Sound with a soul
Voxengo

Voxengo OldSkoolVerb User Guide

Software version 2.2

http://www.voxengo.com/

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Introduction

OldSkoolVerb is a freeware algorithmic reverberation plug-in for professional music production applications. This plug-in implements a kind of "classic" stereo reverb algorithm which is technically simple yet optimal. It also produces a very clear spatial image that blends well with the mix.

OldSkoolVerb offers you a comprehensive set of parameters permitting you to achieve various reverbs ranging from plate reverb to room reverb to hall reverb sound. OldSkoolVerb is best suited for non-percussive and soft-attack sounds like vocals, piano and pad sounds.

Features

- Plate, room and hall reverbs
- Stereo processing
- Preset manager
- Undo/redo history
- A/B comparisons
- Contextual hint messages
- All sample rates support
- Zero processing latency

Compatibility

This audio plug-in can be loaded into any audio host application that conforms to the AudioUnit or VST plug-in specification.

This plug-in is compatible with Windows (32- and 64-bit Windows XP, Vista, 7 and later versions) and Mac OS X (10.5 and later versions, 32- and 64-bit, Intel processor-based) computers (2 GHz dual-core or faster processor with at least 1 GB of system RAM required). A separate binary distribution file is available for each target computer platform for each audio plug-in specification.

User Interface Elements

Note: Most interface elements (buttons, labels) located on the top of the user interface and on the bottom are standard among all Voxengo plug-ins and do not require much learning effort. For an in-depth description of these and other standard user interface elements and features please refer to the "Voxengo Primary User Guide". Learned once it will allow you to feel comfortable with all pro audio plug-ins from Voxengo.

Reverb Parameters

This group of knobs affects reverb's subjective spatial image.

The "Pre-delay" parameter specifies reverb's pre-delay time (in milliseconds). Imitates distance from the listener to the performer. Lower values produce denser early reflections.

The "Space" parameter specifies imaginary time (in milliseconds) between reflections: this effectively specifies room's dimensions. Extremely low values produce "plate reverb" sound and a denser reverb tail. Higher values produce hall reverb sound and a sparser reverb tail. Higher values also produce a more spacious, "transparent" reverb sound, suitable for application over the full mix.

The "Time" parameter specifies reverb's RT60 time (in milliseconds), the time it takes for the reverb loudness to fall down by 60 decibel. This parameter models both room's size and overall damping. The actual time can be lower depending on reverb damping settings.

The "Width" parameter specifies reverb's width (in percent). This parameter imitates room's width at listener's position.

Note that when applying reverb to percussive sounds it may be beneficial to use lower "Predelay" and "Space" values to reduce roaring and produce a denser reverb sound. "Plate" reverb parameters will probably work best on drums while room and hall reverb parameters are best used on vocals and similar non-percussive sound material.

The "Mode" selector selects reverb algorithm's parameters.

Reverb Mode Editor

This editor allows you to change reverb algorithm's parameters.

The "Op Count" parameter selects the number of operators used by the reverb algorithm. The higher the "Op Count" parameter is, the denser the reverb will be, but at the cost of an increased CPU load.

The "Vol Ramp" parameter affects the overall reverb's spatialization. Positive values produce reversed reverb.

The "Delay Ramp" parameter affects reverb's pre-delay spatialization.

The "Length Ramp" parameter affects reverb's density.

The “Cross-Gain” parameter affects reverb’s stereo width perception. This parameter controls the bleed between channels, in decibel.

The “Makeup Gain” parameter adjusts the overall reverb’s loudness, in decibel.

The “Ramp Type” parameter adjusts the internal behavior of all “Ramp” parameters.

Reverb Damping

Parameters of this group adjust room’s material damping qualities.

The “Damp Lo” parameter adjusts room’s low damping corner frequency (in Hertz).

The “Damp Hi” parameter adjusts room’s high damping corner frequency (in Hertz). This parameter can be set to lower values to reduce “roaring” of the reverb sound.

Reverb EQ

These parameters apply 3-band equalization to the resulting reverb sound. You may reduce the higher frequency band to further reduce “roaring” of the reverb sound.

Out

The “Reverb Gain” adjusts resulting reverb sound’s output gain (in decibel).

The “Dry Gain” adjusts original input signal’s gain (in decibel).

The “Dry Mute” switch disables original input signal from being sent to plug-in’s output.

Credits

This plug-in was produced by Aleksey Vaneev in Syktyvkar, Komi Republic, Russia.

DSP algorithms and internal signal routing code were created by Aleksey Vaneev.

Graphics user interface code and the “standard” graphics design were created by Vladimir Stolypko.

Plug-in is implemented in multi-platform C++ code form and uses “zlib” compression library (written by Jean-loup Gailly and Mark Adler) , filter design equations by Magnus Jonsson and Robert Bristow-Johnson, VST plug-in technology by Steinberg, AudioUnit plug-in SDK by Apple, Inc. (used under the corresponding licenses granted by these parties).

Questions and Answers

Q. I'm curious, what exactly is it about this reverb that makes it best suited for non-percussive and soft-attack sounds?

A. From our developer point of view, this reverb is not "dense" enough for percussive sounds – e.g. drums. You may dial in an acceptable setting from drums, but this isn't always possible. In most cases only "plate" range of settings is dense enough for drums and other percussive sounds.

For your information, when the reverb is not dense enough for a given material, reverb's sound may "roar" and sound like it is "falling apart", "edgy".