Earlier VST Effect Plug-Ins

Cubase • sx

PC VERSION

steinberg

Operation Manual by Ludvig Carlson, Anders Nordmark, Roger Wiklander
Quality Control: K. Albrecht, C.Bachmann, H. Bischoff, S. Pfeifer, C. Schomburg

About this Document

This document describes the VST Plug-in Effects in the “Earlier VST Plugins” folder if you chose to install these during the Cubase SX installation. These are effects included with previous versions of Cubase, included with Cubase SX for reasons of backwards compatibility. The new effect plug-ins are described in the document “Audio Effects”.

Table of Contents

Auto Panner

This makes the sound move automatically between the left and right channel.

❒ **This effect would most often be used with "Pre Fader" activated in the channel's send section. Furthermore, in most cases, the channel output should be turned down all the way so that you only hear the output of the effect, not the original signal.**

Parameter	Explanation
LFO Freq	This sets the speed of the panning effect.
Width	This sets the depth of the effect, that is, how far out to the left/right speaker the sound should move.
Waveform	This sets the shape of the LFO producing the effect. Sine and Triangle both produce a smooth sweep, but with different characteristics. Sawtooth creates a ramp (sweep from one speaker to the other and then a quick jump back). Pulse makes the signal jump back and forth between the speakers.
Output Level	The stereo output level of the effect.

Choirus and Choirus 2

❒ **For some computer configurations, the original Choirus effect gave rise to clicks and distorted sound. The Choirus2 effect solves this problem. It is identical to the "Choirus Classic" featurewise, but draws slightly more computer power.**

Choirus is a chorus and flanger effect which adds "depth" and "animation" to a sound. It basically works as follows: The original signal is delayed and the amount of delay is continuously varied by an "LFO". This delayed signal is then added back in with the original.

Parameter	Explanation
Delay	This is the basic amount of delay applied to the signal. The larger the value, the richer the sound (up to a certain extent). For flanger types of effects, use the lower range of values.
Feedback	This is the amount of output signal re-routed back to the input of the effect. For soft and wide chorus effects, keep this value low. For flanger type effects, raise this value.
Width	Sets the amount of variation in the delay of the signal. The larger the value, the more drastic the effect. This value should be balanced with the Delay setting for optimal results.
LFO freq.	This is the speed of the LFO "sweep". The larger the value, the faster sweep.
Glimmer	A low value gives a more "concentrated" sound, while higher values result in a more "animated" sound.
Out Level	The stereo output level of the effect.

Espacial!

This is a reverb effect. It adds “ambience” or “room quality” to the sound. The relationship between the parameters is a little bit intricate, so we suggest you start out by selecting a Program as close to the desired result as possible and then modify the settings as desired. Espacial accepts a mono input only and is used as a Send Effect.

Parameters

Parameter	Explanation
Size	Affects the apparent size of the simulated room.
Width	This parameter also affects the impression of the size and shape of the simulated room. It also affects the “density” and clearness of the reverb.
Time	The decay time of the reverberation.
ER Start	The start time of the Early Reflections - the first “echo” from the walls in a simulated room.
ER Width	Early Reflection “density” and clearness.
ER Gain	The balance between Early Reflections/direct sound in the input to the actual reverb. When this parameter is fully raised, no Early Reflections will be heard at all.
ER Decay	Determines the gradual attenuation of Early Reflections.
ER Outp	The level of Early Reflections in the Effect Output.
Output Level	The stereo output level of the effect.

Electro Fuzz

This is a simulation of the good old transistor distortion stomp box. It accepts a mono input and can be used as an Insert or Send effect.

The Electro Fuzz has the following parameters:

- Boost
  This governs the amount of distortion. If you want to increase the distortion without raising the signal level, you may have to adjust the Volume knob as well.
- Clipback
  Raising this parameter will "invert" the part of the signal that is above the clipping level, instead of employing hard clipping. The result is that more 2nd order harmonics are added, changing the character of the distortion.
- Volume
  This is a volume control for the output signal from the Electro Fuzz.

Stereo Echo

The Stereo Echo is a delay with separate settings for the left and right channel. It can also be used as a single mono delay, in which case the maximum delay time will be doubled.

❒ **The Stereo Echo accepts a mono input only. It is normally used as a Send Effect.**

The Stereo Echo has the following parameters:

Parameter	Explanation
Delay1	The delay time for the left channel. The maximum delay time is 500 ms, unless you link both channels for mono operation, in which case the maximum delay time is 1000 ms - see below (1000ms = 1 second).
Feedbck1	The delay feedback for the left channel. Higher values result in a higher number of echo repeats.
Link 1-2	Activating this switch turns the effect into a mono delay. When Link is on, only the left channel parameters will be available (Delay1, Feedback1, etc).

Parameter	Explanation
Delay 2	The delay time for the right channel.
Feedbck2	The delay feedback for the right channel.
Del2 Bal	This parameter determines how much of the left channel output is sent to the right channel input. When set to 0.0 (fully left), then none of the left channel output is added to the right channel input; when it is set to 1.0 (fully right), the right input receives both its normal source and the complete output of the left channel.
Volume L	The output level of the left channel delay.
Volume R	The output level of the right channel delay.

WunderVerb 3

WunderbVerb 3 is a reverb plug-in which provides natural sounding reverb effects, and still uses very little processor power. It accepts a mono input and is used as a Send Effect. Use the Program pop-up to select one of ten Reverb Types:

Hall	The reverberation of a medium-sized hall.
Large Hall	The reverberation of a larger hall.
Large Room	The reverberation of a large room.
Medium Room	The reverberation of a medium-sized room.
Small Room	The reverberation of a very small room.
Plate	The slightly metallic effect of a plate reverb.
Gated	A special effect, where the reverb is abruptly cut off.
Effect 1	A special “bouncing” effect.
Echoes	An echo (delay) effect.
Effect 2	A special, resonant effect, suitable for “ringing” metal sounds.

To fine-tune the parameters of the selected reverb, you have to click the Edit button in the Send Effects window:

You can adjust the following three parameters:

Size

This is the size of the simulated room. Changing this will affect the density and character of the reverb. If you have selected a Reverb Type where you can hear the individual “bounces” (Effect 1, Echoes, etc), raising the Size will increase the time between each “bounce”, like the time control on a delay effect.

Decay

This is the decay time for the reverb. The higher the value, the longer the reverb.

Damp

Raising this value will cause the high frequency contents of the reverb sound to die out quicker. This results in a softer, darker reverb.