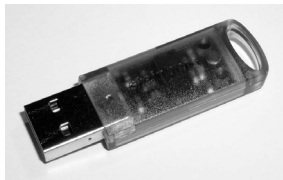
- Mac OS X 10.7 (32-bit or 64-bit)
- 2.66 GHz Intel Core 2 Duo CPU
- 3 GB RAM
- 200 MB of free hard-disk space
- CoreAudio-compatible audio hardware
- Display resolution of 1280 x 800 pixels recommended
- CD/DVD Rom drive
- VST 3 or AU compatible host is required
- USB-eLicensor is required (not included)
- USB port for USB-eLicensor (license management)
- Internet connection required for license activation and registration

Installation

Copy Protection

 Please read the following section before installing your plug-in bundle.

Many Steinberg products use the USB-eLicensor (also referred to as a “dongle”), a hardware copy protection device.



The USB-eLicensor is a USB device on which your Steinberg software licenses are stored. All hardware-protected Steinberg products use the same type of device, and you can store more than one license on one device. Also, licenses can (within certain limits) be transferred between USB-eLicensors. This is helpful if you want to sell a piece of software, for example.

In the eLicenser Control Center you can activate new licenses and check which licenses are installed on your USB-eLicenser. The eLicenser Control Center can be opened via the Start menu on Windows systems or the Applications folder on a Mac.

- ⇒ If you are using other copy-protected Steinberg products, you may want to transfer all licenses for your applications to only one USB-eLicenser, thus using up only one USB port of your computer.

Steinberg software products always come with a license activation code, but not always with a USB-eLicenser:

- To activate a license for such a Steinberg software and store this license on a USB-eLicenser, click the “Enter Activation Code” button in the eLicenser Control Center and follow the instructions.

More information on the transfer or activation of licenses can be found in the help for the eLicenser Control Center.

Installing the Software

Your product is supplied either on disc or as a download.

- If you received your software on a disc, inserting the disc will launch the Start Center automatically.
If no interactive Start Center appears, browse the contents of the disc and double-click the file “Start_Center.exe” (Win) or “Start Center.app” (Mac).
- If you received your software as a download, double-click the downloaded file to unpack it.
Browse the contents and double-click the file “Start_Center.exe” (Win) or “Start Center.app” (Mac).

From the Start Center you can initiate the installation of the plug-ins and browse through the additional options and information presented there.

The installation procedure puts all files in the right places, automatically.

In case you do not want to install your plug-ins via the interactive Start Center, follow the procedure below.

Windows

1. Double-click the file “Setup.exe”.
2. Follow the instructions on screen.

Macintosh

1. Double-click the file “Setup.mpkg”.
2. Follow the instructions on screen.

License Activation

Whether you received a 30-day trial version of the plug-ins, or bought the full version: in both cases you must activate your license using the license activation code that you received with your version.

Proceed as follows:

1. After installation, make sure that your USB-eLicensor is connected to a USB port on your computer.
2. Open the eLicensor Control Center.
The eLicensor Control Center can be found on the Start menu on Windows systems or in the Applications folder on a Mac.
3. Click the "Enter Activation Code" button.
A dialog opens, allowing you to enter your activation code and download your license.

Register Your Software

We encourage you to register your software! By doing so you are entitled to technical support and kept aware of updates and other news regarding Steinberg products.

To register your software, go to www.steinberg.net/mysteinberg, log in to the exclusive MySteinberg online customer portal and register your product by following the instructions on screen.

Vintage Channel Strip

Introduction

In the following sections, the plug-ins of the Vintage Channel Strip bundle are described.

Equalizer 601



Equalizer 601 emulates the distortion characteristics of analog equalizers as used in the seventies. It provides musical-sounding drive and saturation.

The plug-in operates in mono mode or stereo mode, depending on the channel configuration of the audio track.

Equalizer 601 is a 6-band parametric equalizer with two shelving filters (low and high) and four peak filters (mid-range bands 1-4).

Making Global Settings

On the left of the plug-in panel, you find the global parameters.

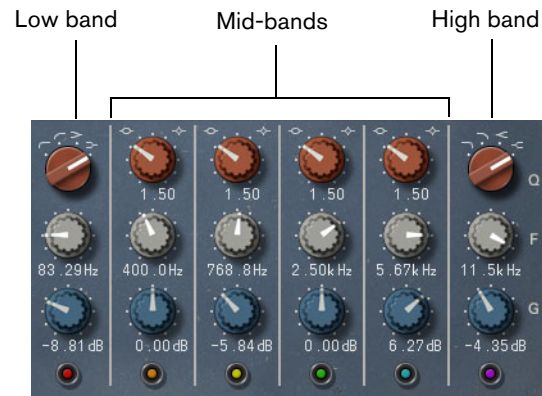
The following parameters are available:

Parameter	Description
Drive/Clean	Allows you to switch the equalizer type. The Drive equalizer adds distortion and drive to the sound which enhances the analog impression. The Clean equalizer provides a non-distorted, clear sound typical for digital audio processing.
Input	Adjusts the input level.

Parameter	Description
Peak meters	Display the plug-in's output level. In mono mode, only one peak meter is shown.
Output	Adjusts the output gain.

Making EQ Settings

The right section of the plug-in is where you make the EQ settings.



The following parameters are available for the bands:

Parameter	Description
Q	For the low and the high band filter, the Q parameter sets the filter type. The low band offers two high-pass and two low-shelving filters. The high band offers two low-pass and two high-shelving filters. For the mid-range filters, the Q controls set the width of the frequency response curve.
F	Controls the filter center frequency for each band.
G	Controls the filter gain for each band.
Filter on/off	The buttons at the bottom activate and deactivate the corresponding band filter.
Flat	This button resets the gain of each frequency band to 0dB. The low band and high band filter types are reset to the low-shelving and high-shelving filter. When you click and hold the Flat button, all parameters are set to their default values.

The display in the upper section of the plug-in shows the frequency response curve for all bands.

- You can change the filter frequency and gain by clicking in the curve display and dragging the curve points.
- You can modify the Q factor by [Shift]-clicking and dragging the curve points.
- The zoom controls to the right of the frequency response curve allow you to zoom in or out on the vertical axis.

Compressor 276



Compressor 276 emulates the characteristics of analog compressors that are used as standard effects in recording studios. It thickens the sound and is suitable for drum and bass sounds.

The plug-in operates in mono mode or stereo mode, depending on the channel configuration of the audio track.

The following parameters are available:

Parameter	Description
Input	Adjusts the input level. When the level passes the threshold value, gain reduction is applied.
Output	Adjusts the output gain.
Ratio	Adjusts the ratio. The settings 2, 4, and 8 produce dynamic range compression. The settings 12 and 20 can be used for peak limiting.
Attack	Determines how fast Compressor 276 responds to signals above the threshold. If the attack time is long, more of the early part of the signal (attack) passes through unprocessed.
Release	Sets the amount of time it takes for the gain to return to its original level when the signal drops below the threshold level.
Auto Makeup	If Auto Makeup is activated, the amount of output gain reductions applied by the plug-in is automatically corrected in a way that the overall output level does not vary too much.
Internal SC HPF	If this switch is activated, the compression in the low range is reduced so that the output level of the low range is increased.
VU meters	Display the signal level. In mono mode, there is only one VU meter.
GR/-10/-20	With the buttons to the right of the VU meters, you can either display the gain reduction level or adjust the VU meter level by assigning a level to 0VU on the meter.
Off	Deactivates the VU meter.

Compressor 260



Compressor 260 emulates the characteristics of compressors and limiters of the mid-seventies. The VST 3 version of the plug-in provides an input for side-chaining. For information about side-chaining, see the documentation of your host application.

The plug-in operates in mono mode or stereo mode, depending on the channel configuration of the audio track.

The following parameters are available:

Parameter	Description
Threshold	Determines the level at which compression is applied. Signal levels above the threshold are affected and signal levels below are not processed.
Knee (Soft/Medium/Hard)	Determines how fast the compression takes effect. The soft knee setting slowly increases the compression ratio as the level increases, while the hard knee setting quickly increases the compression.
Attack	Determines how fast Compressor 260 responds to signals above the threshold. If the attack time is long, more of the early part of the signal (attack) passes through unprocessed.
Release	Sets the amount of time it takes for the gain to return to its original level when the signal drops below the threshold level.
Ratio	Adjusts the ratio. Turn the control to the right for harder compression. If you turn the control to the far right, Compressor 260 operates as a limiter.
Output	Adjusts the output gain.
GR meter	Indicates the amount of gain reduction applied by the plug-in.
OUT meter	Indicates the effect's output level.

Vintage Open Deck

Introduction

Vintage Open Deck emulates the analog circuitry and tape characteristics of legendary open-reel tape recorders. It comprises a recording deck and a reproduction deck. For each deck, you can choose between four different deck types.

⇒ Vintage Open Deck is a stereo effect. When you insert it on a mono track, only the left channel of the plug-in is used.

Overview



Selecting the Decks

With the pop-up menus at the top of the plug-in panel, you can specify which type of recording or reproduction tape deck to use. You can use the switch between the pop-up menus to select the source of the signals to be monitored via the peak and VU meters of the decks.

Recording Deck Controls

On the left of the plug-in panel, you find the controls of the recording deck.

The following parameters are available:

Parameter	Description
Record	Adjusts the input level of the recording deck. Raising the input level increases tape compression, which narrows the dynamic range and distorts the sound.
Auto Makeup	If you activate Auto Makeup, the setting of the Reproduce control is adapted according to the setting of the Record control. This way, the overall output level remains the same when you change the input level of the recording deck. This allows you to adjust the amount of distortions without changing the output level.
Adjust – High	Adjusts the high frequency gain of the recording deck.
Bias	Adjusts the bias of the recording deck, which allows you to control the distortion level. Turn this control towards the Less setting to increase the signal level and boost the high frequencies. Turn it towards the Over setting to reduce the dynamic range, which causes high frequency saturation.

Reproduction Deck Controls

On the right of the plug-in panel, you find the controls of the reproduction deck.

The following parameters are available:

Parameter	Description
Reproduce	Adjusts the output level of the reproduction deck.
Adjust – High	Adjusts the high frequency gain of the reproduction deck.
Adjust – Low	Adjusts the low frequency gain of the reproduction deck.

Deck Meters

Depending on the setting of the Record/Repro switch, the meters in the middle of the plug-in panel show the signal input to the recording deck or the signal output from the reproduction deck.

⇒ If the plug-in is inserted on a mono track, only the upper meter is used.

Adjusting the VU Meter Level

You can adjust the level that is assigned to 0VU on the meter. This is useful to get a better overview over signals with a very low level. Proceed as follows:

1. Activate the VU Adjust button on the bottom left of the plug-in panel.
2. In the meters section, use the VU Adjust control to set the level of 0VU.

Tape Parameters

At the bottom of the plug-in panel, you find the tape parameter controls.

The following parameters are available:

Parameter	Description
Speed	The Speed buttons allow you to set a tape speed. This changes the sound character of the tape head saturation.
Tape Kind	The Tape Kind buttons allow you to change the sound character of the tape saturation.

Vintage Stomp Pack

Introduction

In the following sections, the plug-ins of the Vintage Stomp Pack bundle are described.

Phaser Max 100



Phaser Max 100 reproduces the sounds of analog phaser effects manufactured in the second half of the seventies.

The plug-in operates in mono mode or stereo mode, depending on the channel configuration of the audio track.

The following parameters are available:

Parameter	Description
Mode	This parameter determines the tonal character of the sound. The modes are: I (wide/high resonance), II (wide/low resonance), III (narrow/high resonance), IV (narrow/low resonance).
Speed	This parameter adjusts the modulation rate, or sets the effect to Sync mode (see below).
Sync	When you set the Speed control to the Sync position (“S”) you can sync the effect to the project tempo. Two additional parameter controls are displayed: “Sync Phase” allows you to set the initial phase of the LFO. “Sync Speed” allows you to set the base note value for the tempo synchronization. You can also select dotted or triplet note values.
Bypass	Click the foot switch to bypass the effect.

Dual Phaser



Dual Phaser reproduces the sound of phaser effects manufactured during the mid-seventies.

The plug-in provides two low frequency oscillators (LFOs) and two phasers. Phaser A and LFO 1 are permanently connected. For Phaser B, you can choose between LFO 1 and LFO 2, and you can reverse the phase of the phaser sweep.

The VST 3 version of the plug-in operates in mono mode or stereo mode, depending on the channel configuration of the audio track.

The following parameters are available:

Parameter	Description
LFO 1 Rate	This parameter adjusts the modulation rate, or sets the LFO to Sync mode (see below).
LFO 1 Sync	When you set the Rate control to the Sync position (“S”), you can sync the LFO to the project tempo. Two additional parameter controls are displayed for the corresponding LFO: “Sync Phase” allows you to set the initial phase of the LFO. “Sync Speed” allows you to set the base note value for the tempo synchronization. You can also select dotted or triplet note values.
LFO 1 Shape	Here, you can specify the waveform for the LFO: sine or square.
Phaser A Depth	Sets the modulation depth for Phaser A.
Phaser A Feedback	With this parameter, you can control the intensity of the phaser effect.
Phaser A On/Off	This parameter activates and deactivates Phaser A.
LFO 2 Rate	This parameter adjusts the modulation rate, or sets the LFO to Sync mode (see below).
LFO 2 Sync	When you set the Rate control to the Sync position (“S”), you can sync the LFO to the project tempo. Two additional parameter controls are displayed for the corresponding LFO: “Sync Phase” allows you to set the initial phase of the LFO. “Sync Speed” allows you to set the base note value for the tempo synchronization. You can also select dotted or triplet note values.
LFO 2 Shape	Here, you can specify the waveform for the LFO: sine or square.
Phaser B Depth	Sets the modulation depth for Phaser B.
Phaser B Feedback	With this parameter, you can control the intensity of the phaser effect.
Sweep LFO1/2	Here, you can select LFO 1 or 2 for Phaser B.
Sweep Norm/Rev	Selects the LFO phase for Phaser B, either normal or reversed.
Phaser B On/Off	This parameter activates and deactivates Phaser B.

The Mode Setting

The Mode control on the right of the plug-in panel allows you to select different configurations for the connection of phasers A and B. The configurations are different, depending on whether the plug-in operates in mono or stereo.

The following modes are available:

Option	Description
Stereo I	The stereo input is mixed. Then, Phaser A is applied to the sound that is output on the left channel. Phaser B is applied to the sound that is output on the right channel.
Stereo II	The stereo input is mixed. Phaser A is applied to the sound that is output on the left channel. Then, Phaser A and Phaser B are applied one after the other to the sound that is output on the right channel.
Stereo III	The stereo input is mixed. Phaser A and Phaser B are applied one after the other to the sound that is output from both channels.
Stereo IV	Phaser A is applied to the sound coming in on the left channel, which is then output on the left channel. Phaser B is applied to the sound coming in on the right channel, and is then output on the right channel.
Mono I	First, Phaser A is applied to the signal, and then Phaser B.
Mono II	Both Phaser A and Phaser B are applied separately to the original signal. Afterwards, these two sounds are mixed.

Vintage Flanger



The Vintage Flanger emulates the characteristics of analog flanger effects as used in the seventies, creating a warm flanging effect.

⇒ Vintage Flanger is a stereo effect. When you insert it on a mono track, only the left channel of the plug-in is used.

The following parameters are available:

Parameter	Description
Speed	This parameter adjusts the frequency of the LFO that controls modulation, or sets the effect to Sync mode (see below).
Sync	When you set the Speed control to the Sync position (“S”), you can sync the effect to the project tempo. Two additional parameter controls are displayed: “Sync Phase” allows you to set the initial phase of the LFO. “Sync Speed” allows you to set the base note value for the tempo synchronization. You can also select dotted or triplet note values.
Manual	Sets the center frequency of the modulation.

Parameter	Description
Depth	Sets the depth of the effect by altering the amplitude of the LFO waveform which controls the modulation.
Feedback	Allows you to control the intensity of the flanger effect.
Spread	Sets the width of the sound within the stereo panorama. When the plug-in is inserted on a mono track, this parameter has no effect.
Mix	This parameter allows you to adjust the dry/wet mix of the signal.
Type	Use this control to switch between three different flanger types.
Bypass	Click the foot switch to bypass the effect.

Vintage Phaser



The Vintage Phaser allows you to create the whole range of phaser sounds.

The plug-in operates in mono mode or stereo mode, depending on the channel configuration of the audio track.

The following parameters are available:

Parameter	Description
Speed	This parameter adjusts the modulation rate, or sets the effect to Sync mode (see below).
Sync	When you set the Speed control to the Sync position (“S”), you can sync the effect to the project tempo. Two additional parameter controls are displayed: “Sync Phase” allows you to set the initial phase of the LFO. “Sync Speed” allows you to set the base note value for the tempo synchronization. You can also select dotted or triplet note values.
Manual	Sets the center frequency of the modulation.
Depth	Sets the modulation depth.
Feedback	Allows you to control the intensity of the phaser effect.
Color	Sets the color of the sound. Note that this parameter is available only for some combinations of Mode and Stage settings.
Spread (only in stereo mode)	Sets the width of the sound within the stereo panorama.
Mode	Determines the tonal character of the sound.
Stage	Here, you can set the number of stages (all pass filters) that the phaser effect produces.
Bypass	Click the foot switch to bypass the effect.

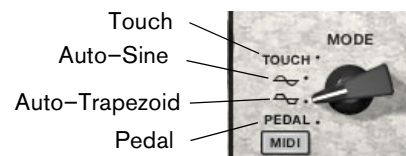
Vintage Wah



The Vintage Wah emulates the characteristics of analog wah-wah effects as used in the seventies, creating a warm wah-wah effect.

The plug-in operates in mono mode or stereo mode, depending on the channel configuration of the audio track.

The effect provides three basic modes of operation: Touch, Auto, and Pedal.



The following parameters are available:

Parameter	Description
Touch	In this mode, the effect is controlled by the input level.
Auto (trapezoid/sine)	In these modes, the wah-wah effect is created automatically. The trapezoid wave creates a more pronounced effect than the sine wave.
Pedal	In this mode, you can control the wah-wah effect either with a MIDI controller, or by clicking and dragging in the pedal section on the left of the plug-in interface. Click the MIDI button to select a MIDI control change number. Select “No Assign” to use the pedal on the plug-in panel.
Sens/Speed	In Touch mode, the Sens parameter determines how much the input level affects the effect signal. In the two Auto modes, the Speed parameter controls the rate of the wah-wah effect, that means, how fast the pedal is operated.
Sync	When you set the Speed control to the Sync position (“S”), you can sync the effect to the project tempo. Two additional parameter controls are displayed: “Sync Phase” allows you to set the initial phase of modulation signal of the wah-wah filter. “Sync Speed” allows you to set the base note value for the tempo synchronization. You can also select dotted or triplet note values.
Type	You can set the effect to emphasizing either the High, Mid, Low, or Bass frequencies. The pedal range, that is, the highest and lowest position within the sound spectrum, is set using the Top and Bottom sliders.
Overdrive	This parameter determines the degree of distortion of the effect.
Output	This parameter sets the effect’s output level.