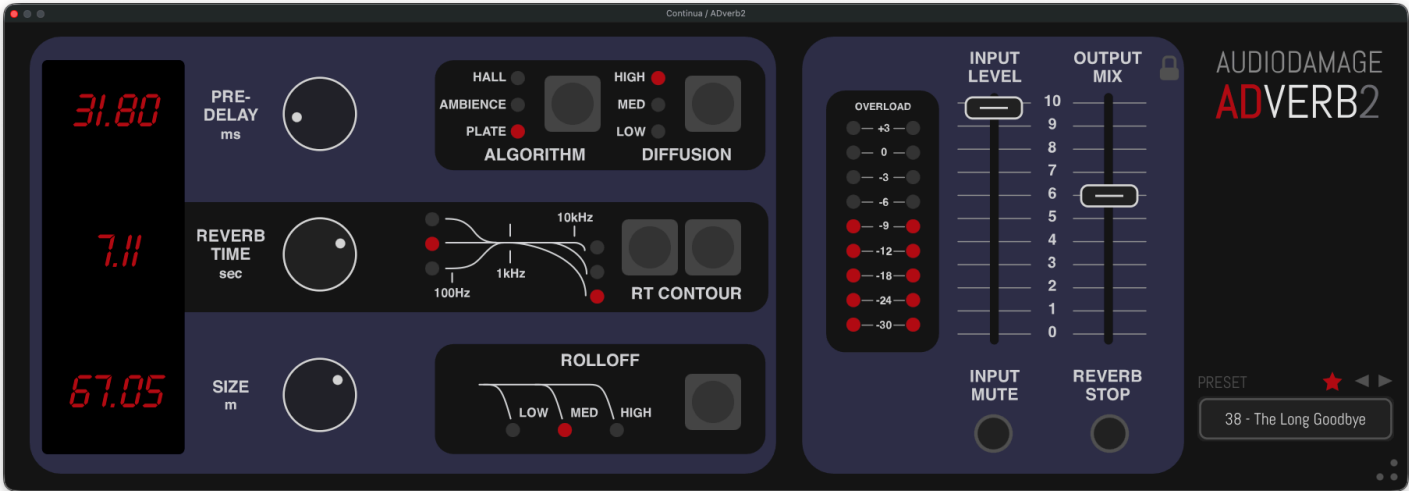


ADverb2 Manual

Audio Damage, Inc.

Release 2.3



22 July 2026

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System Requirements

The following table summarizes the operating system requirements and formats provided for ADverb. ADverb is a 64-bit plugin.

Operating System	Minimum Version	Formats
macOS	10.13	AAX, AudioUnit, CLAP, VST3; Intel and Apple Silicon
Windows	10.0 version 1607	AAX, CLAP, VST3
Ubuntu	20.0	CLAP, LV2, VST3
iOS (separate purchase)	iOS 16	AUv3

Demonstration Version

We encourage you to download and try the demonstration version of ADverb before purchasing it. The demo version of ADverb is the same as the regular version, but has the following limitations:

- Presets cannot be saved, nor can parameter values or other settings. This includes the information usually stored by your host DAW. If you save a DAW session with an instance of the demo version of ADverb, the plugin will revert to its default state when you reload the session.
- ADverb will cease to emit audio altogether 20 minutes after you add it to your DAW session. You can remove it and add it again, but it will revert to its default state.

If you purchase ADverb after using the demonstration version, simply run the installer provided to you after your purchase to replace the demo version with the full version.

Introduction

Thank you for purchasing ADverb. With ADverb we have created a reverb not intended to reproduce any particular physical space, but to enhance and flatter instruments and voices. ADverb was inspired by the digital reverbs of yesteryear, and faithfully recreates their thick, lush sound and their hands-on, easy-to-use front panels. Rather than confusing you with a dizzying array of parameters, we have provided a small but effective range of controls so that you can readily tailor ADverb's carefully tuned sound to fit your music.

New in Version 2.3

Version 2.3 brings ADverb up to date with current plugin formats, operating systems, and supporting frameworks. In addition there are some improvements and fixes:

- **Two new reverb algorithms.** The original plate is now called **Plate**, and it is joined by **Ambience**, a modern, airy space that stays natural from a tight room out to very long decays, and **Hall**, a large, exceptionally smooth and wide hall.
- Brand-new preset browser, now with folders and favorites.
- Presets now appear in your DAW's own preset menu.
- The preset display gains increment and decrement arrows and a favorite star.
- New **Mix Lock**: engage it to keep Output Mix where you set it when loading presets.
- Greatly expanded factory preset library.
- Refreshed About box, with an audio-reactive display and web, Discord, and support links.
- Presets saved in earlier versions load exactly as before, on the Plate algorithm.
- **Fix**: corrected a latent memory error in the diffuser's sample rate handling.

Installation

ADverb uses our custom plugin manager application for installation. Launch it as usual on your operating system of choice and you'll be presented with a window like this:



Near the top of the window, beneath the name of the plugin, you'll see the version number of the software carried by the installer. This is distinct from the version of the plugin manager itself, which is shown in the upper right and usually not of much interest. (Note that the version numbers in this screenshot are for demonstration purposes only and may not reflect the actual version numbers of the software at the time you read this manual.)

Under the heading FORMATS are large buttons corresponding to the plugin formats which can be installed: AAX, AU, CLAP, LV2 and/or VST3, depending on the operating system. If the plugin is already present on your system in one or more formats (i.e. if you're upgrading from a previous version), the corresponding button is drawn in blue. When possible, the version number of the existing plugin is also shown. If the installer contains a newer version of the plugin than the one(s) already installed, the button is drawn in orange to alert you to the fact that an update is available. If a format is not present on your system, its button is drawn in gray.

Click a button to select the format for installation. A yellow outline appears around the button to indicate that its format will be installed. In the above screenshot, VST3 and CLAP are installed, AAX and AudioUnit are not installed, VST3 is installed but older than the version contained in the installer, and the AudioUnit is selected for installation. Clicking a button a second time removes the yellow outline, and the corresponding format will not be installed. Clicking the SELECT ALL button selects all available formats for installation.

No changes to your system's storage device take place until you click the INSTALL button near the lower-right corner of the window. Click that button and you'll receive visual confirmation that the format(s) you've selected have been installed. (Yes, it happens quickly. Our products are not encumbered by any DRM or anti-piracy baggage and hence install more quickly than many others.) On Windows and Linux, if you hold down the Shift key on your keyboard, the INSTALL button's label switches to UNINSTALL, and clicking it will remove the selected formats from your system¹. Once you're installed and/or removed the formats you need, simply close the application in the usual manner for your operating system. You're done. There is no license code or other authorization necessary; we'd rather assume we can trust you than burden you with an onerous DRM system.

You'll find some handy buttons under the EXTRAS heading, all of which are pretty self-explanatory:

- EULA: presents the End-User License Agreement for our products. By clicking the INSTALL button you're implicitly agreeing to these terms, but we expect that you'll find them reasonable should you take the time to read them.
- MANUAL: opens the current version of this user manual, in PDF form, in your web browser.
- WEBSITE: opens the product's web page in your browser.
- SUPPORT: displays information for contacting us, either via our Discord presence or through email.
- SETTINGS: produces a panel in which you can choose the installation locations for each plugin format. Note that these locations are nominally stipulated by the publishers of the formats and changing them might cause problems for some hosts.
- CHANGES: displays a summary of what we've added, changed or improved since the last version of the product.

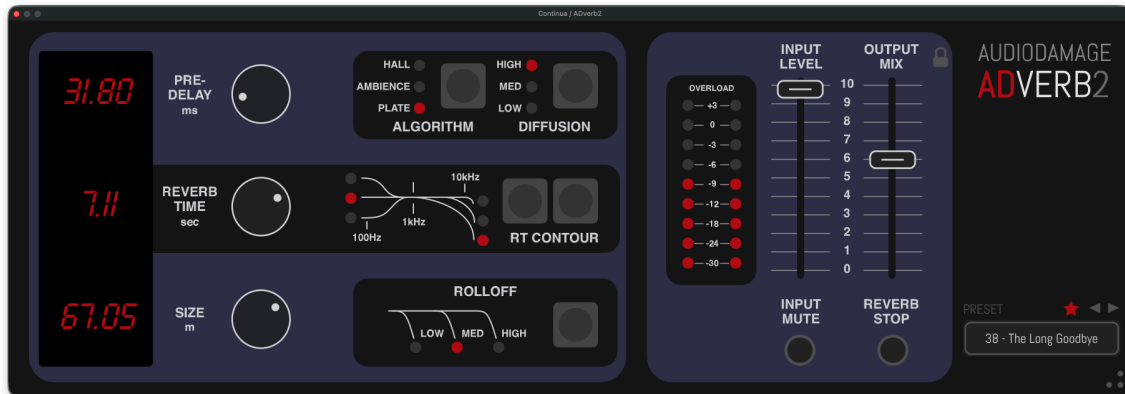
¹ Blame Apple, not us, for the lack of this feature on macOS. On macOS just manually delete the plugin(s) from your plugin folder(s).

Operation

If you've already used a hardware or software reverb, you'll find that ADverb works as you expect. There are no menus or hidden pages; all of the parameters have controls in ADverb's window. The controls use familiar terms, so we encourage you to boot up your host application and start playing. Come back to this manual if you find that you'd like a little explanation for any of ADverb's controls.

ADverb can be used in a mono or stereo context. Like most older (and many newer) hardware reverbs, ADverb sums its input channels before sending the signal through the reverberators. The reverberators create a stereo output signal, even if the input signal is mono. The dry signal is passed through without summing.

Here is a screenshot of ADverb, followed by detailed descriptions of its controls.



Reverb Controls

The PRE-DELAY knob simply delays the incoming signal before it reaches the reverberators, and hence how long the reverberant sound will be delayed relative to the dry signal. Typically pre-delay is added to a reverb effect to increase the perceived size of the simulated reverberant space: the bigger the space, the longer it takes the reflected sound to reach the ears of the listener. Pre-delay also has creative applications. If the processed signal is delayed enough, relative to the original signal, it becomes a separate sonic element. This works particularly well with percussive sounds if the reverb time is set fairly short. ADverb's pre-delay has a range of zero to 200msec.

The REVERB TIME knob controls how long it takes for the reverberated sound to fade out. This control has the greatest influence on the overall sound of the effect. The range of this control is 0.1 to 9.9 seconds, which is approximately the amount of time that it takes the reverb sound generated by a full-volume signal to fade to silence.

Long reverb times are associated with large acoustic spaces, e.g., a large concert hall has a longer reverb time than your bathroom. Usually you will not want to combine a long reverb time setting with a small size setting (see below). You may even find that some combinations of extreme settings will create oddly resonant, feedback-like noises. While most plugins will reduce the ranges of parameter values to prevent odd behavior, we at Audio Damage strive to provide creative options to our users rather than limiting their choices for the sake of safety and predictability.

The SIZE knob varies the apparent size of the simulated acoustic space. The range of this control is labeled as 1-99 meters but this is a somewhat arbitrary scale.

The ALGORITHM button cycles the reverberation engine through one of three modes:

- HALL: a simulation of a large, wide hall, providing long, smooth tails. Gentle modulation prevents any unnatural ringing.
- AMBIENCE: a modern, airy reverb effect that stays natural from small sizes to large. At small Size settings it adds dimension around a sound. Crank the size up for long, gentle washes with a subtle sense of motion.
- PLATE: ADverb's original reverb model, unchanged from earlier versions of this plugin. Based on the internal structure of a famous hardware reverb unit from the previous century. It has fast build-up and even decay.

The DIFFUSION button controls how much the sound is diffused, or spread apart, as it recirculates in the reverberators. The amount of diffusion is also adjusted automatically by the reverb time control; greater diffusion is inherent in longer reverb times. The Diffusion button lets you adjust the amount of diffusion to suit your musical context. A higher diffusion setting will usually make the reverberant sound more full or lush.

The RT (reverb time) CONTOUR buttons change the frequency response of the reverberators and hence the tonal quality of the reverb tail. The left RT contour setting determines whether frequencies below about 1kHz are boosted or attenuated. If the center-left LED is illuminated, the low frequencies are not altered. If the top-left LED is illuminated, low frequencies are boosted relative to the overall frequency content of the reverb signal. If the lower-left LED is illuminated, low frequencies are reduced or attenuated. The right RT contour setting works in a similar manner, but operates on frequencies above about 10kHz, and only provides settings for attenuation. Click the left and right buttons to cycle the RT contour LEDs through the different settings.

The ROLLOFF control reduces (or rolls off) high frequencies as they recirculate in the reverberators. Like the high-frequency RT contour control, it lets you make the reverberant signal less bright and obtrusive. The low setting produces the greatest reduction of high frequencies. Click the button to cycle the LEDs through the different settings.

Level Controls

The INPUT LEVEL slider adjusts the amplitude (loudness) of the signal entering the plugin. You can use it to amplify a weak signal or attenuate a loud one. The slider has a range of -60dB (nearly silent) to +3dB (a mild amount of boost). When the slider is positioned near seven on the printed scale the input signal is passed with unity gain.

The simulated LED meters to the left of the Input Level slider show the approximate peak levels of the input signal. The meters reflect the level of the signal after it has been attenuated or boosted as determined by the Input Level slider, so watch them as you adjust this slider. Ideally the loudest signal peaks should cause the 0dB LED to illuminate briefly, and the +3dB LED should never light up.

The OUTPUT MIX slider adjusts the relative loudness of the processed signal and the original signal. If you set it at zero, you'll hear only the original, unprocessed signal. If you set it at ten, you'll hear only the reverberation. You can probably guess what happens if you set it somewhere in between, right?

Where you should set the Output Mix slider depends upon how you're using the plugin within your host program. If you're using it as a send effect, set the slider to ten so that only the processed signal is present in the output since the dry signal is already entering your host's mixer. If you're using it as an insert effect on an instrument channel, usually you'll want to position it approximately in the middle of its range so that you hear more or less equal amounts of the instrument's signal and the reverberation. Let your ears be your guide, as always.

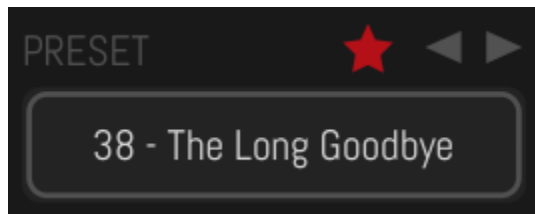
If you turn on the lock switch near the upper-right of the Output Mix slider, the mix setting won't change when you load presets. The mix setting is always stored in presets but is retrieved only when the lock switch is off. This can be useful for auditioning presets since you can keep the mix level set to whatever's appropriate for how you have ADverb inserted in your DAW, e.g. 100% if you have it on a FX send channel or around 50% if it's inserted inline with your instrument.

The INPUT MUTE button silences the input signal altogether. It does not silence the reverb tail, if one is present. Use it to temporarily silence the reverb if you're using it as a send effect, or for special effects such as unmuting the input just for certain hits in a drum pattern.

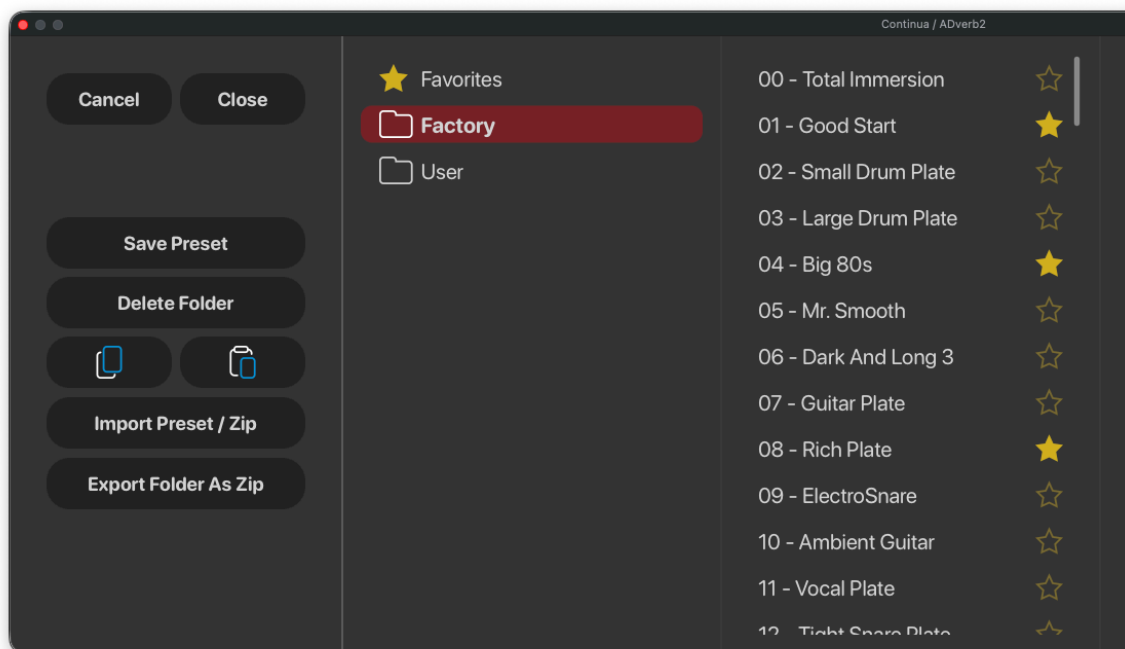
The REVERB STOP button silences the reverberated output signal. It does not silence the dry signal. It has applications similar to the input mute button: a handy way to turn the reverb effect on and off, and a means for creating unusual effects.

Presets

ADverb includes a collection of presets to serve as a demonstration of its capabilities and inspirations for your own creations. There are a few controls at the lower right of the window associated with presets:



The name of the current preset appears below the word "PRESET". (You probably figured that out yourself.) Clicking the left- and right-pointing triangles loads presets in alphabetical order. Clicking the star outline marks the preset as a favorite to help you find it again in the future. To examine all of the presets, click the name of the current to open the preset browser.



The browser displays presets and folders in scrollable lists, arranged in columns. The leftmost list shows the folders within ADverb's preset collection, grouped in two categories: Factory and User. Clicking any of these folders reveals its contents in the next list. Clicking on a preset name loads the settings into ADverb. Click the CLOSE button in the preset browser to dismiss it. If you click the CANCEL button instead, the browser closes and ADverb's settings revert to their previous state. Double-clicking a preset name loads the preset and dismisses the preset browser. Loading a preset irretrievably erases the current settings, so if you have created something that you want to use again, save it as a new preset before loading another preset.

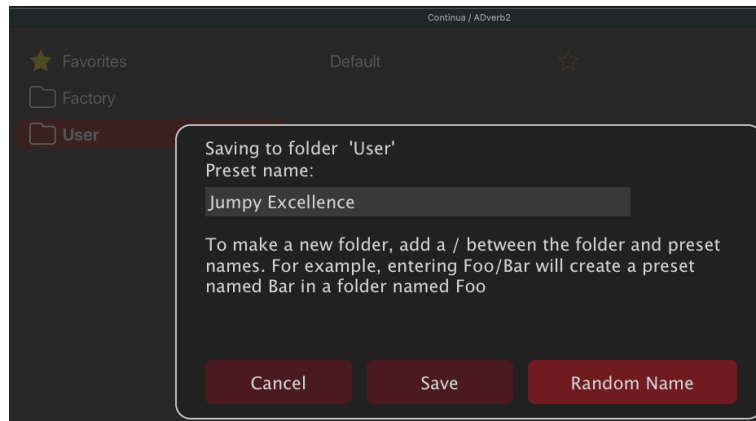
Once you have clicked on any item in the panel, you can navigate within the preset browser with the keys on your keyboard. The left and right arrow keys move the selection between columns, and the up and down arrow keys move it within the list. Tapping the ESC key has the same effect as clicking the Cancel button.

Just like the star at the top of the window which we mentioned previously, the stars to the right of preset names mark presets as favorites. Clicking a filled star removes the mark from a favorite. Once you've marked at least one favorite, a correspondingly named category appears in the leftmost column. Clicking it shows you all the presets you've marked, and clicking their names loads them as usual.

The folders and presets in the browser correspond to folders and files within ADverb's own folder on your storage device (i.e. your computer's hard drive or SSD). This folder is located at `C:\ProgramData\Audio Damage\ADverb2\` on Windows, and `~/Music/Audio Damage/ADverb2/` on macOS and Linux. You can store your presets anywhere you like, but for them to show up in the User list they must be placed in the User folder within ADverb's folder. Also, to avoid possible collisions during future updates, do not store your presets within the Factory folder.

Any folders you create within the User folder will show up as folders in the User list. You can create sub-folders within the User folder, and sub-folders within those folders. You can't nest folders deeper than that because the preset browser has only four lists.

To save your presets, click the SAVE PRESET button at the left edge of the window. This invokes a dialog box with a couple of helpful features. As the text therein describes, you can create a folder within the destination folder (whose name is given at the top of the dialog box) by adding the folder's name to the beginning of the preset's name, separated by a slash mark.



Clicking the RANDOM NAME button replaces the preset's name with a pair of words chosen at random from two lists. While the resulting names won't have any connection with what the plugin is doing, you may find this feature useful for coming up with alternatives to routine names like "My Preset 12".

Potential pitfall: once you've saved a preset, clicking its name in the list loads the preset, overwriting whatever changes you've made since you saved the preset. Hence if you want to save the preset again to preserve the changes you've made, do not click on its name before saving it.

You can delete presets and folders from the lists by clicking their name and then clicking the DELETE PRESET or DELETE FOLDER button. ADverb will give you a chance to confirm this action or cancel it. If you confirm, the preset/folder will be removed from your storage system and is gone for good.

Importing and Exporting Presets

Preset files are plain-text XML files so that you can exchange them online in forums, copy them between a Windows computer and a Macintosh (and even between an iPad and a regular computer), email them to your friends, etc.

The two buttons with icons representing copying and pasting (copy on the left, paste on the right) copy ADverb's current settings to the system clipboard and paste settings from the clipboard. You can use the copy and paste commands to transfer settings between two instances of ADverb or paste the settings into an email message or text editor. When copied to the clipboard, presets are presented in the same XML text as used in preset files.

The IMPORT PRESET/ZIP button provides a way to add presets to ADverb without manually moving them into the appropriate folders in your file system. Clicking this button produces a file-browser window wherein you can select either a single preset file or a .zip file containing one or more presets. After you select the file, ADverb copies the preset(s) into whichever folder you have selected in ADverb's preset list, unzipping the file first if necessary.

Depending on whether you've selected a preset or folder, the EXPORT SINGLE PRESET or EXPORT FOLDER AS ZIP button performs the complementary functions of the Import button. First select either a preset or a folder in ADverb's list, then click the export button. A file-save window appears; choose a location in your file system, give the file a name, and click SAVE. If you have chosen a folder in ADverb's preset list, the plugin places it and all of the presets it contains in a .zip file.

Default Preset

If you save a preset with the special name "Default" in the User folder, new instances of ADverb will load it automatically when you add it to your DAW session. You can use a default preset file to give yourself the same starting point with ADverb whenever you use it. The plugin installer creates a default preset file for you but feel free to replace it with your own.

And Finally...

Thanks for purchasing ADverb. We make every effort to ensure your satisfaction with our products and want you to be happy with your purchase. Please write to support@audiodamage.com if you have any questions or comments.

Document Revisions

- 2026-07-22:
 - Updated for version 2.3 release.
 - Screenshots updated.
 - Formatting updated while converting to QMD.