Atlas Reverb

Pure algorithmic reverb

Tuned by ear. Made for records.



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Introduction

Atlas is a fully algorithmic reverb designed, tuned, and evaluated by ear.

This means its spaces are generated in real time by algorithms rather than captured from real rooms. The advantage is that the reverb can respond musically, move, breathe, and be shaped in ways that are not possible with static impulse responses.

Its purpose is not only to sound impressive in solo, but to work naturally inside real musical productions. Atlas was built to create depth, space, and emotion while remaining useful in the context of a mix. The goal is a reverb that blends with the source in a believable and musical way, without losing the directness and clarity of the original sound.

Atlas is made for records.

Every program is based on an algorithmic space, not on impulse responses or sampled rooms. This allows the reverb to remain alive, flexible, and responsive, while offering a wide range of spaces: realistic halls, rooms, plates, chambers, cathedrals, classic digital-inspired spaces, dreamlike textures, spatial effects, ensembles, and springs.

Different programs in Atlas may use different internal structures. Some are based on feedback networks, some on tap patterns, some on modulation systems, and some on combinations of several techniques.

Quick Start

Start From a Program

Atlas is designed around programs that are already tuned by ear. A good workflow is to begin by choosing the closest musical space, then adjust only the few controls needed for the source.

Recommended workflow:

1. Choose a **Category**
2. Select a **Program** that fits the musical role
3. Adjust **Decay**
4. Set **Pre Delay** for clarity and depth
5. Use **Damp** to control how the reverb fades
6. Use **Space** to adjust size, density, and motion
7. Use **Ducker** if the reverb masks the source
8. Use **EQ** for final tonal placement
9. Adjust **Mix** and **Output**

Working With Atlas

Insert Use

When Atlas is used directly on a track, use the Mix control to blend the dry and wet signal.

This is useful for instruments that need a dedicated space, such as vocals, guitars, synths, drums, or sound-design elements.

Send / Aux Use

When Atlas is used on an aux or effects return, set Mix to 100%.

This allows the send level in the DAW to control how much reverb is added to each source.

Short Spaces

For short rooms, ambience, chorus-like programs, and certain spatial programs, Decay may not always behave like it does in a traditional feedback-based reverb.

This is normal. Some Atlas programs are built from reflection structures, taps, modulation, or other algorithmic processes that do not rely on a conventional feedback tail.

Long Spaces

For halls, cathedrals, plates, and dreamlike programs, Decay can create very long and sustained spaces.

When using long Decay values, pay attention to low-frequency buildup and high-frequency brightness. The Damp and EQ pages are useful for keeping long reverbs controlled inside the mix.

Program Categories

01 Signature Halls

A collection of Atlas' main hall sounds. These programs are designed to show the core character of the reverb: depth, musical blend, and mix-ready spaciousness.

02 Classic Halls

Traditional hall-style reverbs inspired by the musical behavior of classic algorithmic spaces.

03 Rooms

Shorter and more intimate spaces, useful for adding ambience, proximity, or a sense of environment without obvious long reverb tails.

04 Plates

Plate-style reverbs with smooth density, musical sustain, and a familiar studio character.

05 Chambers

Chamber-inspired reverbs with a more enclosed, reflective, and acoustic-like quality.

06 Cathedrals

Large spaces with long decay, wide reflections, and a sense of scale.

07 DSP Legends

Algorithmic spaces inspired by classic digital reverb traditions.

08 Dreamscapes

Atmospheric, unrealistic, or more cinematic spaces.

09 Architectural

Spaces with a stronger sense of structure, geometry, or physical environment.

10 Ensemble

Modulated spatial programs, including chorus-like or ensemble-like behavior.

11 Spatial

Programs focused on width, depth, stereo movement, or spatial placement.

12 Springs

Spring-style reverbs with a more resonant, mechanical, and characterful response.

Main Interface

The Atlas interface is built around a small number of musical controls.



The main controls are always available: **Pre Delay**, **Decay**, **Mix** and **Output**.

Additional sound-shaping controls are organized into four pages: **Damp**, **Space**, **Ducker** and **EQ**.

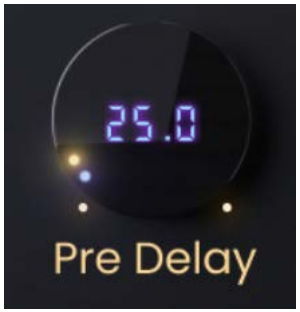
Program Display

The program display at the top shows the selected program category and program name.
Use the arrows to browse programs and categories.

Main Controls

Pre Delay

Range: 0 ms to 500 ms



Pre Delay sets the amount of time between the dry signal and the beginning of the reverb. Shorter values make the reverb feel more immediately attached to the source. Longer values separate the dry sound from the reverb, which can help preserve clarity and create a stronger sense of depth.

Common uses:

- Use low values for natural ambience.
- Use medium values to keep vocals, drums, or leads clear.
- Use longer values for dramatic space, rhythmic separation, or larger perceived distance.

Decay

Range: 0.1 seconds to 40 seconds

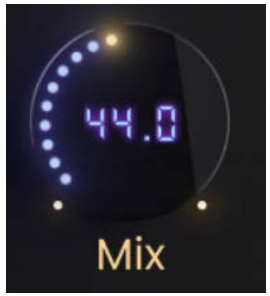


Decay controls the length of the reverb tail. Lower values create short ambience, room tone, or tight spatial support.
Higher values create longer halls, plates, cathedrals, and atmospheric effects.

In most programs, Decay controls the internal feedback structure of the reverb.
However, in some programs, Decay may have little or no effect. This is mainly true for certain short spaces, chorus-like programs, or programs that do not use internal feedback.

Mix

Range: 0% to 100%



Mix controls the balance between the dry signal and the reverb.
At 0%, only the dry signal is heard.
At 100%, only the wet reverb signal is heard.

For insert use, lower Mix values usually work best. For send/aux use, Mix is typically set to 100%.

Note: This control is not affected when changing Categories or Programs.

Output

Range: -24 dB to +24 dB



Output controls the final output level of the plugin.

Use it to compensate for level changes caused by long decays, heavy EQ boosts, wet-only operation, or dense reverb settings.

Note: This control is not affected when changing Categories or Programs.

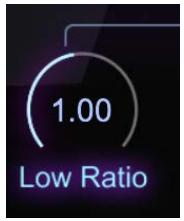
Damp Page

The Damp page controls the tonal behavior of the reverb decay.

Damping affects how low and high frequencies behave inside the reverb over time. It is not just a static EQ; it changes the way the reverb energy develops and fades.

Low Ratio

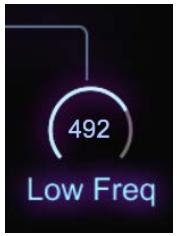
Range: 0.1 to 2.0



Low Ratio controls how the low-frequency part of the reverb decays relative to the main decay behavior. Lower values reduce the persistence of low frequencies, creating a tighter and cleaner low end. Higher values allow low frequencies to last longer, creating more weight, warmth, or bloom.

Low Freq

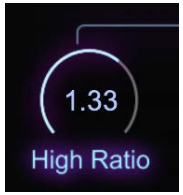
Range: 16 Hz to 1.6 kHz



Low Freq sets the frequency area affected by the Low Ratio control.
Lower settings focus the damping behavior on deep bass.
Higher settings extend the low-frequency damping behavior into the low mids.

High Ratio

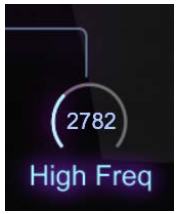
Range: 0.1 to 2.0



High Ratio controls how the high-frequency part of the reverb decays relative to the main decay behavior. Lower values make the reverb darker over time. Higher values preserve more high-frequency energy, making the reverb brighter, more open, or more present.

High Freq

Range: 1 kHz to 21 kHz



High Freq sets the frequency area affected by the High Ratio control.
Lower settings affect more of the upper midrange and presence area.
Higher settings focus the damping behavior on the top end.

Space Page

The Space page has three program dependent controls to achieve the perceived structure and movement of the reverb space.

Their exact behavior may change from one program to another, because each algorithm uses a different internal structure.

Size

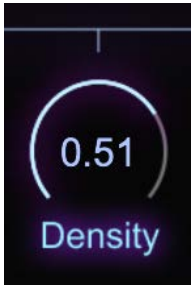
Range: 1 to 100



Size controls the perceived size of the space. Depending on the program, Size may affect early reflections, feedback-loop behavior, tap structure, or the geometric shape of the virtual space. In practical use, lower values usually feel smaller and tighter, while higher values feel larger, wider, and more open. Size is not just a simple time stretch. In many programs, it is linked to multiple internal parts of the algorithm to preserve a musical relationship between the reflections, the decay structure, and the overall space.

Density

Range: 0 to 0.71



Density controls the density of the reflections or taps inside the program. Lower values create a more open, sparse, or separated reflection pattern. Higher values create a smoother, thicker, and more continuous reverb texture. The exact behavior of Density changes between programs. In some programs it affects early reflections, in others it affects the tail, tap spacing, diffusion-like behavior, or other internal parts of the algorithm.

Depth

Range: 0.00 to 1.00



Depth controls the overall amount of modulation in the selected program. Behind the scenes, modulation in Atlas can be very complex. Depending on the program, it may include sine modulation, triangle modulation, random-walk behavior, audio-triggered modulation, or combinations of several modulation types. The modulation may affect only the early reflections, only the tail, or both. It may also behave differently between the left and right channels. Depth brings all this internal movement into one musical control. Lower values create a more stable and static space. Higher values create more motion, width, shimmer, pitch movement, or ensemble-like behavior, depending on the program.

Ducker Page

The Ducker page controls an internal reverb ducking system that uses the input signal as a sidechain source. When the dry input is present, the reverb can be reduced automatically. When the input becomes quieter, the reverb returns. This is useful for keeping the source clear while still allowing the reverb to bloom in the spaces between phrases.

Threshold

Range: -60.00 to 0.00 dB

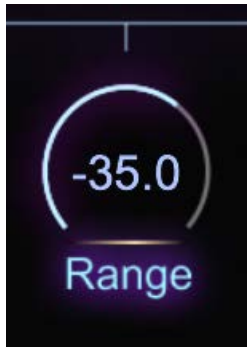


Threshold sets the input level at which ducking begins.
Lower Threshold values make the ducker react more easily.
Higher values require a louder input signal before the reverb is reduced.

Note: This control is not affected when changing Categories or Programs.

Range

Range: -100.0 to 0.0 dB



Range controls how much the reverb can be reduced when ducking is active.
Higher Range values create stronger ducking.
Lower values create a more subtle effect.
Setting Range to 0.0 will turn the Ducker off.

Note: This control is not affected when changing Categories or Programs.



The yellow indicators next to **Ducker** and the ducking meter turn the Ducker on or off.

Release

Range: 1.0 to 1000.0 ms



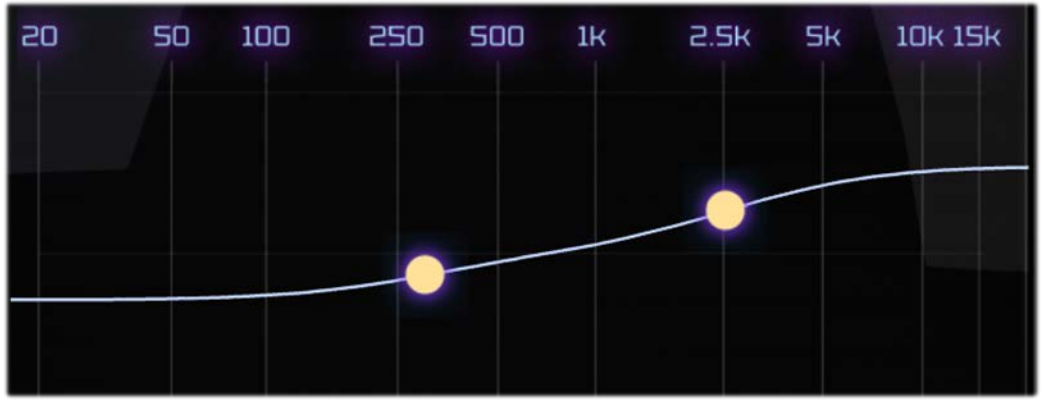
Release controls how quickly the reverb returns after the input signal falls below the ducking threshold.
Shorter Release values make the reverb return quickly.
Longer Release values create a smoother and more gradual return.

Note: This control is not affected when changing Categories or Programs.

EQ Page

The EQ page provides direct tonal shaping of the reverb output.

The EQ is designed for quick musical adjustment rather than surgical correction. It allows you to shape the low and high areas of the reverb to fit better in the mix.



The EQ range is:

Gain: -24 dB to +12 dB

The frequency ranges are:

- Low band: 16 Hz to 1.6 kHz
- High band: 1 kHz to 21 kHz

Use the low band to reduce muddiness, control low-end bloom, or add warmth.

Use the high band to darken the reverb, add air, or control brightness.

Unlike the Damp page, which affects how frequencies decay inside the algorithm, the EQ page shapes the final reverb tone.

Practical Tips

For Vocals

Use Pre Delay to keep the vocal clear before the reverb begins. Use the Ducker to reduce reverb while the vocal is active and let it bloom between phrases. Use High Ratio and High Freq to decide whether the tail should stay bright or become darker over time.

For Drums

Use shorter Decay values for tight rooms and ambience. Increase Size for a larger drum space. Use Low Ratio or EQ to prevent kick and toms from making the reverb muddy.

For Synths and Pads

Use longer Decay values and higher Depth settings for movement and atmosphere. Use Size and Density to shape the perceived scale and smoothness of the space.

For Guitars

Use plates, chambers, rooms, or spatial programs depending on the role of the guitar. Lower Mix values often work well on inserts. Use EQ to keep the reverb from masking the midrange of the instrument.

For Large Cinematic Spaces

Try Cathedrals, Dreamscapes, or Architectural programs. Use long Decay values, larger Size settings, and moderate-to-high Depth. Control the low end with Damp or EQ to avoid buildup.

Control Summary

	Control	Range	Description
	Pre Delay	0-500 ms	Delay before the reverb begins
	Decay	0.1-40 sec	Length of the reverb tail, where applicable
	Mix	0-100%	Dry/wet balance
	Output	-24 to +24 dB	Final output level
Damp	Low Ratio	0.1-2.0	Low-frequency decay behavior
Damp	Low Freq	16 Hz-1.6 kHz	Frequency range for Low Ratio
Damp	High Ratio	0.1-2.0	High-frequency decay behavior
Damp	High Freq	1 kHz-21 kHz	Frequency range for High Ratio
Space	Size	1-100	Perceived size of the space
Space	Density	0-0.71	Reflection/tap density
Space	Depth	0.01 – 1.00	Overall modulation depth
Ducker	Ducker Threshold	-60 to 0 dB	Input level at which ducking begins
Ducker	Ducker Range	-100 to 0 dB	Maximum amount of reverb reduction
Ducker	Ducker Release	1 – 1000 ms	Time for the reverb to return after ducking
Ducker	Ducker On/Off	Off / On	Enables / disables ducking
EQ	EQ Gain	-24 to +12 dB	Final EQ gain range
EQ	EQ Low Freq	16 Hz-1.6 kHz	Low EQ frequency range
EQ	EQ High Freq	1 kHz-21 kHz	High EQ frequency range