

What this plug-in does

For an ordinary person

It brings your sound back backwards, with echoes you can make higher, lower, softer or rougher.

For an artist

Pour a melody into a violet hourglass: it rises backwards in silver clouds, while a giant below and a tiny ghost above sing through the same broken dream.

For a sound engineer

An overlapping reverse-read delay with feedback, fade windows, wet ageing and stereo spread, plus independently blended normal and octave-shifted returns.

For a bird with broken wings

Play with it and it will make you fly

Every control explained

TIME

Sets reverse segment length from 50 to 4000 ms when SYNC is off. With SYNC on, the selected musical division and host tempo take over.

FEEDBACK

Sets how much processed reverse audio recirculates. It is strongly weighted toward the upper end: low and middle values remain controlled, while the final part of the range creates much longer tails. A percentage is a control position, not a literal repeat count.

FADE

Sets a 2-250 ms fade window around segment edges. Smaller values keep a more defined edge; larger values soften the joins and create smoother swells. The engine limits the effective fade to fit the current segment length.

AGE

The large AGE knob changes wet tone through darkening, tape-style motion and saturation. Drive becomes strongest near the top. Saturation compensation manages its level, but different source material can still change perceived loudness.

OLD the unlabelled centre knob

The small knob between the tape reels remains active even though its OLD caption was removed from the artwork. It adds wet-only random wow/flutter and tape dropouts. At 0% it adds no motion. Near maximum the behavior becomes more erratic; pitch motion is bounded to +/-31 cents, dropout depth to -6 dB and event duration to 0.70 seconds. It is separate from the large AGE knob.

SPREAD

Sets wet stereo widening and side-to-side motion from 0-100%. The low end is brought toward mono. At zero, an already-stereo input can still have stereo information; zero does not mean a hard mono switch.

MIX

Blends dry and wet from 0-100% using equal-power gains. At 0% you hear only dry; at 100% only wet. The middle is not a loudness-normalized comparison, so use track gain when matching levels.

FREEZE

Stops new audio entering the reverse memory and raises the loop retention to prolong material already inside. It is a sustaining feedback mode, not a guaranteed lossless infinite hold. Colour and feedback processing can continue changing or fading the texture.

SYNC and division lamps

Enable SYNC and click 1/32, 1/16, 1/8, 1/4, 1/2 or 1 Bar. Click the already-active division again to toggle dotted time, which is 1.5 times normal. Its lamp pulses when dotted and stays steady when normal. Selecting a different division starts with its normal value; 1 Bar represents four quarter notes.

LOW / NORMAL / HIGH octave sliders

Three independent 0-100% sliders blend the wet return: LOW is one octave down with an 85 Hz high-pass; NORMAL keeps its original pitch; HIGH is one octave up with a 4.8 kHz low-pass. Combine all three freely. NORMAL is at the top left; LOW and HIGH are at the lower right. Start with NORMAL 100%, LOW/HIGH 0%. Gains are reduced when their combined squared level exceeds unity; this is not a loudness guarantee. All three at zero silence the wet return. The dry signal is unaffected. The spinning reels are visual animation.

Creative starting points and presets

Treat these as suggested starting points. Keep your monitoring level comfortable when exploring high feedback or frozen tails.

A breath before each piano note

On a piano track, try SYNC 1/8, FEEDBACK 20%, FADE 70 ms, AGE 15%, OLD 0% and MIX 25%. Play separated notes. Increase FADE if the return feels too choppy; increase TIME for a longer inhale.

A choir made from one syllable

Send a short vocal phrase to FaDeLaY at MIX 100%. Use TIME around 1200 ms, FEEDBACK 90%, FADE 150 ms, HIGH raised, NORMAL reduced and moderate SPREAD. After memory fills, enable FREEZE. Ride the return fader as the captured phrase evolves.

A broken lullaby

Try a toy keyboard with TIME around 700 ms, AGE 65%, OLD 75%, FADE 90 ms and MIX 35%. Set NORMAL to 100% and LOW/HIGH to 0%. OLD brings dips and pitch instability; AGE supplies the darker body.

A low reverse shadow

Raise LOW and reduce NORMAL on a guitar or voice; use TIME around 800 ms, FEEDBACK 55%, SPREAD 20% and MIX 20%. Its high-pass keeps the shifted return from extending unrestricted into the sub bass. Adjust the wet level against the bass instrument.

Two Late drifting into the future

Place FaDeLaY before Frogecho. Start FaDeLaY with low FEEDBACK and MIX around 25%; set Frogecho to a quiet dotted eighth with modest REPEATS. Reverse swells feed forward-moving echoes. Swap the order to hear an echo train being reversed instead.

Preset selector and arrows

Choose from 29 read-only factory presets or user presets. Selecting a name loads it. The left and right arrows wrap through the bank. The selected factory or user preset name is retained in the saved plug-in state.

SAVE and DELETE

Type a user-preset name in the selector and press SAVE to store all parameters. Factory names are protected. DELETE is disabled for factory entries and removes the selected user preset.

If the return seems absent or strange

Raise MIX, raise at least one of LOW/NORMAL/HIGH, turn FREEZE off while feeding new audio, and allow memory to fill. Check SYNC before adjusting TIME. Reduce OLD for dropouts, AGE for coloration and FEEDBACK for long tails. For the exact dry endpoint, set MIX to 0%.

Installation and everyday use

Windows VST3

Use the Windows 64-bit download and a VST3-capable DAW. Close the DAW, extract the archive, and copy the complete .vst3 bundle to C:\Program Files\Common Files\VST3. Keep its internal folders intact. Reopen the DAW and rescan plug-ins.

macOS edition

Use the macOS download for your Mac. Check the package for supported macOS versions, CPU architecture and included formats. A Windows .vst3 bundle cannot run on macOS.

Choosing the Mac format

For Logic Pro or GarageBand, use the Audio Units edition when supplied. For a VST3-capable Mac DAW, use the Mac VST3 edition when supplied. Follow the installation instructions included with the Mac package, then restart or rescan in your DAW. AU components normally reside in /Library/Audio/Plug-Ins/Components or ~/Library/Audio/Plug-Ins/Components.

Loading the plug-in

Load this plug-in in an audio effect slot on a track, group or return channel. It processes incoming audio; it does not generate an instrument sound from MIDI.

Saving your work

Save the DAW project to retain plug-in parameters. A user preset is a reusable sound; a saved project also retains the track routing and automation. Back up user presets before changing computers. Audio rendered to a file is the most portable way to preserve a finished sound.

If the plug-in does not appear

Check the operating system download, CPU architecture, plug-in format and DAW scan path. Extract the archive before installing. Look in the instrument or effect category as appropriate. If a Mac edition fails validation, use the DAW plug-in manager and check the package instructions.

For a useful support report, include the plug-in version, operating system, DAW version, sample rate, buffer size and a short description of how to reproduce the issue.

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