



fusion:VINYL User Guide

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OVERVIEW

Opcodes's fusion:VINYL emulates the sonic characteristics of records, turntables, and old audio playback systems. Any audio file processed by fusion:VINYL will sound as if it were sampled from an actual record and turntable.

fusion VINYL emulates record surface characteristics such as scratches, dirt, static, and surface wear. It emulates the sonic effects of warped records, even letting you control the shape, severity, and edge-effects of warp. Finally, it creates turntable and playback system artifacts such as bandwidth-limiting, stereo-narrowing, compression, and turntable rumble.

The remainder of this document discusses how to use fusion:VINYL to process your own audio files.



BASIC OPERATION

This section discusses basic techniques for setting and selecting parameters.

Knobs



To increase the value of a knob, position the cursor over a knob, then press and hold the mouse button while either pushing the mouse away from you or dragging it to the right.

To decrease the value of a knob, position the cursor over a knob, then press and hold the mouse button while either pulling the mouse toward you or dragging it to the left.

To instantly set the knob to any value, click anywhere along its colored outer arc.

Faders



Some parameters use faders instead of knobs. Faders can be oriented either vertically or horizontally. To adjust a fader, simply drag the small red "thumb" along the path of the fader. To instantly set the fader to any value, click anywhere along its length. The fader's value is indicated graphically by the cyan trail left by the fader. Some faders display their exact value in a corresponding numerical.

Numericals



Numericals display the exact value of a knob or fader position. To change the value of a numerical directly, use one of the following techniques:

- Click the small "up arrow" button to the right of the numerical to increment its value. Hold down the button to automatically scroll through increasing values.
- Click the small "down arrow" button to the right of the numerical to decrement its value. Hold down the button to automatically scroll through decreasing values.
- Click anywhere within the numerical to select it (highlighting it), type a new value, then hit the ENTER key.

Buttons



Click a button to activate it. If a button has an LED, then that button has an associated on/off state. If the button is ON, then the LED is lit and the button appears "depressed." If the button is OFF, then the LED is dark and the button is up.

▶ Selectors



Selectors are lighter gray than buttons. Use selectors to select an item from a pop-up or pull-down list of choices. The Surface Wear Selector, which appears in the Record Surface module, is an example of a Selector.

▶ About Box

Open an "About box" for fusion:VINYL by clicking the fusion logo in the lower left corner of the window.



QUICK START GUIDE

To use Opcode's fusion:VINYL plug-in:

1. Select some audio in your host-application.
2. Open the fusion:VINYL plug-in from your host application's DSP menu (or equivalent).
3. You can either select one of the factory-supplied VINYL patches or create your own.

To use a factory patch:

1. If you want to start with a factory patch and you're using either the Premiere or AudioSuite versions, select the desired factory patch from the Patch Selector menu in the Control module. To select a factory patch in the Direct-X version, click the **Import** button in the Control module (or, if the host application supports standard presets, then you can also select a preset from the host application's list).
2. Preview the effect by clicking whichever button that your host application provides for this purpose. In the case of Adobe Premiere, the **Preview** button is contained within fusion:VINYL's Control module. In AudioSuite and Direct-X, the Preview button is provided by the host application.

NOTE: The amount of time required to compute a preview depends on the speed of your computer and the length of the audio file. Use the Preview Status display in the Control

module to determine if the preview is currently being calculated.

3. If you're happy with the previewed sound, you can go ahead and process it -- writing it to your hard disk. Process the effect by clicking whichever button that your host application provides for this purpose. In the case of Adobe Premiere, press the **OK** button within fusion:VINYL's Control module.
4. If you're not happy with the previewed sound, it's time to start tweaking. This is discussed in the next tutorial.

To create your own vinyl effects:

1. In the Record Surface module, choose the desired amount of surface degradation from the **Condition** menu.

This sets all the parameters below the menu to the values dictated by your selection. If the Link button is enabled (to the right of the Condition menu), then the **Scratches** parameter (which controls the length, density, and severity of surface scratches) is also affected by your Condition menu choice.

2. You can customize a Condition selection by modifying any of its associated parameters. Use **Dirt** to make the record sound "dirtier," resulting in more clicks and pops. Use **Static** to increase the static-induced "crackling" effects. The **Wear** parameter emulates the distortion and high-frequency loss associated with increased groove-wear. **Hiss** creates a hissing, broadband noise effect, as you would expect.
3. Use the vertical Warp amount fader to set the desired amount of record warp. Click one

of the buttons along the left edge to use a preset warp shape. Drag the Warp shape handles to create your own shape. Use the Fade Out parameter to determine how long it takes for the warp severity to diminish to a flat surface.

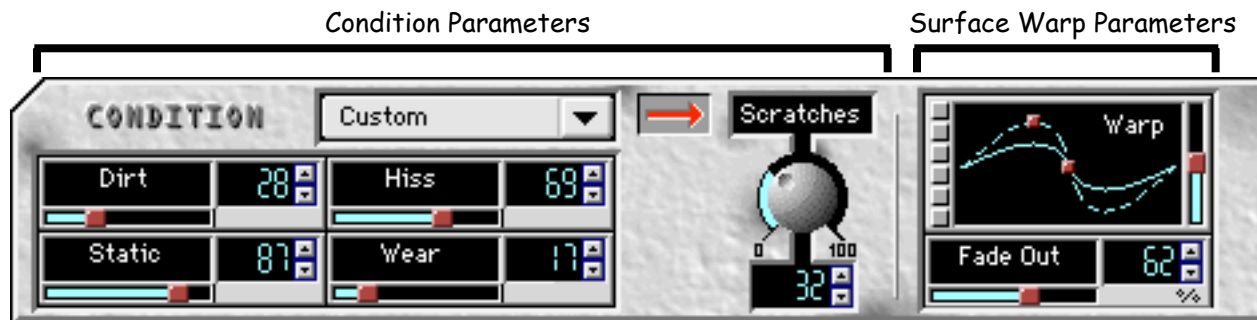
4. In the Turntable/System module, choose a value from the **Fidelity** menu. This sets all the parameters below the menu to the values dictated by your selection.
5. You can customize a Fidelity selection by modifying any of its associated parameters. Use the two **Bandwidth** faders to limit the amount of low and high frequencies. Use the **Compress** fader to reduce the dynamic range and, if the selected file is stereo, use the **Stereo Width** fader to narrow the stereo spread of the processed file.
6. Click one of the Speed buttons (**33**, **45**, **78**) to emulate the playback speed of the turntable. This changes the repetitive rate of periodic effects (such as scratches or warp) as well as altering the density and character of other effects. It does not alter the playback pitch of the audio.
7. If desired, use the **Rumble** knob to set the character of the turntable rumble, motor-noise, and vibration that appears in the processed file.
8. Use the **Depth** knob to determine how much the Record Surface parameters (and Rumble) affect the processed file. Fidelity attributes (and Wear) are unaffected by the **Depth** knob. Use the **Level** knob to set an overall output level for the processed file.
9. Process the effect by clicking whichever button that your host application provides for this purpose. In the case of Adobe Premiere, use the **OK** button contained within fusion:VINYL's Control module.



RECORD SURFACE MODULE

Use the Record Surface module to emulate the various sonic effects of record surface degradation. The Record Surface module contains two basic parameter blocks:

- Condition parameters
- Surface Warp parameters



The following sections describe these parameters in detail.

Condition Parameters

Condition parameters emulate the effects of various types of surface abrasion, scratching, dirt, static, wear, and so on.



All the parameters shown in this section (with the possible exception of Scratches, as detailed later) are linked to the **Condition** menu. That is, when you make a selection in the **Condition** menu, all its various parameters are automatically updated. You can override any preset selection to create a custom Condition setting.

Condition Menu



Use this menu to choose a preset amount of surface degradation (or surface "condition").

When you make a selection in the Condition menu, the following parameters are automatically updated to the values determined by your selection: **Dirt**, **Static**, **Hiss**, and **Wear**.

In addition, if the Link button is depressed (to the right of the Condition menu), then the **Scratches** parameter is also updated whenever a new selection is made.

Whenever you modify any of the linked parameters, you override your preset Condition selection, creating a custom setting, and causing the Condition menu to display the word "custom."

Dirt



Use the **Dirt** parameter to emulate the sonic effects of dust and dirt on the album surface. The higher the value, the more "clicks" and "pops" appear in your processed audio file.

The **Speed** selection (from the Turntable/System module) has a direct affect on the sound of the dirt. Faster speeds make the clicks and pops more densely packed and of shorter duration. Be sure to select a speed (**33**, **45**, or **78**) that matches the type of record you wish to emulate.

Static



Use the **Static** parameter to emulate the sonic effects of static on the album surface. The higher the value, the more "crackle" appears in your processed audio file.

The **Speed** selection (from the Turntable/System module) has a direct affect on the sound of the static. Faster speeds increase the density of the static "crackle." Be sure to select a speed (**33**, **45**, or **78**) that matches the type of record you wish to emulate.

Hiss



Use the **Hiss** parameter to emulate the sonic effects of record hiss. The higher the value, the "noisier" your processed audio file.

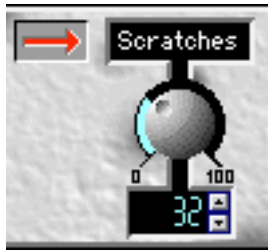
The **Speed** selection (from the Turntable/System module) has a direct affect on the sound of the hiss. Faster speeds result in a higher frequency hiss than do lower speeds. Be sure to select a speed (**33**, **45**, or **78**) that matches the type of record you wish to emulate.

Wear



Use the **Wear** parameter to emulate the sonic effects of groove wear. The higher the value, the more your processed audio file "suffers" from distortion and a reduction in higher frequencies.

Scratches



Use the **Scratches** parameter to emulate the sonic effects of physical scratches on the surface of the record. The higher the value, the "scratchier" the processed audio file will sound.

Scratch sounds are cyclical. That is, they repeat with each revolution of the record for the length of the scratch. Because of this, the **Speed** selection (from the Turntable/System module) has a direct affect on the emulation of scratch sounds. Faster speeds result in an increased scratch density, shorter "click" and "pop" durations, and an increased frequency in the repetition rate of long scratches. Be sure to select a speed (**33**, **45**, or **78**) that matches the type of record you wish to emulate.

- ! **IMPORTANT:** If your host application provides a looping preview of short duration, it can be difficult to gauge the effect of different **Scratches** levels. This is because scratches occur randomly over the length of a record and lower values may not place many scratches within the range of audio you're previewing. You may want to process a test file before settling on an optimized scratch level.

You can disable the link between scratches and the **Condition** menu by turning off the **Link** button to the left of the **Scratches** knob.



Scratches link is ON



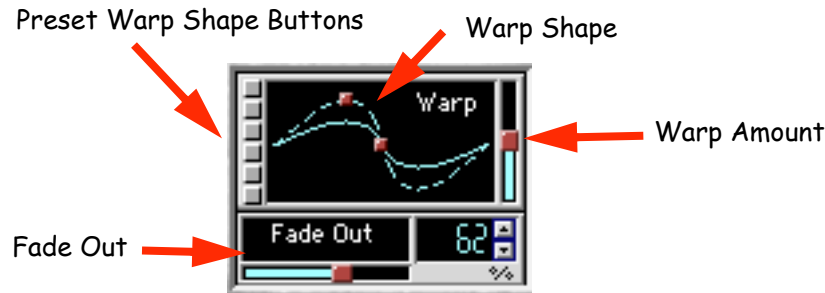
Scratches link is OFF

When the link is off, you can set a desired scratch amount, then make selections in the **Condition** menu without overriding your current **Scratches** setting. This is convenient if you determine exactly how "scratchy" you want the record to sound, but want to experiment with other (easily previewed) surface condition parameters.

When the link is on, any selection you make in the **Condition** menu overrides your current **Scratches** setting.

Surface Warp Parameters

Surface Warp parameters emulate the pitch fluctuation effects caused by a warped record surface.



Warp Shape



fusion:VINYL provides numerous ways to shape the warp of a record surface using either preset shapes or an editable waveform. The waveform display illustrates the shape of the warp as viewed along the edge of the record. Two waveforms are shown:

- **Dotted waveform:** This shows the warp shape at its maximum level. This shape is editable by the two small "handles" at its peak and zero-crossing points. Displaying the waveform at its maximum amplitude makes it easier to carefully edit its shape.
- **Solid waveform:** This shows the amount of warp as set by the **Warp Amount** fader to the waveform's right. This curve mirrors the shape set by the dotted curve and it reflects the amplitude set by the **Warp Amount** fader.

To use a preset warp shape, click one of the six tiny Warp Shape buttons to the left of the waveform. To manually reshape a record's warp, use the two "handles" shown on the dotted waveform display.

Peak Width Handle

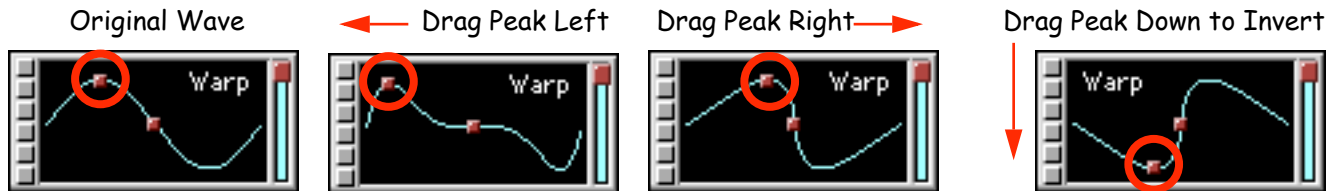
Asymmetry Handle



- ! **SUGGESTION:** To best hear the sound of various shapes, set the **Warp Amount** fader to maximum and the **Fade Out** fader to 0.

The following describes how to edit waveshapes (the pictures illustrate max amplitude):

- **Peak Width Handle:** Drag this handle to the left to narrow both the peak and dip of the waveshape. Drag it to the right to widen both the peak and dip of the waveshape. Drag it below the "zero" level to invert the warp.



- **Asymmetry Control:** Drag this handle to the left to make the left side of the waveform narrower than the right. Drag it to the right to make the right side narrower than the left.



The easiest way to learn how to reshape record warp is to grab the handles in fusion:VINYL and start dragging them. Their functions become very intuitive once you use them.

Warp Amount



Use the **Warp Amount** fader to define how much the record is warped.

Unlike other faders, the **Warp Amount** fader has no corresponding numerical. The solid waveform display does, however, visually display the amount of warp present in the processed file.

The **Warp Amount** fader and the waveform work together as follows:



When the **Warp Amount** fader is at the very bottom, no warp effect is heard (there is no fluctuation in pitch). This is the same as having a perfectly flat record and is indicated in the waveform area by a flat, solid line (as shown at the left).



When the **Warp Amount** fader is at the very top, the warp effect is at its maximum value (creating the greatest amount of cyclical pitch fluctuation). In this case, the dotted waveform and the solid waveform are the same, so only the solid waveform appears (as shown at the left).



When the **Warp Amount** fader is somewhere between its top and bottom values, the solid waveform takes on the same shape as the dotted waveform, but at a reduced amplitude.

! **IMPORTANT:** The only way to turn off the warp effect is to drag the **Warp Amount** fader to the very bottom of its length, creating a value of 0.

Because record warp manifests as a cyclical fluctuation in pitch, the **Speed** selection (from the Turntable/System module) affects the periodicity of the warp. Be sure to select a speed (**33**, **45**, or **78**) that matches the type of record you wish to emulate.

Fade Out



Use the **Fade Out** parameter to determine how fast the warp effect fades out from its current value (as set by the **Warp Amount** fader) to zero (a "flat" record).

This emulates the condition in which a record is more warped at its outer edge than it is in the center.

The **Fade Out** value is expressed as a percent because the actual decay *time* changes depending on the **Speed** selection (as set in the Turntable/System module).

- At 0%, the warp amount stays constant for the duration of the audio file (using the level set by the **Warp Amount** fader).
- At 100%, the warp amount fades out in a single revolution of the record.

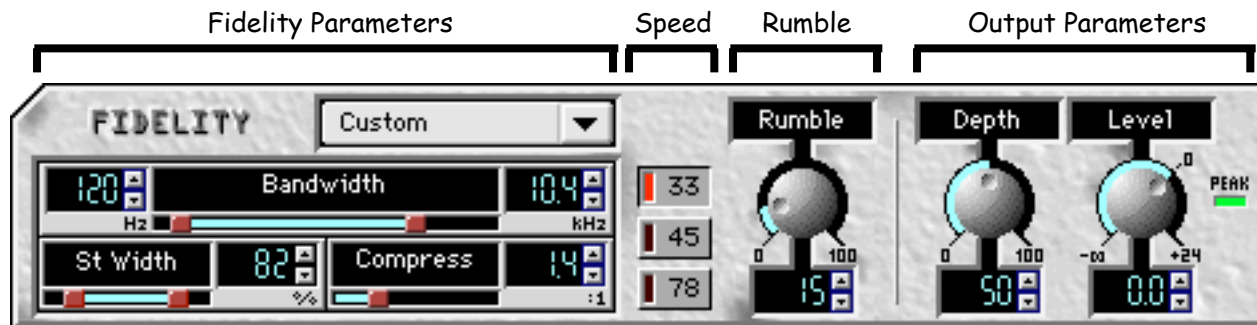
In general, the smaller the **Fade Out** value, the longer it takes for the warp effect to fade out.



TURNTABLE/SYSTEM MODULE

Use the Turntable/System module to set audio levels, determine the record's playback speed, and make various "audio system" fidelity selections. The Turntable/System module contains four basic parameter blocks:

- Fidelity Parameters
- Turntable Speed
- Rumble
- Output Parameters



The following sections describe these parameters in detail.

Fidelity Parameters

Fidelity parameters emulate the effects of sonic degradation due to turntable and playback system quality.



All the parameters shown in this section are linked to the **Fidelity** menu. That is, when you make a selection in the Fidelity menu, all its various parameters are automatically updated. You can override any preset selection to create a custom Fidelity setting.

Fidelity Menu



Use this menu to choose a preset Fidelity level. When you make a selection in the **Fidelity** menu, the following parameters are automatically updated to the values determined by your selection: **Bandwidth**, **Stereo Width**, and **Compression**. Whenever you modify any of the linked parameters, you override your preset Fidelity selection, creating a custom setting, and causing the **Fidelity** menu to display the word "custom."

Bandwidth



Use the **Bandwidth** parameters to set the frequency range of the processed audio. Bandwidth is actually comprised of two parameters: a highpass filter and a lowpass filter.

Use the highpass filter (the left-most numerical and fader) to set the minimum low frequency that appears in the processed audio file. Higher numbers eliminate more of the lower frequencies, causing the output to contain less bass.

Use the lowpass filter (the right-most numerical and fader) to set the maximum high frequency that appears in the processed audio file. Lower numbers eliminate more of the high frequencies, causing the output to sound more "muffled."

The cyan region between the two fader "handles" provides a visual indication of the output audio's frequency bandwidth.

- ! NOTE: The maximum upper frequency of the **Bandwidth** control depends on the sampling rate of your selected audio file. For example, if you process a 44.1kHz file, the upper range is 20 kHz. If you process a 22 kHz file, the upper range is only 11 kHz.

St Width



Use the **St Width** (stereo width) parameter to reduce the L-to-R spread of the processed stereo audio file. At 100% (faders all the way left/right), the stereo spread of the processed audio file is the same as the input file's. At 0% (faders merged in center), the processed audio file is completely mono.

The cyan region between the faders provides a visual indication of the selected stereo width. You can drag either the left or right fader "handle." Their movement is locked so that either controls the stereo spread.

- ! NOTE: This parameter can only *narrow* the stereo width of the selected audio file -- it cannot create a stereo spread that's wider than the original audio's. For example, if the selected file already contains a narrow stereo spread, a value of 100% will not make the stereo stage any wider.
- ! NOTE: This parameter is unavailable if you're processing a mono audio file.

Compress



Use the **Compress** parameter to reduce the amount of dynamic range in the processed audio file.

The **Compress** parameter determines the compression ratio that fusion:VINYL applies to the processed audio. When the fader is all the way to the left, there is no compression (ratio = 1:1). When the fader is all the way to the right, audio is compressed using a 16:1 compression ratio. The compressor's threshold is fixed at -12dB.

Speed



Click one of these buttons to set the playback speed of the record. The speed influences the cyclic rates of many effects (including scratches and warp). It does NOT affect the audio's playback pitch.

Rumble



Use the **Rumble** knob to emulate the sonic effect that occurs when a stylus picks up some of a turntable's motor noise and vibration, then transmits it to the playback system.

The higher the value, the greater the motor speed, harmonic content, and "pulsing" effect due to turntable vibration.

Output Parameters



Use these parameters to set the overall output level of the processed file and the amount to which certain record surface parameters are applied to that processed file.

Depth



Depth determines how much certain “additive” effects (**Dirt**, **Static**, **Hiss**, **Scratches**, and **Rumble**) appear in the output file. If all your “crackles,” “pops,” “clicks,” and “hums” sound too quiet, turn up the **Depth** knob. If they sound too loud, turn it down.

NOTE: Increasing the **Depth** setting may cause your output to clip. You can prevent clipping by reducing the output **Level** or by auto-normalizing after you change the **Depth**. Auto-normalizing is described on [page 26](#).

Level



Use the **Level** parameter to set the overall output level of the processed audio file.

To the right of the **Level** parameter is the **Peak** indicator, which behaves as follows:

- The peak indicator turns green if any portion of the *previewed* output exceeds -24dB.
- The peak indicator turns yellow if any portion of the *previewed* output exceeds -6dB, but remains at or below 0dB (clipping).
- The peak indicator turns red when any portion of the *previewed* audio “clips” the output signal.

If the LED turns red, either decrease the **Level** parameter or, if you have defined some particularly "noisy" surface conditions, lower the **Depth** knob. You can have fusion:VINYL automatically adjust the **Level** parameter to the loudest possible unclipped output. This is described in the next section, "Auto-Normalizing."

Once the peak indicator lights, you can reset it by either:

- clicking the **Peak** indicator.
- setting a new **Level** (using either the knob or the numerical).

Auto-Normalizing

Opcode's fusion:VINYL provides a convenient way to automatically set the **Level** parameter to create the loudest possible unclipped audio file. To do this:

1. Tweak some parameters.
2. Wait for the preview to finish processing.
3. Alt-click (or Option-click) the **Peak** indicator.

This resets the peak indicator and automatically sets the **Level** parameter to the value that will produce the loudest possible unclipped, output file.

Caveats

There are a few caveats to keep in mind:

- The section you're previewing may be only a small portion of the entire audio file. If this is true, it's possible that some portion of the audio file outside the preview range might still cause the processed output to clip.
- If you Alt-click (or Option-click) while the preview is still calculating, fusion:VINYL may set the wrong output level -- it's best to wait for the preview calculation to finish.

AudioSuite Technique

Due to architectural constraints, AudioSuite previews may be inaccurate by 1 or 2dB. Therefore, for AudioSuite, you should use the following auto-normalizing technique:

1. Set up the parameters, preview the audio, and option-click the **Peak** indicator to set an approximate output level.
2. Click the AudioSuite-provided **Process** button.
3. After processing finishes, select the **Undo** command.
4. Option-click the **Peak** indicator, then click the **Process** button again.

The resulting file will be accurately set to its maximum unclipped level.

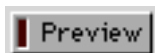


CONTROL MODULE (for Premiere)



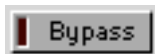
The appearance of the Control module changes depending on the plug-in architecture you're using. Not all buttons or options appear for all plug-in architectures. This section discusses the Control Module for the Adobe Premiere version of fusion:VINYL.

▶ Preview Button



Press this button to audition a small, looped segment of audio. The length of the preview is determined by your host application. Preview allows you to hear the effect of your edits before you actually process the audio.

▶ Bypass Button



If you're previewing audio, press this button to listen only to the selected input audio, while muting the processed signal.

Preview Status



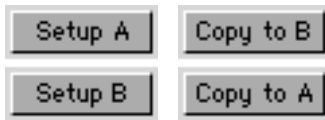
It takes a little time for fusion:VINYL to internally process your edits and apply them to the previewed audio. The faster your computer, the faster this calculation occurs.

Use the Preview Status display to determine whether you're listening to processed or unprocessed audio.

It works like this: The width of the display represents the entire preview length of your audio file. In the top-half of the display, a pointer moves left to right to indicate the current play location within the preview time. In the bottom-half of the display is the processed/unprocessed indicator. When you change a parameter, the computer recalculates the output starting from the point indicated by the pointer. As your computer recalculates the data, a light blue bar indicates that the region has been reprocessed. A dark red bar indicates that the region has not yet been reprocessed.

Therefore, if the pointer is over a light blue bar, it means you're listening to an audio preview that accurately reflects the parameters shown in the plug-in window. If the pointer is over a red area, it means you're listening to an audio preview that does not yet reflect the settings shown in the window.

Setup/Copy to Buttons



These buttons work as a “compare” feature, allowing you to compare one plug-in setting with another. Basically, fusion:VINYL gives you two memory buffers, labeled **Setup A** and **Setup B**.

Whenever the button says **Setup A**, you are editing the parameters stored in Setup A -- you can copy them to Setup B by clicking the **Copy to B** button. Whenever the button says **Setup B**, you are editing the parameters stored in Setup B -- you can copy them to Setup A by clicking the **Copy to A** button.

Press the **Setup** button to switch back and forth between the two different sets of fusion:VINYL parameters.

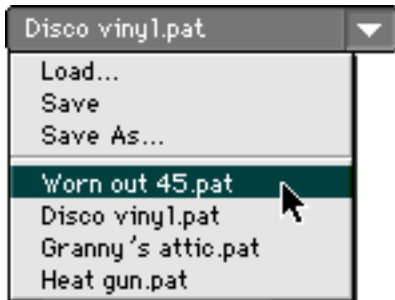
Use the **Copy to** and **Setup** buttons together as follows:

When you first open fusion:VINYL, the buttons read **Setup A** and **Copy to B**. The parameters you first begin editing belong to Setup A. Any changes that you make to these parameters are automatically remembered by Setup A. If you create an effect that you like, click the **Copy to B** button, which copies your parameter setup into Setup B. You can continue to make parameter adjustments in an attempt to fine-tune your sound, and these edits continue to be stored in Setup A. At any point, you can click the **Setup A** button to recall the parameter set that you saved when you clicked the **Copy to B** button. You can then switch back to your most recent edits by clicking the **Setup B** button. This lets you compare two different vinyl effects before processing.

Patch Selector



Use this area to load or save fusion:VINYL patches. The plug-in ships with a number of factory patches (templates), which you can use as starting-points to build your own sounds. Also, you can save any of your own parameter sets as patches.



To open a patch, simply select it from the Patch Selector menu. Factory patches are stored in "System Folder/Extensions/Opcode Folder/Audio Plug-ins/Vinyl," and must remain here in order to appear in the Patch Selector list.

Aside from containing a list of fusion:VINYL patches, the Patch Selector menu also has facilities for saving and loading your own custom patches.

Choose **Load** to open a fusion:VINYL patch that isn't stored in the "System Folder/Extensions/Opcode Folder/Audio Plug-ins/Vinyl" directory.

Choose **Save** to overwrite an existing patch with the parameters currently displayed in the fusion:VINYL window.

Choose **Save As** to name and create a new patch using the parameters currently displayed in the fusion:VINYL window. For example, to create your own patch:

1. Set the plug-in parameters to their desired values.

2. From the Patch Selector menu, choose the **Save As** command.
3. In the resulting dialog box, type the desired patch name, then click the **OK** button.
If you wish to share patches with Windows users, be sure to give the patch name a ".PAT" extension.

Cursor Help



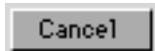
Cursor help appears in the Control module whenever you move your cursor over any element within fusion:VINYL. You can disable cursor help by clicking the small on/off button at the far left of the text area.

Online Help



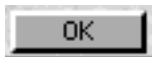
Press this button to open a detailed online Help window for fusion:VINYL.

Cancel Button



Press this button to close the plug-in window and return to your host application, leaving the selected audio file unprocessed.

OK Button



Press this button to close the fusion:VINYL window and pass its current settings to the host application.

At this point, some host applications immediately process the audio and create a new audio file on your hard disk. Other host applications simply apply the settings to the internal audio preview and don't write new audio files until later. See your host application manual to see how it handles Premiere plug-ins.



CONTROL MODULE (for AudioSuite)



The appearance of the Control module changes depending on the plug-in architecture you're using. Not all buttons or options appear for all plug-in architectures. This section discusses the Control Module for the Digidesign AudioSuite version of fusion:VINYL.

Preview Status

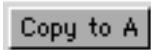
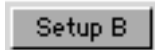
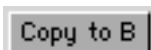
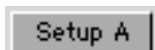


Use the Preview Status display to determine whether you're listening to processed or unprocessed audio.

It works like this: The width of the display represents the remaining length of the audio file you're previewing. In the top-half of the display, a pointer moves left to right to indicate the current play location within the preview time. In the bottom-half of the display is the processed/unprocessed indicator. When you change a parameter, the computer begins recalculating the data. A light blue bar indicates that the region has been recalculated. A dark red bar indicates that the region has not yet been recalculated.

Therefore, if the pointer is over a light blue bar, it means you're listening to an audio preview that accurately reflects the parameters shown in the plug-in window. If the pointer is over a red area, it means you're listening to an audio preview that does not yet reflect the settings shown in the window.

Setup/Copy to Buttons



These buttons work as a "compare" feature, allowing you to compare one plug-in setting with another. Basically, fusion:VINYL gives you two memory buffers, labeled **Setup A** and **Setup B**.

Whenever the button says **Setup A**, you are editing the parameters stored in Setup A -- you can copy them to Setup B by clicking the **Copy to B** button. Whenever the button says **Setup B**, you are editing the parameters stored in Setup B -- you can copy them to Setup A by clicking the **Copy to A** button.

Press the **Setup** button to switch back and forth between the two different sets of fusion:VINYL parameters.

Use the **Copy to** and **Setup** buttons together as follows:

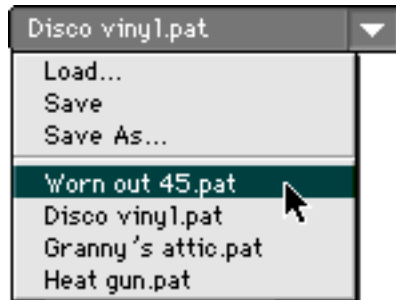
When you first open fusion:VINYL, the buttons read **Setup A** and **Copy to B**. The parameters you first begin editing belong to Setup A. Any changes that you make to these parameters are automatically remembered by Setup A. If you create an effect that you like, click the **Copy to B** button, which copies your parameter setup into Setup B. You can continue to make parameter adjustments in an attempt to fine-tune

your sound, and these edits continue to be stored in Setup A. At any point, you can click the **Setup A** button to recall the parameter set that you saved when you clicked the **Copy to B** button. You can then switch back to your most recent edits by clicking the **Setup B** button. This lets you compare two different vinyl effects before processing.

Patch Selector



Use this area to load or save fusion:VINYL patches. The plug-in ships with a number of factory patches (templates), which you can use as starting-points to build your own sounds. Also, you can save any of your own parameter sets as patches.



To open a patch, simply select it from the Patch Selector menu. Factory patches are stored in "System Folder/Extensions/Opcode Folder/Audio Plug-ins/Vinyl," and must remain here in order to appear in the Patch Selector list.

Aside from containing a list of fusion:VINYL patches, the Patch Selector menu also has facilities for saving and loading your own custom patches.

Choose **Load** to open a fusion:VINYL patch that isn't stored in the "System Folder/Extensions/Opcode Folder/Audio Plug-ins/Vinyl" directory.

Choose **Save** to overwrite an existing patch with the parameters currently displayed in the fusion:VINYL window.

Choose **Save As** to name and create a new patch using the parameters currently displayed in the fusion:VINYL window. For example, to create your own patch:

1. Set the plug-in parameters to their desired values.
2. From the Patch Selector menu, choose the **Save As** command.
3. In the resulting dialog box, type the desired patch name, then click the **OK** button.

If you wish to share patches with Windows users, be sure to give the patch name a ".PAT" extension.

Cursor Help



Cursor help appears in the Control module whenever you move your cursor over any element within fusion:VINYL. You can disable cursor help by clicking the small on/off button at the far left of the text area.

Online Help



Press this button to open a detailed online Help window for fusion:VINYL.



CONTROL MODULE (for Direct-X Media)



The appearance of the Control module changes depending on the plug-in architecture you're using. Not all buttons or options appear for all plug-in architectures. This section discusses the Control Module for the Microsoft Direct-X Media version of fusion:VINYL.

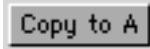
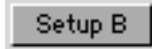
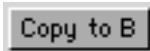
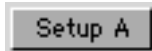
Preview Status



PROCESSING

Use the Preview Status display to view the current processing status of the plug-in. If fusion:VINYL is currently processing your edits, this area says "PROCESSING," otherwise the area is blank.

Setup/Copy to Buttons



These buttons work as a "compare" feature, allowing you to compare one plug-in setting with another. Basically, fusion:VINYL gives you two memory buffers, labeled **Setup A** and **Setup B**.


Whenever the button says **Setup A**, you are editing the parameters stored in Setup A -- you can copy them to Setup B by clicking the **Copy to B** button. Whenever the button says **Setup B**, you are editing the parameters stored in Setup B -- you can copy them to Setup A by clicking the **Copy to A** button.

Press the **Setup** button to switch back and forth between the two different sets of fusion:VINYL parameters.

Use the **Copy to** and **Setup** buttons together as follows:

When you first open fusion:VINYL, the buttons read **Setup A** and **Copy to B**. The parameters you first begin editing belong to Setup A. Any changes that you make to these parameters are automatically remembered by Setup A. If you create an effect that you like, click the **Copy to B** button, which copies your parameter setup into Setup B. You can continue to make parameter adjustments in an attempt to fine-tune your sound, and these edits continue to be stored in Setup A. At any point, you can click the **Setup A** button to recall the parameter set that you saved when you clicked the **Copy to B** button. You can then switch back to your most recent edits by clicking the **Setup B** button. This lets you compare two different vinyl effects before processing.


▶ Import Button

A rectangular button with a light gray background and a thin black border, containing the text "Import..." in a dark gray font.

Press this button to import the settings contained in any fusion:VINYL patch into the open plug-in window.

Use it to import Opcode's factory-supplied patches, or to import patches created by any version of fusion:VINYL -- regardless of the plug-in architecture or its host application. Factory supplied patches contain a ".PAT" extension.

▶ Export Button

A rectangular button with a light gray background and a thin black border, containing the text "Export..." in a dark gray font.

Press this button to export the current fusion:VINYL settings to a standard patch format, which can be shared with fusion:VINYL customers that use other plug-in architectures (such as Premiere or AudioSuite), or other host applications (Sound Forge, Cakewalk, etc.) Exported patches should be named with a ".PAT" extension.

Cursor Help



Cursor-sensitive help appears here.

Cursor help appears in the Control module whenever you move your cursor over any element within fusion:VINYL. You can disable cursor help by clicking the small on/off button at the far left of the text area.

Online Help



Press this button to open a detailed online Help window for fusion:VINYL.



CREDITS, COLOPHON, & NOTICES

Credits

The following people were responsible for the creation of fusion:VINYL:

Engineering (alphabetically): John S. Cooper; Daniel Steinberg; Dan Timis; Doug Wyatt.
Special thanks to David Zicarelli, Mike Berry, and Muscle Fish.

Product Design, Architecture, and Documentation: Gregory A. Simpson

Additional Art and fusion Logo: Dean Suko

Management: Bruce Nolen; Tim Self

Colophon

This manual was written and produced in Adobe FrameMaker. Graphics were created using a combination of Photoshop, ClarisWorks, and Macromedia Freehand. Adobe Acrobat was used to create this PDF file.

Notices

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