



LOW END CANDY

PREVERB

REVERSE REVERB • VST3 + AU • MAC + WINDOWS

Your riser was inside your sound the whole time.



USER GUIDE

VERSION 1.4 • AUGUST 2026

WORKS IN EVERY MAJOR DAW

lowendcandy.com/product/preverb

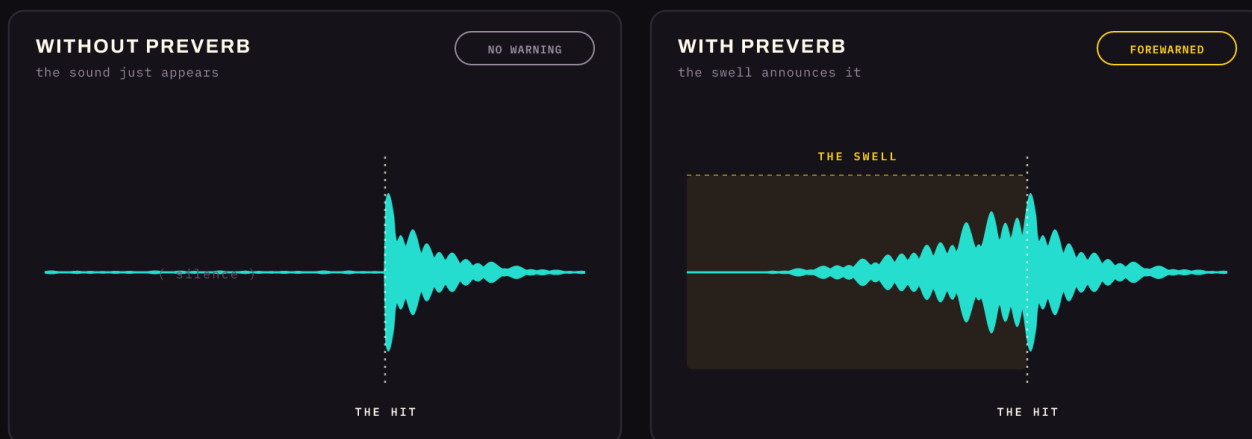
01 / THE IDEA

The sound was in there the whole time.

Preverb is the first plugin ever built for reverse reverb — the industry's favorite secret trick. It grabs the reverb tail of any sound and swells it in before the transient, so your sounds stop appearing and start arriving.

Without it, elements just show up — abrupt, flat, no warning. Flip a reverb tail in front of a sound and everything changes: the swell forewarns the listener, wraps the moment in atmosphere, and gives the track push and pull. The brain hears something coming; the transient pays it off. That's momentum, and it's on every record you've loved for twenty years.

Until now the trick was manual labor: bounce the tail, reverse it, re-render, line it up, pray. Preverb does the whole thing live, in one move — you shape the swell by dragging its curve — and because the swell is made from your own audio, it's in key automatically. Risers, vocal swells, drum transitions, ghost choirs: built from sounds you already own, not a stranger's sample pack.



The same transient, two ways. Left: it just appears. Right: Preverb announces it.

WHAT'S IN THE BOX

VST3 + AU

MAC + WINDOWS

6 CHARACTERS + YOUR OWN IR

PITCH + FORMANT

LIVE CAPTURE

P

02 / QUICK START

Your first swell in 60 seconds.

1 Put Preverb on a sound that matters

Insert it on the vocal, the snare, the bass — whatever should make an entrance. It runs as a regular insert in every major DAW.

2 Loop the moment

Play the bars leading into your transient. Preverb works from your sound's own reverb tail, so let it hear the source.

3 Pick a CHARACTER

Start with Hall — the versatile default. Room and Plate are tighter and faster; Cathedral blooms bigger and slower. The seventh slot, CUSTOM, plays any impulse response you own — backwards.

4 Shape the swell

This is the move: drag the swell curve (or turn LENGTH) until the bloom leads into the transient with the tension you want — it takes shape live on the swell curve.

5 Color it (optional)

PITCH the swell up an octave for a ghostly rise. Bend FORMANT for vowel-shifting weirdness. LINK moves both together.

6 Hit CAPTURE

Preverb prints the finished swell as audio — live. Drag the printed clip so it ends exactly on the downbeat. Done.

FIRST MOVE

If it sounds like a generic riser, you've gone too big. The magic of Preverb is that the swell is recognizably your sound — the listener should hear the vocal coming, not a whoosh.

THE REST OF THE TOUR

SETUP

Install + activation

PAGE 04

THE INTERFACE

The controls, one map

PAGE 05

CONTROLS

Length, shape, duck, sync, playback

PAGES 06–08

UNDER THE HOOD

How the chain works

PAGE 09

RECIPES + WORKFLOW

Five money moves + pro tips

PAGES 10–12

HELP + SPECS

Answers, specs, support

PAGES 13–14

03 / SETUP

Install once, activate everywhere.

Your purchase email contains your download and your license key — delivered instantly after checkout. One key activates both platforms.

macOS

UNIVERSAL — INTEL + APPLE SILICON • AU + VST3

- 1 Download the Mac package from your purchase email.
- 2 Copy **Preverb.vst3** and **Preverb.component** into the folders below (create them if they don't exist).
- 3 Default locations:
AU — /Library/Audio/Plug-Ins/Components
VST3 — /Library/Audio/Plug-Ins/VST3
- 4 Restart your DAW or rescan plugins. Logic Pro and GarageBand load the AU; most other DAWs use VST3.

Windows

VST3

- 1 Download the Windows package from your purchase email.
- 2 Copy the **Preverb.vst3** folder into the folder below.
- 3 Default location:
C:\Program Files\Common Files\VST3
- 4 Rescan plugins in your DAW and load Preverb as an insert.

ACTIVATION

Open Preverb on any track and enter the license key from your purchase email when prompted — that's it. The same key activates your Mac and your PC. Lost the key? Write to beau@lowendcandy.com from your purchase address.

WORKS IN — ABLETON LIVE • FL STUDIO • LOGIC PRO • STUDIO ONE • CUBASE • REAPER

04 / THE INTERFACE

Twelve things, one screen.



- 1 PRESET BROWSER**
Step through the preset library with the arrows.
- 2 A / B**
Park two states and flip between them to compare.
- 3 INIT**
One click back to a clean slate.
- 4 CHARACTER**
Seven slots: six named spaces, plus one for your own IR.
- 5 LENGTH**
How long the swell runs, in seconds, before the transient.
- 6 PITCH**
Shift the swell in semitones. Your dry sound stays put.
- 7 FORMANT**
Bend the swell's vowel color, independent of pitch.
- 8 LINK**
Lock PITCH and FORMANT into a single move.
- 9 THE SWELL CURVE**
Watch the reversed tail take shape in real time.
- 10 CAPTURE**
Print the finished swell as audio — live.
- 11 SHAPE | SPECTRO**
Flip the display between the swell curve and a live spectrogram.
- 12 CUSTOM IR**
Load any impulse response — Preverb plays it backwards.

Interface shot above is the actual Preverb v1.4.0 editor — knob positions reflect the "Vocal Lift" preset and will differ in your session.

05 / CONTROLS

The big three.

LENGTH

The centerpiece. LENGTH sets how long the reversed tail blooms in front of your sound, in seconds — from a breath of anticipation at short settings to a full cinematic surge as you stretch it out. Shape it further by dragging the swell curve.

Sweet spots: a short **~0.4 s** swell keeps the trick subliminal — the listener feels the entrance more than they hear it. **0.8–1.5 s** is the classic festival swell. Past **3 s**, the swell becomes an event of its own — save it for intros and the moments that deserve a spotlight. And automate it: short in the verse, growing through the build, wide open into the drop.

CHARACTER

Six named spaces, from tight rooms to cathedral blooms — plus CUSTOM, which takes any impulse response you own. The character shapes the tail Preverb captures — pick the room, then let LENGTH decide how much of it you hear.

ROOM • **ANTIGHT** • **SPRING** Fast suck-ins and vintage twang. Drums, hits, snappy transitions.

HALL • **PLMID** The all-rounders. Vocals, synths, everyday risers — start here.

CATHEDRAL **HUGE** Slow cathedral blooms. Cinematic intros, big drops, ghost choirs.

CUSTOM **YOURS** Load any impulse response — Preverb plays it backwards into the hit.

THE SWELL CURVE

The strip along the bottom shows the reversed tail forming in real time — silence on the left, bloom on the right, your transient at the end. If the shape looks like a wedge growing into a wall, you're doing it right. Use it to spot swells that peak too early: you want the loudest point of the bloom landing flush against the transient.

EAR RULE

Audition characters with LENGTH around 1 s and your loop playing. The right space announces your sound; the wrong one swallows it. Two clicks is usually all it takes.

06 / CONTROLS

Shift it, then print it.

PITCH

Shifts the swell in semitones while your dry sound stays untouched. Up an octave (+12) turns a vocal swell ghostly and weightless; down an octave adds menace under drops and basses. This is the move a reversed bounce physically can't make — here, the shift is live.

FORMANT

Bends the swell's vowel color without touching its pitch. Push it up and a reversed vocal smears into a ghost choir; pull it down and the same phrase turns dark and oversized. On drums and synths it reads as size — small and zippy up top, huge and hollow down low.

LINK

Locks PITCH and FORMANT into one gesture for natural, tape-style shifts — the whole swell moves as one object. Unlink them to send pitch one way and formant the other; that mismatch is where the alien stuff lives.

CAPTURE

Prints the finished swell as audio, in real time. No bouncing, no re-rendering: hit CAPTURE, then drag the printed swell so it ends exactly on the transient. Printing commits the sound, frees your CPU, and hands you a clip you can chop, stretch, gate or re-reverse like any other audio.

PRESETS · A/B · INIT

The preset browser steps through the factory library. A/B parks two states so you can flip between a subtle setting and a bold one before committing. INIT takes the whole plugin back to a clean slate in one click — no menu safari.

A/B IS A WRITING TOOL

Park 'felt-not-heard' on A and 'main event' on B. Flip while the loop plays and let the track tell you which moment it is.

07 / CONTROLS

Shape it, place it, play it.

LENGTH · SHAPE · TONE

Three knobs sculpt the bloom. **LENGTH** sets how long the swell runs before the transient; **SHAPE** bends its contour from a slow simmer to a steep late surge; **TONE** rolls it from dark and distant to crisp and forward.

LOW CUT

Rolls low frequencies out of the swell so it never muddies an 808, a sub or a busy low end. Lift it until the bloom sits clean above the bass — your dry sound keeps all of its weight.

GAP · WIDTH

GAP opens a breath between the swell and the transient — tiny for tight transitions, wider for a dramatic inhale.

WIDTH spreads the bloom across the stereo field while the low end stays mono and solid.

MIX

How much swell to add on top. MIX only adds or subtracts the reverb — your dry sound keeps its full level and its transient the whole way up, so you can push the bloom hard without losing the hit. To hear the swell on its own, use PREVERB ONLY.

DUCK

Sidechain without the routing: how far the swell gets out of the way while your dry sound plays. At 0 it rides over the top; turn it up and the bloom ducks under the vocal and breathes back in the gaps — the classic reverb-throw move, no extra routing.

SYNC

Locks the swell length to your project tempo — 1/8, 1/4, 1/2, dotted, 1 bar, 2 bars. Risers land exactly on the grid at any BPM, and follow the tempo if you change it. Leave it on FREE to dial seconds by hand.

PLAYBACK — ALIGNED vs LIVE

Preverb places the swell before your sound, so it needs a moment of lookahead. **ALIGNED** keeps the swell perfectly ahead of the transient and your DAW compensates — best for mixing and bouncing. If playback feels delayed, or the swell skips when you start mid-bar, switch to **LIVE**: zero latency, playback starts instantly where you press play and the swell blooms out of the sound. **CAPTURE** always prints the aligned version — so you can write in **LIVE** and still drop a perfectly placed clip.

08 / UNDER THE HOOD

Six stages, zero ritual.

You never have to think about this chain — it's what one drag of the swell curve sets in motion, live, on every pass.



The CAPTURE branch taps the chain after the swell is shaped — what you print is exactly what you hear.

01–02 Preverb listens to whatever the track feeds it and runs it through the reverb character you picked — that space defines the tail's size and speed.

03–04 It captures that decaying tail, flips it, and rides it in ahead of the transient with the swell curve — the part the manual ritual made you do by hand, six steps at a time.

05–06 PITCH and FORMANT recolor the swell — linked or independent — and the output delivers the bloom into your untouched dry sound.

WHY IT'S ALWAYS IN KEY

The swell isn't a sample from someone else's session — it's your own audio, reversed. Its harmonic content matches your track by definition, the way your own reflection matches you. Even pitch-shifted, it moves in musical semitones, so an octave up is still your key.

09 / RECIPES

The money moves.

The Vocal Bloom

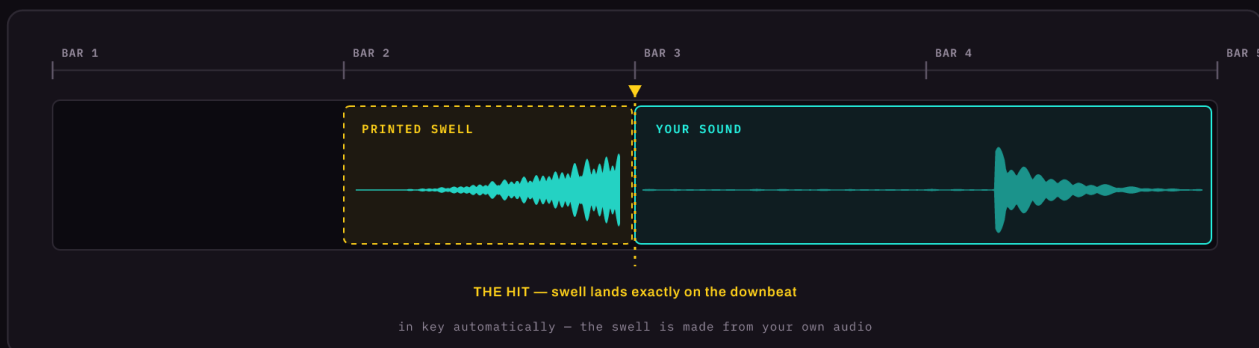
SOURCE — LEAD VOCAL • CHARACTER HALL • LENGTH ~1 s • END ON THE DROP

The most emotional sound in electronic music: her voice, backwards, before she sings. Loop the two bars before the drop, raise LENGTH until the bloom carries real weight, CAPTURE, and slide the printed clip so it resolves exactly on the downbeat. The listener hears the vocal coming — that's the forewarning that makes a drop feel inevitable instead of sudden.

The Snare Doorway

SOURCE — SNARE OR CLAP • CHARACTER ROOM • LENGTH ~0.4 s • ONE BEAT BEFORE

A short, tight suck-in right before a section change. Keep the character small so the swell snaps shut instead of washing out, and keep it brief — one beat of warning is enough to make the next section feel like a door opening rather than a hard cut.



Placement is the whole game: the printed swell ends exactly where the sound begins.

Both recipes land the same way — the swell's peak touches the transient. If it peaks early it telegraphs; if it peaks late it smears. On the grid, ending the clip on the downbeat is almost always the answer.

10 / RECIPES

Three more, then go make your own.

The In-Key Riser

SOURCE — SYNTH OR BASS STAB · CHARACTER PLATE · LENGTH 2-3 s · PITCH +12, LINK ON

The riser-pack killer. Feed Preverb a stab from your own drop, push LENGTH long, and send the swell up an octave with LINK on so it stays natural. You get a riser that's automatically in key and literally made of the sound it's introducing — it cannot clash, and nobody else owns it.

The Ghost Choir

SOURCE — VOCAL PHRASE · CHARACTER CATHEDRAL · LENGTH 1.5-3 s · FORMANT UP, LINK OFF

Formant-shift a reversed vocal and it stops being a voice and becomes a choir of ghosts. Unlink so pitch stays put while formant climbs — vowels smear, consonants disappear, and what's left is pure atmosphere. The weird viral lane: equal parts beautiful and unsettling.

The Cold Open

SOURCE — FIRST SOUND OF THE TRACK · CHARACTER CATHEDRAL · LENGTH 3-4 s · LET IT BREATHE

Put the biggest cathedral on the very first sound of the arrangement and stretch LENGTH to the max. The track fades in out of its own future — a cinematic intro built from bar one, no imported impacts, no borrowed cinematics. CAPTURE it and trim the front so the bloom starts from true silence.

THREE SOURCES YOU ALREADY OWN. ZERO SAMPLE PACKS.

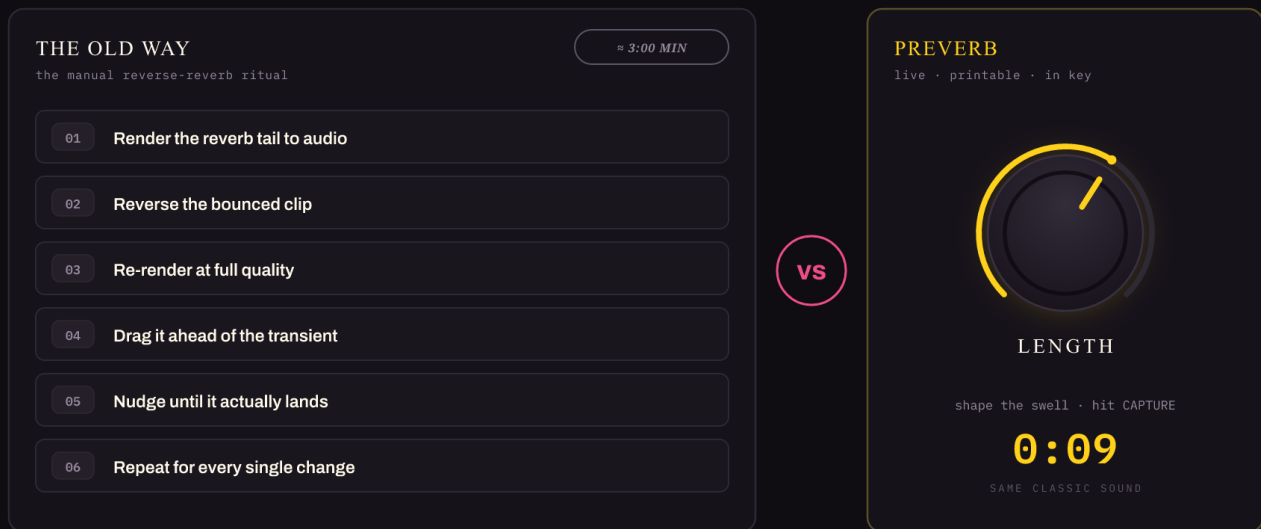
MAKE IT YOURS

Any recipe here works on any source — the settings are starting points, not laws. The only constant: end the swell on the transient, and let the sound being introduced be the sound doing the introducing.

11 / WORKFLOW

Retire the ritual.

Producers have run the manual version of this trick for twenty years. It works — that's why everyone suffers through it. But every change means doing it all again, and a bounced clip can't be pitched or formant-shifted live. Preverb keeps the classic sound and deletes the labor.



- **END ON THE TRANSIENT**

The swell resolves exactly on the downbeat — peak touching the moment it announces.

- **ONE FOREWARNING PER MOMENT**

Two swells into the same transient blur each other. Pick the element that deserves the entrance.

- **PRINT EARLY**

Captured audio is yours to chop, gate, stretch or re-reverse. Commit, then play with the pieces.

- **CHANGE THE ROOM PER SECTION**

Tight characters in verses, cathedrals at the drop — the contrast does narrative work.

- **ANYTHING THAT NEEDS AN ENTRANCE**

First downbeat, vocal entries, the bridge, the last chorus. If it should feel arrived-at, forewarn it.

12 / HELP

Answers, fast.

Q Preverb doesn't show up in my DAW.

Rescan your plugins and confirm the files are in the default folders from page 4. Make sure your DAW is 64-bit and looking at the right format — Logic and GarageBand load the AU, most others the VST3. A full DAW restart clears most first-scan issues. Note: hosts that only load VST2, and Pro Tools (AAX-only), won't list Preverb.

Q Playback is delayed, or the swell skips when I start mid-bar.

That's the lookahead that places the swell before your sound. Switch the playback mode to LIVE for zero latency — playback starts instantly and the swell blooms out of the sound. Use ALIGNED (or CAPTURE and drag the printed clip) when you want it perfectly placed for the final bounce.

Q Can't I just reverse a bounce?

You can — for twenty years everyone has. You'll get one static take, out of pitch control, after six steps. Preverb is live, printable, pitchable and formant-shiftable. That's the difference between owning the technique and renting it.

Q Does Preverb change my dry sound?

No. Your source passes through untouched — the swell is added in front of it, and PITCH and FORMANT only ever touch the swell.

Q Will the swell be in key?

Always. It's generated from your own audio, so its harmonic content matches the track by definition — even pitch-shifted, it moves in musical semitones.

Q Can I use one license on Mac and PC?

Yes — one key activates both platforms. It arrives by email instantly after purchase.

Q It sounds like a generic riser.

Shorten LENGTH or pick a smaller character. The trick reads best when the listener can recognize the source inside the swell — your sound coming, not a whoosh.

Q I never got my license email.

Delivery is instant — check spam and promotions first. Still missing? Write to beau@lowendcandy.com from your purchase address and we'll sort it.

13 / SPECS + SUPPORT

The fine print, the sweet print.

FORMATS	VST3 + AU (AU on macOS)
PLATFORMS	macOS — Universal, Intel + Apple Silicon · Windows
DAWS	Ableton Live · FL Studio · Logic Pro · Studio One · Cubase · Reaper — any 64-bit VST3/AU host
LICENSE	One license key activates both platforms
DELIVERY	Instant email with download + license key after purchase
PRESETS	Factory library · A/B compare · one-click INIT
PLAYBACK	ALIGNED lookahead or LIVE zero-latency · host tempo sync · built-in duck

SUPPORT

beau@lowendcandy.com — include your purchase email, DAW and OS for the fastest fix.

lowendcandy.com/product/preverb — downloads, updates and everything else.

Now go forewarn somebody.

— BOHEMYTH · LOW END CANDY



The interface-tour image shows the real Preverb v1.4.0 editor; conceptual diagrams elsewhere are stylized. Ableton Live, FL Studio, Logic Pro, Studio One, Cubase and Reaper are trademarks of their respective owners, used for compatibility identification only. Preverb User Guide v1.4 — July 2026. © 2026 Low End Candy. All rights reserved.