



# redline reverb II Manual

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# INTRODUCING...

Redline Reverb II is a musical reverb that excels in both warmth and transparency at extremely low CPU usage. It is a fully algorithmic and true stereo reverb with possibilities far beyond the conventional – just check out the 112 factory presets for a comprehensive showcase of what it can do. Unlike conventional algorithmic reverbs, Redline Reverb II does not need separate plate, hall, and room algorithms. Instead it features a comprehensive yet intuitive parameter set that allows you to easily recreate any given reverb characteristic, leaving you free to create lush smooth vocal reverbs, convincing room simulations, almost infinite reverb tails, synth pad and delay effects, and everything inbetween.

You will find that its separate early/late reverb sections and modulation options make it an excellent choice for expensive hardware-style reverbs, while its extensive tweakability renders it equally suited for more experimental reverb and delay effects.

But most of all: it's red!

# INSTALLATION

Redline Reverb II comes in the form of a single installer for all available plugin formats: AAX, VST3, and Audio Units.

## MAC OS X

1. If you have not already done so, please download and run the latest Redline Reverb installer from [www.112dB.com/download/redline/reverb-2](http://www.112dB.com/download/redline/reverb-2) Double click the Redline Reverb 2 Installer.pkg file to start the installer.
2. You might want to have a quick look at the readme, as it may contain important last-minute information that was not available at the time of writing.
3. You will be asked to agree to the terms of the license agreement.
4. The installer installs all plugin formats (VST3, AAX, and Audio Units) by default.
5. You will be prompted for your Mac password to complete the installation.
6. If the installer detects you haven't activated your license yet, the 112dB License Manager will be started.



## WINDOWS

1. If you have not already done so, please download and run the latest Redline Reverb installer from [www.112dB.com/download/redline/reverb-2](http://www.112dB.com/download/redline/reverb-2). Double click the installer.exe file to run the setup program. Windows might give you the following warning: 'Do you want to allow this app from an unknown publisher to make changes to your device?' You can safely ignore this, and click 'yes'.
2. You will be asked to agree to the terms of the license agreement.



3. Step 3 'Choose Components' will give you an overview of the plugin formats that are going to be installed. If you wish, you may override this and deselect components that you won't need.
4. After Redline Reverb II installs, Setup is complete and you may click the Finish button. By default 'Start the 112dB License Manager' will be selected. Keep it selected if you haven't activated your license yet, and want to activate it now. If you already have a license installed, you can deselect it.

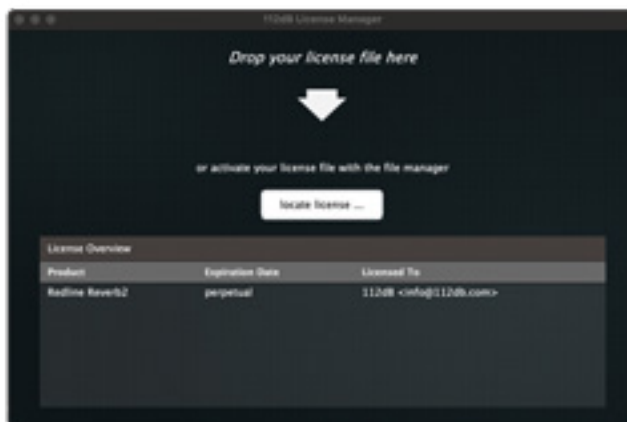
## AUTHORIZATION

With your purchase or demo download you should have received an email containing a license file (in the form of an XML-document). Save this file to your computer.

The 112dB License Manager will be started automatically after the installation is finished. Drag and drop your license file on the License Manager window. Or alternatively click on 'locate license...', navigate to the folder where you saved the license file, select it, and click 'Open'. You can decide to skip this step, and activate your license later from within the plugin.

### FROM DEMO TO PERMANENT LICENSE

To replace a demo license with a permanent license, first save the permanent XML license from your purchase confirmation email to your computer. Open the 112dB License Manager (see 'Where can I find the License Manager?' below). Drag and drop your license file on the license manager window to activate Redline Reverb II. Or alternatively, click on 'locate license...', navigate to the folder where you saved the license file, select it, and click 'Open'. In your License Overview you will now see 'perpetual' instead of a specific expiry date for Redline Reverb under 'Expiration Date'.



### WHERE CAN I FIND THE LICENSE MANAGER?

**Windows:** \Program Files\112dB

**Mac:** /Applications/112dB

## TROUBLESHOOTING

Some email clients do not like plain text attachments. For this reason the license is attached in both text (.xml) and zipped (.zip) formats. If you receive an error message saying that the 112dB Redline Reverb II.xml license is invalid, the most likely cause is that it got corrupted during email transfer. In this case please save the 112dB Redline Reverb License II.zip attachment to your computer instead, unzip the file (this will produce a 112dB Redline Reverb II License.xml file) and try authorizing again.

## SUPPORT

If you encounter any problems during the installation or authorization process, please contact us by email at [support@112dB.com](mailto:support@112dB.com).

## INSTALLING ON MULTIPLE COMPUTERS

You can use the Redline Reverb II license file to authorize the plugin multiple times. The license file you received is not tied to a specific computer, only to a specific person. Thus you can use the same license file for authorizing a copy of our plugins on any system, now and at any point in the future, as long as it is yours. This way you can install and use the plugin on your studio setup, your home computer, and your travel notebook at the same time.

## UNINSTALLING

The uninstaller for Redline Reverb II can be found here:

**Mac:** /Applications/112dB/Redline Reverb 2

**Windows:** \Program Files\112dB\Redline Reverb 2

In addition the uninstaller will be listed on Windows under Control Panel » Add/Remove Programs.

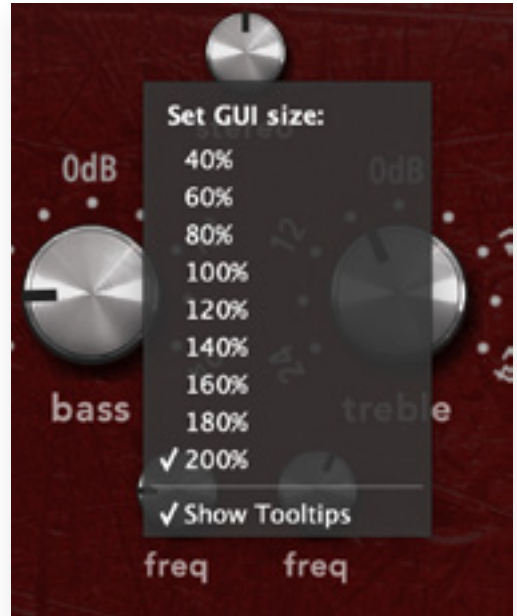
The Redline Reverb II user interface has been designed to be as intuitive and easy to operate as possible. There are functions that might not be immediately obvious, however, and could use some explanation.:

## RESIZE

To change the size of the GUI, you can drag at the corner of the plugin window, but you can also right (cmd)-click anywhere on the plugin interface and select your size of choice in the pop-up window that will appear.

## TOOLTIPS

Hovering over any item of the interface brings up a floating tooltip window with a brief description of that control's function. If you want to disable this function, right (cmd)-click anywhere on the plugin interface and deselect 'Show tooltips' in the pop-up window that will appear.



## NUMERICAL ENTRY

Turning a knob or hovering over it will change the name below the knob into its value. Clicking on this number will open a small edit window that allows you to change this value by typing in a new one. To dispose of the edit window either hit `<Enter>` or click anywhere outside it.

## RESET TO DEFAULT VALUE

`<Ctrl>`-clicking knobs and sliders will reset them to their default value.

## FINETUNE

Cmd-click-drag makes very small moves with the knob possible.

## MIDI AUTOMATION

All knobs can be controlled by an external MIDI keyboard or MIDI controller. To assign a MIDI control simply right- (cmd-)click on the knob you want to connect and a window will pop up: 'Start MIDI learn'.

Click on this window, and move the control on your external MIDI keyboard or controller that you want to assign to this knob. If

everything goes as expected, you will now see the knob moving when you move the control on your MIDI keyboard. Right-click (ctrl-click) on the control again and click 'Stop MIDI learn'. Do you want to detach the knob again? Right (ctrl)-click on the knob, and choose: 'Detach from midi automation'





Redline Reverb II comes with 112 carefully selected factory presets, and the name of the currently selected preset is displayed in the preset display.



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or quick access to presets there's the **preset menu**: a drop-down list of presets you can scroll through. Clicking on the display at the top will open up a menu. At the bottom of it you will find two items: Factory Presets, and User Presets. Factory Presets contains the presets that come with Redline Reverb II. They can't be altered. Under User Presets you will find the presets that you added yourself. Those you can change in any way you like.

brings up a complete list of currently loaded presets, optionally organized by category, from which you can select a new preset. The currently selected preset (**Cello Studio**) is shown with a checkmark (✓) in front of it, as is the category folder in which it resides.

Alternatively you can use the prev/next buttons next to the preset menu to move one preset up or down

## CREATING A PRESET

You found a great new setting that you want to save as a preset? Use 'save' to save it under the current name (the name that is shown in the display). 'Save as' gives you the option to choose a different name and/or a different location for your preset.

## ORGANIZING PRESETS

Clicking on “Show User Preset Folder’ will open a file manager window of your computer. If you want to delete a preset or change its name, you can do it here. You can also add subfolders, or anything else you would do in the file manager. After you are done select ‘Rescan Presets’ from the drop down menu to see your changes reflected in the menu.

## LOAD PRESET

This enables you to load presets from a different location than your User Preset Folder.

## SAVE AS DEFAULT

This sets the current preset as the default preset Redline Reverb II will start up with.



## DECAY

The big knob sets the time it takes for the reverb to reduce 60dB in level (often called RT60 time). Longer decay times result in larger and more reflective artificial spaces, and increasing the decay time gives a larger virtual room – the difference between a small stone church and a massive cathedral. However, that is not the only contributing

factor. For example, placing additional objects inside an empty space reduces the decay time, which is why the presence of an audience dries out the acoustic in a venue compared to that experienced at the soundcheck. Furthermore, the less enclosed a space is, the shorter its reverb decay time – an open field is much less reverberant than a barn.

## EARLY REFLECTIONS

The first echoes of the sound source directly bouncing off the walls, ceiling, and floor are usually called early reflections. These come before the complexity of the main reverberation, and allow us to subconsciously determine the size, proximity, location, and material composition of the surfaces they have reflected from, as well as the relative position of the sound source in relation to these surfaces. In other words, early reflections provide a sense of both the room we're in and our location inside that room. The more detailed a reverb simulates the pattern of early reflections, the more realistic it becomes.



## SIZE

The size parameter determines the distance of the nearest surfaces to the sound source and is adjustable from 0.33 to 83m. Increasing sizes often make the signal more intelligible.

## DIFFUSE

The diffusion parameter determines the number of reflections produced by the early reflections. Values near the default center setting provide the most natural-sounding effect, but more extreme settings can yield interesting results.

## L/R

This control adjusts the left/right placement of the nearest surfaces. At center position the surfaces are equally spaced from the sound source and all early reflections are heard exactly in the center. Positions away from the center place the sound source closer to the left (or right) surfaces, resulting in a progressively wider stereo image.

## LATE REVERB

The late reverb consists of the sound source interacting with all room surfaces in a complex diffuse pattern, and is what is normally called **reverb**. It is much more complex than the early reflections and provides a sense of the entire space the sound source exists in.

### SIZE

This parameter determines the overall size of the room and is adjustable from 2.6 to 666m, allowing you to recreate every imaginable space from a tiny vocal booth to a huge canyon.

### DIFFUSE

The diffusion parameter sets the number of reflections produced by the late reverb. As before, values near the default center setting provide the most natural-sounding reverb, but feel free to experiment.

### L/R

This control adjusts the left/right placement of the sound source within the room. At center position the sound source exists at the exact center of the room, while positions away from the center move it more to the left (or right).



### MIX

The Mix slider controls the relative loudness of the early and late reverb. At the extreme left setting only the early reflections are heard. Moving the slider towards the right increases the late reverb and has the effect of pushing the

sound source away from the listener and further back into the room.

## DAMPING

The damping section controls the absorptive properties (both air and surface) of the virtual space. Making the high-frequency decay time shorter than the overall decay time simulates a real room, but higher low-frequency damping can be used to simulate spaces that reflect mainly high-frequency sounds. These effects can also be combined to produce other subtle effects.

Many other reverbs do not have independent control over the individual damping parameters, but provide a choice of reverb models (such as **Room**, **Hall**, and **Plate**) that provide different preset damping combinations. Redline Reverb does not restrict you to a few preset models and leaves you free to adjust damping as you see fit.



### DAMP LO

Adjusts the amount of low-frequency damping. Most natural spaces have some amount of low-frequency damping, but little (or even no) damping can create dramatic booming spaces.

### DAMP HI

Adjust the amount of high-frequency damping. Higher damping factors create more absorptive and muffled spaces. For natural-sounding results some amount of high-frequency damping is essential.

### FREQ

For both the low- and high-frequency damping sections, the frequency control sets the -3dB cutoff point below (or above, respectively) damping is applied.



## BASS/TREBLE

For additional flexibility and extreme or special room effects, Redline Reverb features a separate output equalizer section with two 6dB/octave shelving filters. The two Frequency controls controls set the -3dB midpoint frequency below (or above, respectively) which the equalization is applied, while the boost or cut amount is determined by the Bass and Treble controls.

## PRE-DELAY

Pre-delay delays the reverb tail with respect to the incoming dry signal and is adjustable from 0 ms (no pre-delay) to 200 ms. Use this to simulate a distance between the sound source and the reflecting surroundings. Setting a pre-delay creates an illusion of increasing room size and helps to keep the original sound distinct from the reverb, useful for vocals and other sound sources that need to remain intelligible.

## L/R

This control moves the direct sound towards the left (or right) while simultaneously panning the pre-delayed signal in the opposite direction.



## MODULATION

Modulation serves to slightly detune both the early and late reflections. Higher modulation values result in stronger detuning and result in a fuller and richer sound, especially on longer reverb tails.

## FREQ

Adjust the modulation speed and can be adjusted from 0 Hz (static modulation) to 2 Hz. Season to taste.

## MIX AND OUTPUT VOLUME

The Mix knob balances the dry (direct incoming) and wet (processed) signals and can be used to apply more or less reverb when Redline Reverb is used as an insert effect. Setting Mix maximally wet mutes the direct signal, effectively turning Redline Reverb into a send effect. The Output knob adjusts the overall output level, either for extreme reverb settings or as a simple gain control.

## STEREO

The Stereo knob determines the stereo width. 0% is mono, 100 % is stereo, 200% is 'spatial' (an impression of being 'surrounded' by reverb).

Narrowing the stereo width can sometimes be useful because it makes it easier to position the reverb in the stereofield.



# SYSTEM REQUIREMENTS

## OPERATING SYSTEM

- Windows 10 or up (64-bit)
- Mac OS X 10.11 or up

## HOSTS

Redline Reverb is compatible with any host that understands the AAX, VST3, and/or Audio Units protocol.

# UPDATES AND SUPPORT

Updates for Redline Reverb II will be made available at

<https://www.112db.com/download/redline/reverb-2/>

For product support, questions, comments, feature suggestions, and anything you feel is worth sharing, please contact our support staff by email at

[support@112dB.com](mailto:support@112dB.com)



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AVIR image resizing algorithm designed by Aleksey Vaneev

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