

# 11025 Hz 12-BIT

USER MANUAL

Late-90s game audio, on any source.

A reverb that remembers when rooms were presets. Twenty-nine fixed spaces, a sample-rate crusher and a bit crusher in the same pass — and a CRT that shows you which room you are standing in.

SINEMILL • VST3 & AUDIO UNIT • MACOS & WINDOWS

# 01 Introduction

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SourceVerb puts your sound inside a room from a 1998 game engine. Pick a space, drop the audio down to 11 kHz and 12 bits on the way in, and what comes back is grainy, narrow and unmistakably of its era — the sound of a corridor you have walked down before, in a game you played too much of.

## IT IS A MEMORY OF A ROOM, NOT A ROOM

A convolution reverb tries to put you in a real space, and the better it gets the more it disappears. SourceVerb goes the other way. The rooms are fixed, the resolution is low, and the reverb tail arrives already damaged — so instead of sounding like a place, it sounds like a machine that could only afford to suggest one. That is the whole appeal.

There are twenty-nine spaces and they cover a lot of ground: tight and dead (padded cell, bathroom, carpeted hall), big and honest (auditorium, concert hall, arena, hangar), outdoors and open (forest, city, mountains, plain), hard and reflective (stone corridor, sewer pipe, quarry, alley), and then four that stop pretending — underwater, drugged, dizzy, psychotic — which bend the tail into something you would not put on a lead vocal by accident.

The panel shows you where you are. Change the room and a pixel-art scene of it wipes across the CRT with a glitch and a title card, the way the era did it. Next to it a vectorscope draws your stereo image live, and under both sit three knobs and three read-outs — no menus, no pages, nothing hidden.

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## THE WHOLE IDEA IN ONE LINE

Twenty-nine rooms from the era of fixed reverb presets, wired to a codec that drops your source to disc quality on the way in.

# 02 Requirements & Setup

## SYSTEM REQUIREMENTS

| PLATFORM    | FORMATS               | NOTES                                                                                    |
|-------------|-----------------------|------------------------------------------------------------------------------------------|
| macOS 11+   | Audio Unit (AU), VST3 | Universal binary — Apple Silicon and Intel, signed and ready to load.                    |
| Windows 10+ | VST3                  | 64-bit. The installer adds the Microsoft WebView2 runtime if you do not already have it. |

Runs in any AU or VST3 host — Logic Pro, Ableton Live, Reaper, Studio One, Cubase, Bitwig and FL Studio are all fine. No dedicated graphics card needed. An internet connection is required once, to activate.

## INSTALLING & ACTIVATING

**macOS.** Open the .pkg and choose which formats you want — AU and VST3 are both ticked by default. They install to the system plug-in folders, so every host sees them. **Windows.** Run the .exe; it drops the VST3 into Program Files\Common Files\VST3 and installs the WebView2 runtime if it is missing. Either way, restart your DAW or force a plug-in rescan, then insert SourceVerb and sign in with your sinemill account on the activation screen. One licence covers three devices; sign out from the header menu to free a slot before moving to a new machine.

## PLAY SOMETHING THROUGH IT

Feed it audio and the panel wakes up — the LED ladder tracks your input and the vectorscope starts drawing the stereo image the room is giving back.

### # STEP

- 1 Insert SourceVerb on a drum loop, a guitar or a vocal — anything with transients to throw at the walls.
- 2 Open the **ROOM** tab and step **PRESET** off **NONE** — try **HANGAR** or **STONE CORRIDOR** first. The scene tells you where you landed.
- 3 Set **REV MIX** around 50% so you can hear the room without losing the source.
- 4 Back on **AUDIO**, leave **RATE** at **11025 Hz** and **DEPTH** at **12-bit** — that is the house sound. Push to 8000 Hz / 8-bit if you want it nastier.
- 5 Pull **MIX** back from 100% until the dry signal sits where you want it, and trim **OUTPUT**.

### NOTHING MOVING?

Check **PRESET** is not on **NONE** — that is a real bypass, not a small room. If the panel is blank on Windows, the WebView2 runtime did not install: run the installer again and let it finish. And if the meter is dark, no audio is reaching the plug-in at all.

## 03 Anatomy of the Interface

One panel, six zones, no menus. Drag any corner to resize it — the whole console scales together, and your size is remembered.



FIG.01 — the shipping v1.0.0 interface. Proportions scale with the window.

### 1 HEADER

Name, build version and the menu — documentation, bug report and sign-out live here.

### 2 SCENE DISPLAY

The room you picked, drawn as pixel art. Changing preset wipes it across with a glitch and names the space.

### 3 VECTORSCOPE

Your stereo image, live, with the current room named underneath. A tall vertical trace is wide; a flat diagonal is mono.

### 4 TABS

**AUDIO** for levels and codec, **ROOM** for the space, **SPACE** for width. Everything keeps running whichever tab you are on.

### 5 KNOBS AND METER

INPUT with its LED ladder, MIX, and OUTPUT. Keep the ladder out of the red segments.

### 6 CODEC ROW

RATE, DEPTH and INTERP — the three read-outs that decide how much of the era you get.

### HANDLING

Drag a knob up or down to set it, hold **Shift** while dragging for fine steps, **double-click** it to type an exact value, and **right-click** to send it back to default. The read-outs are drop-downs — click and pick. Every control is automatable from your host.

# 04 Controls Reference

| CONTROL   | RANGE                                                         | WHAT IT DOES                                                                                      |
|-----------|---------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| AUDIO     |                                                               |                                                                                                   |
| INPUT     | -24 ... +12 dB<br>(def 0 dB)                                  | Level going in. Push it to hit the codec harder; the LED ladder shows how close you are.          |
| MIX       | 0 ... 100%<br>(def 100%)                                      | Dry versus processed for the whole plug-in. Pull it back to keep the front of the sound clean.    |
| OUTPUT    | -60 ... +6 dB<br>(def 0 dB)                                   | Final trim, for matching levels when a big room adds weight.                                      |
| RATE      | 44100 / 22050 /<br>11025 / 8000 Hz /<br>Off<br>(def 11025 Hz) | How far the sample rate drops. Lower means less top end, more grit. Off bypasses the codec.       |
| DEPTH     | 16 / 12 / 8-bit<br>(def 12-bit)                               | Bit depth. 12-bit is the house sound; 8-bit puts audible hiss and crunch under quiet passages.    |
| INTERP    | Linear / Hold /<br>Sinc<br>(def Linear)                       | How the sound is rebuilt afterwards. Hold is harshest, Sinc smoothest, Linear between.            |
| ROOM      |                                                               |                                                                                                   |
| PRESET    | 29 rooms<br>(def NONE)                                        | The space itself — see §05. NONE is a true bypass of the reverb.                                  |
| REV MIX   | 0 ... 100%<br>(def 50%)                                       | How much room against the source. 40–60% sits you in the space; past 80% you are at the far wall. |
| MUFFLED   | Off / On<br>(def Off)                                         | Rolls the top off hard — behind a door, underwater, or through a wall.                            |
| SPACE     |                                                               |                                                                                                   |
| ROUTING   | Mono / Stereo /<br>Wide<br>(def Stereo)                       | How wide the room sits. Mono collapses it to the centre, Wide pushes it past the speakers.        |
| HAAS      | 0 ... 40 ms<br>(def 0 ms)                                     | Delays one side to fake width. 8–15 ms is usually plenty.                                         |
| DELAY CH  | Right / Left<br>(def Right)                                   | Which side gets the delay, and so which way the image leans.                                      |
| MONO SAFE | Off / On<br>(def Off)                                         | Stops the sound cancelling when your mix is folded to mono. Leave it on if you use HAAS.          |

## WHY IS THE REVERB STILL THERE AT MIX 0%?

The two do different jobs. REV MIX sets how much room is in the processed signal; MIX blends that whole signal against your dry source. For a send, leave MIX at 100% and use your host's send level.

# 05 The Rooms

The room is the biggest decision you make here — it sets the size, the decay and the colour before you touch a knob. Twenty-nine of them, in five families.

## SMALL & DEAD

padded cell · room · bathroom · living room · carpeted hall

Short, close and absorbent. These do not announce themselves — they just stop the source sounding like it was recorded in a vacuum. Bathroom is the odd one out, with a hard tiled ring that flatters a snare.

GOOD FOR VOCALS · DIALOGUE · DRUM ROOMS · GLUE

## BIG & HONEST

stone room · auditorium · concert hall · arena · hangar

Long tails that still behave. Hangar is the showpiece — vast, metallic and slightly hollow, the sound of a space too big for whatever is in it. Concert hall is the most polite of the lot.

GOOD FOR PADS · LEADS · ANYTHING THAT NEEDS SCALE

## HARD & REFLECTIVE

hallway · stone corridor · alley · quarry · parking lot · sewer pipe

Narrow, bright and slapback-heavy. Stone corridor and sewer pipe both put a distinct pitch into the tail, which is either exactly what you want or completely wrong — there is not much middle ground.

GOOD FOR PERCUSSION · GUITARS · SOUND DESIGN

## OUTDOORS

forest · city · mountains · plain

Sparse and distant, with reflections that arrive late and thin rather than as a wash. They read as open air instead of as reverb, which makes them useful for pushing a part far into the background.

GOOD FOR BACKING VOCALS · FOLEY · DISTANCE

## BROKEN

underwater · drugged · dizzy · psychotic · weirdo 1-3

The ones that stop pretending to be rooms. Pitch drifts, the tail swims, and psychotic in particular is closer to a modulation effect than a reverb. Pair them with MUFFLED and 8-bit for the full unwell effect.

GOOD FOR TRANSITIONS · RISERS · ANYTHING MEANT TO UNSETTLE

## SWITCH THEM WHILE IT PLAYS

Changing room mid-playback is safe — the tail crosses over instead of cutting, so you can audition the whole list against a loop without stopping. The scene panel tells you where you are without reading the label.

# 06 Tips & Troubleshooting

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## PLACES TO START

### THE HOUSE SOUND

STONE CORRIDOR, REV MIX 55%, RATE 11025 Hz, DEPTH 12-bit, INTERP Linear. The default era in one patch — put a dry guitar or a snare through it.

### RADIO / COMMS

ROOM at 30%, MUFFLED on, RATE 8000 Hz, DEPTH 8-bit, INTERP Hold, ROUTING Mono. Dialogue through a handset.

## IF SOMETHING'S OFF

### IT SOUNDS THIN AND HARSH

That is the codec. Raise RATE to 22050 Hz, move DEPTH to 16-bit, or switch INTERP to Sinc — each one gives back some top end.

### THE PANEL IS BLANK ON WINDOWS

The WebView2 runtime is missing. Re-run the installer and let it complete, then reopen the plug-in.

### CLEAN BIG ROOM

HANGAR, REV MIX 65%, RATE Off. All of the size, none of the crunch — the codec is out of the path entirely.

### UNDERWATER TRANSITION

UNDERWATER, REV MIX 90%, MUFFLED on, MIX 100%, HAAS 20 ms. Automate MIX up into the drop and back out.

### THE MIX DISAPPEARS IN MONO

HAAS is cancelling. Turn MONO SAFE on, or pull HAAS back below 10 ms.

### WINDOWS WARNS ABOUT THE PUBLISHER

The installer is not yet code-signed, so SmartScreen shows "unknown publisher". Choose **More info** then **Run anyway**, and check the published SHA-256 if you want to be certain.

### GOLDEN RULE

Pick the room first and the codec second. The space decides what the part is; the codec only decides how rough it looks getting there.

# 07 Specifications

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|           |                                                                                                                                        |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------|
| Type      | Preset reverb with sample-rate and bit-depth reduction                                                                                 |
| Formats   | macOS — Audio Unit (AU), VST3 · Windows — VST3                                                                                         |
| Platforms | macOS 11+ (universal — Apple Silicon and Intel) · Windows 10+ (64-bit)                                                                 |
| Latency   | None — monitor through it while you track                                                                                              |
| Channels  | Stereo in, stereo out                                                                                                                  |
| Rooms     | 29 fixed spaces, switchable while playing                                                                                              |
| Controls  | INPUT · MIX · OUTPUT · RATE · DEPTH · INTERP · PRESET · REV MIX · MUFFLED · ROUTING<br>· HAAS · DELAY CH · MONO SAFE — all automatable |
| Metering  | LED input ladder, live stereo vectorscope, pixel-art scene display                                                                     |
| Interface | Resizable, remembers your size                                                                                                         |
| Licence   | 3 devices · internet needed for activation only                                                                                        |

## SUPPORT

[support@sinemill.com](mailto:support@sinemill.com), or start at [sinemill.com](https://sinemill.com). Tell us your SourceVerb version — it is in the header — plus your DAW and your macOS or Windows version, and it saves a round trip.

## ABOUT SINEMILL

SourceVerb is part of the sinemill suite: small plug-ins with real character, each one built around a single idea and a look of its own. Here that idea is a room you remember rather than a room that exists.

### DESIGN PHILOSOPHY

A small surface over a deep machine. Character you choose once and then shape with a handful of knobs — and above all, audio that never pops, clicks or steps.