TC Reverbs

Reverb 6000 – Halls of Fame
Containing TC’s entire Reverb palette, Reverb 6000 is a four engine Reverb monster for professional film and music production. It delivers the finest, wildest and most research-intensive spatial effects of the audio industry today.

Reverb 4000 – Offspring of a Giant
The massive System 6000 Reverb Palette - now in stereo! The technology included in the Reverb 4000 is the culmination of years of research into Reverb styles. This broad palette spans from new state-of-the-art Reverbs to world-renowned classics.

M3000 – Reverb Rediscovered
M3000 is a pristine, Dual-Engine Reverberator and Room Simulator, and much more than just a sustain effect. It can tell stories. It lets you add room with a distinctive character. It lets you position a source in a room. Polished decay reverb is available as well, for the times where you haven’t got more to say.

M2000 – Magic with an Expert
The M2000 provides you with a broad palette of high quality effects enabling you to create magical effects. The true dual engine configuration allows you to run two full-blown effects simultaneously, i.e. on two individual effects sends.

M-One XL – Another Size Up
Use the M-One XL to run two remarkable sounding reverbs or other quality effects simultaneously. Individualize your sound with the vast number of possible settings. Bring new life to your mixes with TC’s unique Compressor and Limiter algorithms.

M300 – Use Both
With a strong combination of the dedicated true Stereo Reverb engine and a Multi-purpose Effects engine, the M300 covers virtually any effects application ranging from Live to Studio & performing musicians.

<table>
<thead>
<tr>
<th></th>
<th>Reverb 6000</th>
<th>Reverb 4000</th>
<th>M3000</th>
<th>M2000</th>
<th>M-One XL</th>
<th>M300</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Engines</td>
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<td>1</td>
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<td>PC Icon (Mac version available summer 2003)</td>
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<td>USB, MIDI</td>
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<td>Reverb Algorithms</td>
<td>VSS4a, VSS5, DVRa, Nonlin, Revx, Revx, Reflector</td>
<td>VSS4a, VSS5, DVRa, Nonlin, Revx, Revx, Amburator</td>
<td>VSS5x, Revx, Revx</td>
<td>Revx, Revx</td>
<td>XL</td>
<td>Revx</td>
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<td>Reverb Styles</td>
<td>Multichannel True Stereo, True Mono Mono</td>
<td>True Stereo, Dual Mono</td>
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<td>Reverb Type</td>
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<td>Live / Music Studio / Mastering</td>
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Until 10 years ago, digital reverb was mostly used as a Generic effect applied to many sources of a mix. Nowadays, where more aux send and returns are at disposal, new approaches have emerged. Elements of the mix are being treated individually, adding room character, flavor and depth in more creative and complex ways.

At TC, we call this a Source based approach, and we have put more than 30 man-years of development time into design and refinement of Source based room simulation. When Generic digital reverbs were invented, they stretched the DSP power and memory bandwidth capabilities of their time; and Source specific processing was completely out of the question. Even though we may now consider Generic types to be less than ideal, they still have applications for which they may be chosen instead of their Source based cousins.

The large reverb and room simulation palette of Reverb 6000 allows the user to choose whatever principle suits a present need. Below you will find a suggestion of when to use what.

**Generic Reverb**

Generic reverb is primarily a flattering sustain effect which can be added to many sources of a mix, or a complete stereo or multi-channel system. It adds little character but also does no harm, because the effect is blurred or washed out. If early reflections are offered, there are only few of them and they play a rudimentary role. Therefore, a strong localization is not imposed on the signal, which is what you want when one reverb is used on many sources.

For a graphical artist, the equivalent tool to Generic reverb would be a paint brush.

**Generic Reverb Pros**

- 1st choice for composite, mixed material and stems
- 1st choice when used with multichannel joystick on console or DAW
- 1st choice for adding to classical main microphone pick-up
- Works well on moving sources
- Prettier than life
- Quick and easy to use

**Generic Reverb Cons**

- Blurring takes away character from individual sources
- Pitch modulation may be a problem with some material
- Mono compatibility often compromised to obtain extra width
- Imaging inferior to Source based reverb

**Source Reverb**

When elements of a mix are picked up individually, a chance exists to define exactly how each of them is to be heard. There is no reason to apply one Generic reverb to several single sources, unless they are supposed to present an identical position to the final listener, or you have run out of aux sends. When it is desirable to distinguish between single elements sharing more or less the same panning position, source based reverbs should be a first choice. Subtle discrimination between reflection patterns of individual sources can make all the difference in the world when it comes to obtaining depth, expression and natural imaging.

Source Reverbs are able to generate multiple, complex early reflection patterns. For best results, if some reflections are already picked up by a microphone, they should be excluded from the simulated pattern by using the appropriate reflection decrease control. Instruments or sources can alternatively share the same reverb input in groups, e.g. stage left, center and right, for a more complex and desirable result than a Generic, one-send reverb approach.

For a graphical artist, the equivalent tool to Source reverb would be a 3D rendering system or Virtual Studio.

**Source Reverb Pros**

- 1st choice when input sources can be separated
- 1st choice with spot microphones
- More depth and distinction obtainable in a mix
- Adds character and definition to a source
- For any format, but especially 5.1 and 6.1, localization and the size of the listening area may be improved compared to Generic Reverb types

**Source Reverb Cons**

- Require more sends or direct feeds than Generic Reverb types
- No advantage on composite signals
- Not ideal for moving sources