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# Product Guide 2012

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## Basic

# Project Window

You manage your Cubase work from a project window, such as the one shown below. The window gives you an overview of the entire song, and makes it easy to edit audio tracks, MIDI tracks and events, and more.

### Inspector

Shows information about a selected track. You can control almost all parameters from here.

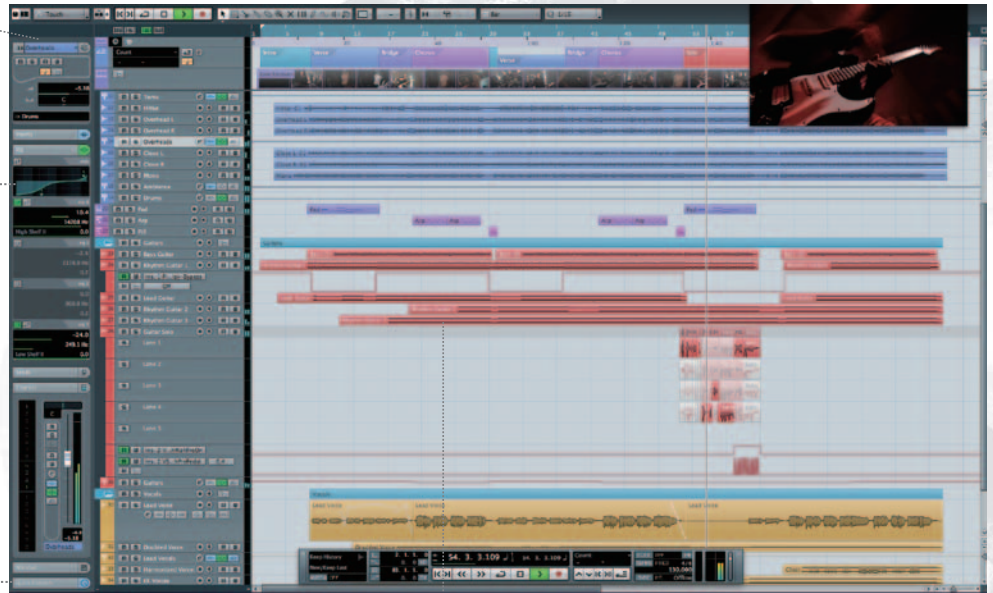
### Track Presets

Saves or loads preset values, including volume, pan, insert effects, and EQ. The presets instantly set a characteristic sound for the track: a genre sound, and instrument sound, or a custom sound.

CUBASE 6 CUBASE ARTIST 6

### Quick Controls

Set external controllers to operate directly on eight selected parameters in the track. Can also be used with remote controllers that support the MIDI Learn feature.



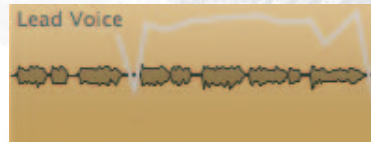
### Tracks

Any of several different types of tracks: MIDI, audio, instrument, FX, tempo, arranger, and more.



### Multitake comping

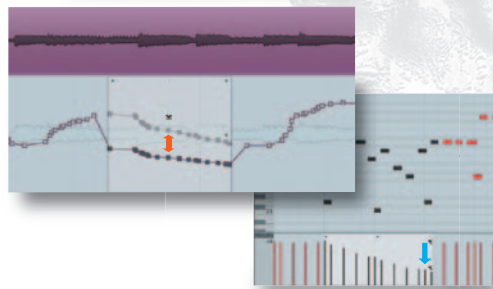
When you record in Cycle mode, each take is recorded in a separate lane. You can then piece together different parts of each lane to assemble the best combination, which becomes your master take. You can use the solo button and various editing features to adjust the sound on each lane, giving you that much more room to get the perfect sound.



CUBASE 6 CUBASE ARTIST 6

### Volume envelope editing

Allows real-time editing of audio fade, directly from the project window.



### Automation data

Use scaling tools to smoothly stretch or move recorded events while retaining their interrelationship. Also effective with MIDI control data.

# MediaBay

A media management system that supports unified management of sound elements and presets.

This feature generates a database within Cubase that associates related but differently typed files on your computer: audio files, MIDI files, MIDI loops, track presets, VST Plug-in presets, video, projects, and more. You can search for files by specifying attributes such as category, type, and character. When a file is returned you can try it out by playing it in time with your Cubase project's tempo, and decide whether or not to insert it into the project.





Cubase 6



Cubase Artist 6



Cubase Elements 6

# Audio Edit

## Multi Track Audio Quantize **CUBASE 6**

Quantization has always been a feature of MIDI, but Cubase also lets you quantize drum sounds and similar audio on your multitrack recordings. You can easily fill up any gaps by clicking between slices to create a crossfade.



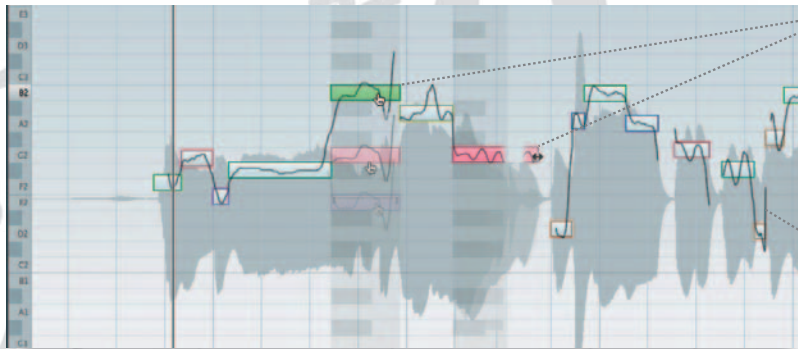
**CUBASE 6**

## VariAudio Use the sample editor to edit your audio's pitch and timing.

Use VariAudio to analyze melody lines from vocals or other monophonic parts, then display and edit both pitch curves and individual pitches. Since this feature is integrated into the sample editor, there is no limit to the number of undo's and redo's.

### MIDI Extraction

Convert your audio data into MIDI note and pitch-bend data. Then use MIDI to create new arrangements and orchestrations based on the original audio melody.



### Segments

Cubase analyzes the audio signal, and presents a graphical display showing pitches and durations — just as when displaying MIDI notes. Drag with the mouse to move, while listening to how the sound changes.

### Pitch curve

Pitch changes appear as curves. You can easily alter the sound by changing the curve's slope and vibrato.

## Audio Warp Full-featured time stretcher and waveform editor.

**CUBASE 6 CUBASE ARTIST 6**  
Note: Some of these features are also available on Cubase Elements 6.

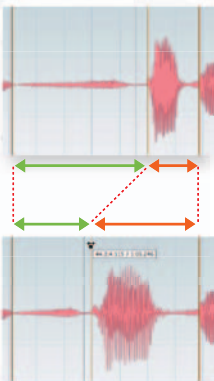
### Changing the tempo

If you allocate tempo information to an audio file, Cubase executes real-time time stretch in step with the project's tempo information.



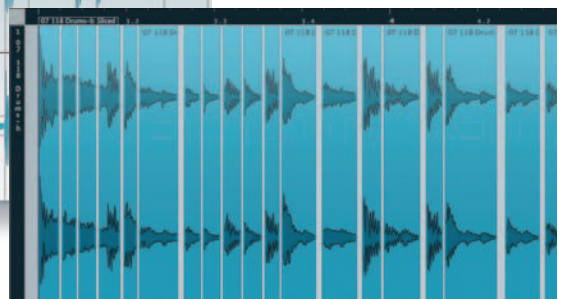
### Time warp **CUBASE 6**

Edit the tempo while watching the waveform in the edit screen. Useful when working with environment sounds that do not have a natural tempo, and for associating tempo with data recorded from a live performance.



### Free warp

To move the audio timing slightly forward or back: Drag the waveform as necessary to fine-tune the audio data's positioning and length.



### Hit points and audio slices

Detects the attack points (hit points) and generate slices. You can now move the waveform, cut it, change tempo, and more. The threshold level slider allows for more intuitive control of slice play. And you can use Groove Agent One and other tools to extract grooves from the slices, apply MIDI and audio data, and create new MIDI notes.

### **CUBASE 6** and **CUBASE ARTIST 6** What do they mean?

The **CUBASE 6** mark means that the feature works on Cubase 6. Similarly, **CUBASE ARTIST 6** means that the feature is available on Cubase Artist 6. Features not marked are available on all three grades; Cubase 6, Cubase Artist 6, and Cubase Elements 6. See page 7 for a comparison chart. For information about features not mentioned in this brochure, please refer to the Steinberg website.

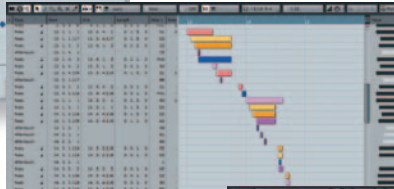
# MIDI & Score

## MIDI Edit

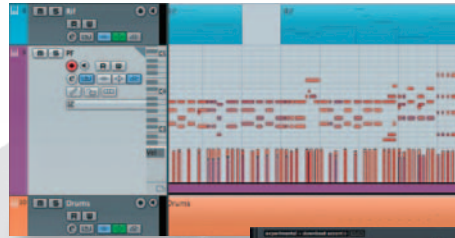
MIDI editors support many types of editing on many types of data.



Drum Editor

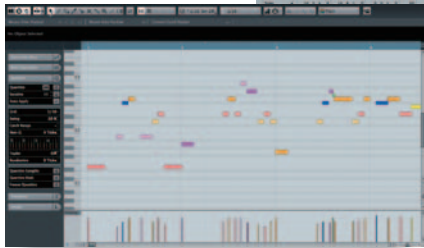


List Editor



In-Place Editor

Enter MIDI data directly from the Project Window.



Key Editor



Score Editor

Cubase 6 can generate professional-level musical scores.

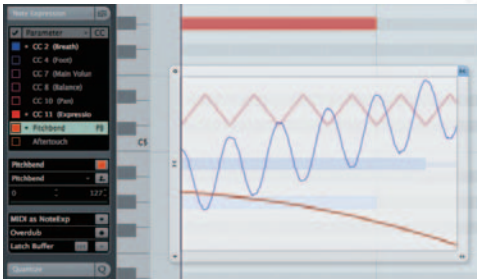


Logical Editor

Enables logical editing of MIDI values on MIDI tracks. For example, you can target all MIDI notes with velocities under 91, and raise all of these to 110. Or you can place emphasis on all downbeats, while leaving all other beats unchanged.

## VST Expression 2

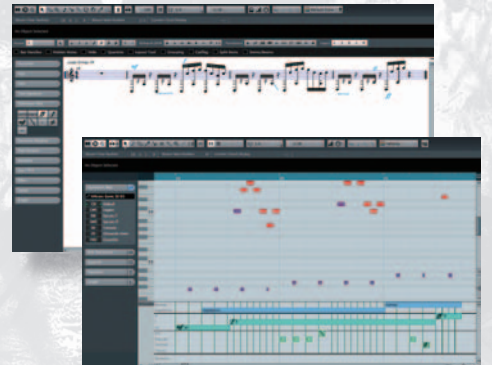
Taking MIDI expressiveness to the limit.



\*1 Works only with certain instruments on supporting systems, such as the HALionSonic SE.

### Note expression\*1

This feature brings a new approach to MIDI editing, enabling controller assignments, creation, and editing to be directly set into the note data for a specific note. If you later decide to move the note, the controller data will automatically move with it. This feature is easy to use — it's entirely graphical — and can be of tremendous help when you are working on orchestral arrangements or creating your own sound effects.



### Expression maps

Expression maps let you use the Score Editor or the Key Editor to write in articulations for those instruments that support multiple articulations — such as the “bowing” articulation and the “pizzicato” articulation for a violin.\*1 These maps also offer an easy way to work with dynamics, such as pianissimo, fortissimo, and crescendo.

## Track Edit Group

Edit multiple tracks at the same time.



Create a folder track to group multiple tracks together; for example, to group together guitar, bass, drum, and ambient tracks. Use the new Group Edit feature to bring related tracks together and to lock the phase of events that span these tracks, so that you can select and edit the grouping as if it were a multitrack recording. This feature can help you get to your best mix in much less time.

## Automation

Automate virtually any combination of parameters: mixer parameters, effect plug-ins, VST instruments,



### Expression maps

A central location for controlling your automations. Set automation display and effectiveness ON or OFF, select automation write options, and much more.

## Mixer

A high-quality mixer that faithfully preserves the nuances of your original sounds.

**Trim** **CUBASE 6** **CUBASE ARTIST 6**  
Adjust the volume of your input signal (at the input stage) over a range of  $\pm 48$ dB.

**Phase button** **CUBASE 6** **CUBASE ARTIST 6**

**Studio send display** **CUBASE 6**

**EQ curves** **EQs** **Meters**

**Insert effects**  
Supports eight inserts (6 pre-fader, 2 post-fader). Use drag & drop to copy and move inserted plug-ins.

**Frozen channel**  
You can significantly reduce memory use and CPU load by temporarily writing a track into audio data, suspending the use of its effects and VST instruments.

**Master effects**  
Supports eight master effects (6 pre-fader and 2 post-fader).

**Sends**  
Supports eight sends. Send to the FX channel, group channels, and/or the output bus.

**Routing view, extended mixer** **CUBASE 6** **CUBASE ARTIST 6**

**Input bus** **CUBASE 6** **CUBASE ARTIST 6**  
Use to adjust the audio input level, reverse the phase, and apply plug-ins.

**Free routing**  
Routing can be carried out independently of the bus sequence, allowing free connections in the mixer.

MIDI channel   Instrument channel   Audio channels   Group channel   FX channel   Output bus

## Control Room

Combine with multichannel audio devices to deliver flexible and powerful mixer functions. Delivers flexible and powerful mixer functions.

### Monitor channel

Completely independent bus used to monitor sound without affecting the main mix output. Set speaker configuration to mono, stereo, or up to six channels. Assign up to four monitors to outputs not used by audio devices.

### Monitor select

## Surround

Multichannel audio buses and multi-dynamic I/O

Insert a surround plug-in effect that operates on up to six channels of the internal audio buses.

The inserted channel settings can be used to freely vary the number of VST3-compliant plug-in inputs and outputs. (Stereo channels operate as stereo; 5.1-ch uses six channels.)

### Surround pan   MP3 surround encoding feature

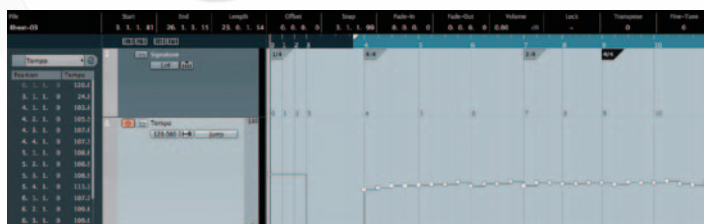
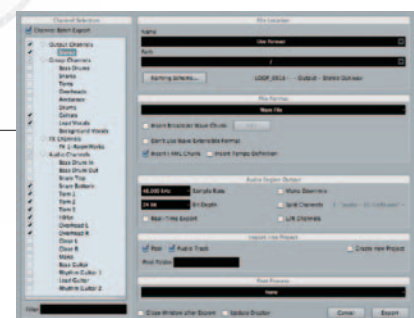
Mix 6 to 2 Plug in converts from surround tracks to stereo tracks

Windows Media 9 surround encoding feature. (Windows only)

## Performance and Workflow Features are Now Even Better

### Multichannel Export

Export the output from selected mixer channels into multiple audio files. This is a great feature if you want to create multichannel archives or to share a project with other DAWs. And if you want to free up some resources and get more power from your CPU, you can use this feature to convert files and VSTi tracks into the audio tracks for a new project. Because the window can float, you can write out channels on the fly while working on an arrangement.



## Beat and Tempo Tracks

You can control tempo and beat symbols directly from the project window. And, as a feature many have been waiting for, you can now try out new beat symbols and tempo adjustments while listening to the song's overall sense from a project context comprising audio, MIDI, and markers.

## New Feature: Audio Tempo Detection

Equipped with the latest tempo detection algorithms, Cubase can precisely judge the tempos of rhythm audio elements. It can automatically generate a tempo map for your project based on a drum performance, with no need for a metronome. Retain the natural swing of recorded freestyle drumming, while adding and editing other parts as desired.





### LoopMash 2 CUBASE 5 CUBASE ARTIST 5

An innovative VST3 instrument that lets you blend loops together to create new rhythms and grooves.

A more advanced version of the LoopMash loop mixing tool that created such a stir when introduced on Cubase 5. It reads in multiple loops and beats; detects similarities in musical elements such as tempo, rhythm, spectrum, and tone quality; and rebuilds the elements to a new beat. The feature includes more than 20 new performance effects, including scratch, stutter, and tape stop. It goes beyond beat remixing to deliver phantasmagorically mixed performances. The original loop files are sliced into elements that can be put to other uses by drag-and-dropping them into other tracks or into the Groove Agent ONE rhythm sampler.



### Groove Agent ONE

A sample playback generator in the style of a drum machine.

Easily assign your own drum kit by drag-and-dropping elements from MediaBay, the project window, and LoopMash 2 onto Groove Agent ONE's eight groups of 16 pads. You can edit the sound on each pad — sample start and end points, and much more — and build and save your own drum kits. You can also import MPC files and audio parts consisting of loops sliced at hit points. Comes with more than 60 drum kits, built from a rich range of drum samples.



### Beat Designer CUBASE 5 CUBASE ARTIST 5

A MIDI Plug-in that lets you visually design step programming and rhythm patterns.

Save beat patterns — of up to 64 steps each — into banks, then interactively control grooves and variations by playing the patterns together with Groove Agent ONE or other drum generator. Supports real-time triggers from flams, rolls, and MIDI keyboards.



### VST Amp Rack CUBASE 5 CUBASE ARTIST 5

The ultimate tools for guitar sounds.

The virtual guitar amps can reproduce jazz guitars, rock guitars, metal, and much more. Includes seven guitar amps and six speaker cabinets. It also includes 16 traditional effect pedals, including wah-wah, compressor, tape delay, and fuzz. Put these together in whatever combinations you want, to create a truly wide range of sounds.



### HALion Sonic SE

Software sound module developed jointly with Yamaha.

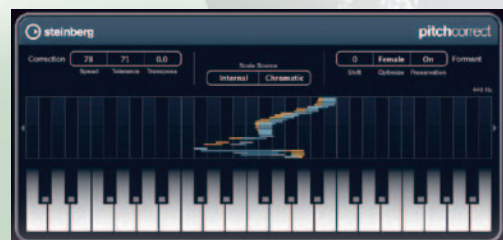
This VST multi-instrument plug-in holds over 900 ready-to-run sounds (550 sounds on Cubase Artist 6 ; 150 on Cubase Elements 6) — including beautifully expressive “acoustic” instruments, sparkling synth sounds, the newest beats: more than enough for studio work. With eight “quick controls” that give you rapid access to selected sound parameters. Supports VST 3.5. On Cubase 6, tools based on the new VST Expression 2 technologies can help stimulate and broaden creative composing.



### REVerence CUBASE 6

A VST3 multichannel convolution reverb.

This effect uses the latest convolution technology to “sample” the acoustic characteristics of empty space and reproduce the sound of some of the world’s best studios and concert halls. Includes presets for more than 70 locations. Supports import of impulse response data.



### Pitch Correct

Adjust the pitch of vocals and other monophonic parts.

Cubase optimizes Yamaha’s Pitch Fix technology to deliver a feature that continuously monitors the pitch of the input elements, and immediately corrects it to the nearest pitch on the designated scale. Can also be set to match pitches set by a MIDI track or keyboard. Useful for intonation improvement, arrangements, and live performance.

For information about other included plug-ins, see the comparison tables on the page at right.





# HALION 4

VST Sampler & Sound Creation System



## Taking Sound Creation to New Dimensions

This newest version of the HALion multiplatform sampler includes powerful sampling and synthesizer engines, fully customizable workspaces, studio-grade effects, VST 3.5 support, and a rich sound library. The HALion 4 engines are already proving themselves in the HALion Sonic workstation and The Grand 3 virtual piano — already taking sound-making to a new level.



- **It's more than a sampler...**

Includes a top-class analog modeling synthesizer engine and the newest sampling technology. It's an all-in-one workstation that encourages you to work intuitively as you continue to build stunning sounds.

- **Create new sounds...**

It's easy to build new sounds—even if you're starting from scratch. HALion 4 brings new meaning and efficiency to every stage of the process: from loading sound files; through setting up of basic parameters such as velocity and sound range; and right on through program creation.

- **Flexible user interface**

HALion 4's extremely flexible interface transcends carries it beyond the range of a virtual instrument. Windows can be resized, moved, floated, and tapped; and you save the entire setup, at any time, into a screen set. Works wonderfully both on single and multiple monitors.

- **Makes complicated programming easier...**

Second-generation MegaTrig lets you set up conditional trigger modules, and supports very sophisticated instrument articulation setups. In the past you had to write complicated scripts to make these settings; now you can do it much more easily using assembly templates.



# HALION SONIC

Premier VST Workstation



Please visit our web for free update to version 1.5 including 1.2GB of new contents and OS X 64-bit support.



## Exploring a Vast Sound Space

Designed by top engineers at Yamaha and Steinberg, the HALion Sonic VST Workstation comes with more than 1200 instrument sounds. A successor to the world-renowned Hypersonic 2, the HALion Sonic retains its predecessor's performance capabilities and intuitive interface, while delivering better access to the stunning, carefully produced sounds you are looking for.

HALion Sonic's vast collection of first-class synthesized and acoustic sounds covers virtually any style you can imagine, opening up infinite space for creating a new generation of sounds.

- **Three powerful VST 3 multitimbral audio engine can run in four different modes.**

- Disc streaming mode plays richly articulated, emotionally powerful samples.
- High-end virtual analog synthesizer mode offers powerful editing features that analog synth experts have been waiting for.
- Slice loop mode works with FlexPhraser to let you create entirely new loop patterns.
- Drum mode is a studio grade-drum editor with up to 16 stereo outputs.

- **Supports VST Expression**

Supports editing of Cubase 6's beautiful articulations.

- **FlexPhraser Arpeggiator**

A phrase creation module built around Yamaha's extraordinarily expressive MOTIF technology, the FlexPhraser phrase-creation module opens up a whole new dimension of phrasing.

- **A rich range of audio effects**

Comes with a large number of effects, including the REVerence convolution reverb.

- **Morphing filters**

Seamlessly blend combinations of up to four of the 24 available filter types.





# THE GRAND 3

## The Ultimate Virtual Piano Suite



Please visit our web for free update to version 3.1 including OS X 64-bit support.

### A Suite of Virtual Pianos Incorporating the Newest Sampling Technologies

Our designers have used the very best sampling techniques to capture the sound of five great pianos — the Yamaha C7, Steinway Model D, and Boesendorfer 290 Imperial — together with a Nordiska upright and the Yamaha CP80 Electric Grand. No corners were cut when sampling these beautiful sounds: they were captured with high-grade microphones and custom-made preamp and converter. Complete envelopes were taken from each piano, and up to 20 velocities were sampled. The Grand 3 includes support for sustain and sostenuto pedals, and includes a few slightly mechanical sounds and reverbs.



#### Yamaha C7

The C7 produces uniquely refined and beautiful tones and acoustics. All of the important features — including the piano's long sustains — were sampled.



#### Steinway Model D

Charming reverb and a distinctively subtle touch, Delivers warm, bright, generous sound and performance.



#### Boesendorfer 290 Imperial

Samples were taken over a broad articulation range, from pianissimo to fortissimo. The Grand 3 faithfully reproduces the sound of the original.



#### The Nordiska upright

A penetrating piano sound that's great for rock, blues, jazz, and gospel performances.



#### Yamaha CP80

The Grand 3 uses the CP80's original sampling module. The tremolos and effects are exactly what you'd expect.

#### ► A full range of temperaments.

A complete range of tuning editors comes with a wide variety of tuning presets, including equal temperament and concert grand. If you want more, you can use these temperaments as a start for creating and saving your own custom temperaments. You can easily call whichever temperament you need, whenever you need it.

#### ► Superlative reverbs

A built-in convolution reverb uses samples from many environments to reproduce very high-grade acoustic spaces. From the ambiance of a small live-performance space to the rich and mysterious echoes of a church: you can select from a broad range of world-famous acoustic environments. The Grand 3 also includes an algorithmic reverb, with more than 60 presets.

#### ► Flexible equalizing

A multifunctional 4-band parametric equalizer lets you adjust the peak and shelving response curves to get the EQ characteristics you need.



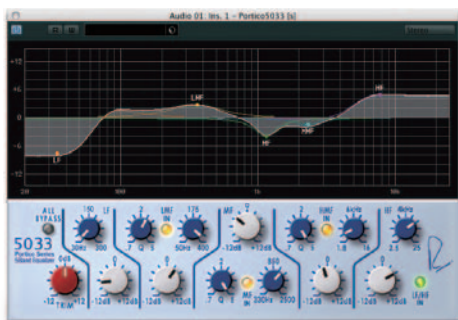
## eLICENSER USB Copy-Protection Key

The USB-eLicenser (formerly called the "Steinberg Key") is a license key that connects to a USB port to enable the use of Steinberg software. A single key can hold licensing information for multiple Steinberg products. If you already possess a USB-eLicenser, you do not need to purchase a new one.

# RND Portico Plug-ins



Yamaha's VCM technology brings the special warmth of original hardware into the sound production of the DAW environment: hardware that includes Portico's distinctive input and output transformers, which work even when the bypass is on.



## Portico 5033 EQ

- The NeveEQ sounds that engineers so love are now reborn in Rupert Neve's official plug-ins.
- The graphical interface makes it very easy to work the parametric equalization.
- A 5-band equalizer: LF and HF shelving, and LMF, MF, and HMF parametric.



## Portico 5043 Compressor

- Portico 5043 Compressor / Limiter Duo is implemented with an official Rupert Neve plug-in.
- Includes meters showing input signal level and gain reduction level,.
- Offers a choice of feed-forward and feed-back modes. The two modes have entirely different characteristics.

# Yamaha Vintage Plug-In Collection

based on VCM technology



## VINTAGE CHANNEL STRIP

Recreates the EQ and compressor sounds so popular in 70's studios and sound recording venues. Faithfully models vintage machines, with fine tuning by top engineers. Includes a simple but sophisticated interface, and delivers outstanding sound quality.

## VINTAGE OPEN DECK

Includes analog circuits once used in vintage open-reel tape recorders, and VCM technology that recreates the characteristics of analog master tapes. Emulates the characteristics of four representative but still fresh-sounding tape decks manufactured in the 70s and 80s by Studer, Ampex, and others.

## VINTAGE STOMP PACK

A group of plug-ins that reproduces the guitar effectors so popular in the 70s. VCM technology models these vintage effects broadly and faithfully, capturing just about everything — including the characteristics of their hardware parts and circuits. The result: a warm, rich, and nostalgic sound, and an easy-to-use interface that reproduces the feel of the original effect pedals,.



## Yamaha VCM Technology

### Leading-Edge Virtual Circuitry Modeling

Yamaha's original VCM technology delivers precise digitalizing of analog audio processors. The technology was developed by "K's Lab," an engineering team led by Toshifumi Kunimoto, the original creator of the world's first physical modeling synthesizers, the VL1 and VP1. The VCM approach starts by physically modeling the target machine's electronic components — down to the level of resistors and capacitors. It then creates the corresponding circuitry, to the point where it delivers an extremely faithful reproduction of the machine's sound. The approach captures characteristic that typical digital simulators overlook — such as saturation and nonlinearity — and reproduces these as parameters. The resulting models are then put through the industry's best audio and visual processing, to bring the quality up to the very high level that professionals need.



# Sound Library for Cubase and Sequel

We continue to release a wide range of content for your Cubase and Sequel sound libraries. These are available only as downloads from the Steinberg Online Shop.

Please come to our Online Shop to view our product lineup, and to see which Cubase or Sequel versions each product works on.

**Steinberg Online shop** <http://www.steinberg.net/en/shop.html>



## VST Sound Instrument Sets

Each instrument set is a collection of diverse sound patterns and MIDI loops that you can use to easily create high-quality tracks. Steinberg has worked with many sound designers and artists to produce some highly appealing content. All sound presets and MIDI loops are characterized by genre, so it's easy to find the sound you're looking for.

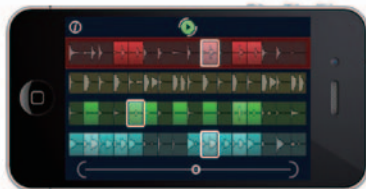
## VST Sound Loop Sets

Again, Steinberg has worked with sound designers, and with producers who are active in the field, to come up with this impressive library of high-quality loops. Each collection focuses on a particular style — including minimal, jazz, new metal, dub, ambient, and funk. These collections are full of great musical ideas, and will certainly stir up your own creative juices. Audio loops are grouped into easy-to-understand categories, so that you can quickly access the sounds you want when working from Cubase or Sequel's MediaBay.



## Sequel Content Sets

These content sets can turn Sequel and Cubase into factories for producing music in your own distinctive style. Each set includes over 100 high-quality audio loops created by top producers. Loops are arranged into easy-to-understand categories and are readily accessed from Media Bay. These sets are alive with musical ideas that not only sound great but are also likely to expand your own creative horizons. These clearly arranged loops can be easily pulled into your own projects. Each set comes with demos that give you an idea of the possibilities before you.



## LoopMash for iPhone / iPod Touch

This innovative virtual instrument lets you create new rhythms and grooves by blending up to four loops — including beat loops and melody loops. Includes over 40 presets and 250 loops, with sounds running the gamut from folk music to disco. Operation is easy and intuitive, and a stress-free 3D page navigation feature leads the way to great mashups. The future of music technology is now at your fingertips.

\* This app only runs on iOS. Data is not compatible with the Cubase series.



## LoopMash HD for iPad

With its innovative approach to mixing music, LoopMash HD simultaneously merges up to eight four-bar loops by matching and replacing comparable elements. Featuring 19 live performance effects such as tape stop and stutter effects, LoopMash HD comes with over 30 presets and 258 loops ranging all the way from ethno to electro.



## Cubase iC for iPhone / iPod Touch

Cubase iC transforms your iPhone and your iPod touch into a powerful remote control for Cubase 6, Cubase Artist 6, Cubase 5 and Cubase Studio 5. Whether you are using Cubase in the studio or on stage, Cubase iC gives you fast and precise control of essential functions from anywhere within your Wi-Fi network's range.

Cubase iC gives you access to basic transport functions, allows you to monitor playback position and control the unique Arranger Track.

\* Cubase iC is available to download from the Apple iTunes Store for FREE.

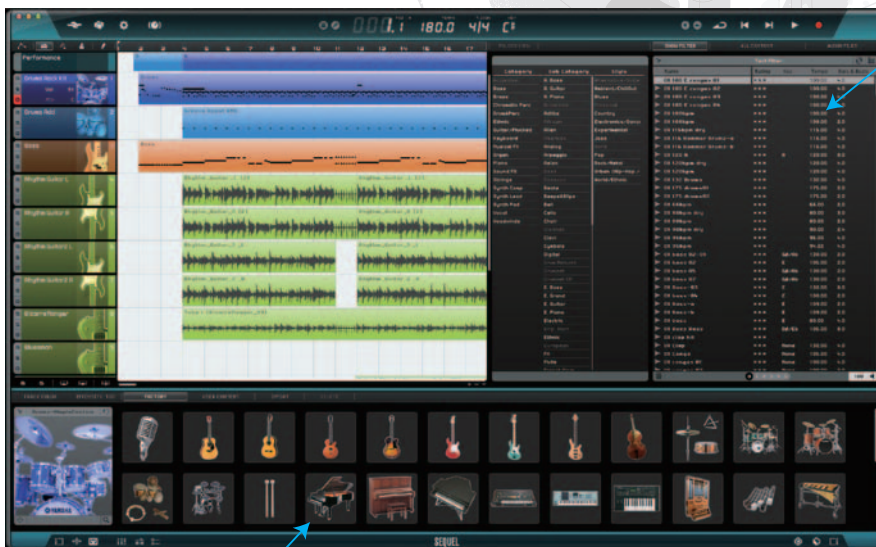
# SEQUEL 3

Music Creation And Performance



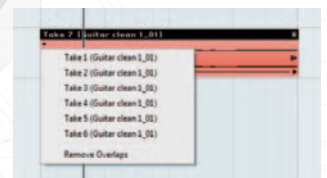
Sequel comes with a rich sound library, and makes it easy to transform the ideas in your head into real music. Sequel 3 is the newest version.

Sequel 3 is a software package that makes it both easy and fun to compose songs and give performances. The package comes with over 5000 loops recorded by professional drummers, bassists, pianists, guitar players, and other great performers. You can arrange these any way you like to produce great songs in many musical genres. Sequel 3 makes it easy to run authentic music creation processes: use the included virtual sound module to create and play original phrases; record audio such as vocals, and guitars; adjust the sound quality by judiciously choosing from a wide range of effects; and use the mixer to balance your instrument levels.



## MediaBay

Browse through the loops and instruments available for Sequel 3. Drag the sounds you like onto your tracks.



Continue selecting and recording until you are happy with the result. A multitake recording feature helps you select your best takes.

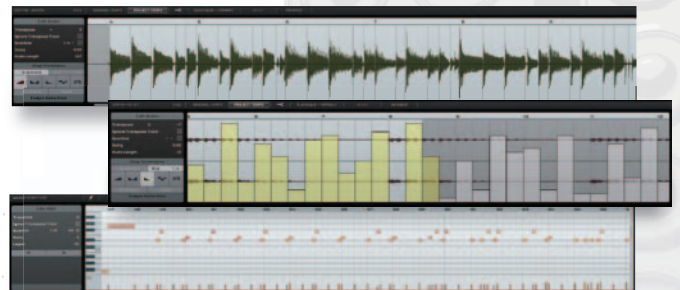
Use built-in icons to identify the type of sound on each track. Or design and use your own icons.



Sequel 3 comes standard with high-quality instruments and effects that can help you make great music. The package also includes HALion Sonic SE, with over 500 sounds; the Groove Agent ONE drum module; VST Amp Rack SE, which brings traditional guitar amps into the picture; and more. Third-party plug-ins for VST 3 are also available.



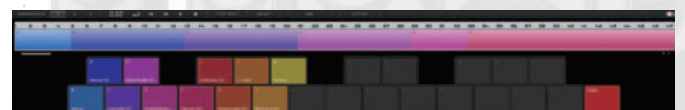
The drum page includes the Beat Designer step sequencer, and the Groove Agent ONE drum module. You can instantly program rhythm patterns using a wide variety of sounds.



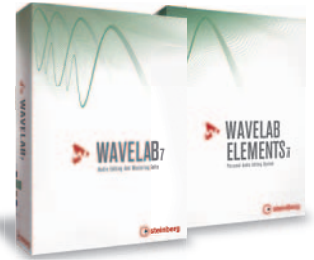
Do high-level waveform editing at the sample editor page, where you can freely apply quantizing, free warp, timestretch, pitch bend, step envelopes, and more.



Go the Track Inspector page or the Mixer page, and you can do some serious mixing, using Steinberg's VST-3-format EQ and effects.



In performance mode, you can record sections — intro, main, chorus — onto pads; then just click to freely change the order. Work through a keyboard or MIDI controller, and you can give DJ-like stage performances. And of course you can record and edit your own play.



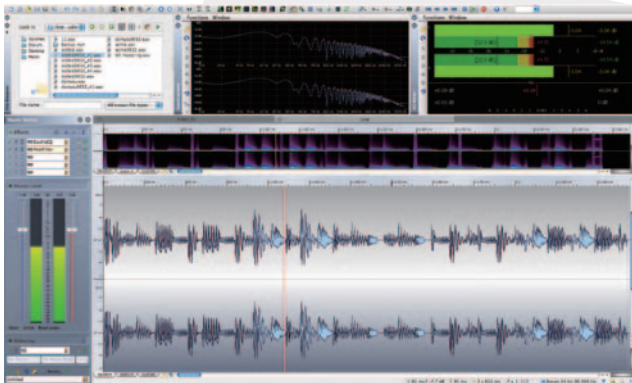
WaveLab 7 is one of the most powerful and versatile audio editing and processing applications on the market today and combines the facilities of many other products within one, intuitive, flexible application.

### Workspace

Based on a new windowed editing concept, the WaveLab workspace delivers friendly but powerful workflows.

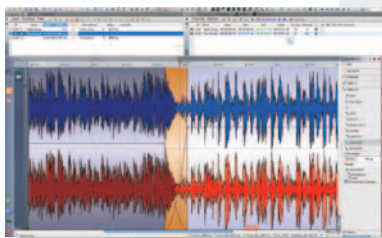
### Audio Files

Use workspaces to analyze your audio data, and to edit the data at the sample level. The software's commands and tools are designed to boost productivity, and make it easy to expand or shrink the waveforms so that you can quickly find the best editing points



### Audio Montage

Here's the workspace you use when mastering your audio data. Clip out the desired parts of your audio, and arrange them as you like along the multiple tracks. You can add fade-ins, fadeouts, crossfeed, and set different effects for each clip. Create audio CDs or (on WaveLab 7 only) read from and write to DDP format.



### Batch Processing (WaveLab 7 only)

Powerful batch-processing capability lets you edit, reformat, and rename multiple audio files at the same time.

### Podcasts

There's another workspace dedicated for podcasting. WaveLab includes an FTP client, and can create and broadcast episodes — so you can do all of your podcasting without leaving the program.

### Control Window (WaveLab 7 only)

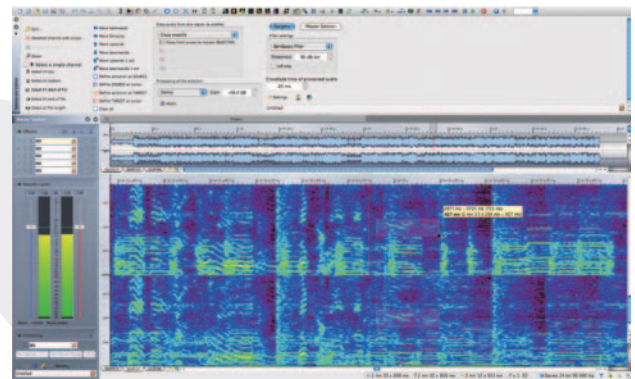
This window is dedicated to metering. You can arrange your metering tools in any way you like, so you can locate them quickly when needed. Use VU meters, spectro-scope, phase scope and more.

### DDP Support (WaveLab 7 only)

DDP (Disc Description Protocol) has become a widely used standard in the mastering and pressing industries. A DDP file contains all the information needed to press the disc: the sounds, PQ and ISRC codes, POS, and more.

### Spectrum Editor (WaveLab 7 only)

This restoration tool displays a frequency graph of your audio file, so that you can edit it. Frequency is on the vertical axis, with sound levels indicated by color. The graph makes it relatively easy to pinpoint and remove bits of noise. Other features are included too; for example, you can raise the level of specific frequencies, and you can copy a point on a frequency onto another time axis.



### Sonnox Restoration Tool

WaveLab comes with a restoration plug-in set from Sonnox, a company greatly respected in the industry. The set includes their DeNoiser, DeBuzzer, and DeClicker plug-ins. These tools help rejuvenate old tapes and discs by eliminating their age-related noises. You can use these plug-ins to clean up newer audio materials, too.



### Great Collection of VST3 Plug-ins

The software comes with an excellent collection of leading-edge VST3-format plug-ins: reverb, compressor, limiter, maximizer, and others.

### New Writing Engine

A new CD and DVD writing engine delivers extremely stable disc creation.

Functional Comparison	WaveLab 7	WaveLab Elements 7
Maximum resampling rate (kHz)	384	96
Maximum number of audio tracks	About 1000	2
Unlimited file size	○	×
Real-time effect plug-ins	About 60 (About 40 on Mac)	About 20
Offline processes	About 10	About 5
Multitasking functionality	○	×
Master-section effects slots	10	4
Maximum effects per clip	10	2
Spectrum editor	○	×
Spectrometer, bit meter, phase scope, wave scope	○	×
Workspaces (newly designed user interface)	○	△*
Control window (free arrangement of desired meters)	○	×
DVD-Audio support	○	×
DDP Support	○	×

\* Does not include bulk processing workspace

Professional audio interface delivers DSP-powered zero-latency monitoring.

# UR28M <sup>NEW</sup> USB AUDIO INTERFACE



Equipped with six inputs and eight outputs, and with two D-Pre microphone preamps for high-quality recording. The 24-bit/96kHz USB 2.0 audio interface supports a 3x3 monitoring matrix.



- analog inputs with a D-Pre microphone preamp supporting +48 V phantom power; 1 stereo input; 6 audio outputs
- S/PDIF coaxial I/O
- 2-track input for reference monitoring
- Internal DSP delivers latency-free monitoring to a variety of DAW applications
- Includes DSP and VST plug-ins of REV-X and Channel Strip effects
- Monitor level control supports a 3-input 3-output reference matrix

# UR824 <sup>NEW</sup> USB AUDIO INTERFACE



With 8 D-Pre microphone preamps and JetPLL jitter reduction, the UR824 delivers pure high-quality sound. Its sports 24 inputs, 24 outputs, and a 24-bit/96kHz USB 2.0 audio interface.



- 8 analog outputs, and 8 analog inputs each equipped with a D-Pre microphone preamp supporting +48 V phantom power
- 2 pairs of S/MUX-compatible ADAT optical I/O
- Internal DSP delivers latency-free monitoring to a variety of DAW applications
- Includes DSP and VST plug-ins of REV-X and Channel Strip effect
- High-precision clock synchronization, and JetPLL jitter reduction for a cleaner sound

# MR816csx MR816x FireWire AUDIO INTERFACE



This 24-bit/96kHz FireWire audio interface carries top-class D-Pre mic preamps with Inverted Darlington circuits, and REV-X DSP reverb that, when you are recording, works as a send effect to support monitoring.



- 8 analog outputs, and 8 analog inputs each equipped with a D-Pre microphone preamp supporting phantom power
- S/MUX-compatible ADAT optical I/O, and S/PDIF coaxial I/O
- Quick Connect button for easy routing with Cubase
- Internal DSP supports latency-free monitoring, REV-X, and channel strip effect (CSX only)
- JetPLL jitter reduction
- Chain-connect up to three units



MR816x

# D-PRE

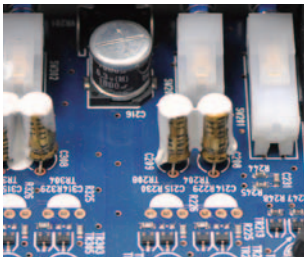


Photo shows UR824

The D-Pre is a discrete Class-A microphone preamp for a mic or line input. Its amp head carries an inverted Darlington circuit, used by high-class audio. The power amp section, where the impact on sound is an issue, uses specially designed electrolytic capacitors, and delivers strength and musicality in the bass ranges, with lightness and ease in the trebles. The UR824/MR series comes with eight of these preamps; the UR28M comes with two. While mic preamps do most of their work on mic-level input, they also deliver fine adjustment of line-level input — since mic and line input both pass through the same amp head. Channels with D-Pre preamps are also equipped with 48-V phantom power and -26dB pads. Channels 1 and 2 (only Channel 1 on the MR series) offer Hi-Z input.

## dspMixFx™

An internal digital mixer, with effects, driven by Yamaha's custom DSP. Not only does it function as a high-quality high-performance mixer; it also delivers zero-latency monitoring, channel strip plug-ins, and professional-quality reverb to most DAWs. (On the MR series, the MR Editor is used instead.)



dspMixFx UR824

dspMixFx UR28M

MR Editor

### Standalone Mixer

The unit can save DSP effect settings, together with settings made at the internal DSP mixer by software such as dspMixFx and MR Editor. When working without a computer, you can use the unit as a simple mixer, and as an A/D and D/A converter.



If you select an MR or UR series machine as a Cubase (Nuendo) audio interface, Cubase takes control of the dspMixFx functionality. You can then use the Cubase screen to directly access the unit's functions.



### Monitor Control (UR28M)

The Monitor Control can both monitor and change the level and mix of three stereo outputs from three sources. The various available adjustments — to the source routed in by the dspMixFx, to the output selection and volume — are integrated into mixing work and easily accomplished using the illuminated DIM, MONO, and MUTE buttons, and the Output Level knob. The Monitor Control brings a professional studio environment to the desktop; use it to control multiple monitor speakers and send the optimal monitor mix into a vocal recording booth. Includes 2TR IN terminals. It can also be used to listen to mobile music players.

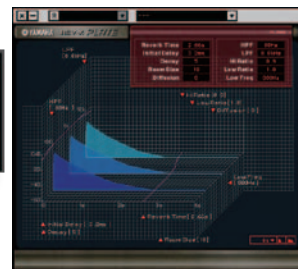


### DSP and Native VST3 Effects

Two internal DSP effects let you monitor recordings and mixes without a delay. UR28M and UR824 machines include native support for VST3 effects; use as many of these as you like up to the limits of your CPU's power.



MR Series edition



UR Series edition



### REV-X Reverb

This high-grade and industry-acclaimed reverb includes Yamaha's SPX2000 professional multi-effector and a digital mixer. (UR-series units let you adjust the Low Freq value; on MR units, the value is fixed for each reverb type. All other UR-series and MR-series parameters are identical, although the GUIs of the editing screens are different.)



### Sweet Spot Morphing Channel Strip

The 3-band parametric EQ and compressor on this channel strip deliver very smooth transitions. (The UR824 and MR816CSX come with 8 channel strips; the UR28M with 4. Not included with the MR816X.)



JetPLL jitter reduction, delivers high-precision clock sync and superlative sound quality.

Product Specifications	UR28M	UR824	MR816
<b>Analog Input connectors</b>	MIC/LINE/Hi-Z connectors (Ch 1 and 2, XLR combo-balanced, rear) LINE connectors (Ch 3 and 4, 1/4" TRS phone-balanced, rear)	MIC/LINE/Hi-Z connectors (Ch 1 and 2, XLR combo-balanced, front) MIC/LINE connectors (Ch 3 to 8, XLR combo-balanced, rear)	MIC/LINE/Hi-Z connector (Ch 1, XLR combo-balanced, front) MIC/LINE connector (Ch 2, XLR combo-balanced, front) MIC/LINE connectors (Ch 3 to 8, XLR combo-balanced, rear)
<b>Analog Input specifications</b>	Discrete Class-A MIC preamps (inverted Darlington circuitry): Ch 1, 2 Max. gain: 60 dB (-60 dB to -16/dB, with pad off) [+48V] button: +48V DC (Ch 1 & 2) [PAD] buttons: 0/26dB (Ch 1, 2) Phases: Forward and reversed Hi-pass filter OFF, 120, 100, 80, 60, 40 Hz [Hi-Z] switches: ON/OFF (Ch 1, 2), input impedance: 500 kΩ	Discrete Class-A MIC preamps (inverted Darlington circuitry): Ch 1 to 8 Max. gain: 60 dB (-60 dB to -16/dB, with pad off) [+48V] buttons: +48V DC (Ch 1&2, 3&4, 5&6, 7&8) [PAD] buttons: 0/26dB (Ch 1 to 8) Phases: Forward and reversed Hi-pass filter OFF, 120, 100, 80, 60, 40 Hz [Hi-Z] switches: ON/OFF (Ch 1, 2), input impedance: 1 MΩ	Discrete Class-A MIC preamps (inverted Darlington circuitry): Ch 1 to 8 Max. gain: 60 dB (-60 dB to -16/dB, with pad off) [+48V] buttons: +48V DC (Ch 1 to 8) [PAD] buttons: 0/26dB (Ch 1 to 8) Phases: Forward and reversed Hi-pass filter OFF, 80 Hz [Hi-Z] switch: ON/OFF (Ch 1), input impedance: 500 kΩ
<b>Other input connectors</b>	2TR IN (3.5-mm stereo mini, rear)		Insert-I/O connectors (Ch 1, 2, 1/4"-TRS phone, unbalanced)
<b>Analog output terminals</b>	LINE connectors (Ch 1 to 6, 1/4"-TRS phone-balanced, rear) Headphone jacks 1, 2 (1/4"-TRS phone-unbalanced, rear)	LINE connectors (Ch 1 to 8, 1/4"-TRS phone-balanced, rear) Headphone jacks 1, 2 (1/4"-TRS phone-unbalanced, front)	LINE connectors (Ch 1 to 8, 1/4"-TRS phone-balanced, rear) Headphone jacks 1, 2 (1/4"-TRS phone-unbalanced, front)
<b>Digital connectors</b>	S/PDIF coaxial IN/OUT	Optical IN x 2 /OUT x 2 (S/MUX-compatible ADAT, S/PDIF compatible) Wordclock IN+OUT, OUT	S/PDIF coaxial IN/OUT Optical IN/OUT (S/MUX-compatible ADAT, S/PDIF compatible) Wordclock IN, OUT
<b>DAW I/O</b>	USB 2.0 44.1/48/88.2/96 kHz, 24-bit, max 6 ch in, 8 ch out	USB 2.0 44.1/48/88.2/96 kHz, 24-bit, max 24 ch in, 24 ch out	FireWire 44.1/48/88.2/96 kHz, 24-bit, max 16 ch in, 16 ch out
<b>Dimensions, weight, power</b>	59H x 164D x 291W mm, 1.4 kg, 8.4 W	44H x 275D x 480W mm, 3.1 kg, 38.4 W	44H x 305D x 480W mm, 3.2 kg, 40W
<b>Included Accessories</b>	Power adapter, USB cable CD-ROM (TOOLS for UR28M: USB driver, native VST3-version effects, etc.) DVD-ROM (Cubase AI), Setup Guide (Warranty)	Power adapter, USB cable CD-ROM (TOOLS for UR824: USB driver, native VST3-version effects, etc.) DVD-ROM (Cubase AI), Setup Guide (Warranty), 4 rubber feet	Power adapter, IEEE-1394 cable CD-ROM (TOOLS for MR: Drivers, etc.) DVD-ROM (Cubase AI) Setup Guide, Warranty, 4 rubber feet

# CI Series

## USB AUDIO INTERFACE



A great entry-level series of audio interfaces. Just connect to your computer's USB port, and you're ready to roll. These compact system solutions come bundled with software that lets you start recording instantly. The CI2 and CI2+ include Cubase control capabilities.



# CI2+

This highly functional model includes an AI knob and transport. Choose from a lineup of different software bundles.



# CI2

A standard model equipped with an AI knob.



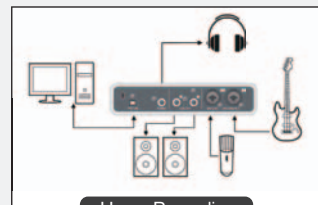
# CI1

A true entry-level model. Extremely easy to use.

### Flexible Stereo Input

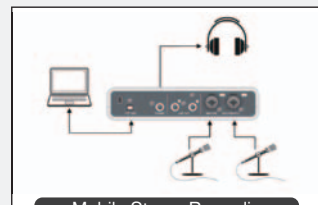
Comes with two pair of I/O connectors, in the form of XLR-combo Jacks compatible with both XLR and phone plugs. Also includes high-quality mic preamp. The +48V phantom power lets you record with almost any microphone you may have, both dynamic and condenser. A high impedance switch on I/O #1 enables direct connection of an electric guitar or bass. The separately sold BMS-10A mic stand adapter lets you attach a mic stand, so you can easily adjust the mic's position, height, and angle even while playing your instrument

### Connection Examples



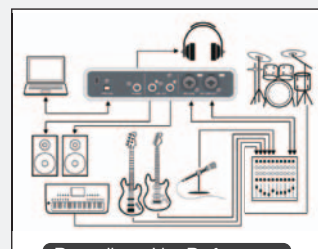
Home Recording

Record two independent signals at the same time: one vocal and one guitar, for example. To get studio-quality sound, switch on the +48 V phantom power and record through large-diameter condenser microphones.



Mobile Stereo Recording

Remember that USB bus power is sufficient to drive the CI's phantom power. Just take your notebook computer along, and be ready to record high-quality "live" stereo from wherever you happen to be.



Recording a Live Performance

Connect your CI machine to a mixer in your studio, use the bundled software to record in stereo at 24-bit/48 kHz and to add some quality effects, and edit as necessary to come up with a great-sounding demo.

#### Product Specifications: Audio Section (All models)

**Inputs**  
 MIC/LINE 2 inputs (Input 1, Input 2)  
 Hi-Z input 1 input (on Input 1)  
 MONO button Monitor the two inputs in mono.  
 Phantom power 48 V (On both inputs, with one common ON/OFF setting)

**Outputs**  
 LINE OUT jacks 2 jacks (L and R)  
 Master Control Adjusts the LINE OUT sound level  
 Phones jack 1 jack  
 Phones control Adjusts the phones sound level  
 MIX control Adjusts the Input-DAW balance

**Others**  
 USB standard USB 1.1  
 USB port TO HOST  
 Audio Format Max. 24-bit/48 kHz  
 DAW I/O Stereo In/Out (2 channels each)  
 Power Powered by USB bus

Dimensions (same for all three models) 190W × 45.4H × 134.5(D) (mm) Weight 701 g (CI2+), 720 g (CI2), 640 g (CI1)



**BMS-10A**  
 Mic Stand Adapter, from Yamaha



## CUBASE ARTIST PLUS PACK



Bundled Software



## CI2+ Production Kit



Bundled Software



## CI2+

While stocks last



Bundled Software



## CI2



Bundled Software



## CI1



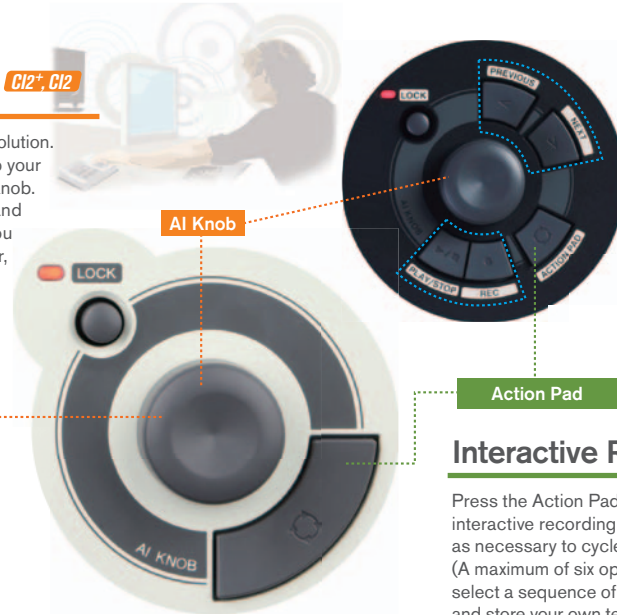
Bundled Software



## The AI knob: a great way to control things

CI2+, CI2

Our AI knob is a high-precision "point and control" solution. No need to take your eyes off your monitor; just keep your right hand on your mouse and your left hand on the knob. Move the mouse pointer to a Cubase parameter, and then control the parameter with the AI knob. If you want the knob to stay associated with that parameter, just press the Lock button.



## Transport/Playback

CI2+

The CI2+ includes a Cubase transport controller. Use the PLAY/STOP, REC, PREVIOUS, and NEXT buttons to control playback and recording.

Action Pad

## Interactive Recording

CI2+, CI2

Press the Action Pad at the lower right of the front panel to move into interactive recording standby. Then press the pad one or more times as necessary to cycle to the desired operation: play, record, stop, etc. (A maximum of six operations may be available.) If you prefer, you can select a sequence of actions from a preset template, or you can make and store your own templates.

If you'd like to do hands-free interactive recording, consider acquiring the (separately sold) FC5 footswitch. Use your foot to toggle through the operations, while your hands can stay with the instrument.

## Browsing

CI2+, CI2

You can operate the Cubase browser without touching the mouse, simply by pushing the AI knob in combination with the action pad. You can then use the browser to choose sounds, to select one of the many available project templates, or to call up successive presets as you listen to their impact on the sound. This feature can be a great help at all stages of your project.



FC5  
Foot switch, from Yamaha

## Project Assistant

CI2+, CI2

When you create a project, the Project Assistant steps in to display templates that fit the project's style and its purpose: recording, score generation, production, mastering, and so on. You can also choose a template with the AI knob. Many preset templates are available, and of course you can create your own. Templates may contain settings for effects, dynamics, track count, and more. The Project Assistant will help you get your new projects started quickly.



## Easy Setup: AI Functions and AI READY.

CI2+, CI2

If you're running Cubase version 5.1 or higher, the Cubase system will automatically start making connection settings when you connect to the computer's USB port — a feature referred to as "AI Functions." When setup is completed, the AI READY lamp on the upper right of the front panel will come on.\*



\*Works with Cubase 5, Cubase Studio 5, Cubase Essential 5, and Cubase AI 5, all version 5.1 or higher. Also works with Cubase 6, Cubase Artist 6, Cubase Elements 6, and Cubase AI 6.

## Mobile USB Bus Power

You can set up a compact recording system running on USB power alone. No need for external power supplies or special adapters. Connect up your notebook computer, a mic, and a guitar, and play away.

\* Display content may vary according to your Cubase version and grade.

# CMC series NEW

## USB CONTROLLER



Flexible and Extensible, to Suit Your Creative Style **USB-Powered Cubase Controller**



### CMC-CH **CH** CHANNEL CONTROLLER

This channel controller incorporates a hardware implementation of the powerful Cubase channel section. Equipped with 16 backlit buttons, a Pan knob with green intensity indicator, and a touch fader with an internal LED, this attractive device gives you single-handed control of automation, solo/mute, pan, volume, and other track operations.

- Controls the major channel-related functions in Cubase, including volume, pan, solo/mute, automation read/write, insertion, EQ bypass, and freeze.
- Illuminated touch fader with up to 1,024 steps.
- Set the fader to operate in either Catch mode or Jump mode.
- Green indicator on Pan knob gets brighter as you pan away from center.
- Eight assignable function keys



### CMC-TP **TP** TRANSPORT CONTROLLER

A hardware implementation of the Cubase transport section. With 17 buttons, a multimode touch slider where a one-finger slide controls functions such as Locate and Scroll, while a two-fingered pinch-in and pinch-out action controls zoom-in and zoom-out. Whether you're recording, editing, or performing live, this unit will let you smoothly navigate your project with no mouse in sight.

- Covers all major transport functions: Play, Record, Stop, FF, FR, bar move, locator move, marker move, and more.
- Sensitive touch slider controls job, shuttle, locate, scroll, zoom, and tap tempo.
- Four assignable function keys



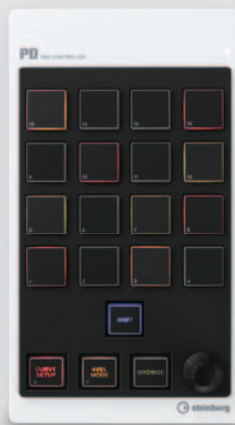
### CMC-QC **QC** QUICK CONTROLLER

This quick controller includes eight knobs that you can freely assign to any parameters on the channel. Or you can switch the unit into EQ mode or MIDI mode. All of these choices make this a very flexible controller indeed.

- Eight knobs, all with green-intensity value indicators.
- QC Learning feature makes it easy to assign parameters. Just point your mouse at the desired parameter and turn the knob. (QC Learning available only on Cubase and Cubase Artist versions 6.0 and higher.)
- In EQ mode, controls frequency, Q, gain, and ON/OFF.
- In MIDI mode, use the unit's Editor to freely assign MIDI control numbers to the 8 knobs.
- Eight assignable function keys



CMC-QC Editor



### CMC-PD **PD** PAD CONTROLLER

This MIDI pad controller offers 16 highly sensitive backlit pads, and a knob that lets you browse your sounds and presets. Extremely helpful when you're performing live or creating new beats.

- 16 pads with backlight that changes color in response to tap force: green, orange, and red.
- 16 velocity curves
- "4Velocity" mode lets you assign 4 velocities to 4 MIDI notes.
- 8 custom bank settings, and 7 preset banks
- Use the CMC-PD Editor to make settings graphically
- Eight assignable function keys



CMC-PD Editor



### CMC-FD **FD** FADER CONTROLLER

This unit operates as both a fader control and a level meter. Up to four of these unit may be used together, enabling connection to as many as 16 channels.

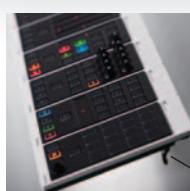
- Four illuminated touch faders, each with up to 1,024 steps.
- Set fader operation to either of two working modes: Catch, or Jump.
- Level meter mode with LED-strip display.
- Use in combination with SHIFT button to control solo/mute.
- Using four units together gives you faders and meters for 16 channels.



### CMC-AI **AI** AI CONTROLLER

From operating on plug-ins and track parameters, to preset browsing and automated writes — the AI knob can save you valuable studio time, while significantly simplify the workflows for recording, editing, and mixing.

- In AI knob mode, instantly assign any Cubase-screen parameter to the AI knob by pointing with the mouse.
- Master volume control mode
- Jog mode
- Preset browse
- Four assignable function keys



#### Joint plate

Each unit comes with a joint plate. Use these plates to fasten the units together.



#### Stand

Use the stand on the bottom to tilt the unit for easier access.



Includes an access code to the download edition of Cubase AI 6, so you can quickly start creating music with your CMCs.

#### Product Specifications

##### Connection

USB1.1/ 2.0

If using multiple units, connect each unit directly to a USB port on your computer, or else to a sufficiently self-powered USB hub (with power adapter).

##### Dimensions (W×D×H); weight

CMC-CH : 102 × 183 × 29.5mm • 240g

CMC-TP : 102 × 183 × 18.0mm • 240g

CMC-QC : 102 × 183 × 29.5mm • 250g

CMC-PD : 102 × 183 × 30.0mm • 260g

CMC-FD : 102 × 183 × 18.0mm • 245g

CMC-AI : 102 × 183 × 32.7mm • 220g

##### Included Accessories

USB cable, joint plate, "TOOLS for CMC" CD-ROM, Access code to Cubase AI download edition.

CMC Series Compatibility	CMC-CH	CMC-TP	CMC-QC	CMC-PD	CMC-FD	CMC-AI
Nuendo 5.5,	○	○	○	○	○	○
Cubase 6.x, Cubase Artist 6.x	○	○	○	○	○	○
Cubase Elements 6.x	○	○	※3	○	○	○
Cubase 5.5.x, Cubase Studio 5.5.x	○	○	○※2	○	○	○
Cubase Essential 5.1.1	○※1	○	※3	○	○	○
Cubase AI 6, Cubase AI 5.1.1	○※1	○	※3	○	○	○

\*1 FREEZE button (function) not supported. \*2 "Learn" feature not supported. \*3 Can be used as an EQ controller and General MIDI controller.

# CC121

## ADVANCED INTEGRATION CONTROLLER



Boost your speed with the CC121. Control all major Cubase parameters from this single console. This physical USB controller features a professional design, with a hard aluminum top panel for added protection.

### Control knob dedicated to the Cubase track EQ section.

12 dedicated rotary encoders. With bypass switch.



### 100-mm motor fader (Touch sensitive)

High-quality fader, backed by Yamaha's digital mixer technology. Touch sensitivity is adjustable.



### The major Cubase controls are implemented here, in hardware.

Transport, mute/solo, remote, write/read, monitor on, record, call the channel setup window, pan, and VSTi editor control.

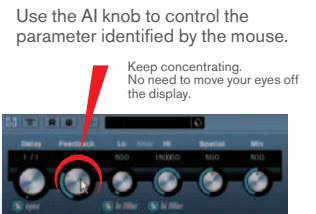


### Instant Plug & Play (with Cubase Ready LED lamp)

Just start up Cubase. The Ready LED lamp tells you that Cubase and the CC121 are correctly connected.

### User-assignable section

Just start up Cubase. The Ready LED lamp tells you that Cubase and the CC121 are correctly connected.



Use the AI knob to control the parameter identified by the mouse.

Keep concentrating. No need to move your eyes off the display.

### AI Knob – A new concept: Point & Control

The knob automatically gets control of the parameter that the mouse is pointing to. The Cubase- series parameters correspond to the standard VST3 plug-in parameters. The AI knob can also be set to lock on to its parameter. A Jog mode is also available.

Note that there are some parameters that don't work with the AI knob.

#### Product Specifications

Connectors	USB TO HOST jack, FOOT SW jack, DC IN jack	Weight	1.5 kg
Power	USB Power: 5 V / 500 mA Power adapter: Drives motor fader Power consumption: USB power (1.5 W) Power adapter (Drives motor fader): 5 W	Included accessories	Power adapter CD-ROM (TOOLS for CC121) DVD-ROM (Cubase AI) Operating manual Warranty USB cable
Max. external dimensions (W×H×D)	284 x 72 x 185 mm		

CC121 is compatible with Cubase, Cubase Studio, Cubase Essential, Cubase AI (all ver. 4.5.1 or above), and Cubase Artist 6, Cubase Elements 6, Nuendo 4.2.2 and above.

## Ver.1.7

The "Advanced Integration" system is a big step forward at the heart of Cubase 6.

- Includes jog/shuttle feature for scrub playback (V 1.6.0).
- EQ Section
  - EQ gain invert (V 1.6.0)
  - Quick Control mode : Use Q and F knobs to drive quick control parameters assigned to the currently selected Cubase track; use G knobs to control Sends 1-4 or 5-8. (V 1.5.0)
- AI knob
  - Acceleration processing was improved; movement feels better. (V 1.5.0)
- Folder track open/close
  - Made it possible to access tracks inside the folder track. (V 1.5.0)



Joint technology development by Steinberg and Yamaha gives rise to Advanced Integration of hardware and software.



USB KEYBOARD STUDIO  
**KX25**

Control keyboard with software connectivity and rich built-in arpeggio phrases.



DIGITAL MIXING STUDIO  
**n12 n8**

Digital Mixing Studio with 16-ch (n12), 12-ch (n8) I/O FireWire® audio interface.



Photo shows S70XS.



Photo shows MOX6.



**MOTIF XF6  
MOTIF XF7  
MOTIF XF8**

Photo shows MOTIF XF6.

Yamaha Synthesizer merges top-flight sound quality with DAW connectivity.



**MOTIF-RACK XS**

## About the logos in this brochure...



The application runs on Windows.  
Visit our website for detailed information about version support.



The application runs on Mac OS X.  
Visit our website for detailed information about version support.



ASIO (Audio Stream Input/Output) is a Steinberg-developed audio driver protocol that enables low-latency multichannel I/O between a software application and an audio device.



VST (Virtual Studio Technology) is a Steinberg-developed plug-in technology that converts synthesizer and effects into software analogs and connects these up within the computer.



Compliant with VST3, the latest version of the VST concept. VST3 delivers even better performance and use of virtual effects and instruments.



An instrument, based on VST technology, that can be plugged into Cubase and other VST-compatible host applications.



Standard plug-in format for Mac OS X. Can be read and used by host applications that support effectors and software sound modules compliant with Audio Units.



Software applications compliant with ReWire hosts and slaves can be started and connected within the same computer, so that they send and receive audio and MIDI data. (As of October 2011, Steinberg products do not yet support 64-bit OS's.)



A software application that can be started and used independently of other software.



Joint technology development by Steinberg and Yamaha gives rise to Advanced Integration of hardware and software.



VCM is a Yamaha technology that carries out extremely precise modeling of electric analog devices — beginning with the device's resistors, capacitors, and other components, and proceeding up through circuit organization and behavior.



K's LAB is a Yamaha technical development group. In 1993 their physically modeled sound sources became the world's first to find practical use. Research and development continued thereafter, with the aim of extending the range of this approach. In 2003, the lab developed VCM technology.



"Sweet Spot Morphing Channel Strip," based on VCM technology. Enables new sound experiences by driving natural and "organic" changes to the settings of 3-band parametric EQs and capacitors.



REV-X is a reverb algorithm included in Yamaha's SPX2000 professional multi-effect processor. Capable of producing rich dense reverbs and smooth attenuations. Includes three internal variations: HALL, ROOM, and PLATE.



K's LAB is a Yamaha technical development group. In 1993 their physically modeled sound sources became the world's first to find practical use. Research and development continued thereafter, with the aim of extending the range of this approach. In 2003, the lab developed VCM technology.



A Yamaha-developed DSP mixer with effects. Highly functional digital mixer puts out very high-quality sound. Includes professional-quality reverb and channel strip. Delivers zero-latency monitoring.



This technology integrates dspMixFx and MR Editor into the Cubase interface in order to get faster operation.



A jitter reduction feature that also delivers high-precision clock sync and superlative sound quality.  
TC Electronics patented technology

<http://www.steinberg.net>

## About "MySteinberg"

MySteinberg is a place where you can set up a user account, register and manage products, and manage and update your personal information. Note that you are welcome to register and read our emailed news even if you have not yet purchased a Steinberg product.

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Read through the included manual carefully before use.

For the latest information about OS support and environmental requirements for products mentioned herein, please visit us at: <http://www.steinberg.net/>

Specifications and designs mentioned herein are subject to change without notice.



The paper in this brochure was made from EDF pulp, printed in soy ink.

GMC



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