DIGITAL REVERB

RVD-900

OWNER'S MANUAL

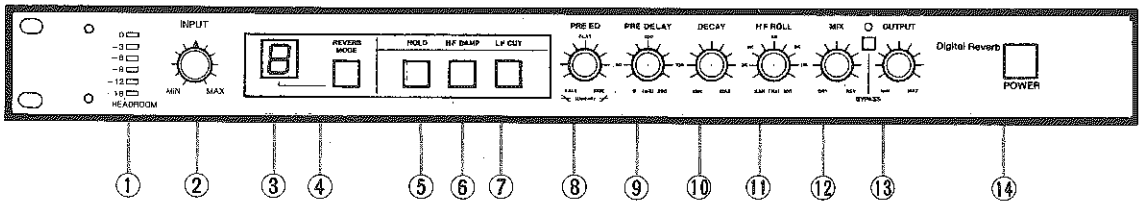
Vestax®

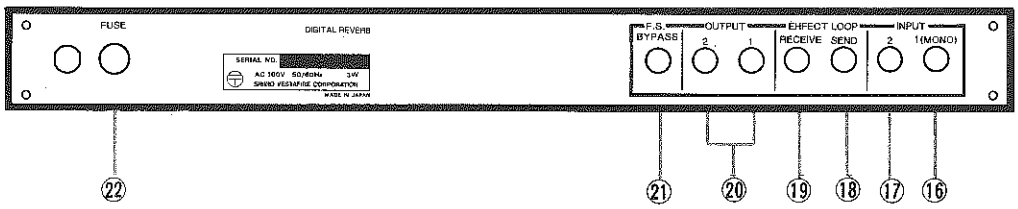
Introduction

Thank you for purchasing the VESTAX RVD-900 Digital Reverb.
In order to use this unit efficiently and safely, we advise you to read this Instruction Manual carefully.

- This unit is a high-performance digital reverb incorporating 8 basic reverb algorithms (called "modes") and 5 controls, allowing for limitless variations.
- Both Mono-in/Stereo-out and Stereo-in/Stereo-out operations are possible, enabling you to give a stereo effect to monaural output instruments and to apply reverb to stereo sources without losing the original stereo sound.
- Reverb time can be controlled through Pre Delay and Decay adjustment. High Frequency Dump and Filter functions enable you to change the sound characteristics. Moreover, special effects can be attained using the Hold feature.

Controls and Functions





① **INPUT HEADROOM Display**
Shows the input level. Adjust the INPUT LEVEL Knob (2) so that the uppermost LED (0dB) flickers now and then.
This represents the best input level.

② **INPUT LEVEL Knob**
Adjusts input level.

③ **Mode Display LEDs**
Indicates which of the RVD-900's 8 algorithms is being used.

④ **MODE Button**
Mode changes in succession each time this button is pressed. Modes are described below.

Mode 1 : Large Hall
Simulates reverb in a very large hall. Low frequencies are emphasized. By selecting a long decay time, it can be used as a typically digital sound effect.

Mode 2 : Loft
Simulates reverb in a relatively large loft. Sound iteration increases as decay time is turned up.

Mode 3 : Large Room
Simulates reverb in a relatively large room. Decay envelope contains an iterative sound longer than in Loft Mode.

Mode 4 : Gate Reverb
This is a reverb well known for it application to drums,etc., cut by a gate.

Mode 5 : Small Hall
Simulates reverb in a mid-size hall.

Mode 6 : Small Room
This mode is normally used with a short decay time. It sounds metallic if a long decay time is used.

Mode 7 : Plate Reverb
Simulates plate-type reverb. Normally, you can obtain a natural reverb by using this mode with music sources.

Mode 8 : Reverse Reverb
The reverb envelope is reversed to obtain a special effect.

⑤ **HOLD**
This switch can be used to hold the reverb sound except in modes 4 and 8.

⑥ **H.F. DAMP (High Frequency Damp)**
Press this button to increase high-frequency sound attenuation. Normally, high frequencies are absorbed by curtains, clothing, etc. This button simulates that condition. The sound becomes centered on the low frequencies, giving a warm feeling.

⑦ **L.F. CUT (Low Frequency Cut)**
Cuts down the lower frequencies. Use it if the bass sound becomes a hindrance when applying long reverb.

⑧ **PRE EQ**
Is for reverb only. Turning it counterclockwise will cut high frequencies to make the sound deeper and thicker.
Turning it clockwise will make the sound brighter.

⑨ **PRE DELAY**
Adjusts pre-delay time continuously from 0 to 200 msec.
It helps to improve sound "expansion" by controlling the time from dry sound generation to reverb start. Dry sound can be given resolution, improving overall brightness, by increasing the pre-delay time.

⑩ **DECAY (Decay Time)**
Decay time depends on the mode used. The DECAY control enables you to change this parameter within each mode.

⑪ **FILTER**
Removes unnecssary high-frequency elements. It can be adjusted continuously from 3kHz to 16kHz. Select the position best suited to your music souce's higher frequencies.

⑫ **MIX**
Adjusts the dry sound/effect sound output rate. A 1:1 rate is obtained at the center position. Set to REV when using the unit connected to a mixing console effect send/receive jacks.

⑬ **OUTPUT**
Adjusts output level. A 1:1 input/output rate is obtained at the "2 o'clock" position.

⑭ **BYPASS**
When this switch is pressed, input signals are output unaltered.

⑮ **POWER**
Turns power on and off.

⑯ **INPUT 1**
Connect the input signal lead to this standard phone jack. When splitting a monaural source into two stereo channels, connect it to this input.

⑰ **INPUT 2**
Use it together with INPUT 1 for connection of stereo sources.

⑱ **EFFECT LOOP SEND**

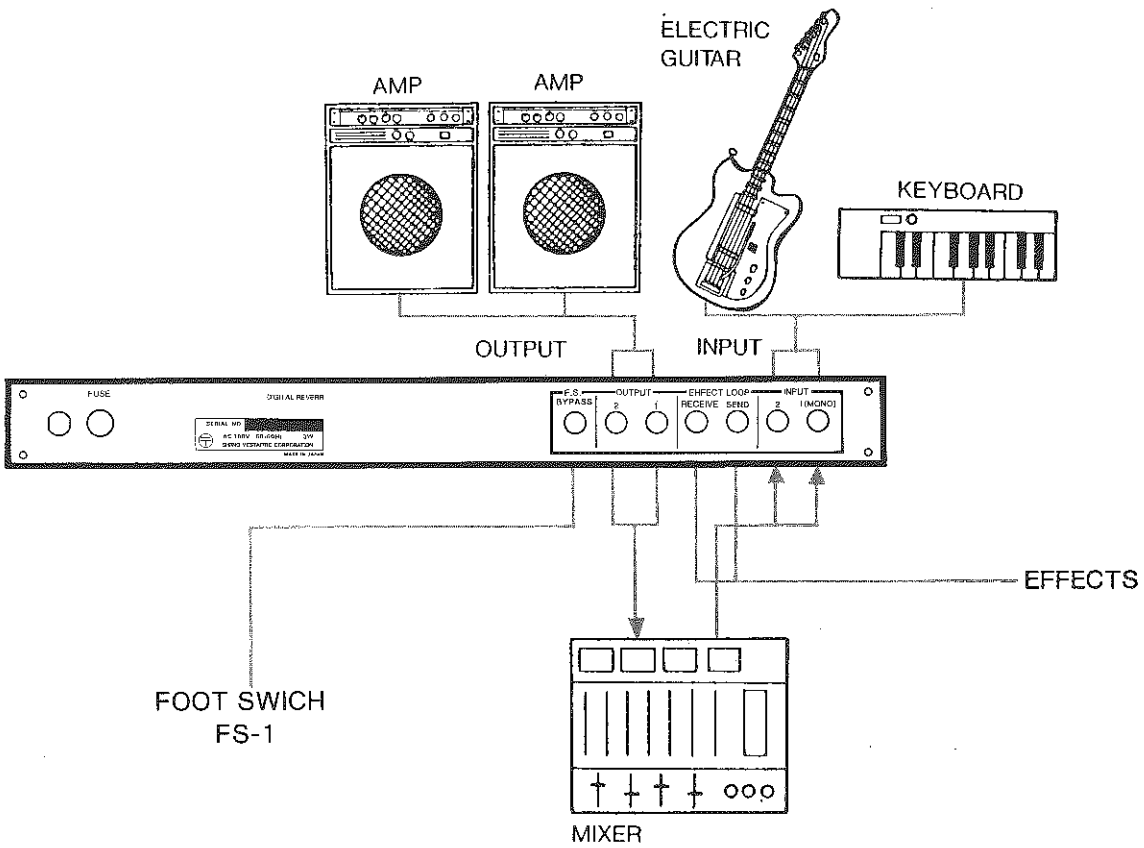
⑲ **EFFECT LOOP RECEIVE**
Use this control when performing effect processing on the signal before it enters the reverb circuit.

⑳ **OUTPUT 1**
OUTPUT 2
Standard phone jacks.

㉑ **F.S. BYPASS (Foot Switch Bypass)**
For bypass remote control. Bypass can be turned on/off by the FP-1 Foot Switch or similar devices.

㉒ **FUSE**

Connection Diagram



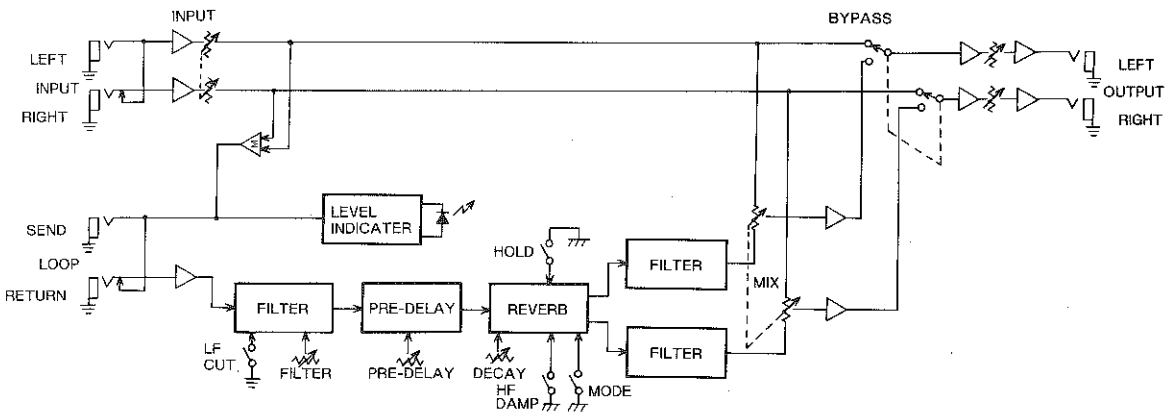
Setting Chart

	Mode	Decay Time	Filter	High Damp
Garage	5	12 o'clock direction	16k	OFF
Cave	6	〃	8—9k	ON
Living room	3	8—11 o'clock direction	3k	ON
Closet	6	7—9 o'clock direction	8—9k	ON
Church 1	5	10—12 o'clock	4—7k	ON
Church 2	1	11—1 o'clock	4—7k	ON
Vocal 1 (lead)	3	12 o'clock	16k	OFF
Vocal 2 (lead)	5	12 o'clock	8—9k	ON
Vocal 3 (back)	5	7—9 o'clock	11k	OFF
Vocal 4 (back)	2	12 o'clock	8—9k	ON
Synthesizer 1	5	7—9 o'clock	10k	OFF
2	6	12 o'clock	12—16k	ON
3	2	8—9 o'clock	8—7k	OFF
Lead Guitar	5	12 o'clock	10—14k	OFF
Bass	6	12 o'clock	8—9k	ON
Brass 1	3	9—10 o'clock	16k	OFF
2	2	9—10 o'clock	8k	OFF
Strings 1	1	8—12 o'clock	16k	OFF
2	1	12 o'clock	7—10k	ON
Tom 1	5	12 o'clock	8—10k	OFF
Bass Drum 1	6	12 o'clock	3k	OFF
2	1	5 o'clock	3k	ON
Snare Drum 1	5	12 o'clock	3k	OFF

Specifications

Frequency Response	: Reverb 30Hz ~ 16kHz ±2dB
	: Dry 20Hz ~ 25kHz ±3dB
S/N Ratio	: 87dB (IHF-A, W. T. D)
Distortion	: Reverb 0.05 %
	: Dry 0.01 %
Room Size Program	: 8 simulations
Predelay Time	: 0.01 ~ 200ms
Decay Time	: 1 ~ 15sec.
Sampling Rate	: 39kHz 16bit. PCM
Hi Cut-Filter	: 3kHz ~ 16kHz (12dB/Octave)
Input Level Impedance	: −10 ~ −20dB (470KΩ)
Output Level Impedancs	: +12dB (1KΩ)

Block Diagram



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