STUDIO REVERB

STEREO ALGORITHMIC REVERB

A modern, natural-sounding reverb, from tiny ambiences to expansive soundscapes. Shape the early reflections and late tail with independent control over tone and balance.



Installation, controls and preset management.

01 / USER GUIDE

CONTENTS

Follow the quick start for a first setup. The control sections explain what changes in the sound; the reference table lists ranges, INIT settings and reset values.

Quick start 3

Installation and activation 4

Finding your way around 5

Early reflection algorithms 6

Reflections and space 7

Pre-delay and routing modes 8

Levels and stereo width 9

Damping and late EQ 10

Preset browser 11

Presets and parameter locks 12

MIDI control and automation 13

Preferences 14

File locations 15

Control reference 16

Troubleshooting and support 17

End User Licence Agreement 18

TERMS USED IN THIS MANUAL

Direct sound is the signal before reverberation. **Early reflections** are the first reflections that suggest the shape of a room. The **late tail** is the denser sound that follows them.

DAW means your recording or music production application. An **insert** processes a track directly. A **send return** receives audio from one or more tracks and adds reverb alongside them.

Control and menu names follow the interface, including labels such as “Randomize” and “Load License”. Explanations use British spelling. Click a contents entry or a PDF bookmark to jump to a section.

02 / USER GUIDE

QUICK START

Choose the setup that matches how you want to use the reverb. Start playback and make changes while listening to the sound in the mix.

ON A TRACK AS AN INSERT

1. Load Studio Reverb on a stereo track, or choose a mono-to-stereo instance if your host provides one. Enable the power button at the bottom right.
2. Choose **00 - INIT** from the preset name at the top as a starting point. Set **Direct to 0%** if you want Mix to act as a conventional dry/reverb blend.
3. Start with a low **Mix** value. Keep **Mode on True Stereo** for a first setup. Set **Room size** and **Decay**, then add **Pre-delay** to separate the reverb from the source.
4. Use **Early / Late** to choose between clear room reflections and a longer tail. Adjust **Damping** if the tail is too bright or too heavy.
5. Adjust **Output** to compare processed and bypassed sound at similar levels. Save your DAW session to keep the result.

ON AN AUXILIARY OR SEND RETURN

1. Load Studio Reverb on a stereo return or auxiliary bus.
2. Set **Mix to 100% and Direct to 0%**. Both settings are needed to remove direct sound from the return.
3. Send audio from a track to the return. Set Early and Late levels, then use Early / Late to balance the two parts of the reverb.
4. Control the amount of reverb with the track send or return fader. Right-click Mix and Direct and choose **Lock Parameter** to keep those settings when browsing presets.

A USEFUL ADJUSTMENT ORDER

Choose an **ER algorithm**, then use **ER Contour** for the reflection envelope, **Room size** for scale and **Decay** for the length of the tail. Then adjust the early/late balance, tone and level.

Watch the return when bypassing. The power button passes the original signal when the effect is off. On a send return, mute the return in your DAW if you need to remove the reverb without adding direct sound.

03 / USER GUIDE

INSTALLATION AND ACTIVATION

INSTALL AND OPEN

Close your DAW, run the Studio Reverb installer and select the plug-in formats used by your host. Reopen the DAW and rescan plug-ins if Studio Reverb is not listed. Select it from the Audiority effects.

PLATFORM	OPERATING SYSTEM AND PROCESSOR
Windows	Windows 7 64-bit or later; Intel i5 or equivalent.
Mac with Intel processor	OS X 10.13 or later; Intel i5 or equivalent.
Mac with Apple silicon	macOS 11.0 or later; M1 or higher.

All systems: 4 GB RAM, 1024 × 768 screen resolution and a compatible 64-bit host. Formats: VST3, CLAP and AAX; AU on Mac only. AAX requires Pro Tools 11 or higher.

Studio Reverb supports stereo output. Mono-to-stereo availability depends on the plug-in format and host; use a stereo instance if the mono-to-stereo option is not offered.

ACTIVATE WITH A LICENCE FILE

1. Download your Studio Reverb licence file from your purchase email or Audiority User Area.
2. Click the **Audiority logo → Register**.
3. Click **Load License** and choose the file, or drag the file onto the registration window.

ACTIVATE ONLINE

Open **Audiority logo → Register**, enter your Audiority User Area username or email address and password, then click **Login**. The registration window retrieves the licence for your account.

If you purchased from a dealer, redeem the supplied code in your Audiority User Area first. Create an account at **audiority.com/register** if needed. Enter the code under **REDEEM**, then open **MY PLUGINS → License File** to download the licence, or activate online.

DEMO MODE

Without a valid licence, the audio is periodically interrupted. Preset **Save**, **Save As...** and **Delete** are unavailable. DAW session saving and recall remain available. Activate the plug-in to remove these restrictions.

04 / USER GUIDE

FINDING YOUR WAY AROUND



The interface with the supplied 00 - INIT preset loaded. Individual control reset values may differ.

FROM TOP TO BOTTOM

Top bar. The Audiority logo opens registration, preferences and help. The preset name opens preset selection and actions; choose **Browse...** for the browser (page 11). The arrows step through presets. The bell opens news when the Newsfeed preference is enabled.

Main controls. Reflections provides five algorithm tabs, ER Contour, Balance and the Early / Late blend. Space controls pre-delay, decay and size. Stereo / Mix sets the width of the audible early reflections and the final blend.

Lower panel. Damping changes how the tail loses energy. Late EQ shapes its output tone. Routing provides the **Mode** selector, direct, early and late levels, and cross-feed inside the late reverb.

Bottom bar. Input and Output provide gain controls and stereo peak meters. The power button switches between the effect and bypass.

CHANGE A VALUE

Drag a knob vertically or a routing bar horizontally. You can also drag a numeric value up or down. Hold **Alt** (Option on Mac) while dragging a value for finer adjustment.

Double-click a **number** to type a value, then press Enter. With a number focused, the arrow keys change it in 0.1-unit steps. Double-click a **knob or routing bar** to restore its parameter default.

Right-click a knob, routing bar or its value for parameter locking and MIDI mapping. A small padlock shows a lock. The algorithm tabs and Mode selector have no context menu.

05 / USER GUIDE

EARLY REFLECTION ALGORITHMS

Click a tab above **ER Contour** to choose the early-reflection pattern. All five algorithms use the same late-reverb engine. Start with Contour at 50%, compare the patterns, then adjust Room size and Decay.

ALGORITHM	EARLY-REFLECTION CHARACTER
Room	Room-based reflection geometry. Contour moves reflection timing from early to late.
Hall	A sparse hall pattern with distinct early reflections.
Plate	A plate-style pattern with added diffusion for a denser early response.
Random	An irregular, diffused pattern. The pattern is fixed; selecting it does not generate a new random arrangement.
Reverse	A diffused pattern for swelling effects. Raise Contour to emphasise later reflections.

ER CONTOUR

Moves the emphasis from **earlier reflections at low values** towards **later reflections at high values**. It also changes the tone. The range is 0–100%; double-click the knob to return to 50%.

With **Room**, Contour changes reflection timing. With **Hall, Plate, Random and Reverse**, it reshapes reflection levels: 0% favours a falling envelope, 50% keeps the natural pattern, and 100% produces a rising envelope. Use Room size to change their main reflection timing.

Changes to Contour and Room size blend between reflection patterns for a smoother transition. Contour can also change the sound feeding the late tail.

COMPARE AND SWITCH

To hear a pattern clearly, set **Direct to 0%**, **Mix to 100%** and **Early / Late to 0%**. Play a short sound, choose an algorithm, then sweep Contour. Bring Late back into the blend when the early response is right.

Switching algorithms briefly fades the reverb out, clears its reflections and tail, then fades it in. The direct sound stays in place. Choose the algorithm before a sustained passage if you want an uninterrupted tail.

With a tab focused, **Left/Right** selects the previous/next algorithm; **Home/End** selects Room/Reverse. The choice is saved with presets and sessions. Hosts and MIDI Map list it as **ER Algo**; use MIDI Map to assign it. The tabs have no right-click MIDI Learn or lock menu.

06 / USER GUIDE

REFLECTIONS AND SPACE

BALANCE

Adjusts the left/right balance of the early reflections. Negative values favour the left; positive values favour the right. **0 dB** leaves both channels unchanged.

The adjustment also affects the signal feeding the late reverb. It leaves the direct sound unchanged and does not immediately rebalance a tail that is already ringing. Before Width is applied, **+6 dB** reduces the left reflections by 3 dB and raises the right reflections by 3 dB.

EARLY / LATE

Blends the audible early reflections with the late tail. **0%** selects early reflections; **100%** selects the late tail. Intermediate values combine them. The Early and Late routing levels set the level of each part before this blend.

Turning down the audible early reflections does not stop the late-reverb feed. Direct is added separately, so Early / Late does not remove direct sound.

HOW THE LATE REVERB IS FED

Room feeds its early reflections into the late engine. **Hall, Plate, Random and Reverse** blend their reflection pattern with the input after Pre-delay and Mode. Higher Contour settings give the pattern more influence, so a rising envelope can carry into the tail. Balance affects both paths; Early level and Width affect only the audible reflections.

ROOM SIZE

Changes the timing of the early reflections and the delay lengths inside the late reverb. Lower settings produce a smaller sense of space; higher settings spread the main reflections over a longer time. Plate, Random and Reverse also have diffusion whose timing stays fixed. Size also affects the resulting decay time, so adjust it before fine-tuning Decay.

DECAY AND THE TIME ESTIMATE

Sets how long energy remains in the late reverb. Decay is controlled in percent. The adjacent **~ value in seconds** is an estimate of the late tail's RT60: the time for its level to fall by 60 dB.

The estimate takes Room size, Damping, Late EQ, Cross-feed and sample rate into account. It excludes pre-delay, direct sound and early reflections. Width does not change the estimate. It is a guide to the settings, not an audio measurement or a seconds value you can enter directly.

07 / USER GUIDE

PRE-DELAY AND ROUTING MODES

PRE-DELAY

Delays the signal entering the reverb by **0–500 ms**. It moves both the early reflections and the late tail later, while the direct sound stays in place. At **0 ms**, no extra delay is added.

Use a short delay to leave space around the start of a note. Longer delays make the reverb arrive as a more distinct event. The control uses milliseconds; it does not synchronise to the host tempo.

CHOOSE A ROUTING MODE

Open **Mode** in the Routing section. It sets how the left and right inputs feed the early reflections and late reverb. It does not change the Direct path or the dry side of Mix.

MODE	WHAT IT DOES
True Stereo	Each input feeds both sides of the early reflections and late reverb, with different paths between the channels. This is the supplied INIT setting.
Stereo	The left and right inputs feed their own early-reflection paths and their own side of the late reverb. Width can blend the audible early channels; Cross-feed can mix the late channels.
Mono Sum	Averages the left and right inputs before the reverb. Both sides then receive the same input, but the reverb output can still be stereo.

Mono Sum removes the input's stereo placement from the reverb feed. Sounds that cancel when combined to mono will also cancel in that feed. The direct signal keeps its original stereo image.

CHANGING MODES

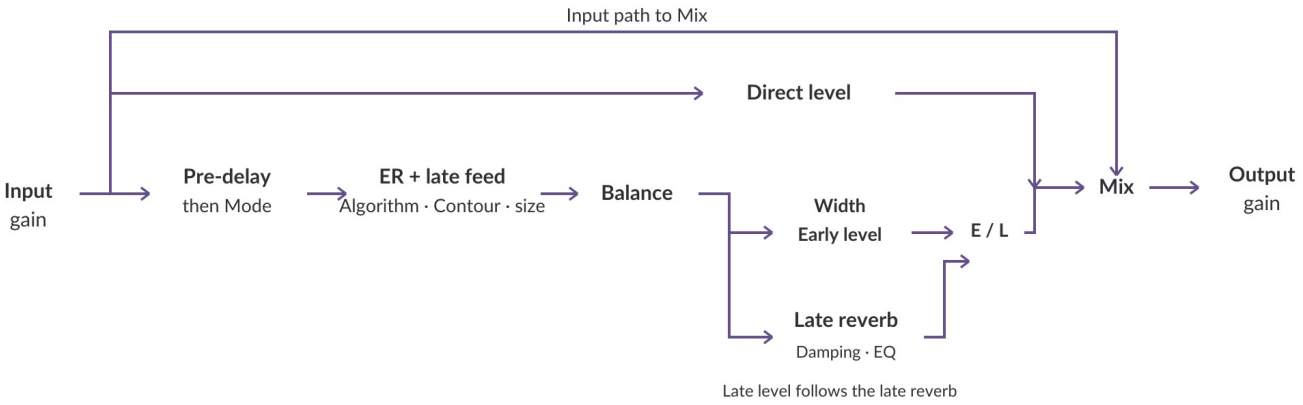
A mode change briefly fades the reverb out, clears the existing reflections and tail, then fades the new routing in. Direct sound is retained. Choose the mode before shaping a sound; a change during a sustained tail will interrupt that tail.

Routing is stored with presets and DAW sessions and can be automated. Your host and MIDI Map list the selector as **Routing**, although its interface label is **Mode**. Use MIDI Map to assign it; the selector has no right-click MIDI Learn or parameter-lock menu.

08 / USER GUIDE

LEVELS AND STEREO WIDTH

The processed path combines Direct with an early/late blend. Mix blends that result with the input path.



The algorithm sets the early reflections and late feed. Balance affects both; Width affects audible ER only. E / L = Early / Late.

DIRECT EARLY AND LATE

Direct adds the input-gain-adjusted signal to the processed path. **Early** sets the audible reflection level. **Late** sets the level of the late tail. Each runs from 0% to 100%; zero mutes that contribution.

Early only changes the audible early contribution. It does not change the amount feeding the late reverb. To hear early reflections alone, set Direct to 0%, Mix to 100% and Early / Late to 0%.

CROSS-FEED AND WIDTH

Cross-feed mixes feedback between the left and right late-reverb networks. At 0%, feedback stays on its own side; at 50%, each side receives an equal blend; at 100%, each receives the opposite side. This changes the tail's stereo behaviour.

Width affects audible early reflections only: 0% makes them mono, 100% leaves them unchanged, and higher values widen them up to 200%. The late tail, its input and Direct are unchanged.

MIX INPUT OUTPUT AND POWER

Mix runs from the input-gain-adjusted signal at 0% to the processed path at 100%. The latter includes any Direct contribution. Set Direct to 0% for reverb only.

Input sets the level entering all paths; **Output** sets the level after Mix. Both cover −24 to +24 dB. Stereo peak meters follow Input gain and the final output. Reduce the level if the clipping indicator lights.

Power bypasses the effect, including its Input and Output gains. Bypass is separate from setting Mix to 0%.

09 / USER GUIDE

DAMPING AND LATE EQ

Both sections shape the late tail. Damping controls how its tone changes as it decays; Late EQ changes the tone of its output. Neither section processes the direct sound or the audible early reflections.

BAND	DAMPING	LATE EQ
Low · 160 Hz	0–100%	−24 to +24 dB; low shelf
Mid · 500 Hz	0–100%	−24 to +24 dB; bell
High · 2.5 kHz	0–100%	−24 to +24 dB; high shelf

DAMPING

Increase a band's damping to remove more energy in that frequency region each time the signal travels through the late-reverb feedback loop. That region fades sooner. At 0%, that band adds no damping attenuation.

Raise **Low** damping to shorten a heavy bass tail. Raise **Mid** damping to reduce lingering midrange. Raise **High** damping to make the tail lose brightness more quickly.

LATE EQ

Use the Low, Mid and High controls to boost or cut the late tail after the reverb network. At **0 dB**, a band adds no boost or cut. The frequencies are fixed.

For example, cutting High EQ makes the late tail darker from the start. Raising High damping makes the high frequencies fade more quickly over time. You can combine the two when you need both effects.

MAKE ROOM FOR THE SOURCE

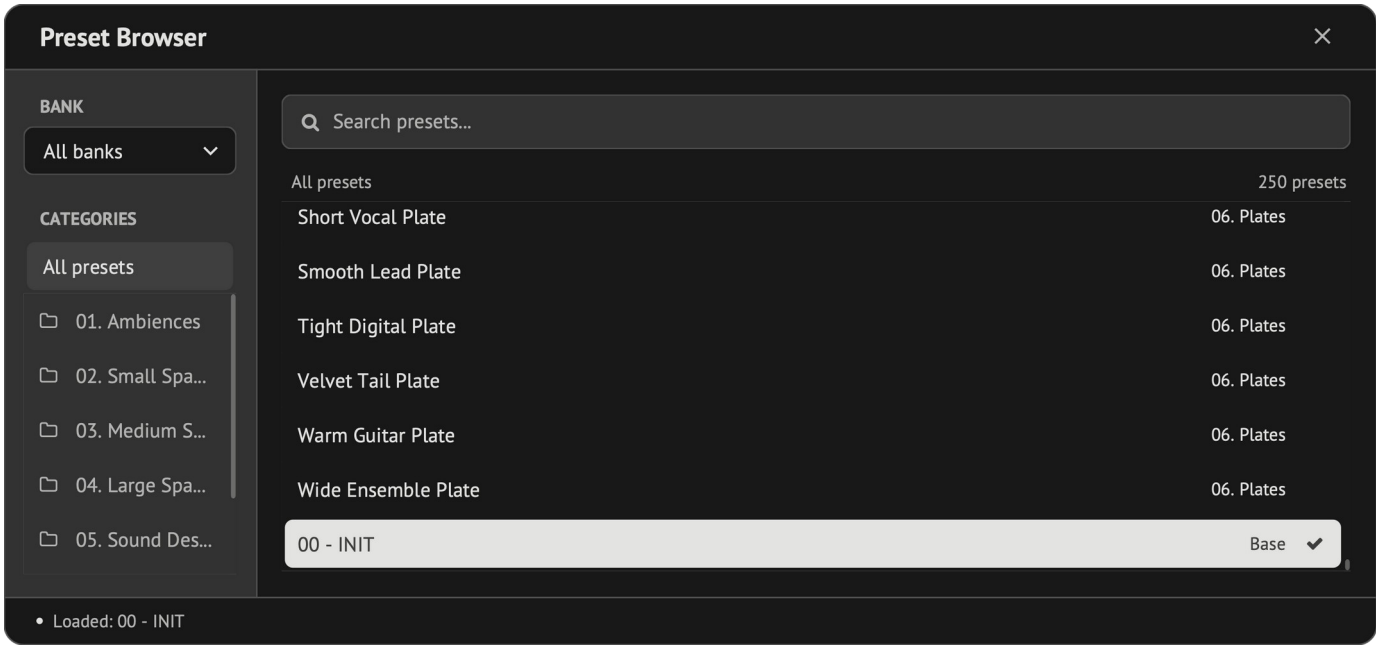
1. Set Room size and Decay before shaping the tone.
2. Adjust Damping while listening to the end of notes or drum hits.
3. Use Late EQ to balance the tail against the source and other instruments.
4. Check Output level after boosts, then compare in the full mix.

If an unwanted reflection remains after changing Damping or Late EQ, reduce Early, move Early / Late towards Late, or adjust ER Contour or the algorithm. The two tone sections affect the late tail only.

10 / USER GUIDE

PRESET BROWSER

Click the top-bar preset name and choose **Browse...**, or open **Audiority logo → Presets → Preset browser**.



The browser shows your installed library. Preset names, categories and counts may differ.

FIND A PRESET

Choose a **Bank** or **All banks**, then a **Category**. **All presets** clears the category selection while keeping the bank and search text.

Type part of a name in **Search presets...** to filter the selected bank/categories. Results and count update as you type. Clear the text to remove the filter; reopening the browser also clears it.

LOAD AND COMPARE

Click a preset to load it immediately; the browser stays open. With the list focused, **Up/Down** loads adjacent results. Save your DAW session before browsing to keep an edited sound.

Rows show preset names and categories; the selected row is highlighted and ticked. The **Loaded:** footer names the current preset. Parameter locks still apply. Presets with the same name in different folders load separately. Use Bank and Category to distinguish them.

ADJUST AND CLOSE

Drag the category divider to reveal longer names. Double-click it to restore the default width.

Click **×** or press **Esc** to close; the loaded preset remains active. Close the browser and choose **Refresh** from the preset menu to rescan files added outside the plug-in.

11 / USER GUIDE

PRESETS AND PARAMETER LOCKS

PRESET ACTIONS

Click the top-bar preset name for **Save**, **Save As...**, **Reset**, **Delete** and **Randomize**. An asterisk (*) beside the name marks an edited sound. Use the browser on page 11 to find and load presets. The top-bar arrows step through the library independently of browser filters.

SAVE YOUR WORK

Save overwrites the current file. **Save As...** creates a separate .aup preset; choose a name that is unique across your library, as required by the Save As dialog. See page 14 for folder organisation.

Factory files can be overwritten or deleted. Save and Delete need a valid licence and an existing file; Save As... also needs a valid licence.

Sound presets preserve the selected ER algorithm, Contour and internal diffusion pattern.

RESET DELETE AND RANDOMIZE

Reset asks for confirmation, then reloads the current preset's saved state. If its file is unavailable, Studio Reverb loads 00 - INIT or falls back to the built-in defaults. Locked parameters are retained.

Delete asks for confirmation, deletes the file and selects a remaining preset, or INIT/defaults if the library is empty.

Randomize changes unlocked sound controls, including ER Algo, ER Contour, Pre-delay and Routing. Input, Output, Mix, Balance and Power stay unchanged. It does not generate a new internal diffusion pattern. Save your DAW session first.

LOCK A PARAMETER

Right-click a control or value and choose **Lock Parameter**. A padlock marks the lock. It protects the setting during preset recall and randomisation; you can still edit it. Mode and the algorithm tabs have no lock menu.

Use **Unlock Parameter** to release one control, or **Unlock All** in a control's context menu to release every lock. Lock flags are not saved with presets or the DAW session; set them again when starting a new instance.

PRESETS AND DAW SESSIONS

A DAW session stores sound settings, the ER algorithm, routing, pre-delay, the internal diffusion pattern, MIDI mappings and interface dimensions. Sound presets leave MIDI mappings unchanged. **Save the DAW session as your working copy.**

12 / USER GUIDE

MIDI CONTROL AND AUTOMATION

Your DAW must route MIDI to Studio Reverb before the plug-in can receive controller messages. The routing steps depend on the host.

LEARN A CONTROL

1. Right-click a sound control or its value and choose **MIDI Learn...**.
2. Move the controller you want to assign. The plug-in learns its MIDI CC message.
3. To remove an assignment, right-click the control and choose its **Mapped to... [REMOVE]** entry. To stop learning, use **Audiority logo → Cancel MIDI Learn**.

EDIT A MAPPING

Open **Audiority logo → Preferences → MIDI Map** to add or edit mappings. Set the type, MIDI channel and controller or program number, then choose the destination and any required value.

TYPE	USE
CC Value	Set a parameter from an absolute controller value; use for a knob, fader or expression pedal.
CC Selector	Set a chosen parameter to one specified value.
CC Toggle	Switch an on/off parameter between states.
CC Engage	Engage an on/off parameter while the controller is active; set the disengage delay in milliseconds.
CC Command	Run an available command. Studio Reverb provides Prev Preset and Next Preset.
CC Preset	Select a preset using a MIDI CC message.
Program Change	Select a preset using a MIDI Program Change message.
CC Relative	Listed in MIDI Map, but does not affect the sound in this version. Use CC Value instead.

KEEP YOUR MAPPINGS

Mappings are stored with the **DAW session**. Use the MIDI Map window's Save and Load functions to reuse a map in another instance. Selecting a sound preset leaves the current mappings in place. Closing the plug-in does not automatically save a separate MIDI map file.

You can automate the sound controls, ER Algo, Pre-delay, Routing and Power from your DAW. If your host lists **HQ**, it is an internal reserved parameter with no alternate audio-quality mode in this build.

13 / USER GUIDE

PREFERENCES

INTERFACE AND NEWS

Open **Audiority logo → Preferences → Size** and choose Small, Default or Big. You can also drag the bottom-right corner. The interface keeps its proportions. Default size is 1024 × 478 pixels.

Use **Preferences → Save UI Size → On** to remember the interface size for new instances. The DAW session also stores its instance's dimensions.

Preferences → Newsfeed shows or hides the news bell. **Open Online Manual** opens the manual in your browser; **About** shows the version and build.

PRESET AND LICENCE FOLDERS

Open **Preferences → Paths** to change the preset or licence folder. Apply the change and restart the plug-in as directed by the dialog. Keep the Settings folder in its default location. Studio Reverb does not require impulse response files.

Audiority logo → Presets → Open presets folder opens your current library. Back up your .aup presets and saved MIDI maps.

ORGANISE YOUR PRESET LIBRARY

Presets in different folders can share a name. **The browser loads the file you select**, and remembers the selected row when reopened. Use Bank and Category to distinguish same-named presets. Save and Reset act on the loaded file; Delete removes that file after confirmation.

Keep presets directly inside category folders within a bank, for example **User / My Reverbs / Vocal Room.aup**. The browser does not search subfolders within a category.

Keep every bank consistent. Presets stored directly at a bank's root can be omitted when category folders are present. Put those files in a category too, then choose **Refresh** from the preset menu.

14 / USER GUIDE

FILE LOCATIONS

DEFAULT SHARED DATA LOCATIONS

Mac
/Users/Shared/Audiority/

Windows
C:\Users\Public\Documents\Audiority\
Windows may display Documents as “Public Documents”.

INSIDE THE AUDIORITY FOLDER	CONTENTS
Presets/Studio Reverb/	Factory and user .aup presets; User is the default personal preset folder.
Licenses/	Licence files shared by Audiority products.
Settings/	Plug-in preferences. Keep this folder in place.
MIDI/Studio Reverb/	Default location for manually saved MIDI maps.

PLUG-IN INSTALLATION LOCATIONS

AAX, CLAP and VST3 plug-ins use their own Audiority subfolder.

Mac
AAX: /Library/Application Support/Avid/Audio/Plug-Ins/Audiority
CLAP: /Library/Audio/Plug-Ins/CLAP/Audiority
VST3: /Library/Audio/Plug-Ins/VST3/Audiority

PC — usual locations
AAX: C:\Program Files\Avid\Audio\Plug-Ins\Audiority
CLAP: {Your CLAP Path}\Audiority
VST3: {Your VST3 Path}\Audiority

15 / USER GUIDE

CONTROL REFERENCE

INIT shows the supplied **00 - INIT** preset. **Reset** shows the built-in value restored by double-clicking a knob or routing bar. Loading INIT recalls the whole preset. Mode and ER Algo are selectors; their Reset entries are built-in starting values.

SECTION	CONTROL	RANGE	INIT	RESET
Reflections	ER Algo	5 algorithms	Room	Room
Reflections	ER Contour	0–100%	50%	50%
Reflections	Balance	−12 to +12 dB	0 dB	0 dB
Reflections	Early / Late	0–100%	50%	100%
Space	Pre-delay	0–500 ms	0 ms	0 ms
Space	Decay	0–100%	50%	50%
Space	Room size	0–100%	25%	50%
Stereo / Mix	Width	0–200%	100%	100%
Stereo / Mix	Mix	0–100%	100%	100%
Damping	Low · 160 Hz	0–100%	50%	0%
Damping	Mid · 500 Hz	0–100%	50%	0%
Damping	High · 2.5 kHz	0–100%	50%	0%
Late EQ	Low · 160 Hz	−24 to +24 dB	0 dB	0 dB
Late EQ	Mid · 500 Hz	−24 to +24 dB	0 dB	0 dB
Late EQ	High · 2.5 kHz	−24 to +24 dB	0 dB	0 dB
Routing	Mode	3 modes	True Stereo	True Stereo
Routing	Direct	0–100%	100%	100%
Routing	Early	0–100%	50%	50%
Routing	Late	0–100%	25%	50%
Routing	Cross-feed	0–100%	0%	0%
Input / Output	Input	−24 to +24 dB	0 dB	0 dB
Input / Output	Output	−24 to +24 dB	0 dB	0 dB
Power	Power	On / Bypass	On	On

INIT has Direct and Mix at 100%. It includes direct sound. For a reverb-only send return, set Direct to 0% and keep Mix at 100%.

16 / USER GUIDE

TROUBLESHOOTING AND SUPPORT

THE SEND RETURN CONTAINS DRY SOUND

Set **Mix to 100% and Direct to 0%**. Keep the effect enabled. Bypassing Studio Reverb passes the original signal, so mute the return in your DAW when you want to remove it entirely.

I CANNOT HEAR EARLY REFLECTIONS OR THE LATE TAIL

Check Early / Late and the Early and Late levels. At 100% Early / Late, early reflections are inaudible; at 0%, the late tail is inaudible. Also check Mix, Output and Power.

WIDTH DOES NOT MAKE THE WHOLE OUTPUT MONO

Width affects only the audible early reflections. To hear them in mono, set Direct to 0%, Mix to 100%, Early / Late to 0% and Width to 0%. At 100% Early / Late, Width has no audible effect because only the late tail is heard.

A PRESET LEAVES SOME CONTROLS UNCHANGED

Look for padlocks beside the values. Right-click a control and choose Unlock Parameter or Unlock All, then load the preset again. Randomize also deliberately leaves gain, Mix, Balance and Power unchanged.

AUDIO CUTS OUT OR PRESET SAVING IS UNAVAILABLE

Check activation under **Audiority logo → Register**. Demo mode interrupts audio and disables preset saving and deletion. For a licensed preset, check folder permissions and try Save As... with a unique name.

MIDI DOES NOT WORK OR A MAPPING IS MISSING

Check that the host sends MIDI to this plug-in instance, then check the channel, CC number and destination in MIDI Map. Recall the DAW session or load a saved map file; maps are not automatically saved to a separate file on closing.

CONTACT AUDIORITY

For technical support, email support@audiority.com. Include your operating system, DAW and version, plug-in format, Studio Reverb version/build, and the steps that reproduce the issue.

Use About to find the version and build. Visit audiority.com for the User Area, downloads and product information.

Credits Concept, DSP, programming and GUI: Luca Capozzi.
Published by Audiority Srl. Copyright © 2026 Audiority Srl. All rights reserved.

Version history v1.0: initial release.

17 / USER GUIDE

END USER LICENCE AGREEMENT

The software that accompanies this license is supplied under a license agreement. By installing this software you are agreeing to the Audiority License Agreement. If you do not agree with these terms, do not install the software. All software download purchases are non-refundable. However, if you haven't downloaded a license file (or used a redeem code), you may obtain a refund within 14 days through the dealer where you purchased the software, or if purchased at any of Audiority online stores, by contacting support@audiority.com.

The terms of this license agreement are as follows:

By installing the software, you confirm your acceptance of the Audiority Srl End User License Agreement.

This is a revocable, non-exclusive, single-user License.

This End User License Agreement ("Agreement") is between Audiority Srl and you.

IMPORTANT – PLEASE READ THIS LICENSE AGREEMENT CAREFULLY BEFORE INSTALLING THIS SOFTWARE.

By using the Audiority Srl Software you accept these terms. The Audiority Srl Software may be distributed with software or components from third-parties ("Third-Party Software"). Use of Third-Party Software is also subject to the terms of this EULA.

1. Limited Use License.

The Software is licensed, not sold, by Audiority or its Third-Party Software suppliers ("Suppliers") to the original end user for use only on the terms set forth in the Agreement. If and only if your Software is purchased through a Audiority Authorized Dealer or Distributor, Audiority, as Licensor, grants you, as an end user Licensee, a non-exclusive license to use the Software (which includes computer software, updates and any bug fixes subsequently delivered and associated media, printed materials and "online" or electronic documentation).

2. Title.

The Software is owned by Audiority or its Suppliers as applicable, and is protected by copyright laws and international treaty provisions, as well as other intellectual property laws and treaties. Audiority (or its Suppliers, as applicable) retains title to and ownership of the Software and all copies, as well as any rights not specifically granted. This Agreement only gives you certain rights to use the Software and related documentation, which may be revoked if you do not follow these terms.

LICENCE AGREEMENT CONTINUED

3. Limited Rights to Install and Use the Software.

(i) Permitted use and restrictions.

You may install the Software into the memory of no more than three computers for your internal business use or your own personal enjoyment, but may not redistribute or electronically transfer the Software to someone else's computer or operate it in a time-sharing or service-bureau operation.

(ii) Reverse engineering and copying limitations.

You may make one copy of the Software for backup purposes only (and replacement backup copies in the event of loss of or damage to a backup copy), provided you include all copyright notices contained on the original media on the backup copy. You may not modify, translate, adapt, reverse engineer, decompile, create other works from, or disassemble the Software or any portions thereof (except and to the extent that applicable law expressly permits reverse engineering, decompilation or disassembly). This includes, but it's not limited to, analytical captures, impulse responses, profiles and/or machine learning training/validation/prediction.

(iii) Technical limitations.

The Software may include technological measures that are designed to prevent or detect unlicensed use of the Software. Circumvention of these technological measures is prohibited, except and only to the extent that applicable law expressly permits, despite this limitation. Any attempt to circumvent technical limitations may render the Software or certain features unusable or unstable, and may prevent you from updating or upgrading the Software.

(iv) No reconfiguration.

The Software is licensed for installation and use only in the manner it was provided to you, as configured by an automated installation program provided with the Software, or as described in Audiority's Documentation. You may not separate the components contained in the Software or otherwise reconfigure the Software to circumvent technical limitations on the use of the Software or to otherwise exceed the scope of your license.

4. Export and Renting Restrictions.

You may not export, convey, rent, sublicense, or otherwise distribute the Software or any rights therein to any person or entity.

5. Feedback.

Audiority shall have a royalty-free, worldwide, transferable, sublicenseable, irrevocable, perpetual license to use or incorporate into the Software any suggestions, ideas, enhancement requests, feedback, recommendations or other information provided by You relating to the features, functionality or operation of the Software ("Feedback"); provided, however, that Audiority shall have no obligation to use or incorporate into the Software any Feedback, and You shall have no obligation to provide Feedback.

LICENCE AGREEMENT CONTINUED

6. Registration Information.

Audiority uses named licenses for its products. When You activate the Software, Audiority may collect your name and email address and other contact information that You choose to provide (“Registration Information”). You agree to provide your real full name (or company name) to Audiority in order to comply with the requirements needed to generate such licenses. Audiority reserves all rights to terminate a license in any moment if the information provided are incorrect and/or fake (pseudonyms, anonymous or fake names like "John Doe" are not allowed) without any notice. You agree that Audiority may use this Registration Information to contact You regarding your purchase and to deliver notifications relative to your use of the Software. Audiority does not collect or retain any financial information from or about You (such as payment card information).

7. License Transfer.

Except if otherwise stated within this EULA, Licensee may resell the software to a third party or transfer the software permanently if the Licensee purchased the Software from any Audiority store or from any Audiority Dealer. Audiority reserves all rights to deny any requests for the transfer of this license, and may institute transfer fees and policies as it sees fit at the time of any request for the transfer of this license, if the Licensee purchased the license from another Licensee.

By transferring a license, the third party agrees in writing with this EULA and Licensee ceases all use of the software, completely removes all installed copies of the software from its computer and – if the software was not purchased via download – deletes or transfers the original data storage to the third party (if Licensee is not obliged to a longer storage by law). NFR (not for resale) copies, including freeware products, free bonus products, and giveaway copies, cannot be resold.

Following respective request from Licensee via its email address registered with Audiority, and payment of the Transfer Fee, the license file of the Product will be transferred by Audiority to the third party, and at the same time the registration of Licensee for the software purchased will be deleted. The current and updated Transfer Fee can be found at this address https://www.audiority.com/faq/#1509113035751-cec03c9c-5c77

8. Excluded Products.

Audiority and its Suppliers give NO warranty for Software free of charge, including Software designated as “demo”, “limited release,” “pre-release,” “loan,” “beta” or “test.” This Software is provided “AS IS.”

LICENCE AGREEMENT CONTINUED

9. Limitation of Liability.

AUDIORITY AND ITS SUPPLIERS SHALL HAVE NO LIABILITY TO YOU WHETHER IN CONTRACT, TORT, NEGLIGENCE OR PRODUCTS LIABILITY, FOR ANY CLAIM, LOSS, OR DAMAGE, INCLUDING BUT NOT LIMITED TO LOST PROFITS, LOSS OF USE, BUSINESS INTERRUPTION, LOST DATA, OR LOST FILES, OR FOR ANY INDIRECT, SPECIAL, INCIDENTAL OR CONSEQUENTIAL DAMAGES OF ANY KIND OR NATURE WHATSOEVER ARISING OUT OF OR IN CONNECTION WITH THE USE OF OR INABILITY TO USE THE SOFTWARE OR DOCUMENTATION, OR THE PERFORMANCE OR OPERATION OF THE SOFTWARE, EVEN IF AUDIORITY OR ITS SUPPLIERS HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. SOME STATES DO NOT ALLOW THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE EXCLUSION OR LIMITATION MAY NOT APPLY TO YOU. IN NO EVENT SHALL AUDIORITY'S TOTAL LIABILITY TO YOU FOR ALL DAMAGES, LOSSES, AND CAUSES OF ACTION WHETHER IN CONTRACT, TORT (INCLUDING NEGLIGENCE) OR OTHERWISE EXCEED THE AMOUNTS RECEIVED FROM YOU FOR YOUR LICENSE OF THE SOFTWARE.

10. Termination.

To the extent permitted by law, and without prejudice to any other rights Audiority may have, Audiority may terminate your license if you materially breach these terms and conditions.

11. Third-Party Software and Information.

This EULA governs any Third-Party Software distributed by Audiority. Audiority may include information about third party products and services, including links to Web sites run by others. Audiority is not responsible for, and does not endorse or sponsor, this third-party information.

12. Miscellaneous.

This Agreement constitutes the entire agreement between the parties with respect to the use of the Software and Documentation, and supersedes all prior or contemporaneous understandings or agreements, written or oral, regarding such subject matter. No amendment to or modification of this Agreement will be binding unless in writing and signed by a duly authorized representative of Audiority.

Should you have any questions concerning this Agreement, please contact Audiority Srl at info@audiority.com

Last updated on Feb 24th, 2025

Copyright ©2010-2026 Audiority Srl. All rights reserved.