OMNITEC-67A

VINTAGE PREAMP

MOTOWN'S SECRET SAUCE

OMNITEC-67A | VINTAGE PREAMP

If what you are looking for is to add authentic vintage warmth and grit to your productions, you have come to the right place - the OmniTec-67A is the vintage preamp that can flawlessly do it all.

Inspired by the famous Altec 1567A, our latest vintage emulation plug-in features lush vintage tube saturation just like its hardware counterpart. It's the perfect tool to add saturation, harmonics, and subtle distortion to your vocal, bass, and drum tracks.

The original unit was released in the early 1960s as a rack-mounted tube mixer that had a simple two-knob EQ and a whole lot of gain at a whopping 97 dB! Its sound was filled with grit, density, and character, with its signature green plate setting it apart from the rest. This is the unit for that unmistakable raw analog sound!

The 1567A went on to heavily influence the sound of countless Motown hits, from The Supremes to The Temptations, and it was famously used by engineers such as Russ Terrana and Matt Wallace. It is impossible to think of Motown without thinking of the purposefully distorted and oversaturated brass sections, electric piano, bass, and vocals in these songs, which gave them the sound that we all know and love today.

This iconic piece of studio gear can be credited for the sound of a generation, along with the recording techniques that these brilliant engineers used at the time.

Following the Motown era, the Altec 1567A stuck around and became the gold standard for achieving a colored tube sound, at a fraction of the cost. Above technical excellence, Motown producers focused on creating an unmistakable aesthetic, which was so influential that many artists across pop, rock, soul, indie and hip hop still use it today - from vocals to harmonic and rhythm sections, the Motown sound is here to stay.

Our OmniTec-67A has been faithfully modeled to bring this iconic studio sound to your DAW. Its drive tube input and output channels have their own 3-band EQ, as well as three tube types, allowing for maximum versatility.

From gritty vocals to saturated kick drums and harmonically complex mixes, the OmniTec-67A turns any signal into pure analog gold.

This plug-in allows you to go back in time and breathe new life to your digital recordings with all of the magic of analog processing, and none of the hassle of hardware gear.

FEATURE OVERVIEW

3 TUBE TYPES

The OmniTec-67A features three tube types, providing you with a variety of options to add warmth and saturation to a track. Each tube type offers a different frequency response, output gain, and harmonic range.

### LINE/MIC SWITCH FOR BASIC GAIN STAGING

The plug-in includes a line/mic switch, which allows you to select a source - each with its own frequency response and behavior (Mic impedance vs. Line impedance). The plug-in auto-compensates at the output stage.

CLASSIC 3-BAND EQUALIZER

As an extension to the original unit, we have added a vintage 3-band EQ. Its frequencies have been meticulously selected to provide you with even more options than its hardware counterpart did.

2 BIAS VOLTAGE OPTIONS

The bias control heavily influences how the tubes are driven, having an effect on their temperature and resistance. If they are too cold (over-biased), the valve sounds thin, and if they are too hot (under-biased) the valve oversaturates. Choose between 2 options to find the optimal tone for your production.
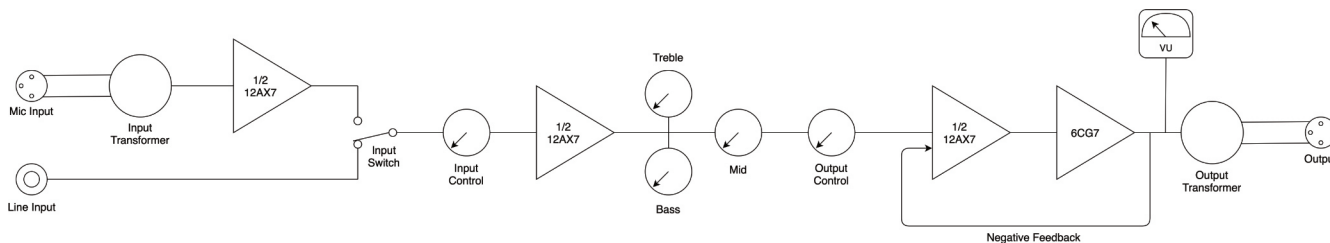
As you can see in the diagram above, the OmniTec-67A has 2 inputs. The mic input introduces the incoming signal into a microphone transformer, and into a premix amplifier (first ½ of an 12AX7) thereafter. This adds an additional saturation stage that you can control using the level of the incoming signal.

The line Input is connected straight into the input switch. Since there is no level difference between the mic and line input in the digital world, we compensate for the line input signal to reach the same boosted level as the mic input (not shown in the diagram).

After the input switch, there is an input potentiometer that acts as an attenuator before the single-stage booster (second ½ 12AX7).

This potentiometer can act like a level and saturation control before the EQ in the OmniTec-67A.

The single-stage booster injects the signal into a 3-Band equalizer and an output control that acts as an attenuator. With the EQ and the output control, it's possible to saturate the last stage of the circuit (third 1/2 12AX7 and 6CG7 network) in very interesting ways.

Finally, we introduce an output transformer for that extra oomph. It's worth mentioning that the phase control is not shown in the diagram, but it changes the phase at the input level before any of the stages.
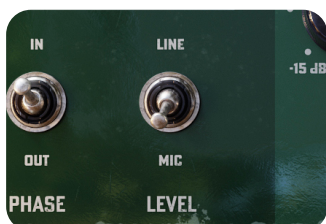
» PHASE INVERSION
This switch allows you to invert the phase of the incoming signal to prevent phase cancelation in the mix.

» LEVEL
This switch allows you to select a source. Choose between the mic or line options for different frequency responses and behaviors (Mic impedance vs. Line impedance).

» TUBE TYPE & BIAS
Choose your preferred classic tube type using this control (A, B, or C). Each tube comes with a different frequency response and saturation behaviour. Use the BIAS option to adjust, and choose between two bias voltage options. BIAS controls the voltage the tube is driven with.

» 3-BAND EQ
Use the frequency knobs to attenuate or boost your selected frequency between -12dB to 12dB. Each knob corresponds to one frequency, as below.
Bass: 50.0 Hz
Mid: 400.0 Hz
Treble: 1 kHz

» GAIN STAGING & MIX
Control the in and output gain before or after processing, respectively. You can blend the saturated signal with the dry signal using the mix control.

» VU-METER
The OmniTec-67A comes with a beautifully modelled VU-meter that allows for the visualisation of the amount of 'drive' you are generating. The VU's reference level is -14dB.

ADDITIONAL PLUG-IN PREFERENCES
(GEAR ICON MENU AT THE BOTTOM)

GUI SIZE

In the GUI size menu, you can select your preferred GUI ranging from a list of four settings, if you're looking to change the default sizing. Please note that the GUI size setting is a global preference that affects all Black Rooster Audio plug-ins installed on your system. If you are stuck with large GUI sizes, please right click on any non-control section of the plug-in for the regular settings menu to adjust GUI size.

KNOB BEHAVIOUR & KEYBOARD SHORTCUTS

Use the plug-in settings menu to select your preferred knob mode globally. Please note that all of our plug-ins share the same settings across all DAW applications. Choose between "Host Setting", "Circular", "Relative Circular" and "Linear".

• By default, the knob mode is set to "Host Setting", which means that the knob mode is dictated by the DAW application. Some VST hosts allow you to change the knob mode setting in their preference menu. Our plug-ins will respect the host knob mode in that setting.
• In "Circular" or "Relative Circular" mode, all knobs will react to circular mouse gestures and you have to drag your mouse in a clockwise or counter-clockwise direction to change its value.
• In the "Linear" mode you have to drag your mouse up or down when selecting a knob to change its value. Use the knob sensitivity menu and adjust it to your liking. Please note that this function is only available in linear mode.

ALL OF OUR PLUGINS SUPPORT THE FOLLOWING KEYBOARD SHORTCUTS

AU Hosts on Mac OS
Alt + Click - Reset control to its default value Shift + Drag - Fine control
Shift + Mousewheel - Fine control

VST Hosts on Mac OS
CMD + Click - Reset control to its default value
Shift + Drag - Fine control (only a applicable in linear knob mode) Shift + Mousewheel - Fine control

VST Hosts on Windows
Ctrl + Click - Reset control to its default value
Shift + Drag - Fine control (only a applicable in linear knob mode) Shift + Mousewheel - Fine control