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# Voxengo OldSkoolVerb Plus User Guide



Version 1.0

<http://www.voxengo.com/product/oldskoolverbplus/>

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## Introduction

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

OldSkoolVerb Plus 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 Plus is suited all kinds of sounds, both percussive, hard-attack sounds like drums and picked guitars, and soft-attack sounds like vocals, piano and pad sounds.

In comparison to freeware OldSkoolVerb plug-in, the Plus version features an additional spatialization module which provides additional control over reverb’s spatial image and greatly increases reverb’s density.

## Features

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- Plate, room and hall reverbs
- 5 reverb modes
- Reverb mode editor
- Spatialization module
- Stereo processing
- Preset manager
- Undo/redo history
- A/B comparisons
- Contextual hint messages
- All sample rates support
- Zero processing latency

## Compatibility

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This audio plug-in can be loaded into any audio host application that conforms to the AudioUnit, VST or VST3 plug-in specification.

This plug-in is compatible with Windows (32- and 64-bit Windows XP, Vista, 7, 8, 10 and later versions) and Mac OS X (10.6 and later versions, 32- and 64-bit, Intel processor-based) computers (2 GHz dual-core or faster processor with at least 2 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

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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

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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

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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

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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

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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.

## Spatial Mode Editor

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This editor allows you to subtly control the overall spatial impression of the reverb. This module is functionally similar to Voxengo Spatifier plug-in. Spatialization time is defined individually for a range of frequencies.

You may hold the right mouse button on the view to enable the “drawing” mode which allows you to quickly draw a sketch of the required curve. Note that when processing “rough” sounds like overdriven guitars setting the spatial time to low values may produce “flanging” or metallic sound.

Increasing the spatial time at lower frequencies tends to increase the early reflections feel or “boxiness”. Increasing the spatial time at higher frequencies tends to increase the impression of depth.

The “Impression” switch selects the overall spatial impression created by the module. Note that the “Spatial Time” sliders themselves can increase and decrease the spatial impression, but this switch further augments the impression.

The “Random Variation” entry field allows you to select a random variation of the spatial enhancing effect.

## Out

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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

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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 Stolytko.

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

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