User Manual

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VSS3 NATIVE STEREO SOURCE REVERB

Virtual Space Simulation Reverb Based on the Legendary and Award-Winning System 6000 as a Native DAW Plug-in for Mixing and Post-Production

2021-03-12, Rev. 2

tc electronic

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EN Important Safety Instructions

CAUTION
RISK OF ELECTRIC SHOCK!
DO NOT OPEN!
ATTENTION
RISQUE D'ÉLECTROCUTION !
NE PAS OUVRIR !

Terminals marked with this symbol carry electrical current of sufficient magnitude to constitute risk of electric shock. Use only high-quality professional speaker cables with ¼" TS or twist-locking plugs pre-installed. All other installation or modification should be performed only by qualified personnel.

This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure - voltage that may be sufficient to constitute a risk of shock.

This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.

Caution
To reduce the risk of electric shock, do not remove the top cover (or the rear section). No user serviceable parts inside. Refer servicing to qualified personnel.

Caution
To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture. The apparatus shall not be exposed to dripping or splashing liquids and no objects filled with liquids, such as vases, shall be placed on the apparatus.

Caution
These service instructions are for use by qualified service personnel only. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions. Repairs have to be performed by qualified service personnel.

1. Read these instructions.

2. Keep these instructions.

3. Heed all warnings.

4. Follow all instructions.

5. Do not use this apparatus near water.

6. Clean only with dry cloth.

7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.

8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.

11. Use only attachments/accessories specified by the manufacturer.

12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lightning storms or when unused for long periods of time.

14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

15. The apparatus shall be connected to a MAINS socket outlet with a protective earthing connection.

16. Where the MAINS plug or an appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.

17. Correct disposal of this product: This symbol indicates that this product must not be disposed of with household waste, according to the WEEE Directive (2012/19/EU) and your national law. This product should be taken to a collection center licensed for the recycling of waste electrical and electronic equipment (EEE). The mishandling of this type of waste could have a possible negative impact on the environment and human health due to potentially hazardous substances that are generally associated with EEE. At the same time, your cooperation in the correct disposal of this product will contribute to the efficient use of natural resources. For more information about where you can take your waste equipment for recycling, please contact your local city office, or your household waste collection service.

18. Do not install in a confined space, such as a book case or similar unit.

19. Do not place naked flame sources, such as lighted candles, on the apparatus.

20. Please keep the environmental aspects of battery disposal in mind. Batteries must be disposed-of at a battery collection point.

21. This apparatus may be used in tropical and moderate climates up to 45°C.

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LIMITED WARRANTY

For the applicable warranty terms and conditions and additional information regarding Music Tribe's Limited Warranty, please see complete details online at musictribe.com/warranty.

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1. Introduction

Congratulations on the purchase of your VSS3 NATIVE Stereo Source Reverb.

Originally launched in 1999 and available in Music, Mastering, Broadcast and Film variants, TC Electronic's Flagship System 6000 processor is recognized as an industry standard for mix, mastering and post-production applications. You will find the System 6000 in literally thousands of world-leading recording, film, post and mastering studios all over the world, and in quite a few OB vans and broadcast production studios as well. The platform has won no less than three of the prestigious TEC Awards over the years. In 2000 for the original System 6000, in 2005 for Mastering 6000 and in 2010 for System 6000 MKII. No longer the preserve of the recording elite, these native DAW plugins will deliver all of the performance of the iconic original unit combined with modern day convenience.

TC Electronic set about re-imagining the legendary System 6000 as native DAW Plug-ins, without sacrificing any performance, character or useability. The Danish engineers, including many from the original System 6000 team refined audio quality, whilst staying faithful to the original hardware version. The development team fastidiously re-engineered these new native plug-ins to offer full support for standard DAW automation and project recall with new optimized user interface ergonomics.

VSS3 NATIVE Main Features

- Real-room realistic reverbs
- Individual 4-band decay controls
- Chaotic response
- Tweakable early reflections

VSS3 NATIVE is a hyper realistic and incredibly versatile reverb that was designed to deliver the smoothest reverb tail ever developed. The algorithm of the VSS3 was fine-tuned by our engineers for more than a year before its initial release. Over the years, audio professionals around the world have adopted it as their go-to reverb for adding clear acoustics and realism to their source material. VSS3 can be heard on thousands of albums and films, and has elevated the sound of many more concerts and live productions. With a wealth of possibilities to adjust, VSS3 NATIVE will deliver the precise sound you need.

VSS3 NATIVE features an exceptional dynamic range, bringing extra life to your mix. It does this through carefully-crafted early reflection algorithms which stay true to the exact 'location' you want for the source of your mix. No matter how much ambience you add, your recording will maintain its fidelity when collapsed to mono.

VSS3 NATIVE is perfectly suited for any mix projects and is also equally suitable for use for a wide variety of content material in music and post-production, ideal for single sources and buses.

The TC Electronic team wish you all the best, and hope that you will enjoy using the VSS3 NATIVE in your audio projects.

About this manual

Read this manual to learn how to install and use your TC Electronic VSS3 NATIVE stereo source reverb plug-in. This manual is only available in PDF format from the TC Electronic website. To get the most from this manual, please read it from start to finish, or you may miss important information.

To download the most current version of this manual, visit the web page:
www.tcelectronic.com/Categories/c/Tcelectronic/Downloads

If you still have questions about your TC Electronic product after reading its manual, please get in touch with TC Support:
www.tcelectronic.com/brand/tcelectronic/support

2. Plug-in Installation

The VSS3 NATIVE plug-in installer can be downloaded from the following page:

https://www.tcelectronic.com/p/P0D5I

The VSS3 NATIVE plug-in requires an active PACE iLok license to work. Please see Chapter 3.

Save the installer file (.pkg or .msi file) in a convenient location on your hard drive.

2.1 Installation on a PC

Double click the installer (.msi file). If you get a security warning, click 'Run'.

Accept the license agreement and click 'Next'.

Select which VST and/or AAX components you want to install. Pro Tools uses AAX and most other DAW programs use VST. The installer will offer a default location to save the file, but you can choose another location by clicking the 'Browse' button.

Click 'Next' to begin the installation. When installation is complete, click 'Finish'.

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Note: If your DAW fails to detect the newly installed plugin, this can often be fixed by adding the following paths to the Plug-in Manager (or similar) of the DAW. The default paths on a PC are "C:\Program Files\Common Files\VST2" and "C:\Program Files\Common Files\VST3" for VST2 and VST3, respectively.

2.2 Installation on a Mac

Double click the installer (.pkg) file.

Proceed through the prompts to begin installation.

Click 'Continue.'

A default location will be selected for installation, or you can select another folder manually. If you have administrator authorization in place, you will need to enter your password before beginning installation.

Click 'Close' when done.

3. Activate the VSS3 NATIVE iLok license

3.1 Activation

Step 1: Install iLok

The first step is to create an iLok user account at www.iLok.com and install the PACE iLok License Manager on your computer if it's your first time using iLok.

Step 2: Activation

In the received mail when buying the VSS3 NATIVE, you will find your personal Activation Code. To activate your software, please use the "Redeem an Activation Code" feature in the PACE iLok License Manager.

3.2 Get a Free Demo License

Make use of this hassle-free offer to try out our plug-ins before you buy.

- 14-Day Trial Period
- Fully Functional
- No Feature Limitations
- No Physical iLok Key Needed

Step 1: Install iLok

The first step is to create a free iLok user account at www.iLok.com and install the PACE iLok License Manager on your computer if it is your first time using iLok.

Step 2: Get your free trial license

Go to:

https://www.tcelectronic.com/brand/tcelectronic/free-trial-vss3-native

and enter your iLok User ID.

Step 3: Activation

Activate your software in the PACE iLok License Manager.

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4. Connection and Setup

4.1 Inserting the VSS3 NATIVE plug-in in your DAW project

Once you have downloaded the plug-in, you can now apply it to a channel in your DAW to begin using the effect. This process may vary slightly depending on your software, but generally should require these steps:

- Select a channel or bus in your DAW to which you would like to add the effect. Access the mixer page where you should see a section dedicated to effect slots.
- Open the menu where you can select from a list of effect types, which probably includes many stock plug-ins that are included with the DAW. There should be submenu to view general VST/AU/AAX options.
- The plug-in will likely be found in a dedicated TC Electronic folder. Select the VSS3 NATIVE and it will now be added to the signal chain.

Double click on the effect slot that contains VSS3 NATIVE to view the plug-in UI.

4.2 Operating the VSS3 NATIVE

After you have installed the plug-in, and activated the iLok license, you can begin working with the plug-in on your tracks.

Adjustments to the effect are done using the plug-in user interface:

Most DAWs offer the ability to move or drag plug-ins from one track/bus to another, and VSS3 NATIVE supports this as well.

Most DAWs also feature an on/off switch for plug-ins, accessible inside the plug-in window and/or the track itself.

4.2.1 Insert vs Aux Effect

The VSS3 NATIVE can be used as an insert directly on a channel, sub mix bus or master bus, or as a send/return effect on an auxiliary bus.

When using the send/return method, make sure to remove the dry signal by turning the Dry Gain all the way to OFF. Note that all of the factory presets are made for the insert case, so we recommend using the lock button on the Dry Gain parameter to avoid adding the Dry signal when loading presets.

4.2.2 Mono/Stereo Operation

On a mono track, the VSS3 NATIVE can be used as mono-to-mono, or mono-to-stereo instance, and on a stereo track it works as a stereo instance.

In case of a mono-mono instance, the output signal is made by mixing the left and right outputs of the reverb. In that case, we recommend keeping the Early Balance and Reverb Balance parameters in the Center position.

4.2.3 Bypass

Press the BYPASS button at the top to bypass or engage the VSS3 NATIVE.

4.2.4 Automation

Please be aware that automation of certain parameters, can cause audible artifacts.

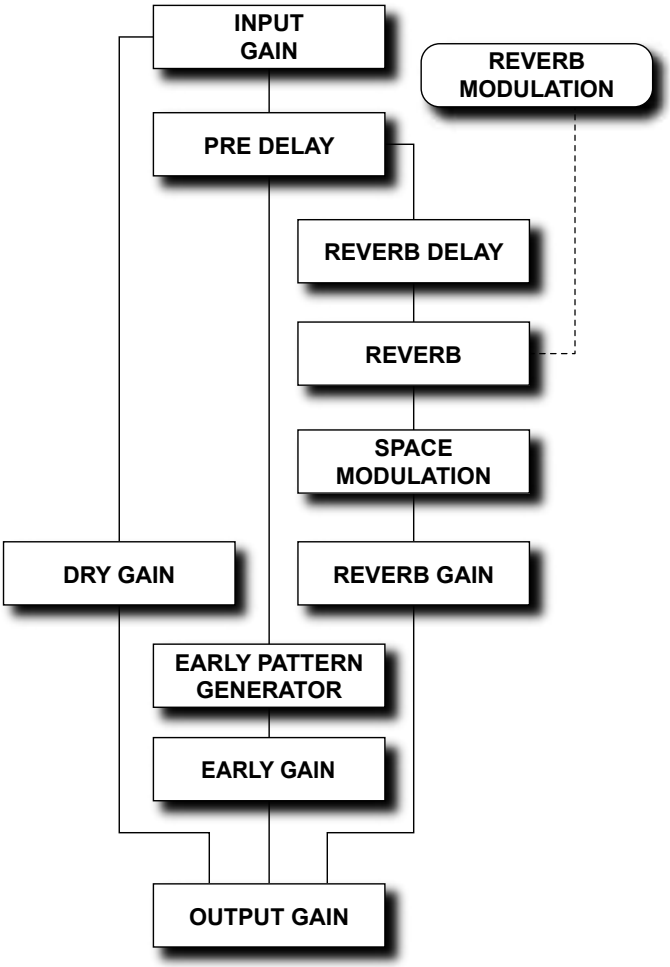
In case you need to automate these parameters, you should take care that changes only take place in parts where no audio is sent to the plug-in.

4.2.5 Parameter Overview

The VSS3 NATIVE is an award winning true space simulation reverb. The Main features include:

- Real-room realism with chaotic response
- Tweakable early reflections
- Reverb and Space modulation
- Frequency specific decay adjustment

4.3 Signal flow through the algorithm:



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5. User Interface

5.1 Overview

There are four tabs along the left edge of the interface, that bring up various pages of controls. The controls and features are described in more detail in the following pages. As a general note, the parameters, controls, and graphs are color-coded as shown below:

The top part of the display:

- Bypass: Press this to bypass or engage the VSS3 NATIVE. This makes it easy for you to listen and compare the overall effect of your work

Tabs on the Left

- Main: Controls (green) for the master reverb, and gain controls (green)
- Early: Controls (green) for the early reflections
- Reverb: Controls (green) for reverb, and controls (blue) for the decay and crossover
- Mod: Controls (green) for reverb modulation, and controls (blue) for space modulation

Controls

- Any of the circular controls can be adjusted either by dragging on the dials or numeric value in the box, or by double-clicking and entering a numeric value

Meters

- Input L/R meters (0 to -60 dB range)
- Output L/R meter (0 to -60 dB range)
- Use the input and output gain/trim controls in the Main page to adjust the levels if required.

Near the Bottom

- Assign Focus Fields: You can place your own favorite set of parameters in the 6 focus fields. (See section 5.2.1 for more details)

Along the Bottom Left

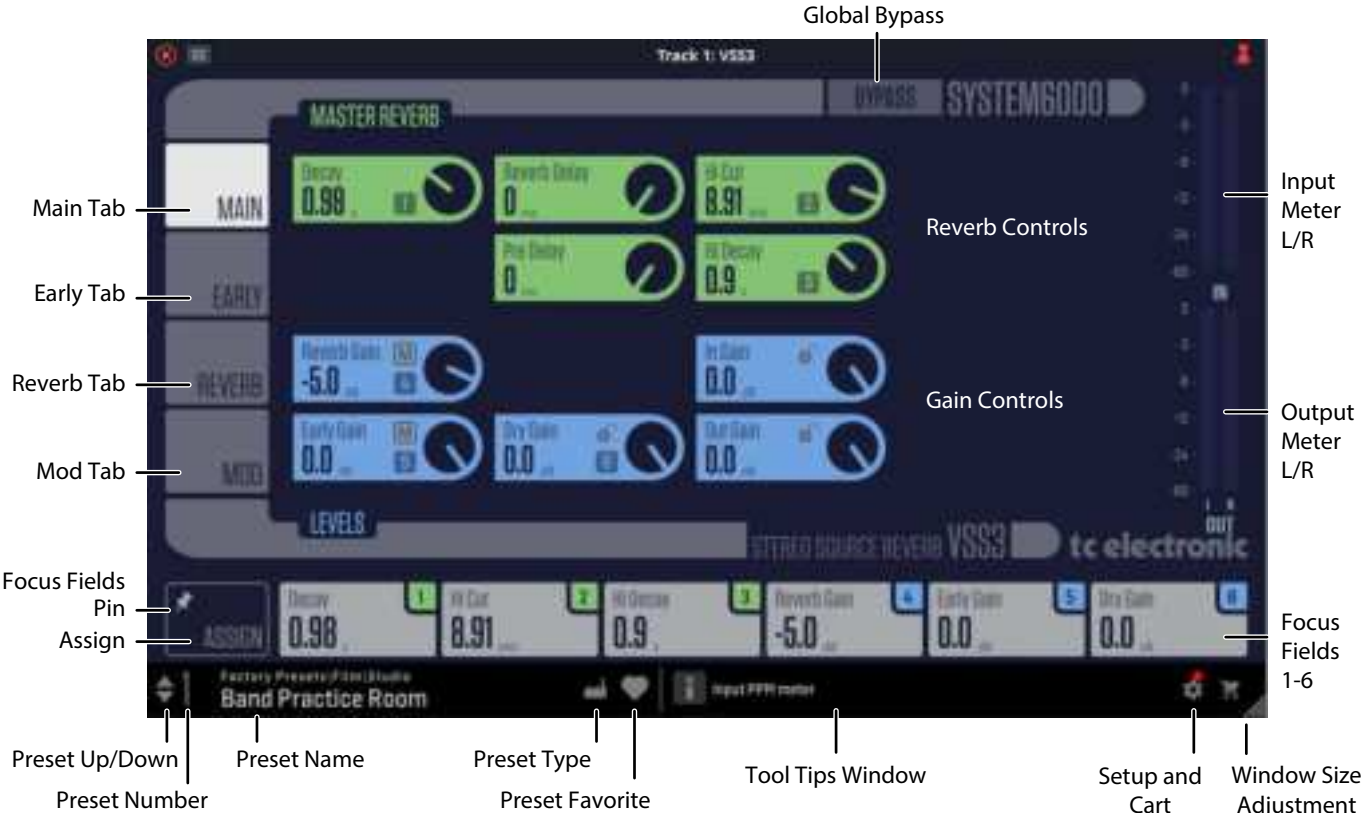
- Preset number, preset name, preset type, preset favorite, preset up/ down

Along the Bottom Middle:

- Tool Tips shows useful information about the current selection

Bottom Right Corner:

- Setup
- Shopping cart
- User Interface size adjustment



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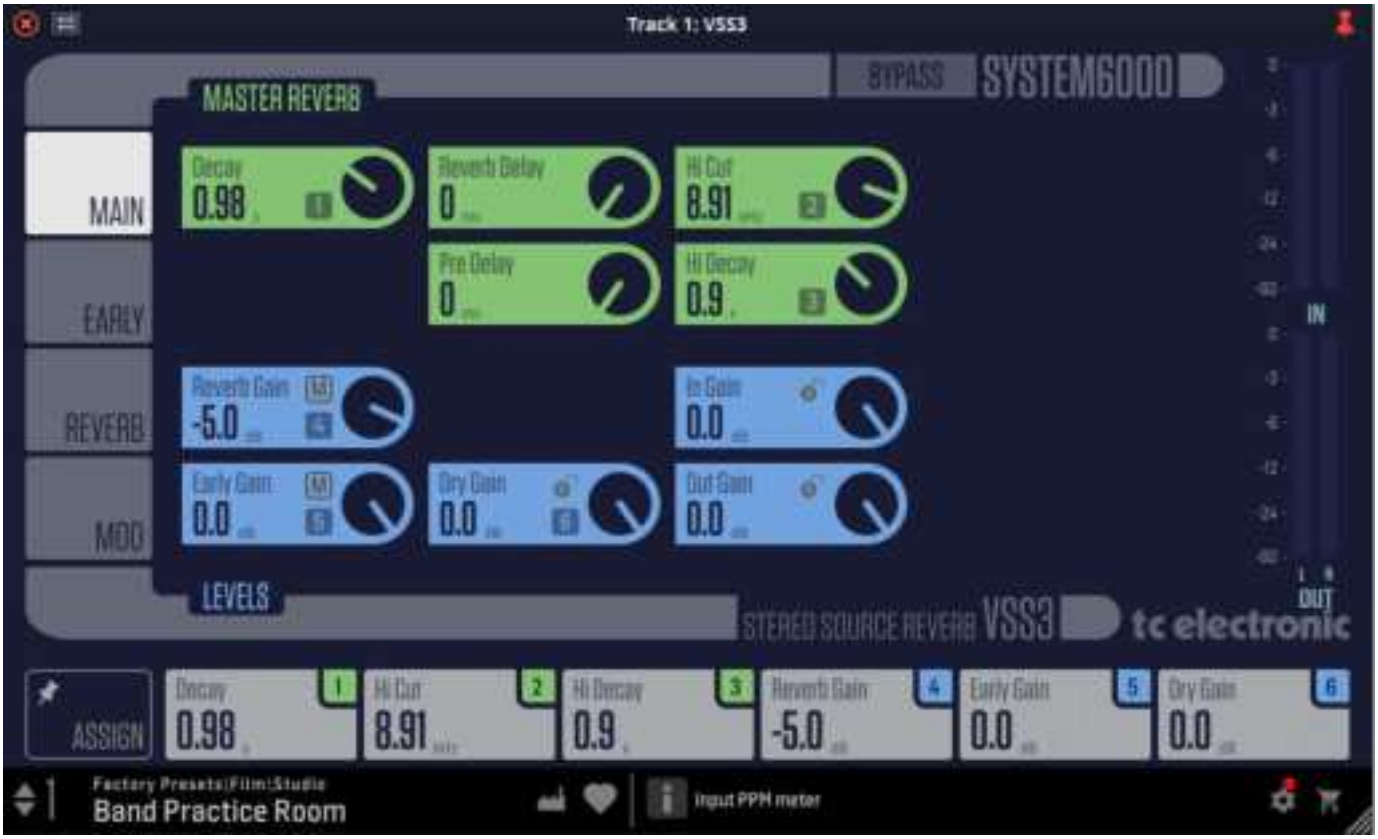
5.2 Main Page



Master Reverb (green controls)

Decay

Range: 0.01 seconds to 20 seconds

< 1 sec in 0.01 sec steps

> 1 sec in 0.1 sec steps

The decay time of the reverb. Usually associated with the time it takes the reverb tail to decay 60 dB. This is the overall master decay for the four band decay parameters (found in the Rerverb page below) which are multiples of this base reverb time.

Reverb Delay

Range: 0 ms to to 200 ms in 1 ms steps

A delay to the diffuse field part of the reverb. This adds additional time between the early reflections and the onset of the “diffuse field” of the reverb.

Hi Cut

Range: 20 Hz to 20 kHz

Rolls off the top end as it enters the reverb. Used in conjunction with Hi Soften and Hi Decay to “darken” a room.

Pre Delay

Range: 0 ms to 100 ms in 1 ms steps

A delay placed at the input of the algorithm. This parameter defines how long after the dry sound the early reflections and the diffuse field will begin.

Hi Decay

Range: 0.01 to 2.5 in steps of 0.01

This is a multiplier for decay time of frequencies above the Hi Cut crossover frequency. For example, if the main Decay parameter is set to 2.0 seconds, and this Hi Decay parameter is set to 1.5x, frequencies above the Hi Cut crossover will decay for 3 seconds (=2.0 x 1.5). Conversely, if this parameter is set to 0.5x, then frequencies above the Hi Cut crossover will decay for 1.0 second (=2.0 x 0.5).

Levels (blue controls)

Reverb Gain

Range: OFF, -97 dB to 0 dB

< -40 dB in 3 dB steps

> -40 dB in 0.5 dB steps

The output level of the diffuse field part of the algorithm. When this is set to “Off”, the effect will consist entirely of early reflections.

Click on the "M" icon inside the control to mute the reverb for a quick comparison of its effect. Hold Shift while clicking the “M” icon to mute both Reverb and Early signals. This is useful for comparing the total effect of the reverb and early signals without changing the dry signal.

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Early Gain

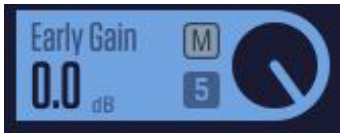
Range: OFF, -97 dB to 0 dB

< -40 dB in 3 dB steps

> -40 dB in 0.5 dB steps

The output level of the early reflections. When set to “Off,” the reverb effect will consist entirely of the reverb tail.

Click on the "M" icon inside the control to mute the early reflections for a quick comparison of its effect. Hold Shift while clicking the “M” icon to mute both Reverb and Early signals. This is useful for comparing the total effect of the reverb and early signals without changing the dry signal.



Dry Gain

Range: OFF, -97 dB to 0 dB

< -40 dB in 3 dB steps

> -40 dB in 0.5 dB steps

Attenuates the dry signal level on the output of the plug-in, thus leaving the reverb and early levels unaffected. “Off” equals a “kill-dry” setting.

Click on the Lock icon inside the control, and the dry gain value will not change when a new preset is chosen.

Input Gain

Range: OFF, -97 dB to 0 dB

< -40 dB in 3 dB steps

> -40 dB in 0.5 dB steps

Sets the input level for the algorithm.

Click on the Lock icon inside the control, and the input gain value will not change when a new preset is chosen.

Output Gain

Range: OFF, -97 dB to 0 dB

< -40 dB in 3 dB steps

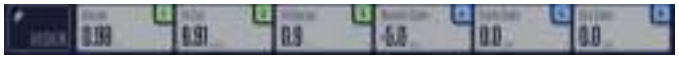
> -40 dB in 0.5 dB steps

Sets the output level for the reverb.

Click on the Lock icon inside the control, and the output gain value will not change when a new preset is chosen.

5.2.1 Focus Fields

Each of the six Focus Fields along the bottom can be assigned to any of the available controls. These useful assignments remain visible when you switch to different pages. For example, you can adjust the Master Decay while you are on the Early page.



Click on ASSIGN in the lower left, and you will notice that the control knobs will become blank. (This is a good reminder that you are in ASSIGN mode.) Click and drag any of the controls and drop it down onto the desired Focus Field 1 to 6. You can also click the desired focus field and then click the control to assign to it. When finished assigning, select the ASSIGN button again.

Click on the Pin Icon inside the ASSIGN button, and the Assigned Focus Fields will remain when presets are changed, although the numeric values within the Focus Fields will change to the new preset values.

In the example below, Focus Field 3 has become Hi Decay by dragging the control down and releasing it over the Focus Field 3 button. It will stay like this, even when you move to another page. Note that Focus Field 3 is highlighted in colour while it is being assigned, as is the Hi Decay control.

When a control is assigned to a Focus Field, its number will appear in the control. In this example, there is a "3" in Hi Decay, as it is assigned to Focus Field 3.

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5.3 Early Page

Early Reflections (green controls)

Early Type

Options: Concert Hall, Theater, Church, Venue, Studio, Soft Hall, Near, Hard, Spread, Build, Random, Slap, Car, Phone Booth, Bathroom, Small Room, Conference Room, Car Park, Swim Stadium, Airport, Street, Alley, Piazza, Forest

The location type sets the reverb diffuse field, and the early relections pattern to give an optimum starting point for further adjustments. Pick the type that best compliments your material, or best represents the effect you are going for.

Early Size

Options: Small, Medium, Large

Adjusts the size of the selected early type.

Some of the early types have only a fixed size. For these, the early size control will be faded out.

Early Colour

Range: -40 to +40 in 1 steps, 0=default

Adjusts the spectral balance in the high end frequencies. This is actually a simple way of adjusting a complex selection of frequencies.

Early Position

Options: Close, Distant

Select between a close or distant listening position. This enables you to change the distance between the listening position and the source in the same Early Reflection pattern. Some of the Early Types only have one position available. The Early Pos control will be faded out.

Early Balance

Range: -80 to +80, 0=Center

Adjusts the left right balance of the early reflections. This control allows you to offset the early reflections from the normal center position by attenuating the early reflections on the right or left channel.

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5.4 Reverb Page

Reverb (green controls)

Reverb Type

Options: Smooth, Natural, Alive, Fast, Alive/Wide, Fast/Wide

Adjust this parameter with the Early Level turned all the way off and the Rev Level all the way up. Change the type to get a feel of what each one sounds like.

Reverb Width

Options: Mono, Center, Stereo or Wide

With this parameter you can change the width of the diffuse field. The Mono setting is where the left and right reverb tails are completely identical, the Center setting opens a bit up in the middle, Stereo is the normal stereo image width, and Wide covers the outside of the stereo image.

Note: Rev Types 'Fast/Wide' and 'Alive/Wide' have only one width, and the control is faded out and is not changable.

Lo Cut

Range: 20 Hz to 200 Hz in 1 Hz steps

This adjustable filter allows you to remove low frequencies from the reverb tail. The Lo Cut frequency can be thought of as a Threshold frequency. The cut will be performed according to the Lo Damp parameter.

Lo Dampen

Range: -18 dB to 0 dB in 0.5 dB steps.

Adjusts the level of the low frequency damper. Set the frequency using the Lo Cut control.

Hi Cut

Range: 20 Hz to 20 kHz

Rolls off the top end of the signal as it enters the reverb. Used in conjunction with Hi Soften and Hi Decay to “darken” a room.

Hi Soften

Range: -50 to +50, 0=Default

High Soften is a special filter used to “soften” the high frequencies of the reverb diffuse field. This is not a simple Hi Cut filter, but a complex set of filters working together to remove the frequencies that gives a “brittle” or “harsh” sounding reverb. Hi Soften is scaled/linked to the Hi Cut and Hi Decay parameters.

Reverb Balance

Range: -80 dB L to +80 dB R, 0=Center

The left/right balance of the Reverb. This allows you to offset the diffuse field from the normal center position by attenuating the reverb tail level on the right or left channel.

Diffuse

Range: -50 to +50, 0=Default

This parameter gives you more or less diffusion than the algorithm designer intended for the given decay time. For optimum performance, the diffusion is automatically adjusted behind the scenes whenever you change decay times. This parameter gives you the added control to vary the diffusion around this automatic setting.

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Reverb Page continued

Decay/Crossover (blue controls)

Lo Decay

Range: 0.01 to 2.50 in 0.01 steps

Decay multiplier, relative to the Master Decay, for the frequencies below the Lo Xover.

Example: When a decay multiplier is set to 1.25 and the Master Decay is 2.0 seconds, the resulting decay time will be 1.25 x 2 = 2.5 seconds.

Lo Mid Decay

Range: 0.01 to 2.50 in 0.01 steps

Decay multiplier relative to the Master Decay, for the frequencies above the Lo Xover and below the Mid Xover settings.

Hi Mid Decay

Range: 0.01 to 2.50 in 0.01 steps

Decay multiplier relative to the Master Decay, for the frequencies above the Mid Xover and below the Hi Xover settings.

Note: This parameter is normally set to 1.0, as it is the main parameter adjusted by the main decay parameter. This mid-range decay control would normally be omitted, however, TC Engineers felt you could use this parameter as a fine adjustment tool to "tweak" a preset to sound just right without having to adjust the master decay parameter

Hi Decay

Range: 0.01 to 2.50 in 0.01 steps

Decay multiplier relative to the Master Decay, for the frequencies above the Hi Xover settings.

Lo Xover

Range: 20 Hz to 1 kHz

Sets the frequency at which the transition from the low to the low-mid frequencies takes place.

Mid Xover

Range: 20 Hz to 2 kHz

Sets the frequency at which the transition from the low-mid to mid frequencies takes place.

Hi Xover

Range: 500 Hz to 20 kHz

Sets the frequency at which the transition from the mid frequencies to the high frequencies takes place.

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5.5 Mod Page

Reverb Modulation (green controls)

The VSS3 NATIVE offers intense modulation facilities and to control these, the Modulation page gives you an extensive series of parameters. All these parameters are condensed into 2 easy-to-use modulation sections, where you control different aspects of the modulation.

The modulation part of the VSS3 NATIVE has an in-built set of randomization methods. Every room in this world sounds different from one second to the next, and with the "random" feature this is perfectly simulated.

The reverb modulation type is a set of very complex LFO patterns that modulates various parts of the reverb, and these patterns are developed based on the many years of experience and knowledge of the TC crew.

Reverb Modulation Type

Options: Off, Smooth 1, Smooth 2, Percussion, Wow, Vintage, Wild

Selects the type of reverb modulation.

When the modulation type is OFF, then the rate and width controls are faded out and are not adjustable.

Reverb Modulation Rate

Range: -100 to +100 in steps of 1, 0=default

Adjusts the speed of the LFO from the factory default assigned to each selected modulation type.

Reverb Modulation Width

Range: 0% to 200% in steps of 1%

Sets the width of the selected modulation type.

Space Modulation (blue controls)

The space modulation part imitates the air movement of a room, and this is one of the things that make the VSS3 NATIVE very good at simulating the complex patterns of natural rooms. You can choose a modulation type, and then adjust its rate, width and depth.

Space Modulation Type

Options: Off, Normal, Fast, Slow, MidFreq, Sync

Selects the type of space modulation.

When the space modulation type is OFF, then the rate, width, and depth controls are faded out and are not adjustable.

Space Modulation Rate

Range: -100 to +100 in steps of 1, 0=default

Adjusts the speed of the LFO from the factory default assigned to each selected modulation type.

Space Modulation Width

Range: 0% to 100% in steps of 1%

Sets the width of the selected space modulation type.

Space Modulation Depth

Range: -50 to +50 in steps of 1, 0=default

Sets the depth of the selected space modulation type.

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6. Constructing a Reverb Preset

The relationship of early reflections and the reverb tail is very important in this algorithm. Adjusting the balance between the Early Gain and the Reverb Gain parameters is one of the easier ways to make a HUGE difference in the sound of your reverb!

When you start building your preset you should try this:

- First turn the Reverb Gain all the way down and also turn the Dry Gain a little down (or all the way down if you are in a send/return configuration). In a send/return configuration, push up the return level. You should now hear early reflections, a little of the dry signal and no Reverb tail.
- Then begin changing the Early Type and Early Size parameters until you select a room shape that compliments the program material.
- Re-adjust the wet/dry balance until it is pleasing, then bring up the Reverb Gain until the tail of the reverb becomes audible. Add just enough tail to make it work together.
- Adjust the Decay time accordingly.
- On some presets, you may choose to have very little early reflections, or none at all. Certain "ambience" style presets might have little or no "tail." This is up to you.

The VSS3 NATIVE was designed to have the smoothest reverb tail ever developed, but it is the early reflections that define the "personality" of the room, so try and experiment with this relationship! By using these parameters correctly, you can create a BIG sound without having a mix swimming in reverb wash.

Note: When using small room sizes and short decay times on percussive signals, the Reverb Gain and Early Gain must have a level difference of approximately 4 dB in order to prevent a slap effect.

Getting the most out of the Early Reflection Patterns

Early reflections define the actual feel of the room, where the reverb tail is the less defined "bowl" of reflections that follows. The major part of the early reflection patterns of the VSS3 NATIVE are simulations of existing rooms and are based on a large number of reflections (40-100), which have been processed through an advanced algorithm.

There are a number of different types and sizes covering a lot of different acoustic spaces that you need for music and post production. As the patterns are simulations of real rooms, the delay times of the first reflections are sonic and spatially "connected" to the direct signal. Using Pre Delay together with early reflections should therefore be considered very carefully, as the acoustic space created by the pattern tends to "collapse" if too much Pre Delay is added. If you want the well-known "slap back" reverb effect, you should use Reverb Delay on the reverb tail instead, and reduce the level of the early reflections.

Finding the right Early Type and Early Size

- Select Early Type and Early Size on the Early page
- Turn the Reverb Gain to -100 dB
- Turn the Early Gain to 0 dB
- Select an appropriate size. (Note that some sizes of the different types may overlap, e.g. Church Small is bigger than Concert Hall medium etc.)
- Switch between the different types until it matches the signal and the illusion that you wish to create.

Generally, it is advisable to use small room sizes for drums and percussion; medium sizes for piano, guitar & horns, and large sizes for vocals & strings. Large Church and Venue simulate very big rooms and can therefore be used to create an "echo like" effect if turned up loud. Many of the patterns can be used as a "Doubling" effect if the reverb tail is not added.

Using the Early Colour parameter on the Early Reflections page

Once you have selected the desired type and size you can use the Early Colour controls to filter the early reflections. The Early Colour parameter is an advanced Hi Cut function. Please note that in most real rooms the reflections are generally much softer than the direct signal.

Often it is advisable to use the Early Colour parameter in the range between -4 to -9, to make the early reflections blend properly with the direct signal rather than competing with it.

We hope that you will enjoy working with the VSS3 NATIVE !

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7. Presets

The VSS3 NATIVE offers a collection of factory presets, as well as the option to create and save your own custom settings as user presets and favourites.

Note that most DAWs have a built-in preset function that appears on every plug-in, which is often found at the top of the plug-in window.

It is not recommended to use this as your primary method of saving presets, as it has limited functionality and does not allow the saved presets to be transferred easily to other DAWs. Instead, we suggest using the Preset section at the bottom corner of the user interface window:

A single click on this PRESET window brings up a menu with several preset-related options. You can recall a factory or user preset from the libraries, save the current preset, or create a new user preset with the 'Save as' option.

Note: the following illustrations are from a different plug-in, but the main features are the same.

The presets menu is divided into Factory Presets and User Presets.

7.1 Factory Presets

Factory presets are built into the plug-in and cannot be overwritten, so if a factory preset is modified and you want to keep the changes, you need to save it as a User preset. User presets can be edited and organized as you like.

When recalling a Factory preset or saved User preset, the name will appear in plain text as shown below.

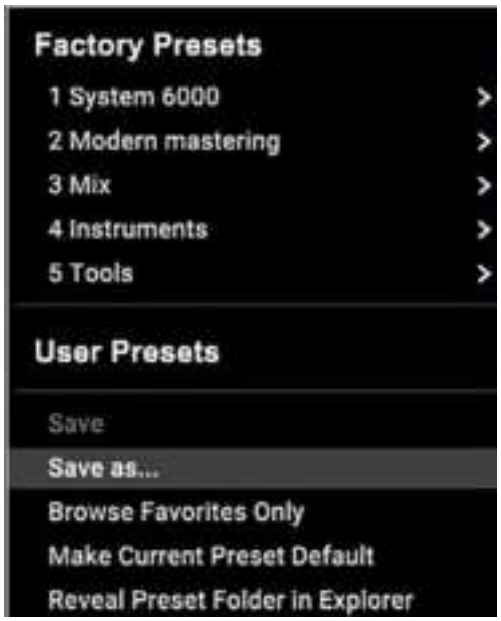
It will have a number to the left of the title, if it has been assigned as a favourite (see later), otherwise it will show "--" next to it. Do not be alarmed.

7.2 User Presets

If you make an alteration to any of the parameters in the current preset, the preset name changes to italics as a reminder that something has changed from the original factory preset.

To save this new setting as a User preset, click in the PRESET window, then select the Save As option. Save it with an appropriate name.

To discard the changes without saving, simply navigate away from that preset.



The altered preset will be saved as a user preset, with your new name for it, and its name will appear in the presets window.

If you modify a saved user preset, you have the option to "Save" (overwriting over the existing user preset) or "Save As" (save as a new user preset).

If you modify a factory preset, then only "Save As" is available (to save as a new user preset). Factory presets cannot be overwritten.

User presets are not given a number unless you assign them as favourites. (See Favourite Presets below.)

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7.3 Favorite Presets

Creating your own presets will make them accessible from the Preset menu, but they will only appear in the list of 100 favorite presets in the plug-in if you set them as a favorite. This is done by assigning a favorite slot number to the preset using the Favorite menu.

Click the FAVORITE (heart-shaped) button at the right edge of the preset window, then select one of the 10 banks. Assign one of your custom presets to a favorite slot, then save the preset.

When a preset is assigned a favorite slot number:

- The preset is part of the 100 presets that can be recalled
- The favorite number will be locked so that two presets cannot be assigned to the same favorite slot number. This is shown in the Favorite menu by graying-out the number in question
- The favorite number will be displayed in brackets when you browse the presets menu

You can remove the favorite assignment by selecting the “Remove Assignment” feature in the Favorite menu, then saving the preset.

7.3.1 Browse Favorites Only

The 'Browse Favorites Only' option in the preset menu allows the UP/DOWN arrows in the bottom bar of the plug-in. Otherwise, scrolling goes through all presets.

7.4 Make Current Preset Default

Selecting 'Make current preset default' will cause this preset to appear every time a new instance of the plug-in is created.

7.5 Reveal User Preset Folder in Explorer

To change the name of a preset, select 'Reveal User Preset Folder in Explorer' and modify the file name. This will open a Finder (Mac) or Explorer (PC) window where the user presets are stored. You can rename as well as delete, copy and paste presets. This allows you to share presets with other users online, simply pasting the new ones in this folder.

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8. Software Updates

New versions of the software may be released to add new features and improve performance. Updates can be detected from the plug-in directly and can be installed after download from the website. See Chapter 2 for plug-in installation.

If the 'Automatically check for updates' option is checked inside the update menu, the red dot will appear on the settings icon when a new plug-in is available.

Click the gear icon and select "Check for Updates" to perform a scan.

9. Specifications

Sound

Processing	Reverb, early pattern generator
Sample rates	44.1, 48, 88.2, 96, 176.4, 192 kHz

Software Support

Operating systems	Mac OS X 10.13 High Sierra or above, Windows 7 or above
Plugin formats	AAX-native, Audio Units, VST2.4, VST3. 64 bit

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