LOW END CANDY

PREVERB

REVERSE REVERB · VST3 + AU · MAC + WINDOWS

Your riser was inside your sound the whole time.



USER GUIDE

VERSION 1.7.0 · OCTOBER 2026

WORKS IN EVERY MAJOR DAW

lowendcandy.com/product/preverb

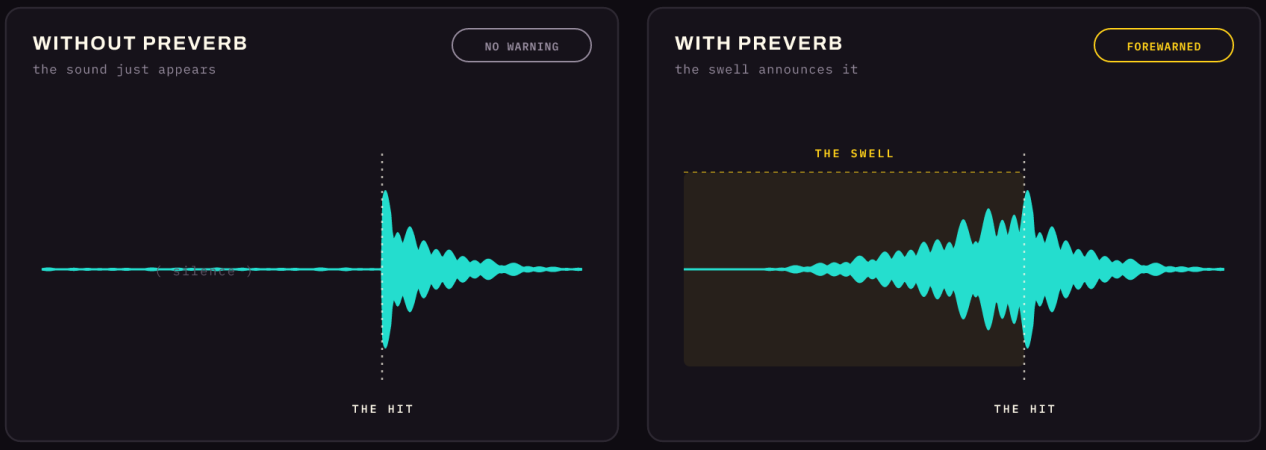
01 / THE IDEA

The sound was in there the whole time.

Preverb is purpose-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
- TARGET VIEW FOR DRUM LOOPS
- 48 PRESETS
- LIVE CAPTURE

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. Preverb is an audio effect: drop it on an audio track or a return, like any reverb.

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 preset or a CHARACTER**
   Open the preset menu — 48 presets, grouped into families (Drums, Vocals, Bass and more) — or choose a CHARACTER yourself. 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. **Working on a drum loop? Open TARGET**
   On a loop, every hit grows its own swell. Open the TARGET tab, press play, and click the one hit you want the swell to lead into. The rest of the loop stays dry.

7. **Hit CAPTURE**
   Click CAPTURE, play your sound, click again to print the finished swell as audio. Drag the printed clip so it ends exactly on the downbeat — with TARGET on, it ends exactly on your hit. 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 P 04 — Install + first launch
THE INTERFACE P 05 — The controls, one map
CONTROLS P 06–08 — Length, shape, duck, sync
TARGET + PRESETS P 09–10 — One hit, 48 presets
EQ + COMPRESSOR P 11 — Reverb EQ, the window
UNDER THE HOOD P 12 — How the chain works
RECIPES + WORKFLOW P 13–15 — Five moves + pro tips
HELP + SPECS P 16–17 — Answers, support

03 / SETUP

Install, open it, play.

Your purchase email contains your download link. Unzip it: the folder holds a macOS folder and a Windows folder. Preverb is the complete plugin from its first launch — nothing to enter, no account, and no internet connection needed.

macOS

UNIVERSAL — INTEL + APPLE SILICON · AU + VST3

1. Open the **macOS** folder from the download.
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.
5. Preverb for Mac is signed with an Apple Developer ID and notarized by Apple, so it loads normally.

Windows

VST3 · 64-BIT

1. Open the **Windows** folder from the download.
2. Copy the whole **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.
5. The Windows files are not code-signed yet, so Windows may show a SmartScreen warning: click **More info**, then **Run anyway**. Or right-click the .zip before extracting, choose Properties and tick **Unblock**.

FIRST LAUNCH — THE PLAYBACK PAUSE IS NORMAL

Preverb places the swell before your sound, so your DAW waits about as long as the swell is — under a second at the default setting, up to a few seconds on long ones — before playback starts. That is the look-ahead, not a freeze. Want playback to start instantly? Click **LIVE** at the top of the swell panel. On first launch Preverb shows a playback card and a short guided tour; the **?** button in the top-right corner replays the tour any time.

14-DAY MONEY-BACK GUARANTEE

If Preverb isn't for you, write to **support@lowendcandy.com** from your purchase address within 14 days and we'll refund you.

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

04 / THE INTERFACE

Twelve things, one screen.



1 PRESET BROWSER
48 presets in eight families. The arrows step; the name opens the menu.

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 CUSTOM 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, then drag it out.

11 SHAPE | SPECTRO | TARGET
Swell curve, live spectrogram, or your loop on the bar grid.

12 PREVERB ONLY
On: the swell leads in, then cuts the moment your sound lands.

Interface shot above is the actual Preverb v1.7.0 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 (0.1 to 4) — 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

Seven slots: six named spaces, 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.

HALL	LONG · SMOOTH · LUSH	The all-rounder. Vocals, synths, everyday risers — start here.
ROOM	SHORT · SLAPPY	Tight and fast. Drums, hits, snappy transitions.
PLATE	BRIGHT · METALLIC	Bright and metallic. Snares, claps, vocal chops, plucks.
CATHEDRAL	HUGE · DARK	Slow cathedral blooms. Cinematic intros, big drops, ghost choirs.
AMBIENCE	SHORT · AIRY	Short and airy. Pads, hats, soft risers.
SPRING	RESONANT BOING	A resonant “boing”. Rim shots, synth risers.
CUSTOM	CLICK TO LOAD	Load any impulse response; Preverb plays it backwards.

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. The tabs above it switch the panel between this curve (SHAPE), a live spectrogram (SPECTRO) and the loop view (TARGET, page 9).

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 (up to ±24) 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. Click CAPTURE to arm it, play your sound, then click again to print; the print appears in the panel beside the button, ready to drag into your project. Printing commits the sound, frees your CPU, and hands you a clip you can chop, stretch, gate or re-reverse like any other audio. When your DAW reports its tempo, the print is padded to whole bars, so starting the clip on a bar line lands the hit on the grid.

PREVERB ONLY

On by default. The swell leads into your sound and is cut the instant your sound lands — the reverb only ever leads in, then it's all dry. Turn it off and the swell isn't cut at the hit. DUCK works with it: with PREVERB ONLY on and DUCK at 0 the cut is total; raise DUCK to choose how far the swell yields instead. With TARGET on, the cut happens on your hit only.

WHERE PRINTS GO

Every print is saved as a 32-bit float WAV in a Preverb Prints folder inside your Music folder, so a clip you dragged into a project never disappears. Prints are written at true level — what you hear is what you get, nothing is normalized. The file name carries the placement (for example **`2bar_riser`**: whole bars, so start the clip on a bar line).

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 (12 dB per octave, 20–400 Hz, OFF at the bottom) 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 (up to 500 ms) between the swell and the transient — tiny for tight transitions, wider for a dramatic inhale. **WIDTH** spreads the bloom across the stereo field (0 is mono, 100% natural, 200% widest) while the low end stays solid and centered.

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.

DUCK

Sidechain without the routing: how far the swell gets out of the way while your dry sound plays. The more you turn it up, the more the bloom ducks under the vocal and breathes back in the gaps — the classic reverb-throw move, no extra routing. (With PREVERB ONLY on, DUCK at 0 means a full cut when your sound lands.)

SYNC

Locks the swell length to your project tempo — 1/8, 1/4, 1/2, dotted 1/2 (shown 1/2.), 1 bar or 2 bars. Risers land exactly on the grid at any BPM, and follow the tempo if you change it. While SYNC is on, LENGTH shows the division (for example LENGTH 1/4). Leave it on FREE to dial seconds by hand.

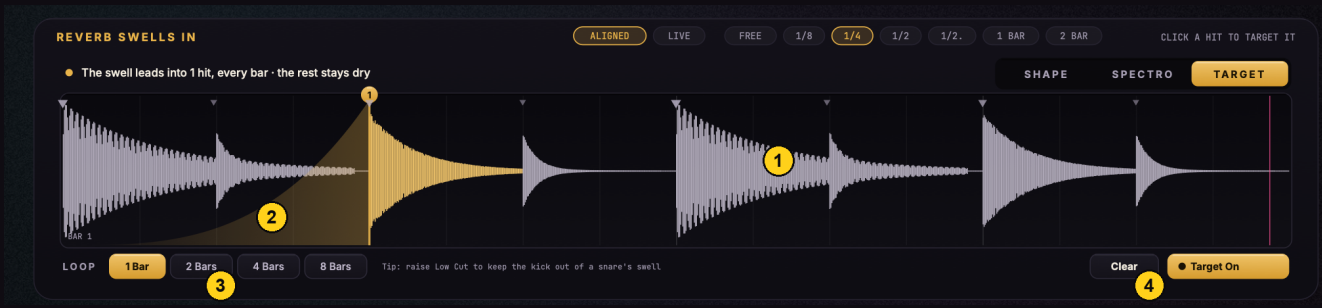
PLAYBACK — ALIGNED vs LIVE

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 / TARGET

Lead into one hit of a loop.

On a drum loop, every hit grows its own swell, and they smear together. TARGET fixes that. Open the third tab next to SHAPE and SPECTRO, press play, and click the one hit you want the swell to lead into — the snare on 2, the last snare before the drop. Only that hit gets a swell; the rest of the loop stays dry.



TARGET view: "Snare Suck-In", the snare on beat 2 picked. The gold wedge is the swell leading into it.

1. **THE LOOP**
   Preverb draws your loop on the bar grid as it plays. The small triangles mark the hits it found.
2. **YOUR PICK**
   Click a hit to target it (up to 16). Click it again to remove it.
3. **LOOP**
   Set it to your loop's length: 1, 2, 4 or 8 bars.
4. **CLEAR · TARGET ON**
   Clear removes every pick. The switch turns TARGET on and off, and you can automate it.

TRY IT

1. Put Preverb on a drum loop and pick a preset from the Drums family. Most of them are tempo-synced, so the swell is exactly a beat or a bar long.
2. Press play in your DAW. Preverb records the loop as it passes and draws it. Set LOOP to the loop's length.
3. Click the hit you want the swell to lead into. Picking a hit turns TARGET on, and you hear it straight away.
4. PREVERB ONLY now cuts on your hit, not on every hit, and DUCK follows the same pick.

CAPTURE WITH TARGET ON

With TARGET and PREVERB ONLY both on (the default), the print is a riser that ends exactly on your hit: just the swell (the rest of the loop is already in your project), padded so that starting the clip on a bar line lands it on your hit. The file name says which beat it ends on, for example **`Preverb_target_1bar_riser_beat2_Plate_…wav`**.

Good to know. TARGET follows your DAW's play position, so it needs the transport running (the standalone app has no song position). Your picks and the loop length are saved with the project, and presets and A/B never wipe them. With TARGET off, Preverb sounds exactly as it did before 1.7.0. Tip from the plugin itself: raise LOW CUT to keep the kick out of a snare's swell.

09 / PRESETS

48 presets, eight families.

Pick a family in the preset menu (each is a submenu), or step through all 48 with the arrows. Drums is the biggest family: 24 presets, most tempo-synced so the swell lands exactly a beat or a bar long. Pair them with TARGET.

DRUMS	24	Snare Halo · Tight Verb · Kick Suck · 808 Inhale · Kick Rumble · Snare Suck-In · Snare Riser · Gated Snare Rewind · Shimmer Snare · Rim Spring · Trap Snare Breath · Clap Swell · Big Room Clap · Hat Breath · Open Hat Shimmer · Crash Rewind · Ride Lift · Tom Fill Swell · Perc Ghost · Conga Room · Break Lead-In · Drum Bus Inhale · Lo-Fi Kit Rewind · Drop Fill
VOCALS	3	Vocal Lift · Big Vocal · Vocal Chop Inhale
BASS	2	808 Bloom · Sub Riser
SYNTHS & KEYS	3	Pluck Halo · Boing Riser · Piano Rewind
GUITAR	1	Guitar Swell
PADS & AMBIENT	2	Lush Pad · Sugar Tail
RISERS	11	Cathedral Bloom · Drop Riser · Long Intro · Build-Up · Lift Off · White Riser · Sub Build · Tension Riser · Air Lift · Epic Intro · Octave Riser
FX & TRANSITIONS	2	Reverse Sweep · Reverse Slam

A / B · INIT · SAVE · DICE

A / B	Park two states and flip between a subtle setting and a bold one before committing.
INIT	Takes every control back to its starting value in one click.
SAVE	Names and stores your current settings. Your own presets appear under MY PRESETS in the same menu.
DICE	The dice button next to A / B rolls every sound control except the EQ, for a new idea in one click.

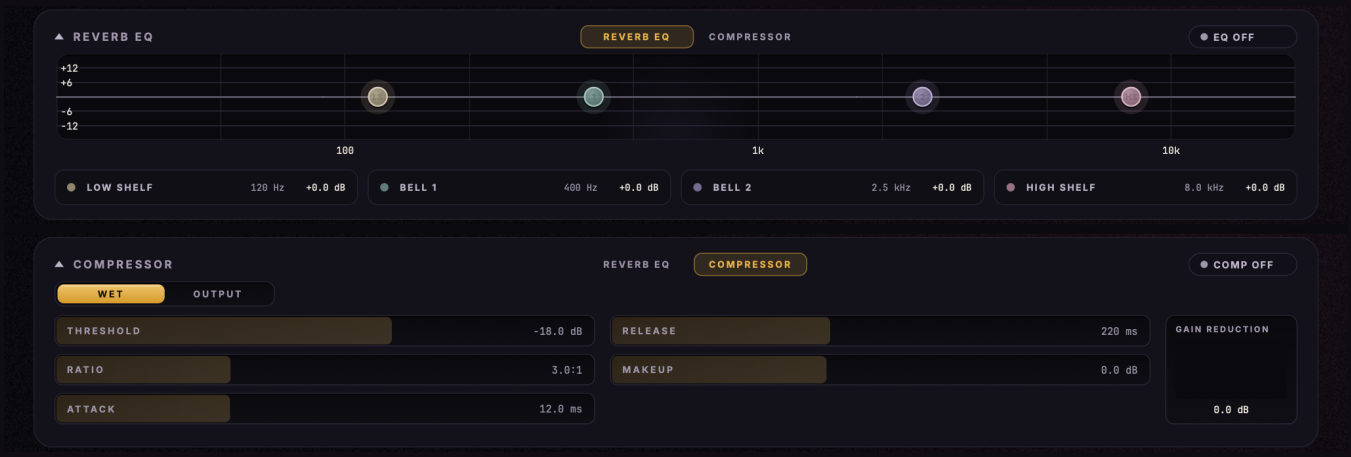
PRESETS DON'T TOUCH YOUR MODES

Browsing presets re-dials the sound, never the global modes: LIVE, PREVERB ONLY and TARGET (with your picks) stay exactly as you left them, so a preset can't change your latency or mute your dry.

10 / EQ + COMPRESSOR

Tone it, tame it, see it.

Open the REVERB EQ bar under the knobs. The drawer has two pages, REVERB EQ and COMPRESSOR, each with its own on/off switch.



The drawer, REVERB EQ page above, COMPRESSOR page below.

REVERB EQ

Four bands — LOW SHELF, BELL 1, BELL 2 and HIGH SHELF. Drag the dots on the curve to shape the swell's tone. It touches the reverb only, never your dry signal.

COMPRESSOR

THRESHOLD, RATIO, ATTACK, RELEASE and MAKEUP, with a GAIN REDUCTION meter. Set it to WET to shape the bloom alone (it never touches your dry), or OUTPUT to glue the swell and your sound together. CAPTURE prints run the same compressor and EQ on the same settings, so a print matches what you monitored.

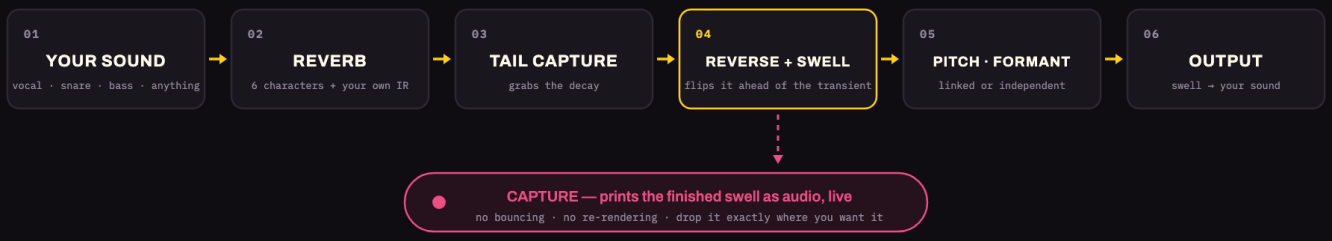
THE REST OF THE WINDOW

- **Power pill** — Top left. Switches Preverb out of the signal path without a click and keeps its latency, so your timing doesn't shift. It reads BYPASSED when off.
- **Meters** — The header meter shows your output. STEREO IMAGE shows how wide the swell is (watch it as you move WIDTH); DUCKING shows how far the swell is yielding.
- **Window size** — The chip in the top-right corner cycles the window through 100, 125 and 150%. You can also drag the corner to resize, and Preverb remembers it.
- **? button** — Next to the size chip. Replays the guided tour.
- **Footer line** — Tells you what ALIGNED is costing in playback delay right now, and reminds you that LIVE starts instantly.

11 / 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.

TARGET On a loop, TARGET gates what feeds the reverb: only the audio around the hits you picked grows a swell, which is why the rest of the loop stays dry.

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.

12 / RECIPES

The money moves.

The Vocal Bloom

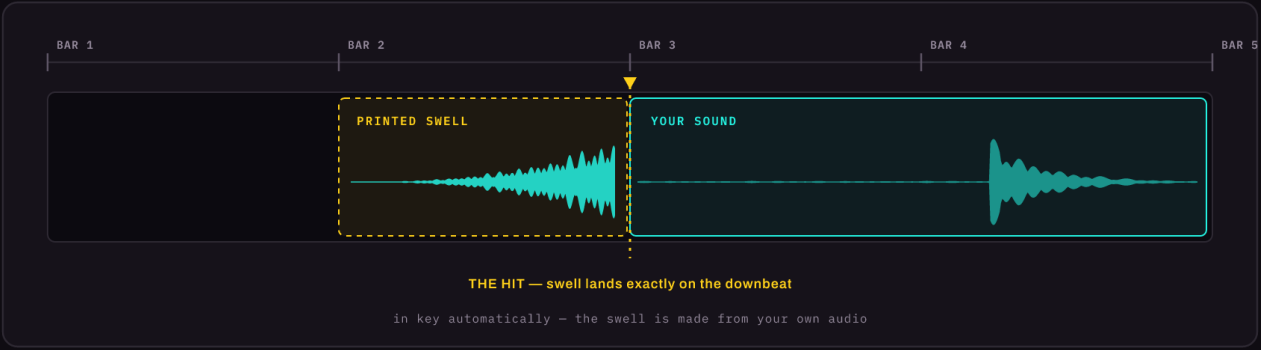
SOURCE — LEAD VOCAL · CHARACTER HALL · LENGTH ~1 s · END ON THE DROP

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. On a full loop, use TARGET to aim it at the one snare that matters.



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.

13 / 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.

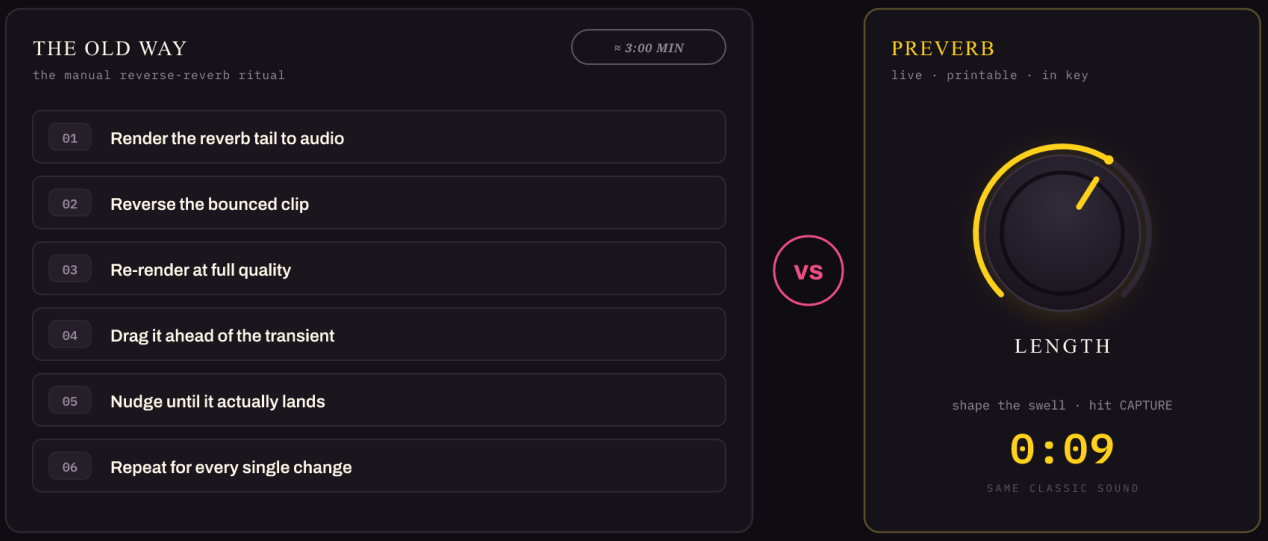
MAKE IT YOURS

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.

14 / 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.
- **TARGET THE HIT THAT MATTERS**
  On a drum loop, pick one hit per phrase — the last snare before the drop, not every snare.
- **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.

15 / 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. Click 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 TARGET doesn't draw my loop.
TARGET follows your DAW's play position, so press play in the DAW. It has no song position to follow in the standalone app. Then set LOOP to your loop's length (1, 2, 4 or 8 bars) so the bar grid lines up.

Q Does TARGET change my sound when it's off?
No. With TARGET off, Preverb sounds exactly as it did before 1.7.0.

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 Do I need an account or an internet connection?
No. Preverb is the complete plugin from its first launch: nothing to enter, no account, and no internet connection. The download includes both the Mac and the Windows version.

Q What if it isn't for me?
You have a 14-day money-back guarantee. Write to support@lowendcandy.com from your purchase address and we'll refund you.

Q I can't find my download email.
Delivery is instant — check spam and promotions first. Still missing? Write to support@lowendcandy.com from your purchase address and we'll sort it.

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.

16 / SPECS + SUPPORT

The fine print, the sweet print.

FORMATS	VST3 + AU (AU on macOS)
PLATFORMS	macOS — Universal, Intel + Apple Silicon · Windows 64-bit
DAWS	Ableton Live · FL Studio · Logic Pro · Studio One · Cubase · Reaper — any 64-bit VST3/AU host
SETUP	Nothing to enter · no account · works fully offline
DELIVERY	Instant email with your download link after purchase (Mac + Windows in one download)
GUARANTEE	14-day money-back guarantee
VIEWS	SHAPE swell curve · SPECTRO live spectrogram · TARGET loop view
PRESETS	48 factory presets in eight families · A/B compare · one-click INIT · save your own
PLAYBACK	ALIGNED lookahead or LIVE zero-latency · host tempo sync · built-in duck

SUPPORT

support@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

Screenshots show the real Preverb v1.7.0 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.
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