epicVerb

MANUAL

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1 Introduction

1.1. License

1.2. Installation

Requirements:

- Win32 and SSE2 (or higher) compatible system
- Tested and known to work in many VST compatible hosts

Put the “epicVerb.dll” file contained in this archive in the VST Plug-In folder of your host.

1.3. Overarching topics

Warning: Lower your listening volume while operating the Plug-In to avoid hearing damage or damage of speakers or any other equipment.

Usage tips:

- Use the 'OUT' knob to level the outgoing audio and for handy A/B comparisions
- Use <ctrl> + mouse left click on a knob or switch to restore default position
- Use <shift> + mouse left click on a knob to fine adjust values

Some general tips on reverberation:

1. Less is more in todays modern music productions
2. In some cases adding just some early reflections is enough and no full reverb tail is necessary – use the epicVerbs 'AMBIENCE' mode for this
3. Feed the audio through a delay into the reverb to achieve that “larger then life” sound
4. Use EQ to remove resonances or shape the overall frequency response of the room simulation

And always remember: garbage in, garbage out ;-)

1.4. Credits

Grafic design by Patrick Barca, www.suxesiv.ch – it was a pleasure to work with you.
Special thanks to the community and all the beta testers.
Many thanks to Christian Budde for his famous Plug-In analyzer.

2 Reference

2.1. Overview

This reverberation device aims at both: Tight small rooms and ambiences well suited to modern drum and vocal productions up to large “epic” halls as known from high quality outboard gear. This reverbs sound ranges from rather concrete or even edgy up to smooth, transparent and artifact free reverb tails. It is designed for maximum flexibility and usability and to take place as a true high quality stereo main reverb.

epicVerb features two different sounding reverberation modes and 6 different stereo early reflection models. There are some standard reverb controls like ‘TIME’, ‘DAMP’ or ’PRE-DELAY’ as well as reverb tail modulation and detailed control over very first reflections as an option.

It offers different reverb time handling for high and low frequencies as well as a musical sounding EQ section containing two “BootEQ” equalizers and additional high- and lowpass filtering.

Plug-in specification

- PC / VST compatible
- SSE and Assembler optimized sound engine
- State-of-the-art digital signal processing
- Smooth reverb tail processing without any ringing or metallic sounding artifacts
- Different reverb and early reflection modes for maximum flexibility

2.2. Quick Reference

PRE-DELAY	Pre-delay time in ms
TIME	Reverb decay time in ms
+10s	This switch adds 10 seconds to the 'TIME' parameter. This way one can obtain reverberation decay times from 10 up to 20 seconds
SELECT ER	Steps through the 6 different early reflection models (see below for further details). Selecting a specific ER also changes internally the size of the room model
DAMP	Damps the reverb tail (this actually affects reverb decay time)
REVERB/ AMBIENCE	EV features one 'REVERB' algorithm and in addition an extra 'AMBIENCE' mode. The ambience mode features just the ERs and no reverb tail
MOD	Dials in the reverb tail modulation (sometimes refered to as "chorus")
RT-LOW	The device offers different reverb time handling for high and low frequencies and this is done through RT-LOW which defines the reverb time for the low frequency range as a multiplier to TIME
RT-XOVR	Defines the crossover frequency according to RT-LOW
1st 2nd ER	Control about the very first early reflections is given with this parameter section: Changes timing and level of the early reflections behavior - use this to obtain a more focused or diffuse sound. It can change the overall sound as well ranging from a more 'colorful' to a rather 'transparent' sound. Changing the first affects the second and changing both affects other reverb details under the hood as well. This way altering the timing can affect the overall reverberation even if both 'LEVEL' controls are set to minimum (left most position). Timing is displayed in ms. Level control is unity in upper middle position and increases clock-wise (decreases counter clock-wise)
GAIN-FREQ, HiQ	The two EQ knobs: The outer ring selects the frequency and the inner knob increases or decreases that frequencies gain (+/-12dB or +/-18dB in HiQ mode). Inner knob in upper middle position is 0dB
HP-LP	Highpass and lowpass filter
MID-SIDE	Alters the width of the output signal by M/S processing
DRY-WET	Mixes the unprocessed (dry) and the processed (wet) signal
OUT	Output gain in dB
ON	Power on

2.3. The ER and Room Modes

HALL	• Large room size • Widely distributed reflections • Works best for larger reverbs
PLATE	• Medium room size • Centered / even ER's • More centered sound and reflection distribution
ROOM 1	• Smallest room size • Mostly centered / even sound • Best for smaller things and small plate simulations as well
ROOM 2	• Small room size • Different and uneven ER distribution • Works good as well for large halls
REFLEX	• Medium room size • Offers more pronounced reflections • Good for FX types of sounds or pseudo 'spring reverb'
ECHO FX	• Large room size • Features some ghostly delays • Cool for weird FX things