

Space. Echo. Depth.

SHARK REVERB — four-layer reverb and delay instrument.



Start with a space

Load Ocean Hall for spacious depth, Vocal Halo for vocals, or Tape To Hall for echoes feeding reverb. Play your source and bring up Mix gradually. Presets are starting points: judge the result in the full arrangement.

Insert or effects bus

On an insert, begin with a modest wet Mix. On a dedicated effects return, set Mix to 100% and control the amount with the DAW send. Leave Gain Match off on an effects return.

Four slots. Your combination.

Choose an engine

Use Add / Replace Facet or a layer's engine menu to select Hall, Room, Plate, Chamber, Spring, Studio, Arena, Space, Tape Echo or Ping Pong. Each slot holds one engine: four can run simultaneously. Adding a delay replaces a slot; it does not add a fifth engine.

Eight reverb flavors

Hall: broad depth. Room: close ambience. Plate: dense sheen. Chamber: enclosed resonance. Spring: a textured, spring-inspired space. Studio: controlled ambience. Arena: expansive scale. Space: extended atmospheric depth. These are original algorithmic interpretations, not named hardware emulations.

Balance and audition

Each fader controls its layer's contribution. On enables the layer; M mutes it; S solos it. Multiple solos are allowed. When combined fader levels exceed unity, their weights are normalized to control build-up. A single layer's fader still changes its actual level.

Two delay identities

Tape Echo uses amber accents, filtered repeats and subtle modulation. Ping Pong uses pink accents and alternating stereo echoes. Their colors stay distinct in every interface theme.

Make echoes become space.

Time and feedback

Delay Time spans 1–2500 ms. Feedback spans 0–85%. Tempo Sync offers 1/16, 1/8, dotted 1/8, 1/4, dotted 1/4 and 1/2 notes. Sync follows host tempo, with 120 BPM as fallback. Times longer than 2500 ms are capped.

Reverb Send and Direct Output

Reverb Send sets how much delay feeds All Reverbs or one selected layer. Choose None to disable the send. The destination must contain a reverb. Direct Output lets the echoes join the final wet mix; switch it off to hear only the reverberated echoes. Delay-to-delay feedback routes are excluded.

Try a lush vocal chain

1. Put Hall in layer 1 and Tape Echo in layer 2.
2. Open Delay settings and routing from the layer menu.
3. Select a synced eighth-note delay and restrained feedback.
4. Send the delay to layer 1 and turn Direct Output off.
5. Balance the layer faders, then set the final Mix by ear.

Routing details that matter

The delay fader scales its direct sound and sends. Muting a delay stops new sends, but the receiving reverb's existing tail can continue. Solo both the delay and receiving reverb to audition the complete chain. Delay sends enter after the global pre-delay, avoiding a second timing offset.

Shape the tail.

Facet Master

Pre Delay: 0–500 ms before direct input reaches the reverbs. Reverb Time: 0.1–40 s nominal feedback decay; damping and filtering affect the actual audible tail. Diffusion scatters the input. Damping lowers feedback bandwidth. Taste Lock preserves Mix when loading another preset.

Shape

Size changes delay lengths and apparent room size (25–200%). Width moves the stereo tail from mono to wide (0–200%). Height tilts decay brightness (–100 to +100); it is a tonal control, not a measured room dimension.

Character

Density changes later diffusion-stage blending. Modulation adds independent movement to the delay lines. Saturation introduces gentle nonlinear color to the combined wet output. Start with small amounts on exposed vocals and longer sustained sounds.

EQ and reflections

Low Cut (20–2000 Hz) and High Cut (1–22 kHz) filter the wet signal only. ER / Tail balances early reflections and late decay; Early and Late levels range from –60 to +6 dB. Reduce low-frequency wet energy when the arrangement loses definition.

Keep the music clear.

Low Level, Ducker and Gate

Low Level softly reduces quiet input feeding the effect; -60 dB acts as off. Ducker attenuates wet output during louder input, with up to 24 dB reduction. Its advanced threshold is an automatable parameter, defaulting to -24 dB. Gate attenuates the wet output below its threshold using a smoothed detector.

Freeze

Freeze holds the reverb feedback network and stops new reverb injection. It does not freeze Tape Echo or Ping Pong. Lower levels before building a long sustained texture, then release Freeze to let normal decay resume.

Input, Output and Mix

Input and Output offer ± 18 dB trim. Mix uses an equal-power dry/wet crossfade. Meters show stereo peaks; this is not a limiter, and floating-point output can exceed 0 dBFS. Leave headroom for the next processor.

Mode and Gain Match

Stereo preserves the stereo feed. Mono sums the feed and output to mono. Mid / Side encodes before the layers and decodes their outputs. Gain Match compares smoothed input/output RMS over about 1.5 seconds, with compensation limited to ± 6 dB. Use it deliberately for insert comparisons; it is usually best off for long tails and effect sends.

Quality and visual feedback.

Quality

Eco, Standard, High and Ultra use 4, 8, 12 and 16 early-reflection taps respectively. The eight-line late-tail network remains active in every mode. Choose the setting that gives the desired reflection texture within your session's CPU budget.

Oversampling

1x, 2x, 4x and 8x oversampling apply to the wet saturation stage, not the entire reverb network. CPU cost rises substantially at 8x. All modes report 16 samples of latency to the host; dry and bypass paths are aligned. Mode changes crossfade the processing stages.

Acoustic Space

The central display shows a receding history of the wet signal's spectrum. Ribbons follow the effect's energy and decay. It is an expressive audio visualization, not a calibrated room model or a measured RT60 readout.

Make the interface yours

Press the Shark logo to cycle blue, purple, red and green. Tape Echo stays amber and Ping Pong stays pink. The hamburger menu provides zoom from 75–150%, Gain Match, manual, About/Credits and build/license information. The interface uses Roboto and black engine menus with graphic icons.

Find it. Save it. Compare it.

100 factory starting points

Explore Mastering, Mix Bus, Vocals, Drums, Guitar, Keys, Orchestral, Ambient, Delay + Reverb and Creative. Twenty-six presets combine delay and reverb. Adjust wet level to your own source; an effects return normally needs 100% Mix.

The preset browser

Click the preset name. Search or choose a category, Favorites or User Presets. Double-click a name, or press Return, to load and close. Stars mark favorites. X, Escape or an outside click closes an overlay.

Your library

Save creates a user preset from the name field; Rename applies to a selected user preset. Trash hides factory entries, which can be restored through the hamburger menu. Deleting a user preset is permanent; Undo does not restore its file. Back up Presets.xml in the system application-data folder under Shark Plugs / Reverb.

Comparison and recall

A/B/C stores the outgoing settings when you switch slots. Undo/Redo follows parameter edits. Theme, zoom, Gain Match and Taste Lock are excluded from preset loading. Knobs support typed entry and double-click reset. When several instances edit the user library, the last save wins.

Practical recipes and support.

Depth without wash

Start with Room or Studio, a short tail and low insert Mix. Add pre-delay to separate the dry attack from the reverb. High-pass the wet signal and reduce width if the center begins to feel disconnected.

Rhythm inside a long tail

Pair Ping Pong with Hall or Space. Use a synced delay and moderate feedback; send it to the reverb. Turn Direct Output on for defined repeats, or off for a softer rhythmic bloom. Use Ducker to make room while the source plays.

If something sounds wrong

Too wet: lower Mix or the DAW send. No routed echo: check the destination engine, send level, source fader, On/Mute and both Solo states. Unexpected level: check input/output trim and Gain Match. High CPU: reduce oversampling and quality. Long held sound: check Freeze and delay feedback.

Release and session notes

Use the installer and compatibility information supplied with your released build. Developer source archives are not installers. When updating an existing session, keep a backup: parameter IDs can remain compatible while an upgraded engine changes the sound. For support, include your plugin version, operating system, DAW version and steps to reproduce the issue.

Product design & production: Sharky / Shark Plugs.

This guide describes the 0.4.4 reverb-and-delay interface. Visit sharkplugins.com for current product and release information.