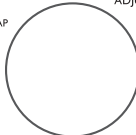




M3000 Addendum

For Film and Post Production

| | | | | | | | | | | |
|---|--|-----------------------------|-----------------|-----------------|---------------------|------------------|----------------|---|--|-----------|
| <ul style="list-style-type: none"> ■ OVERLOAD ■ 48000Hz ■ 44100Hz ■ 32000Hz ■ MIDI IN ■ CARD ■ TEMPO ■ MORPHING | | SETUP | ENGINE 1 | ENGINE 2 | COMBINED 1+2 | SNAPSHOTS | CONTROL | ADJUST  |   | |
| | | HELP | WIZARD | WIZARD | WIZARD | WIZARD | STORE 1 | | | CANCEL |
| | | ROUTING | STORE | STORE | STORE | STORE | STORE 2 | | | SHIFT |
| | | LEVELS | EDIT | EDIT | EDIT | EDIT | STORE 3 | | | PAGE UP |
| | | UTIL / MIDI MIDI MONITOR | BYPASS | BYPASS | BYPASS | BYPASS | STORE 4 | | | PAGE DOWN |

FILM AND POST PRODUCTION REVERB

VSS™FP & VSS™SR

In the original M3000 VSS™3 processor intensive Early Reflection patterns were used specifically to enable simulation of beautiful rooms for conventional music applications. Due to the control over the Early Reflections we ended up with a reverb that sounded - well - it is an unparalleled success.

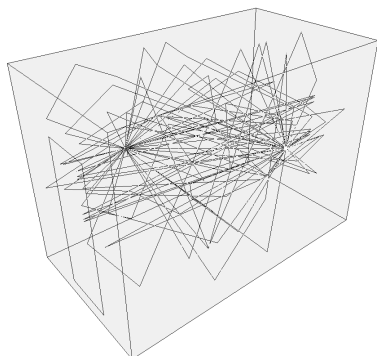
With the VSS™FP and VSS™SR algorithms for film- and post-production our main focus has been realistically sounding rooms, no matter how harsh, hard or grindy they sometimes are.

With standard Reverb units it has often been a tiresome and unsatisfying task in post production to match the sound of the room to the picture.

Once again, this is because the general main objective for Reverb units was to be able to create excellent sounding reverbs for musical production. Their focus has been the diffuse field of the Reverb rather than the important Early Reflections that define the sound of the room.

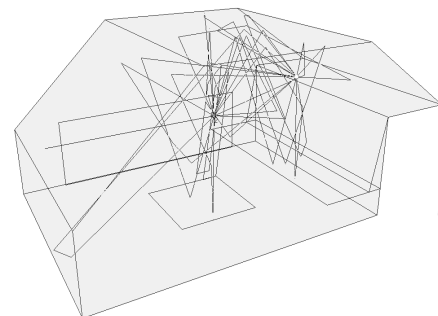
For the new M3000 VSS™FP and VSS™SR presets tests, analysis and measurements have been made in three dimensional models of different rooms, to obtain knowledge of the reflections in various rooms differently furnished. The results have been used to recreate all these reflections with the Early Reflection patterns.

To get a grip of the complexity of how the sound behaves at its initial stage, and why this cannot be ignored, please take a look at the illustrations below.



Bathroom

The drawing of the Bathroom is an example of a very small room with hard surfaces. The lines represent the reflections made by the sound source.



Car

A car is an example of the ultimate small room with both hard and soft surfaces, and extremely short distance between source and listener. The sound of this type of room has until today been very difficult to reproduce realistically. By using the VSS™FP in the M3000 high quality small room simulations are now extremely easy.

VSS™ FP - FILM AND POST

Stereo VSS-FP

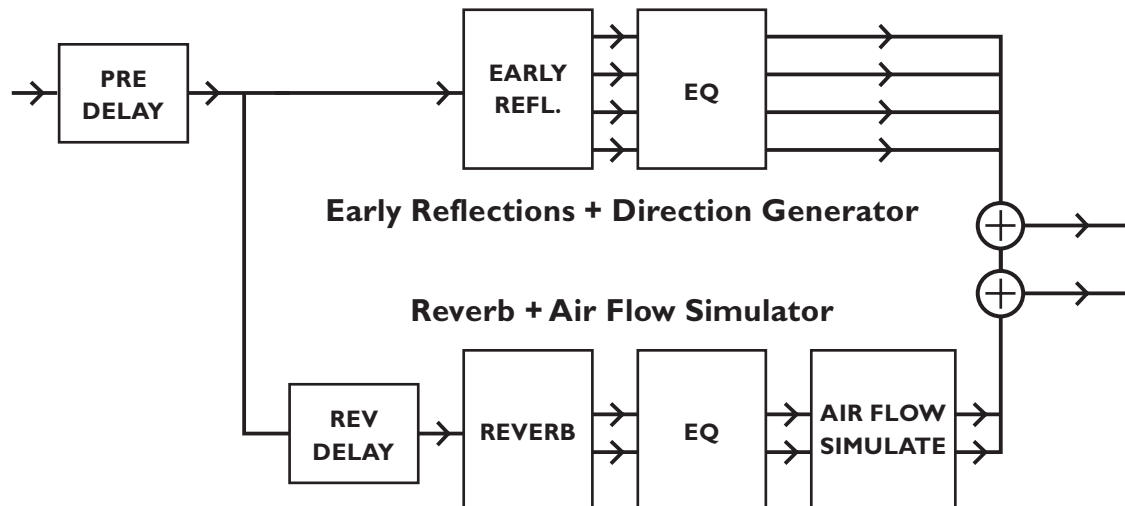


Diagram overview of a VSS-FP stereo reverb with Early Reflection generator and stereo reverb generator in parallel.

For further details please see the illustration in the manual on page 28 in the manual.

VSS™ FP - FILM & POST

VSS™ FP

The VSS-FP (Film- & Post-Production) reverb algorithm is a special version of VSS-3, incorporating dedicated Early Reflection types for motion picture use, e.g. Car, Bathroom and Conference Rooms.

VSS™ FP Reverb

Decay

(0.01 - 20s) The Decay time of the Reverb. Usually associated with the time it takes the Reverb tail to decay 60dB. This is the overall Master Decay for the four band Decay parameters (found in the REVERB section below) which are multiples of this base Reverb time.

Hi Color (available in easy mode only)

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

Lo Color (available in easy mode only)

Adjusting the spectral balance in the low end frequencies. A simple way of adjusting a complex selection of frequencies.

Position (available in easy mode only)

Changes the distance from the listener to the source. The characteristics of the room are preserved, only the perceived distance changes.

Note: To obtain the intended effect, please do not use a 100% wet mix, but include some dry signal.

Early Lev

(-100dB - 0dB) The Output level of the Early Reflections. When Early Lev is set all the way off, the Reverb effect will consist entirely of Reverb tail.

Rev Lev

(-100dB - 0dB) The Output level of the Reverb tail. When Rev Lev is set all the way off, the effect will consist entirely of Early Reflections.

Rev Delay

(0 - 200ms) A delay to the tail of the reverb. Adds additional time between the Early Reflections and the onset of the "tail" of the reverb.

Pre Delay

(0 - 100ms) A delay placed at the Input of the algorithm. This sets how long after the dry sound the Early Reflections will begin.

Mix

(0% - 100%) Wet/Dry mix. Can be frozen at 100% on the I/O menu.

Out Level

(-100dB - 0dB) The overall Output level of the Reverb. This is mostly used when the two Engines are used in serial mode, or used in the Combined Mode.

Expert mode

Press OK to gain access to the following additional parameters. Note: Hi Color, Lo Color and Position are not available in this mode.

Early Reflections

Early Type

(Several types)

Pick the type that best compliments your material or best represents the effect you are going for.

Early Size

(Small, Medium, Large)

Changes the size of the Early Type parameter.

Note: Some of the Early Types are only one size.

Early Pos

Here you can select between a Close and a Distant setting. This enables you to change the distance between the listening position and the source in the same Early Reflection pattern. Note that some of the Early Types only have one position available.

Early Bal

(-100dB R, Center, -100dB L) the left/right balance of the Early Reflections. Allows you to offset the Early Reflections from the normal center position.

Hi Color

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

VSS™ FP - FILM & POST

Low Cut

(20Hz - 400Hz) This adjustable filter removes low frequencies for the Early Reflections.

Reverb Tail

Rev Type

(Smooth, Natural, Alive) Adjust this parameter with the Early Lev turned all the way off and the Rev Lev all the way up. Change the type to get a feel of what each one sounds like.

Rev Width

With this parameter you can change the width of the reverb tail. 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 are on the outside of the stereo image.

Note: The RevTypes: Fast Wd and Alive Wd only have one width (extremely wide).

Diffuse

(±50) 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.

Rev Bal

(-100dB R, center, -100dB L) The left/right balance of the Reverb tail. Allows you to offset the tail from the normal center position.

Hi Cut

(20-20kHz) Rolls off the top end as it enters the Reverb tail. Used in conjunction with Hi Soften and Hi Decay to "darken" a room.

Hi Soften

(+/-50) Hi Soften is a special filter used to "soften" the high frequencies of Reverb tail. This is not a simple Hi Cut filter but a complex set of filters working together to remove those frequencies that make a reverb sound "brittle" or harsh sounding. Hi Soften is scaled/linked to the Hi Cut and Hi Decay parameters.

Hi Decay

(0.01 - 2.5) Multiplier for the frequencies above the Hi Xover frequency. Example: If the main Decay parameter is set to 2.0sec and the Hi Decay parameter is set to 1.5, frequencies above the Hi-Xover will decay for 3.0 sec. Conversely if this parameter is set to 0.5 the Decay time above the Hi Xover point will be 1 sec.

Hi Xover

(1kHz - 20kHz) sets the frequency at which the transition from the mid frequencies to the high frequencies takes place.

Mid Decay

(0.01 - 2.5) The Ratio control multiplier for the mid frequencies. 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.

Mid Xover

(200Hz - 2kHz) Sets the frequency at which the transition from the low-mid to the mid frequencies takes place.

Lo mid Decay

(0.01 - 2.5) The Ratio control multiplier for the low-mid frequencies

Lo Xover

(20Hz - 500Hz) Sets the frequency at which the transition from the low to the low-mid frequencies takes place.

Lo Decay

(0.01 - 2.5) The Ratio control multiplier for the low frequencies.

Lo Damp Freq

(20Hz - 200Hz) Sets the Lo Cut frequency for the next parameter, Lo Damp. Use these two parameters to take away any objectionable low frequencies entering the Reverb tail processor.

Lo Damp

(-18dB - 0dB) Sets the amount of cut in dBs. Used with the previous parameter, Lo Damp Freq.

Modulation

The Reverb Mod and the Space Mod work on the tail of the reverb and gives you the ability to tweak the tail in different ways.

To isolate and listen only to the tail you should turn the Early level off; set the mix to 100% and then turn the Depth parameter all the way up.

Try changing the Type of Modulation and listen to its effect on the tail. Be aware that by using extensive modulation of the tail you might get a detuning effect of the source material. In that case reduce the Width and Depth.

Reverb Mod

Type

(Off, Smooth 1, Smooth 2, Perc, Wow, Vintage, Wild)

Adjusts the type of modulation.

Rate

(-100, default, +100) Allows you to offset the speed of the LFO from the factory default assigned to each Type.

Width

(0% - 200%) Sets the Width of the modulation.

Space Mod

This group of parameters sets the way the sound moves about the room.

Type

(Off, Normal, Fast, Slow, MidFreq, Sync).

Rate

(-100, default, +100) Allows you to offset the speed of the LFO from the factory default assigned to each type.

Width

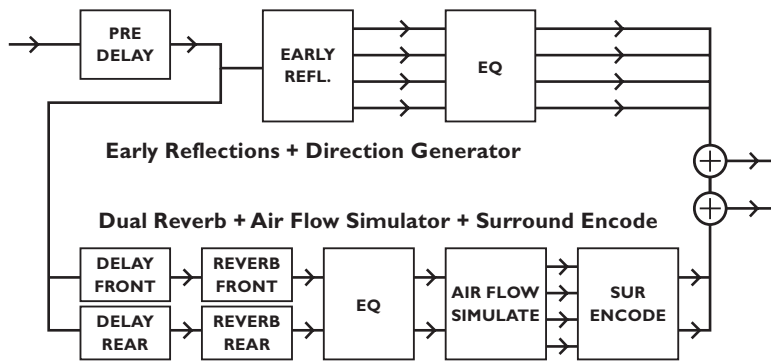
(0% - 100%) Sets the width of the modulation.

Depth

(-50, default, +50) Allows you to offset the amount of space modulation from the factory default.

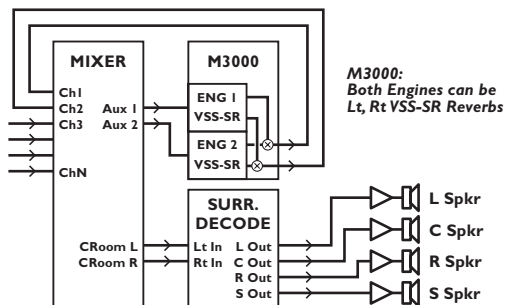
VSS™ SR - SURROUND

Surround VSS-SR



On top of the Early Reflections generator, each Engine may process two completely independent reverb systems, hereby enabling the operator to set separate Delay and Decay times in front and rear channels.

M3000 and Surround decoder setup.



One or both M3000 engines may run VSS-SR surround algorithms. When monitored through a ProLogic™ or other 4:2:4 surround decoders, convincing surround environments are generated. The VSS-SR algorithms are fully mono and stereo compatible.

VSS™ SR - SURROUND

VSS-SR (Surround)

The VSS-SR (Surround) algorithm is a unique room simulator with new facilities for surround production. The diffused field of the simulation is turned into a Front/Rear composition with separate Decay, Level and Predelay parameters for front and rear. The composite output of the simulator is compatible with mono, stereo and surround reproduction.

When used for surround production a surround encoder is not needed, but monitoring should be done through a Dolby SR compatible decoding system.

Front Decay

(0.01 - 20) Changes the Decay time at the mono information in the signal.

Rear Decay

(0.01 - 20) Changes the Decay time at the stereo information in the signal.

Front Level

(-10dB - 0dB) Changes the level of the Front/center information in the signal.

Rear Level

(-10dB - 0dB) Changes the level of the Rear/surround information in the signal.

Early Lev

(-100dB - 0dB) The Output level of the Early Reflections. When Early Lev is set all the way off, the Reverb effect will consist entirely of Reverb tail.

Hi Color (available in easy mode only)

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

Lo Color (available in easy mode only)

Adjusting the spectral balance in the low frequencies. A simple way of adjusting a complex selection of frequencies.

Front Delay

(0 - 200ms) Changes the reverb feed delay time of the Front/center information in the signal.

Rear Delay

(0 - 200ms) Changes the reverb feed delay time of the Rear/surround information in the signal.

Pre Delay

(0 - 100ms) A delay placed at the Input of the algorithm. This sets how long after the dry sound the Early Reflections will begin.

Mix

(0% - 100%) Wet/Dry mix. Can be frozen at 100% on the I/O menu.

Out Level

(-100dB - 0dB) The overall Output level of the Reverb. This is mostly used when the two Engines are used in serial mode, or used in the Combined Mode.

Expert mode

Press OK to gain access to the following additional parameters. Note: Hi Color, Lo Color and Position are not available in this mode.

Early Reflections

Early Type

(Several types) Pick the type that best compliments your material or best represents the effect you are going for.

Early Size

(Small, Medium, Large) Changes the size of the Early Type parameter.

Note: Some of the Early Types are only one size.

Early Pos

Here you can select between a Close and a Distant setting. This enables you to change the distance between the listening position and the source in the same Early Reflection pattern.

Note that some of the Early Types only have one position available.

Early Bal

(-100dB R, Center, -100dB L) the left/right balance of the Early Reflections. Allows you to offset the Early Reflections from the normal center position.

VSS™ SR - SURROUND

Hi Color

(±50) Adjusts the spectral balance of the Early Type. The Hi Color parameter is actually an advanced Hi Cut parameter. The default setting of this parameter is customized to each of the Early Types.

Lo Cut

(20Hz - 400Hz) This adjustable filter removes low frequencies for the Early Reflections.

Reverb Tail

Rev Type

(Smooth, Natural, Alive) Adjust this parameter with the Early Lev turned all the way off and the Rev Lev all the way up. Change the type to get a feel of what each one sounds like.

Rev Depth

With this parameter you can change the depth of the reverb tail.

Diffuse

(±50) 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.

Hi Cut

(20 - 20kHz) Rolls off the top end as it enters the Reverb tail. Used in conjunction with Hi Soften and Hi Decay to "darken" a room.

Hi Soften

(+/-50) Hi Soften is a special filter used to "soften" the high frequencies of Reverb tail. This is not a simple Hi Cut filter but a complex set of filters working together to remove those frequencies that make a reverb sound "brittle" or harsh sounding. Hi Soften is scaled/linked to the Hi Cut and Hi Decay parameters.

Hi Decay

(0.01 - 2.5) Multiplier for the frequencies above the Hi Xover frequency. Example: If the main Decay parameter is set to 2.0 sec and the Hi Decay parameter is set to 1.5, frequencies above the Hi-Xover will decay for 3.0 sec. Conversely if this parameter is set to 0.5 the Decay time above the Hi Xover point will be 1 sec.

Hi Xover

(1kHz - 20KHZ) sets the frequency at which the transition from the mid frequencies to the high frequencies takes place.

Mid Decay

(0.01 - 2.5) The Ratio control multiplier for the mid frequencies. 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.

Mid Xover

(200Hz - 2kHz) Sets the frequency at which the transition from the low-mid to the mid frequencies takes place.

Lo Mid Decay

(0.01 - 2.5) The Ratio control multiplier for the low-mid frequencies

Lo Xover

(20Hz - 500Hz) Sets the frequency at which the transition from the low to the low-mid frequencies takes place.

Lo Decay

(0.01 - 2.5) The Ratio control multiplier for the low frequencies.

Lo Damp Freq

(20Hz - 200Hz) Sets the Lo Cut frequency for the next parameter, Lo Damp. Use these two parameters to take away any objectionable low frequencies entering the Reverb tail processor.

Lo Damp

(-18dB - 0dB) Sets the amount of cut in dBs. Used with the previous parameter, Lo Damp Freq.

VSS™ SR - SURROUND

Reverb Mod

Type

(Off, Smooth 1, Smooth 2, Perc, Wow, Vintage, Wild)

Adjusts the type of modulation.

Rate

(-100, default, +100) Allows you to offset the speed of the LFO from the factory default assigned to each Type.

Width

(0% - 200%) Sets the Width of the modulation.

Space Mod

This group of parameters sets the way the sound moves about the room.

Type

(Off, Normal, Fast, Slow, MidFreq, Sync).

Rate

(-100, default, +100) Allows you to offset the speed of the LFO from the factory default assigned to each type.

Width

(0% - 100%) Sets the width of the modulation.

Depth

(-50, default, +50) Allows you to offset the amount of space modulation from the factory default.

VSS 3 - CHANGES

Changes in the VSS-3 reverb algorithm

We have improved the VSS-3 algorithm with extra Early Reflection patterns (Club in Small, Medium, Large) and Rev Types (Fast Wd and Fast St).

These additions have been made to enable VSS-3 to do the very small and tight reverb presets that often are difficult to achieve.

14 new presets have been made and are placed at the places originally containing post-presets (#212 to 225). The post-presets have been incorporated in the post-preset collection (# above 250) see list below for further information.

| Preset | Original # | New # |
|----------------------|------------|-------|
| Living Room | 212 | 267 |
| Store Room | 213 | 347 |
| Small Stairway | 214 | 329 |
| Wide Garage | 215 | 305 |
| Big Stairway | 216 | 330 |
| Speaker In A Room | 217 | 460 |
| Parking Garage Talk | 218 | 389 |
| Parking Garage Ugly | 219 | 390 |
| Parking Garage Small | 220 | 352 |
| Parking Garage | 221 | 391 |
| Forest | 222 | 446 |
| Big City | 223 | 437 |
| Mountains | 224 | 459 |
| Jungle | 225 | 452 |

New presets on locations 212-225:

| # | Name |
|-----|----------------------|
| 212 | Real Drum Booth |
| 213 | Small Wood Chamber |
| 214 | Vintage Snare Room 1 |
| 215 | Vintage Snare Room 2 |
| 216 | Studio Drum Ambience |
| 217 | Acoustic Space |
| 218 | Snare Booth Bright |
| 219 | Hard Drum Space |
| 220 | Dance Snare |
| 221 | Modulated Perc |
| 222 | Dark Snare Chamber |
| 223 | Tiny Booth |
| 224 | Small Space |
| 225 | Clear Space |

PRESET LIST

VSS-FP and VSS-SR algorithms preset list

The purpose of the 250 Single engine and 50 Combined factory presets is to give you a wide range of starting points for your work. Generally it's faster to dial up a preset with the right name and then adjust it from there, than to construct it from scratch.

All presets in the M3000 are made by high-end film and post-production professionals from leading facilities in US and Europe. We believe it is the most extensive collection of film and post-production presets yet available.

The special thing about reverb for film and post production is that it has to sound natural and realistic. This doesn't necessarily mean nice and smooth - as it often does in music applications - but that it has to be trustworthy and fit into the scenes.

We have arranged the 300 presets in several blocks for different applications.

Below are the preset lists and a short description for each application block.

Ultra small reverb presets (Indoor Mini)

Presets #251 to 259.

A selection of very small and tight sounding reverb settings. The characteristics of these presets are they are made almost entirely of Early Reflection patterns, because the reverb tail in such small spaces is almost non-existent.

| # | Name |
|-----|---------------------|
| 251 | Closet With Clothes |
| 252 | Walk In Closet |
| 253 | Too Small Mens Room |
| 254 | Phonebooth Tight |
| 255 | Phonebooth |
| 256 | Claustrophobia |
| 257 | Under A Blanket |
| 258 | Near The Wall |
| 259 | Meat Locker |

Small rooms and spaces (Indoor Small)

Presets #260 to 289.

A selection of extremely natural and realistic small rooms. Domestic rooms like kitchens and living rooms, and more public rooms like offices are represented here.

E.g. try preset 266 which is a preset simulating a standard small furnished living room.

| # | Name |
|-----|---------------------|
| 260 | A Small Room |
| 261 | The 2nd Bedroom |
| 262 | Drapes And Curtains |
| 263 | Room Centered Room |
| 264 | Room Conversation |
| 265 | Chamber |
| 266 | Furnished Room |
| 267 | Living Room |
| 268 | Real Living Room |
| 269 | Dining Room |
| 270 | Corridor |
| 271 | Small Bathroom |
| 272 | Bathroom Blue |
| 273 | In The Kitchen |
| 274 | Interior Kitchen |
| 275 | Kitchen |
| 276 | ConfRoom Damped |
| 277 | Shrinks Office |
| 278 | Reception Area |
| 279 | Wooden Office |
| 280 | Store Room |
| 281 | Live VO Booth |
| 282 | Recording Booth |
| 283 | Studio Small |
| 284 | Standard Dialogue |
| 285 | Dialog 1 |
| 286 | Open Mics |
| 287 | Close Breathing |
| 288 | Semifurnished Qntec |
| 289 | Small Foley Blue |

PRESET LIST

Medium sized rooms and spaces (Indoor Medium)

Presets #290 to #319.

Domestic rooms and spaces are the dominant part of this preset block, but also public rooms are represented.

| # | Name |
|-----|--------------------|
| 290 | Furnished Room |
| 291 | Unfurnished Room |
| 292 | Locker Room |
| 293 | Livingroom Blue |
| 294 | Wood Floor |
| 295 | Natural Wood Room |
| 296 | Livingroom |
| 297 | Room With A View |
| 298 | Hallway |
| 299 | Basement 1 |
| 300 | Furnished Basement |
| 301 | Wine Cellar |
| 302 | Toilet Stall |
| 303 | In The Shower |
| 304 | Bathroom Stall |
| 305 | Wide Garage |
| 306 | Right Side Garage |
| 307 | Conference Room |
| 308 | Glass Office |
| 309 | Large Office |
| 310 | Office |
| 311 | Empty Classroom |
| 312 | Classroom |
| 313 | Back Of The Glass |
| 314 | Watch-Tower Inside |
| 315 | Dialog 2 |
| 316 | Dialog 3 |
| 317 | Dialog 4 |
| 318 | In The Air Vent |
| 319 | Kellars Cell Blue |

Large rooms and spaces (Indoor XL)

Presets #320 to #369.

This section covers a wide range of presets from large domestic rooms to extra large indoor public areas.

| # | Name |
|-----|----------------------|
| 320 | Big Room |
| 321 | Empty Corridor |
| 322 | Plasterwalls |
| 323 | Centered Hallway |
| 324 | What A Basement |
| 325 | Basement 2 |
| 326 | Basement Large |
| 327 | Empty Basement |
| 328 | Empty Stairwell |
| 329 | Small Stairway |
| 330 | Big Stairway |
| 331 | Home Garage |
| 332 | Modern Kitchen |
| 333 | Big Toilet |
| 334 | What A Toilet |
| 335 | Public Mens Room |
| 336 | Empty Store |
| 337 | Empty Nightclub |
| 338 | Storage Room |
| 339 | Recital Room |
| 340 | Hotel Lobby |
| 341 | Band Practice Room |
| 342 | Down The Hall |
| 343 | Factory |
| 344 | Dance Studio |
| 345 | Empty Restaurant |
| 346 | Tijuana Cantina |
| 347 | Store Room |
| 348 | Louvre Pyramid Hall |
| 349 | Pentagon Corridor |
| 350 | Airport PA |
| 351 | Grand Ballroom |
| 352 | Parking Garage Small |
| 353 | Garage |
| 354 | Mine Corridor |
| 355 | Mine Chamber |

PRESET LIST

Continued

| | |
|-----|---------------------|
| 356 | Tight+Natural |
| 357 | Tight+Smooth |
| 358 | Scoring Stage 1 |
| 359 | Scoring Stage 2 |
| 360 | Scoring Stage 3 |
| 361 | Dialog 5 |
| 362 | Dialog 6 |
| 363 | Dialog 7 |
| 364 | Party Chit Chat |
| 365 | Large+Stage Blue |
| 366 | Down The Hatch |
| 367 | In The Sewer |
| 368 | Scissorhands Parlor |
| 369 | In The Room |

Continued

| | |
|-----|--------------------|
| 392 | Indoor Parking Lot |
| 393 | Public Toilet |
| 394 | The Abbey |
| 395 | Medium Church |
| 396 | Concrete Maze |
| 397 | Dark Tunnel |
| 398 | Back There |
| 399 | Really Smooth Hall |

The largest indoor halls and areas (Indoor XXL)

Presets #370 to 399.

The largest indoor areas imaginable. This includes only public areas, like e.g. railway-stations and parking garage buildings.

| # | Name |
|-----|----------------------|
| 370 | Elevator Shaft |
| 371 | Big Stairwell |
| 372 | Large Lockerroom |
| 373 | Empty Auditorium |
| 374 | AES Show Lobby |
| 375 | Brill Building Lobby |
| 376 | Boston Garden Hall |
| 377 | Warehouse Blue |
| 378 | Soft Warehouse |
| 379 | Long Swimming Pool |
| 380 | Swim Distant |
| 381 | Empty Indoor Pool |
| 382 | Frankfurt Hbf |
| 383 | Budapest WestRailwSt |
| 384 | LaGuardia Terminal |
| 385 | Subway Platform 1 |
| 386 | Subway Platform 2 |
| 387 | Subway Tunnel |
| 388 | Parking Distant |
| 389 | Parking Garage Talk |
| 390 | Parking Garage Ugly |
| 391 | Parking Garage |

Cars

Presets #400 to 409.

Reverb settings simulating one of the most difficult rooms. The car with its extremely small room and mixture of very soft and hard surfaces makes it very difficult to make a trustworthy replacement for the real thing: Everybody knows how it sounds inside a car !!!

| # | Name |
|-----|----------------------|
| 400 | Beetle Interior |
| 401 | Limo Interior |
| 402 | BMW Limo |
| 403 | Car Frontseat Dialog |
| 404 | Car Front 2 Backseat |
| 405 | Van Interior |
| 406 | A Van |
| 407 | Inside truck |
| 408 | Car Interior Blue |
| 409 | Cardoor At Midnight |

PRESET LIST

Medium sized outdoor areas (Outdoor Medium)

Presets #410 to 415.

These presets address the outdoors. Here we have different medium sized reverbs for outdoor applications.

| # | Name |
|-----|---------------------|
| 410 | Courtyard |
| 411 | Market |
| 412 | Alley |
| 413 | HarlemStreetAtNight |
| 414 | Stone Garden |
| 415 | Boat Trip In Venice |

Very large outdoor settings (Outdoor XXL)

Presets #430 to #439 give you a selection of very large outdoor places such as Empty Arenas and different courts.

| # | Name |
|-----|----------------------|
| 430 | Slap Alley |
| 431 | City Foot Chase |
| 432 | Empty Arena XXL |
| 433 | Racquetball Court |
| 434 | Wide Jail court |
| 435 | Across The Plaza |
| 436 | Large Citypark |
| 437 | Big City |
| 438 | Down The Tunnel |
| 439 | Jump Off Thee Bridge |

Large outdoor presets (Outdoor XL)

Presets #416 to 429.

Typical larger outdoor areas, like backyards and reverb between buildings at the street.

| # | Name |
|-----|---------------------|
| 416 | Backyard |
| 417 | Backyard Qntec Wide |
| 418 | On The Street |
| 419 | Street |
| 420 | Dog In The Alley |
| 421 | Alleyway |
| 422 | Between Skyscrapers |
| 423 | Between Buildings 1 |
| 424 | Between Buildings 2 |
| 425 | Under The Bridge |
| 426 | Dock |
| 427 | Long Cave |
| 428 | Backyard Qntc |
| 429 | Racetrack PA |

Mother Nature presets (Nature)

Presets #440 to 459.

A block of dedicated nature area reverbs.

| # | Name |
|-----|----------------------|
| 440 | Green Forest |
| 441 | Forest In Winter |
| 442 | Forest In Autumn |
| 443 | Forest On The Hill |
| 444 | Forest Reverb 1 |
| 445 | Forest Reverb 2 |
| 446 | Forest |
| 447 | In The Valley |
| 448 | Valley In Winter |
| 449 | Deep Valley |
| 450 | Back Canyon |
| 451 | Distance In Jungle |
| 452 | Jungle |
| 453 | Alpine Atmosphere |
| 454 | Stoneriver In Vitosa |
| 455 | Stone-Quarry |
| 456 | Cave Corridor |
| 457 | Cave-Dwelling |
| 458 | Rocks At See |
| 459 | Mountains |

PRESET LIST

Effect reverb settings

Presets #460 to 469.

A small block of special reverb settings that cannot be categorized into any real-world application. These presets can be used for sound effect purposes.

| # | Name |
|-----|--------------------|
| 460 | Speaker In A Room |
| 461 | Stinger 1 |
| 462 | Stinger 2 |
| 463 | Stinger 3 |
| 464 | What Dreams May Go |
| 465 | Clausto-Phonebooth |
| 466 | Enhancer Verb 2 |
| 467 | Dialog+Music Slap |
| 468 | Enhancer Stereo |
| 469 | Watch Them Scatter |

VSS-SR algorithm presets (Surround)

The special VSS-SR algorithm offers you a so far unseen possibility to create reverb. You have control over Front and Rear decay-time, and when the signal is send through a surround sound decoder this creates very realistic three-dimensional rooms.

| # | Name |
|-----|----------------------|
| 470 | Dining Room SR |
| 471 | Real Living Room SR |
| 472 | Kitchen SR |
| 473 | Unfurnished Room SR |
| 474 | Room With A View SR |
| 475 | Hallway SR |
| 476 | Basement SR |
| 477 | Claustrophobia SR |
| 478 | Meat Locker SR |
| 479 | Live VO Booth SR |
| 480 | Large Office SR |
| 481 | LouvrePyramidHall SR |
| 482 | Museum SR |
| 483 | Railwaystation 1 SR |
| 484 | Railwaystation 2 SR |
| 485 | LaGuardiaTerminal SR |
| 486 | Empty Arena XXL SR |
| 487 | Swimmingpool SR |
| 488 | Between Buildings SR |
| 489 | Cemetery SR |
| 490 | Street SR |
| 491 | Stadium Rear SR |
| 492 | Alpine Athmosph SR |
| 493 | Rocks At The Sea SR |
| 494 | Jungle SR |
| 495 | Forest SR |
| 496 | Canyon SR |
| 497 | Arboretum SR |
| 498 | Mine Corridor SR |
| 499 | Mine Chamber SR |
| 500 | Cave Long SR |

PRESET LIST

Combined reverb presets

Presets #51 to 100.

The combined preset bank offers a variety of suggestions on how to gain full benefit from the two-engine structure of the M3000.

A lot of really unique reverb effects can be obtained. The categorization is not as strict as with the Single presets due to the many different applications these settings are designed for.

Please note that presets #96 to #100 are made from the VSS-Surround algorithm.

| # | Name |
|----|----------------------|
| 51 | Machine Room Tiny |
| 52 | Submarine Very small |
| 53 | Submarine Small |
| 54 | De-S Wood Chamber 1 |
| 55 | Stairway Wood 1 |
| 56 | Wood Hall 1 |
| 57 | Wood Hall 2 |
| 58 | Court 1 |
| 59 | Court 2 |
| 60 | Submarine Big |
| 61 | De-S Wood Chamber 2 |
| 62 | Stairway Wood 2 |
| 63 | Elevator on 3th |
| 64 | Elevator on 5th |
| 65 | Elevator on 9th |
| 66 | Castle Normal |
| 67 | Machine Room Large 1 |
| 68 | Machine Room Large 2 |
| 69 | Machine Room Large 3 |
| 70 | Submarine Corridor |
| 71 | Castle Big |
| 72 | In The Louvre |
| 73 | Glass Church |
| 74 | Hybrid Cathedral |
| 75 | Skating Ring |
| 76 | Stereo Church |
| 77 | Stereo Expo Hall |
| 78 | Harbor |
| 79 | Hippodrome |
| 80 | Deep Forest |
| 81 | Very Deep forest |
| 82 | Valley In Colorado |
| 83 | Boating On Amazonas |
| 84 | Deep Jungle |
| 85 | Night On Lochness |

Continued

| | |
|-----|---------------------|
| 86 | In The Pipe 1 |
| 87 | In The Pipe 2 |
| 88 | Computer Voice 1 |
| 89 | Computer Voice 2 |
| 90 | Computer Voice 3 |
| 91 | Computer in Space 1 |
| 92 | Computer in Space 2 |
| 93 | Reverb for Isato |
| 94 | Pantheon |
| 95 | Sewage System |
| 96 | Military Base SR |
| 97 | POW Camp SR |
| 98 | Football Ground SR |
| 99 | Seaside SR |
| 100 | Large Cave SR |