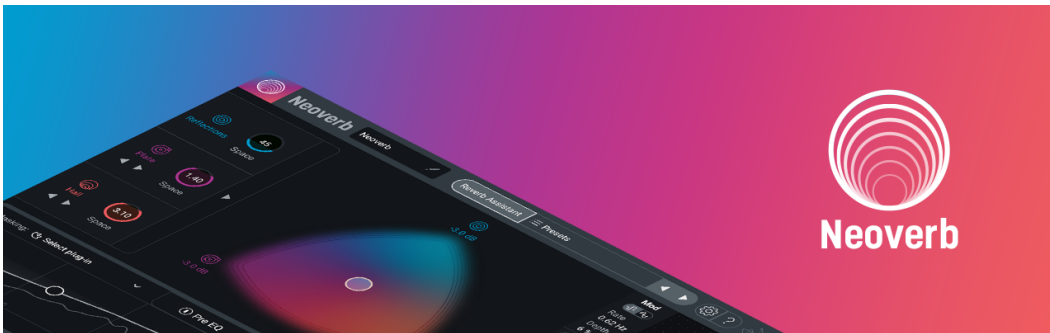




Neoverb Documentation

Introduction



Neoverb: A Reverb That Listens

Reverb is a crucial element in any music. The original purpose was to give sounds recorded in the studio's dry audio environment a sense of acoustic space. Over the years, reverb has also become a special effect that may or may not relate to physical spaces.

Neoverb takes a new approach to creating and editing reverb, and excels in five main ways:

- **Blend multiple reverbs together to create unique, original sounds.** Three distinct reverb engines, with the ability to morph among them, gives more interesting, realistic, and flexible sounds than single-engine reverbs.
- **Cuts the complication.** Traditional reverbs have many interacting parameters, which complicates editing. The Reverb Assistant feature distills the controls down to musically meaningful parameters, so you can dial in the right sound in under a minute, without disturbing your workflow.
- **Dive as deep as you want.** Although the Reverb Assistant makes editing easy, you can expose the parameters it adjusts for creative sound design.
- **Prevent Build-Up.** Mixing with reverb can be challenging, but iZotope's Auto Cut and Unmasking features can allow your reverb selections to more cleanly fit into the mix.
- **Superior sound quality.** Neoverb is powered by Exponential Audio's famous reverb engines. Inspired by classic studio hardware, Exponential Audio reverbs are beloved for their high quality algorithms and realistic room sounds.

At iZotope, it's no secret that we design products we want to use for ourselves. Neoverb has become the go-to reverb for many of us, and we'd be honored if it becomes part of your music.

Neoverb Overview

Although Neoverb offers unprecedented ease of use, it also offers extreme depth so that you can create unique, personalized sounds. You'll edit your sounds using these main elements.

- The innovative **Blend Pad** interface chooses any proportion of three different reverb engines, and mixes them into one sound. The first Reverb engine generates early reflections. Reverb 2 generates reverb tails for either Room, Medium Chamber, or Plate reverb sounds, while Reverb 3 generates reverb tails for Large Chamber or Hall reverb sounds.
- For deep editing, an **Advanced** panel exposes 17 additional parameters (like Decay Time, Size, Damping, Diffusion, etc.) that affect the reverb engines.
- A **Pre EQ** section can analyze the input signal to reduce resonances for a sweeter reverb sound, or you can adjust this manually.
- The **Reverb EQ's** "unmask" feature prevents a build-up of reverb frequencies that could interfere with other sounds in the same frequency range. It can compare the dry and wet sounds.
- A **Smoothing** transient shaper softens the transients of signals entering Neoverb, in turn making the resulting signal smoother and more even sounding.
- Neoverb's **Mod** section uses an X-Y interface to modulate reverb parameters over time, which adds variety and animation to the reverb effect.
- Some parameters can **sync to the host tempo** to create rhythmic-oriented reverb effects.

★ SHORTCUTS

Alt+Click returns most controls to their default positions. Double-clicking within most controls or labels opens a text field where you can type in a specific value.

Getting Started

Overview

Welcome to Neoverb! This chapter includes information on authorizing the plug-in, and inserting it into your project.

Authorization

iZotope Product Portal

The quickest and easiest way to manage installation and authorization of iZotope products on your system is through iZotope Product Portal. [**Click here for more information about installing and using iZotope Product Portal.**](#)

Trials, Demos, and Manual Authorization

If you launch Neoverb without having authorized it using Product Portal, the Authorization window will appear. The Authorization window allows you to:

- **TRIAL:** Start or continue a Trial period evaluation prior to purchasing.
- **DEMO:** Continue evaluating the product with Demo limitations (after the 10 day Trial period ends).
- **AUTHORIZE:** Authorize the product with a serial number.

Trial Mode

Trial mode allows you to evaluate Neoverb over a 10 day trial period. The trial period begins when you first open Neoverb in a DAW/NLE. The Authorization window will display the number of days remaining in your trial period. Click the Continue button to exit the Authorization window.

Demo Mode

After your 10 day trial period expires, you have the option to operate Neoverb in Demo mode. To continue evaluating Neoverb in demo mode, click the Demo button.

DEMO MODE LIMITATIONS

Neoverb will periodically output silence when operating in demo mode.

Manual Authorization

To disable Trial or Demo modes, you must authorize the product with a valid serial number. We offer three authorization methods for Neoverb: **Online Authorization:**

Authorize on a computer online. **Offline Authorization:** Authorize on a computer offline. **iLok Authorization:** Authorize using iLok.

① MORE AUTHORIZATION HELP

- For information about Authorization, please visit the iZotope website: <https://www.izotope.com/authorization>
- For additional help authorizing Neoverb, visit the iZotope Customer Care information on the iZotope website: support.izotope.com or contact our Customer Care department by sending an email to: support@izotope.com.
- More information about iZotope's Customer Care department and policies can be found in the [Customer Care](#) chapter.

Inserting Neoverb: Channel vs. Bus

There are three main ways to insert Neoverb in your project:

1. **Bus insertion:** For the traditional application of simulating an acoustic space, insert Neoverb in a reverb bus. To add reverb to a particular channel, insert a send (usually post-fader) that sends signal from each channel to the reverb bus. The send level determines how much reverb gets applied to the sound, which places the sound closer or further away in the stereo field. When used as a bus effect, the reverb is usually 100% Wet, because the channel fader provides the dry sound.
2. **Channel insertion:** To add a particular reverb effect to an individual mixer channel, insert the reverb in a channel insert.
3. **Clip insertion:** Some programs allow applying to individual clips within a track. This is ideal for adding something like a reverb splash to a single snare hit.

★ TIP

In some DAWs, the clip needs to be as long as the reverb decay.

Power consumption considerations. Realistic-sounding reverb requires extremely complex processing that taxes your computer's CPU, so use Neoverb in a bus when possible. For example, if you want reverb on four tracks of background singers, send the tracks to a reverb bus saves more CPU power than inserting a reverb on each track.

★ TIP

If you need to insert individual reverbs in multiple channels, most DAWs can “freeze” or “transform” tracks into a much less power-hungry audio track that incorporates the effect’s sound, but disconnects the effect from the CPU. If you need to make further edits, you can usually “unfreeze” the track, make your changes, and then freeze again.

Reverb Assistant

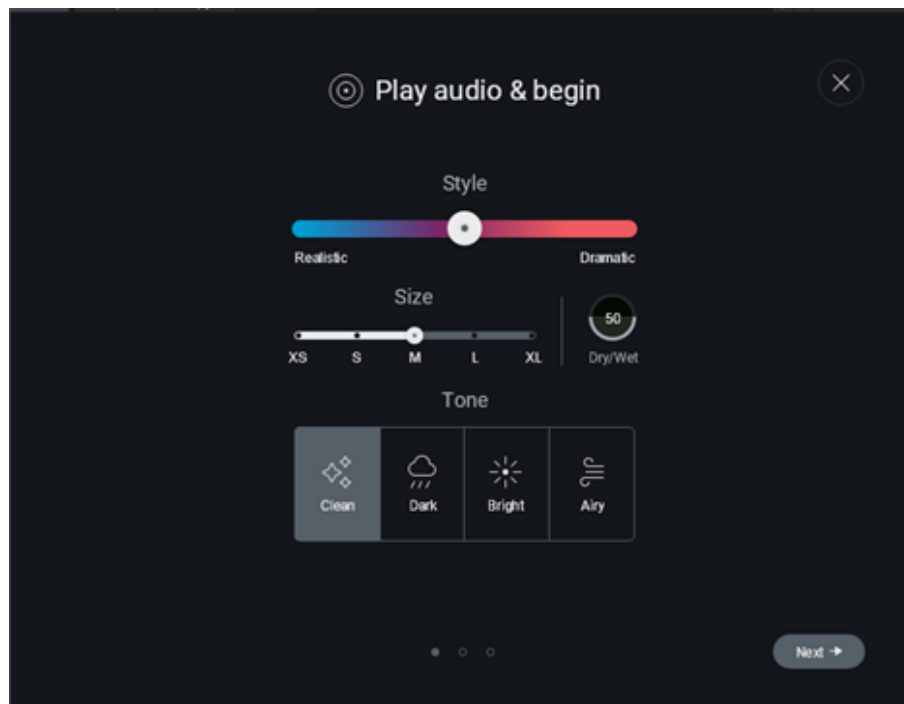
Start Your Reverb Right

Reverb Assistant is the first iZotope assistant that works in real time to give you a starting preset that works for your music. It's not only a wonderful introduction to Neoverb, you'll likely use it even after you become a Neoverb expert. It's liberating to tell Neoverb what kind of sound you want, and a few seconds later—there it is. In lieu of using Reverb Assistant, you may wish to get started by browsing Neoverb's [presets](#).

Reverb Assistant

Reverb Assistant will help you dial in a sound, usually in well under a minute.

- After inserting Neoverb as described above, open it and click the Reverb Assistant tab at the top. The Reverb Assistant window opens.

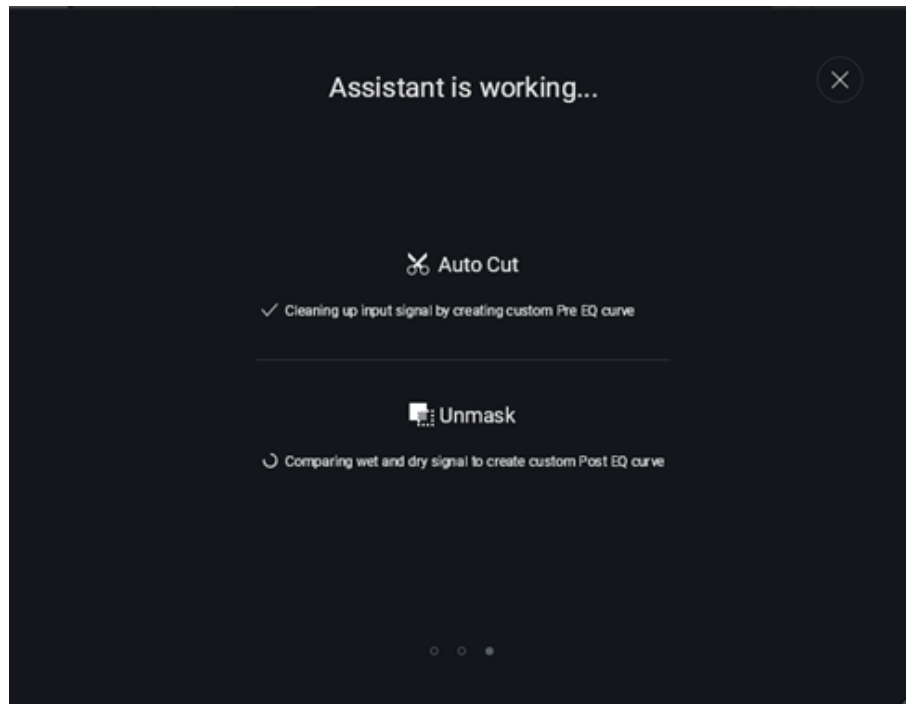


- Choose the reverb's basic sound qualities.
 - **Style:** The leftmost setting models a physical room. Moving the slider to the right changes the reverb parameters to create a larger, acoustically complex, and dramatic-sounding space.
 - **Size:** Fine-tunes the initial size set by Style.
 - **Dry/Wet:** Chooses the proportion of reverb and dry sound. The higher the number, the wetter the sound.

★ TIP

When used as a bus effect, the reverb is usually 100% Wet, because the channel fader provides the dry sound.

- **Tone:** Clean is a traditional reverb sound. Dark gives a more muted effect, like reverb in a space with lots of acoustically absorbent surfaces. Bright has less reverb at low frequencies, which is a common choice with drums so the kick doesn't muddy the sound with lots of reverb. Airy is a fine choice for giving vocals a diaphanous, transparent reverb sound.
- Be sure that the music you want to be analyzed is playing (preferably audio that covers a wide range of frequencies), then click on **Next**.
- Now Reverb Assistant's artificial intelligence kicks in. It analyzes your musical material, and then tweaks the parameters to optimize your basic settings.



- To accept Neoverb's suggestions, click on Accept. Otherwise, click the X (close button) in the upper right and start over.

Here's a suggestion to help you get started



 Auto Cut

✓ Cleaning up input signal by creating custom Pre EQ curve

 Unmask

✓ Comparing wet and dry signal to create custom Post EQ curve

Accept

General Controls

Overview

This section describes how to edit each of Neoverb's various modules. Areas that aren't relevant to the edits being covered are grayed out. The order of edits is in the approximate order in which you would edit a preset to customize it to your needs.

Basic Edits



- The multicolor **Blend Pad** visual morphs among the three engines. Click+drag the node in the middle to choose each engine's level.
- The **engine icons** (blue, violet, and orange) at the Blend Pad points represent the three reverb engines. The display underneath the three engine icons shows the current level of each engine.
- Click on an **engine icon** to toggle between enabling (bright icon) or bypassing (dim icon) the engine.
- The **Dry/Wet** slider displays the percentage of reverb sound in the output. Tip: When inserted in a bus, this will usually be 100% wet, because a channel's fader provides the dry signal.
- **Level** sets Neoverb's Output level. Set this low enough to avoid overdriving subsequent stages, or use it to boost quiet-sounding reverb settings.
- **Pre-Delay** affects all three engines. This parameter represents the time it takes for a sound to travel from its source to the first reflective surface. Pre-Delay can sync to the host tempo, as described later.
- **Smooth**, based on transient shaping technology, softens the transients of signals entering Neoverb. This can in turn, make the reverb reacting to the incoming audio smoother and more even sounding. An associated Power button (I) turns this function on or off.

- Drag the small **resize triangle** in the screen's lower right to change the interface's size.

Engine Quick Edits



- Click on an engine icon toward the left to enable (bright icon) or bypass (dim icon) the associated engine.
- The **left <=> right arrows** under the Reverb 2 (violet) icon choose among Room, Medium Chamber, and Plate algorithms. The **arrows** under the Reverb 3 (orange) icon choose between Large Chamber and Hall algorithms.

★ TIP

Many engineers use a plate reverb sound on vocals.

- **Space** is a macro control, and adjusts parameters available for independent editing in the Advanced panel. This control is an ideal complement to the Reverb Assistant or any presets you load, because it can make a space sound larger (high numbers) or smaller (lower numbers), while retaining the space's sonic character.
- The **right arrow** opens up the Advanced editing panel, which we'll cover later.

Advanced Controls

Creating Your Own Neoverb Presets

With Neoverb's Reverb Assistant, Blend Pad interface, and the included presets, you should be able to get a great sound without having to adjust too many parameters. However, if need be you can also customize Neoverb's advanced parameters within each reverb engine using the Advanced Panel. The following shows the Advanced Panel after opening it. To close it, click on the left-arrow toward the panel's right.



Sync to Host Tempo

Three of the time-related parameters can synchronize to the host tempo. Click on the associated Note button to toggle a control's calibrations between time and rhythmic note values. The note values for the two Time parameters include all rhythmic values from 128th notes to eight measures, including triplet and dotted values. Pre-Delay includes all rhythmic values (including triplet and dotted) from 128th notes to eighth notes, as well as quarter-note and quarter-note triplet values.



To supplement the parameter descriptions, we've also used the Spectrogram module from iZotope's Insight 2 program to show graphically how these parameters change the sound. This makes it much easier to understand how reverb parameters alter a signal. The spectrogram displays the amount of audio energy by plotting time along the bottom (X-axis), amplitude by height (the Y-axis), and frequency by the depth (Z-axis).

[INSIGHT 2](#)

The following section includes screenshots of measurements taken using iZotope's Insight 2 plug-in, which is not part of Neoverb. [Click here to learn more about iZotopeInsight.](#)

Space, Time, and Size

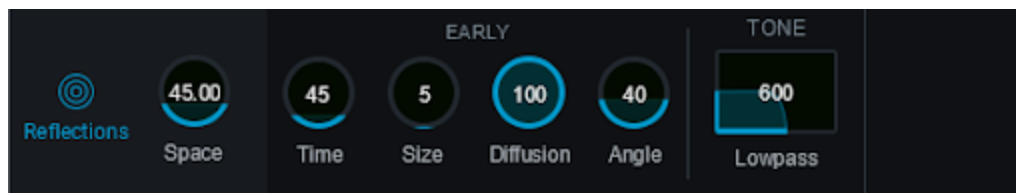
These three controls are interrelated and work the same way for the three reverb engines. **Space** is a macro control that adjusts both the **Time** and **Size** parameters. After finding a general setting with Space, you can then adjust Time and Size individually to edit the sound further. Space controls the full range of Size, so setting Space to minimum or maximum also sets Size to minimum or maximum, respectively. Additionally, Space automatically adjusts Time relative to Size, so that the ratio of Time to Size remains constant.

As a result, the Size and Time settings specified in the Advanced Panel determine how the Space control behaves when the Advanced Panel is folded up. This is handy if you run the Reverb Assistant, call up a preset, or edit the Advanced panel and obtain the sound you want. If you later decide you want the space to sound larger or smaller while retaining the space's sonic character, simply adjust the Space control. Note that the Space control's range varies for the three reverb engines.

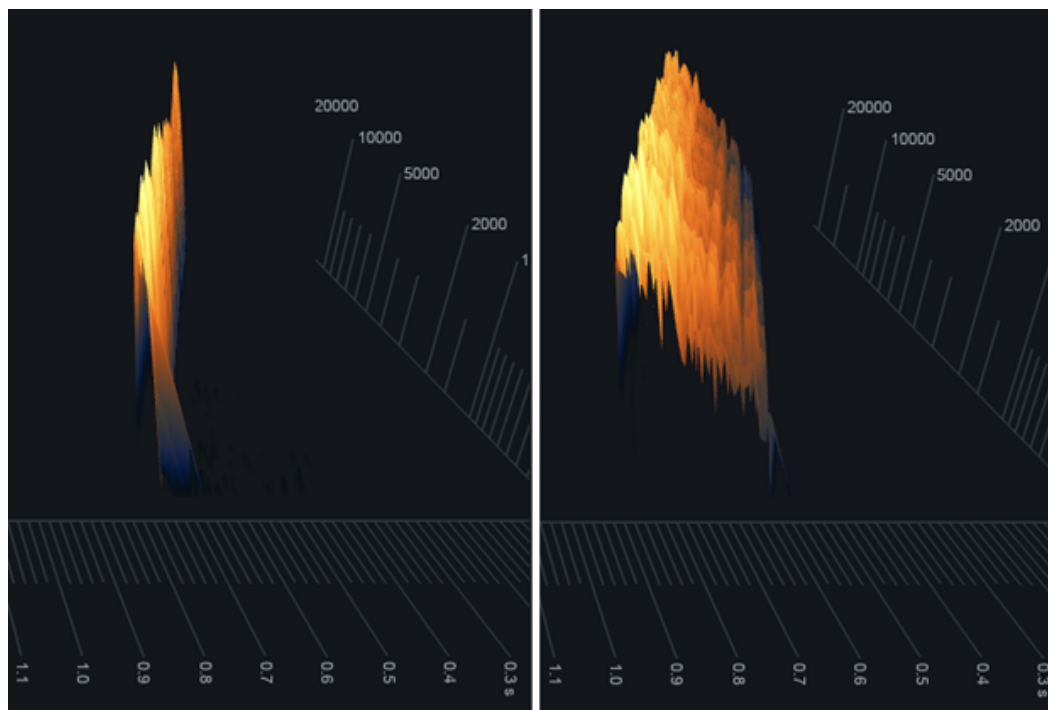
- Reflections: 36.73 to 250 milliseconds
- Engine 2: 1.4 to 14 seconds
- Engine 3: 4.17 to 24 seconds.

Programming the Reflections Engine (Blue)

These are the initial echoes that a sound creates when it first hits surfaces like walls. As a result, they sound more like discrete echoes than the “wash” of sound that occurs later, as the reverb decays. Because sound travels at approximately one foot per millisecond, the maximum time of 250 ms is equivalent of being in a room where the distance from the nearest reflective surface to the sound source is approximately 250 feet.

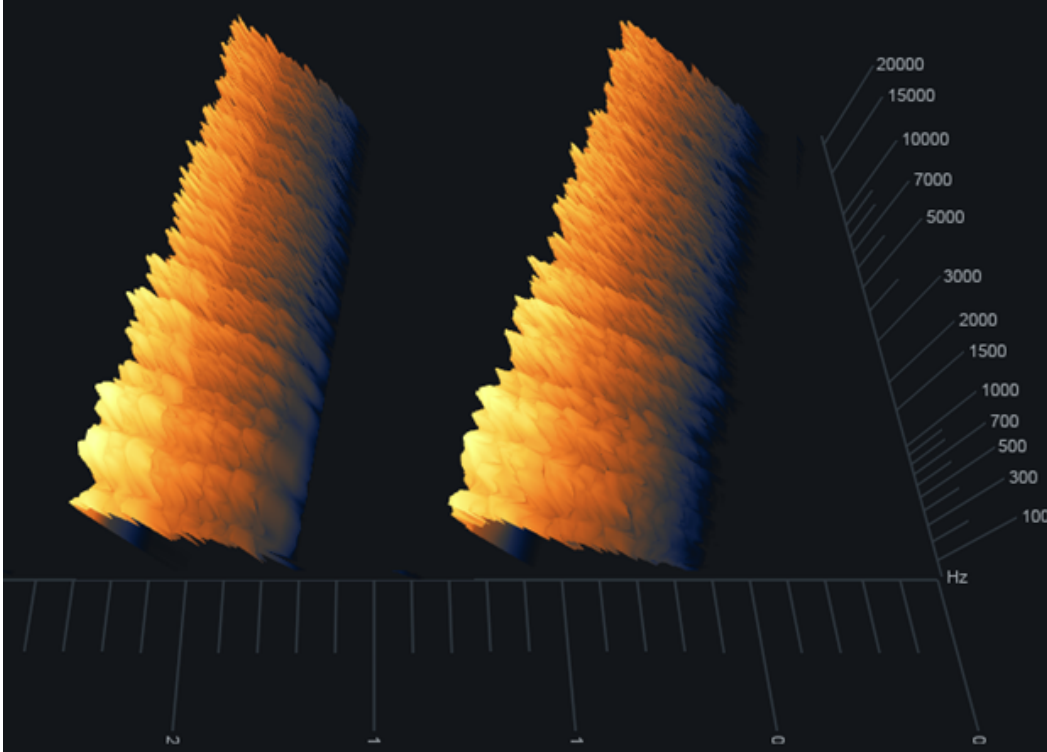


The following image shows the early reflections that result from minimum parameter settings for Space, Time, and Size on the left, and on the right, the early reflections that result from the maximum values for these same parameters. The bottom axis shows time in seconds, so you can see that the early reflections are very short, and don't last long.



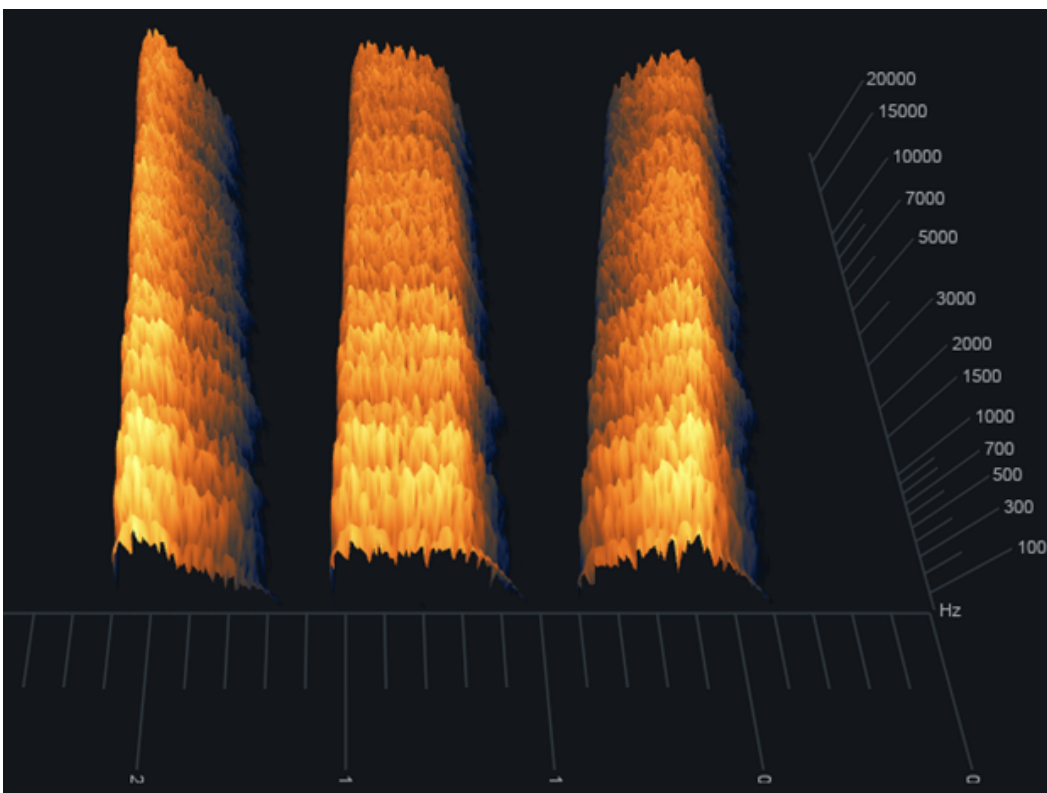
Diffusion (0 to 100)

With high diffusion, the reflections are more numerous, and clustered together more tightly. With low diffusion, there are fewer reflections, and they're spread further apart. The following image shows a signal with low diffusion on the left, and high diffusion on the right. You can see that the right image looks smoother (note how the divisions between the colored bands aren't as pronounced); it also sounds smoother.



Angle (0 to 100%)

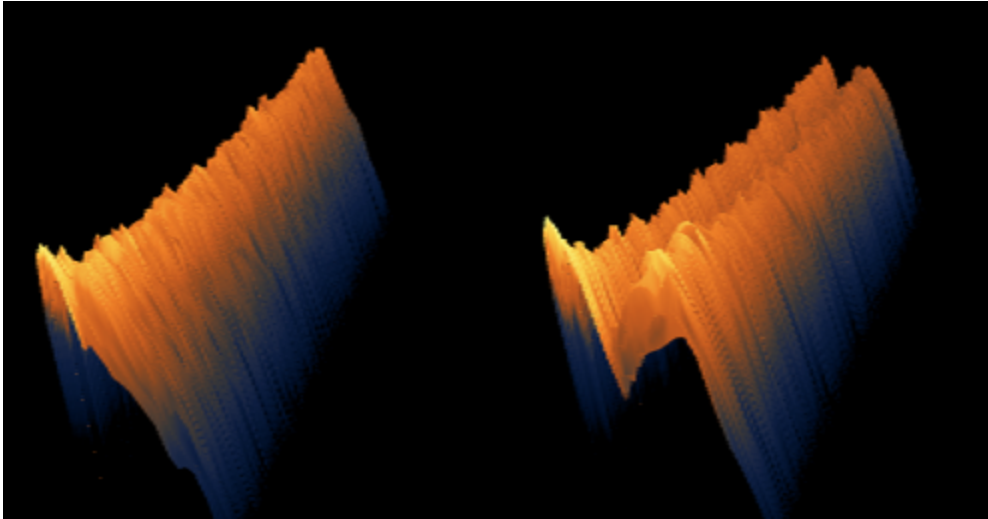
Angle changes the character and strength of the initial reflections, as shown in the image below. Going from left to right, the Angle settings are 0, 50, and 100.



Lowpass (30 Hz – 20 kHz)

This filter affects the low frequency response with only the later reflections, so there's no effect on the first few reflections. The effect is subtle, and most apparent with angle settings above 75. The images below have the same parameter values, with

lowpass set to 200 Hz. The left image's Angle is 0, while the right image's Angle is 100. The reverb in the right image falls off more rapidly.



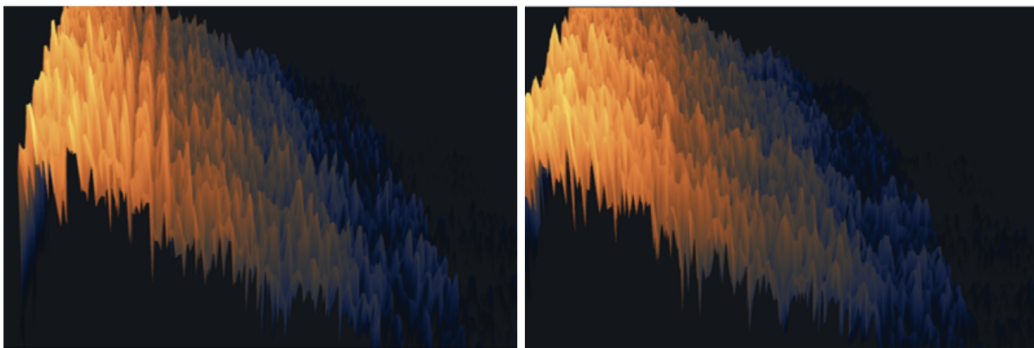
Programming the Reverb 2 and Reverb 3 Engines (Violet and Orange)

Both engines apply the same parameters to different reverb algorithms. So, we need to describe only one set of controls, because (for example) the decay time will affect how long it takes for the reverb to decay, regardless of the algorithm being used. Unlike the early Reflections, these engines generate myriad echoes of varying time and frequency as they bounce around in a space, until they eventually decay into inaudibility. This produces the “wash” of sound, often called a “tail,” that most people associate with reverb.



Diffusion (0 to 100)

As with the early Reflections, high diffusion means more numerous reflections that are clustered together more tightly. The following image shows reverb with low diffusion at the top, and high diffusion at the bottom. With low diffusion, you can see the “grooves” toward the left that highlight the spaces among reflections; the higher diffusion reflections are packed more tightly together.

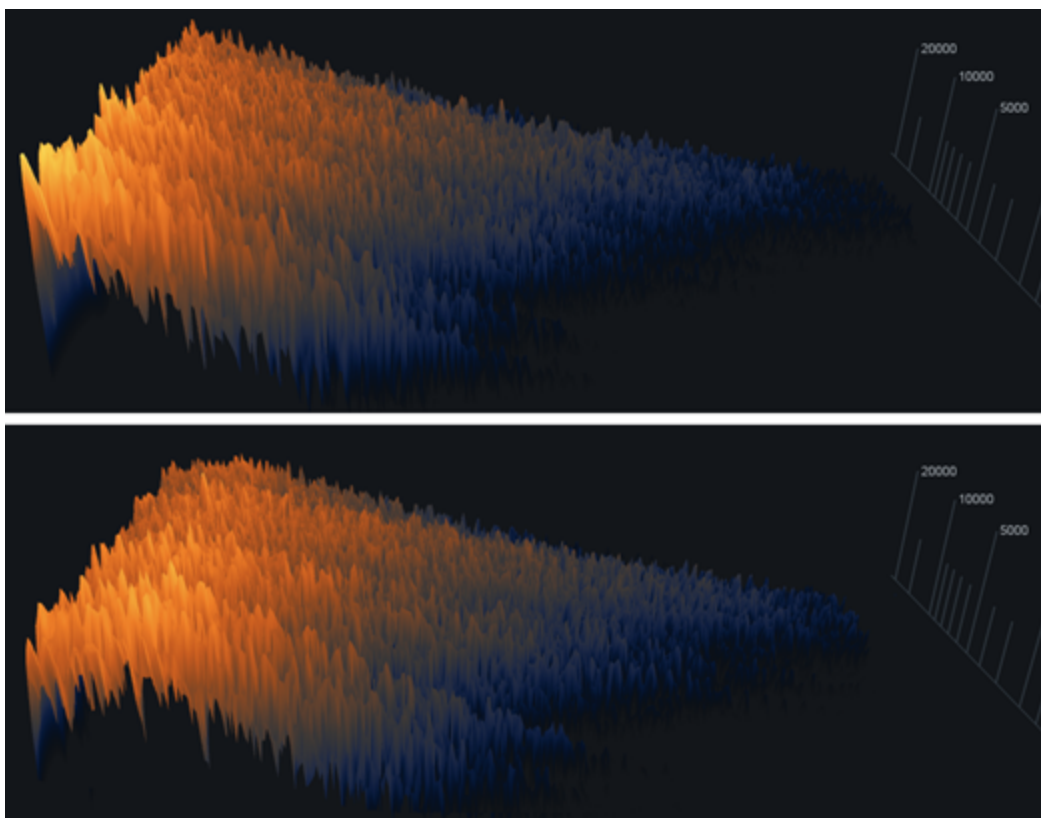


★ TIP

Using low diffusion for sustained sounds “thins out” the reverb sound somewhat to avoid interfering with the sustain. With percussive sounds, high diffusions give a smooth reverb wash, whereas low diffusion settings sound like discrete echoes bouncing around.

Attack (0 to 250 ms)

This is not like pre-delay, but instead specifies how the reverb builds up during its initial onset. The top image below shows 0 Attack. Note how the reverb peaks immediately, and then decays. The lower image shows the effect of maximum Attack. The reverb takes a while to build to its peak before decaying.



★ TIP

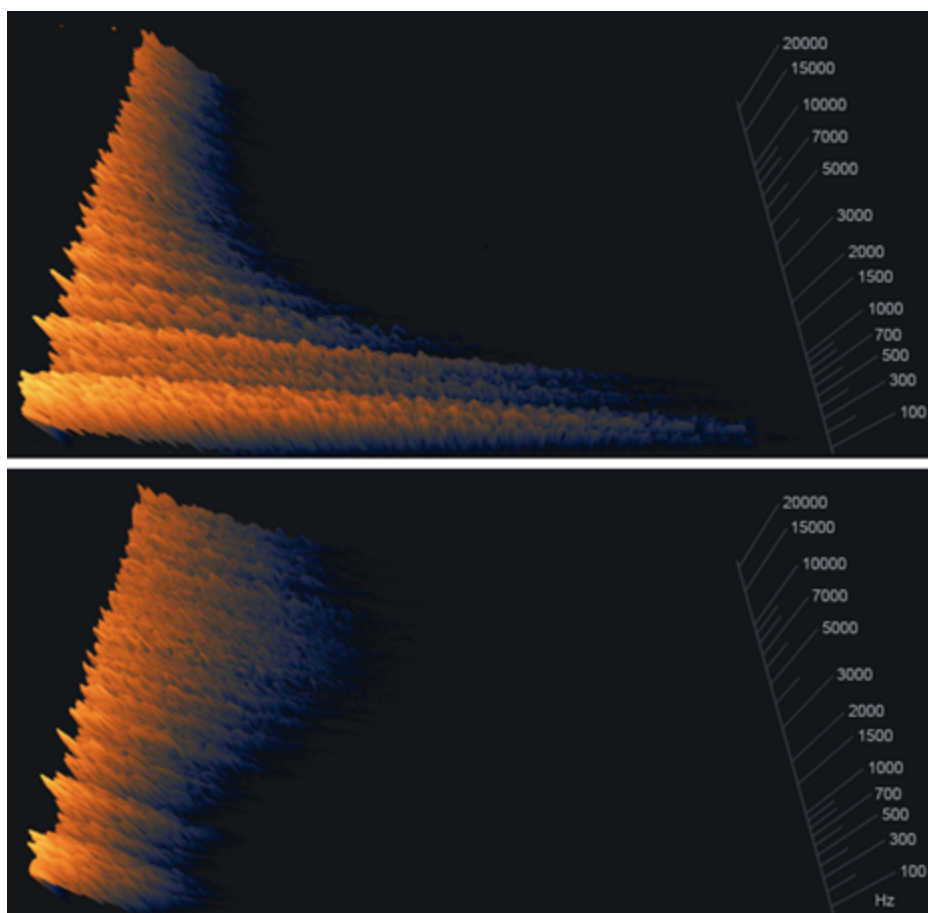
Increasing attack is useful for drums and percussion, when you don’t want the reverb to “step on” the initial percussive transient.

Crossover (20 Hz to 4 kHz) and Balance (0 to 1)

The Room and Hall engines have independent controls over the low- and high-frequency reverb components. For example, you might want a longer high-frequency decay on a diaphanous female EDM vocal to give a more trebly tone, but a lower-frequency reverb on blues guitar for a “meatier” tone.

The **Crossover** parameter’s slider adjusts the dividing line between the high and low frequencies. The **Balance** graphic above the slider displays whether the reverb effect is greater at lower or higher frequencies. Edit this by clicking on the graphic, and dragging up or down. At 0, the reverb effect is most prominent at lower frequencies. At 0.5, the reverb effect is equally prominent at all frequencies. At 1.0, the reverb effect is most prominent at high frequencies.

In the following illustration, the top image shows the result of setting the crossover to 2 kHz and Balance to 0. It’s obvious that reverb decay is much more prominent below 2 kHz. The bottom image is the same, except Balance is set to 1. Now the high-frequency reverb effect is more prominent.

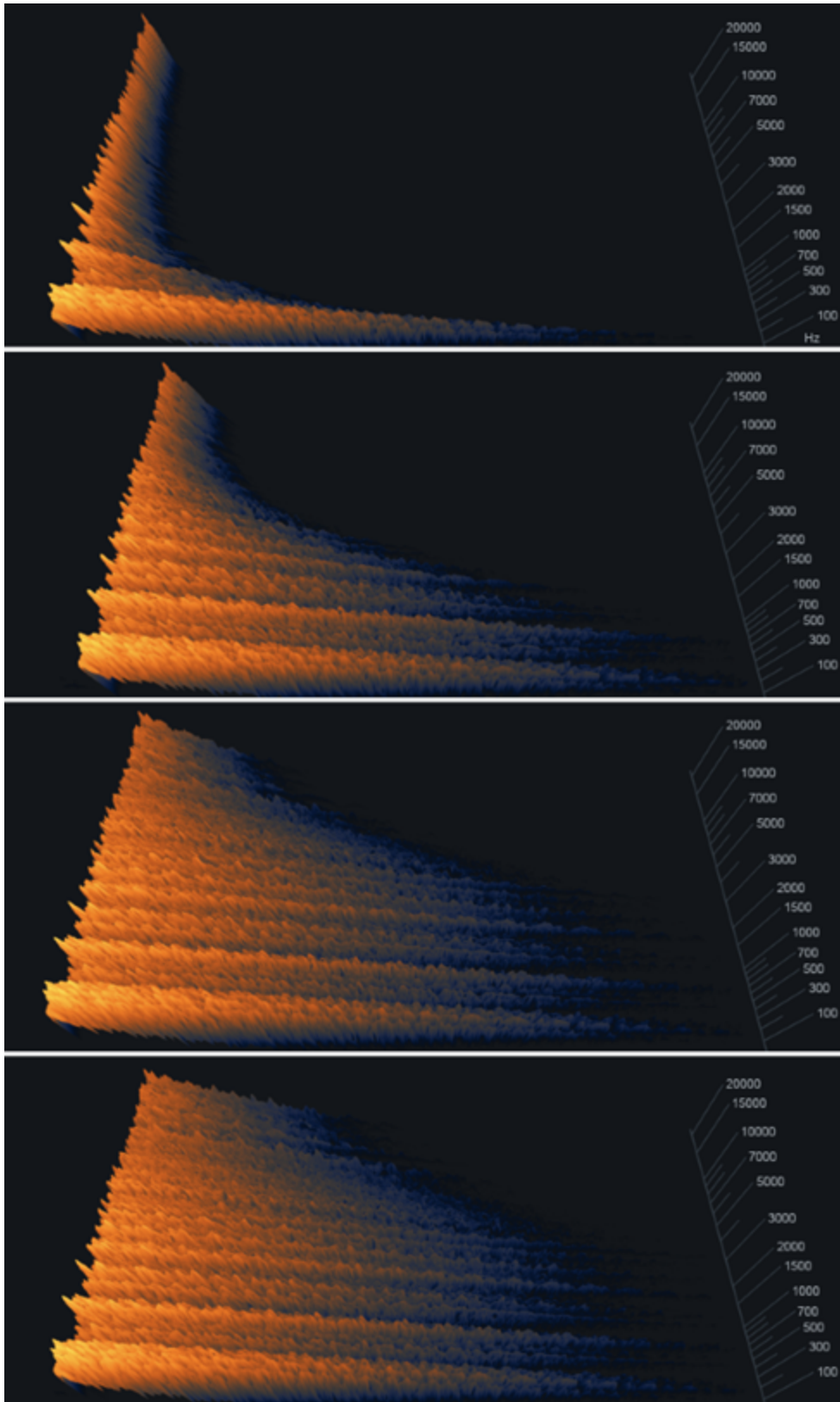


Damping Amount (1-11) and Damping Frequency (30 Hz to 20 kHz)

Like Crossover and Balance, these work together. The Damping Amount slider controls the rate at which the reverb loses high frequencies. Lower values shorten the high-frequency decay; higher values lengthen the high-frequency decay. Damping Frequency controls the range over which high frequency losses occur. In a physical space with padded walls and lots of people, the damping frequency is low because

high frequencies are readily absorbed. In a room with hard surfaces, high frequencies are not easily absorbed, so the damping frequency is higher.

In the illustration below, all images have a 2 kHz Crossover and 0.5 (equal) Balance between high and low frequencies. The top image shows a 1 kHz damping frequency, which is an extreme amount of damping. Frequencies above 1 kHz decay very quickly. The next image down shows a 5 kHz damping frequency. The third image down shows a 20 kHz damping frequency. All three images have a Damping Amount of 1 (shortest high-frequency decay). The final image has the same parameter settings as the third one down, but Damping Amount is set to 11 (longest high-frequency decay).



EQ



Neoverb has two 3-band EQ modules, one before the reverb (Pre EQ), and one after (Reverb EQ). EQ before and after reverb can optimize the overall sound, as described below.

Pre EQ

Use the Pre-EQ section to:

- Intelligently listen (via Auto Cut) to your incoming audio and carve away mud, resonances, and harshness in the signal before it enters the reverb.
- Roll-off low frequencies (such as in a kick drum) before the reverb so that the source doesn't create an excessive amount of low-frequency reverb, which can muddy the sound.
- Roll-off highs (such as in bright vocals or distorted electric guitar) going into and coming out of the reverb.

Pre EQ Usage

1. Click on the Pre EQ tab (make sure its Power Button (I) is on), then click on Auto Cut.



2. The Auto Cut label changes to “Waiting for Audio.”



3. Choose a section of audio that covers a wide range of frequencies, then start playing back the audio you want Neoverb to analyze. “Waiting for Audio” will change to “Listening.” The spectrum analyzer in the background will display the audio as it plays.



4. Neoverb shows a suggested EQ curve after completing its analysis. The Amount slider scales the amount of cutting EQ. The higher the number, the greater the cut.



★ SHORTCUTS

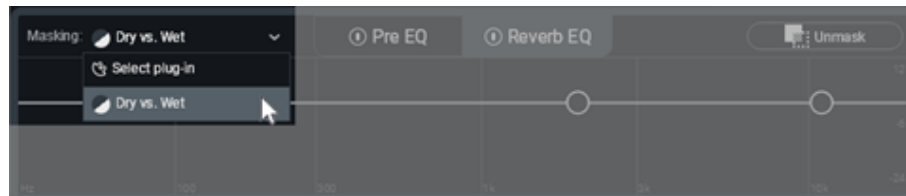
Shift+click anywhere along the slider to jump to that setting. Double-click to set to 100%.

To reset the Auto Cut function, click on the X (close button) to the right of the Amount slider.

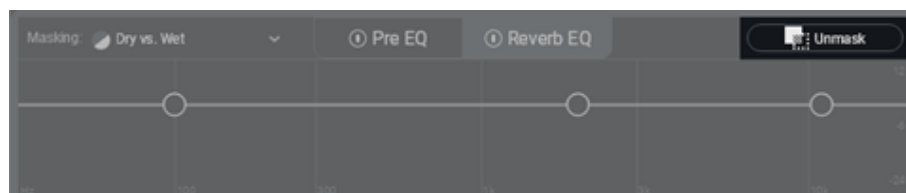
Reverb EQ

Use the Reverb EQ section to intelligently listen (via Unmask) to your incoming audio and minimize masking effects occurring between the dry and wet signal.

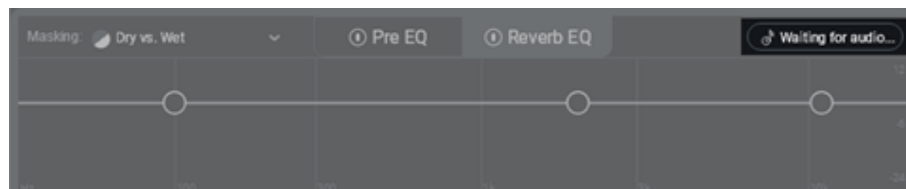
1. Click on the Reverb EQ tab (make sure its Power Button (I) is on). Choose Dry vs. Wet to visualize what Unmask is seeing.



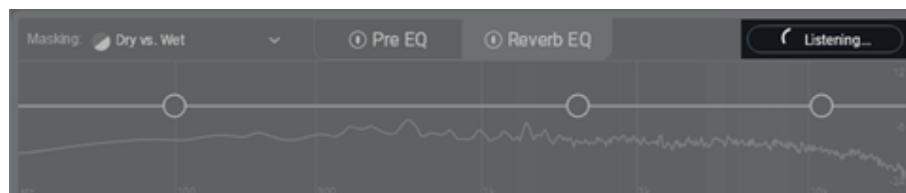
2. Click on Unmask.



3. The Unmask label changes to "Waiting for Audio."



4. Choose a section of audio that covers a wide range of frequencies, then start playing back the audio you want Neoverb to analyze. "Waiting for Audio" will change to "Listening." The spectrum analyzer in the background will display the audio as it plays.



5. After the analysis process, if Neoverb detects masking, it applies a tuned EQ curve to reduce the masking. If there's no significant masking, the display shows "No significant masking detected," and the reverb remains as it was. The Amount slider sets how much influence the EQ settings have over the sound. The higher the number, the greater the influence.



★ SHORTCUTS

Shift-click anywhere along the slider to jump to that setting. Double-click to set to 100%.

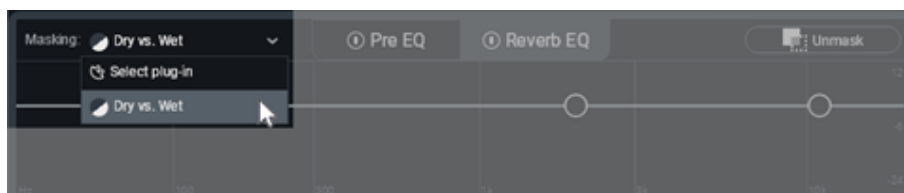
To reset the Unmask function, click on the X (close button) to the right of the Amount slider.

Masking Meter

Easily keep track of reverb build-up with an intuitive meter that highlights areas you may want to cut from your reverb. Masking Meter also communicates with other iZotope plug-ins (via Inter-Plugin Communication) to show you where your reverb is masking other tracks in your session. Neoverb can communicate over Inter-Plugin Communication with the following iZotope plug-ins:

- Other Neoverb instances
- Neutron 3
- Nectar 3
- VocalSynth 2
- Relay

1. Click on the Reverb EQ button
2. Select a source to measure masking against. The options are: Dry vs Wet (of your current track) or select an instance of another iZotope plug-in in your session.



3. Play audio, preferably looped.
4. You will observe white flashes across the spectrum. These highlight frequency ranges where masking has been detected.



5. You can manually EQ regions that have a brighter intensity of flashing (where significant masking is occurring) or press the “Unmask” button to automatically cut in the highlighted problem areas.

Editing the EQ sections manually

Neoverb’s intelligent EQ setting may produce exactly the sound you want. But, there are also three manually adjustable nodes:

- Click on an EQ node to select it, and then drag horizontally to change the frequency the EQ will affect, and/or drag up or down to change the amount of boost or cut at the selected frequency.
- Click on the EQ node handles to the side of the selected node, and then drag right or left to change the filter resonance (or “sharpness”).

★ SHORTCUTS

Double-click on a node to return it to the default frequency, with no boost or cut, and a nominal Q setting.

Low Band

Choose a **Low Shelf** or **Low-Cut** filter response with the Filter Shape Selector switch (located in the lower left of the highlighted section below).

- The **Low-Shelf** shape starts boosting or cutting below the selected frequency. This eventually levels off to a constant amount of boost or cut. The EQ node handles determine the shelf’s steepness before it levels off. The image below shows the shelf cutting low frequencies by -10.8 dB, with the attenuation starting at 260 Hz.



- The **Low-Cut** shape progressively attenuates the audio level below the selected frequency. The EQ node handles set the slope, or how rapidly the audio level falls off below the selected frequency. The slope options are 6, 12, 24, and 48 dB/octave. Note that the filter can only attenuate, not boost, with this shape.



Mid Band

The Mid stage is a parametric EQ, with three parameters.

- **Frequency** sets the specific part of the audio spectrum where boosting or cutting occurs.
- **Gain** (peak/dip) determines the amount of boost or cut at the selected frequency. The image below shows the EQ cutting by -11.8 dB, at a frequency of 802 Hz.
- **Q** determines the sharpness of the boosting or cutting action. Higher settings affect a small range of the audio spectrum, while lower settings process a broader range.



High Band

Choose a **High Shelf** or **High-Cut** filter response with the Filter Shape Selector switch (located in the lower left of the highlighted section below).

- The **High-Shelf** shape (left) starts boosting or cutting the highs above the selected frequency. This eventually levels off to a constant amount of boost or cut. The EQ node handles determine the shelf's steepness before it levels off. The image shows the shelf boosting 6.5 dB, with the boost starting around 1,695 Hz. The Q is fairly broad.

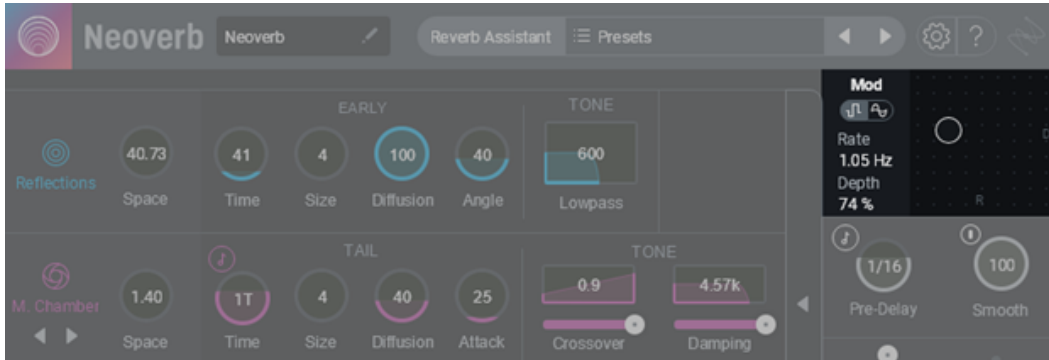


- The **High-Cut** shape progressively attenuates the audio level above the selected frequency. The EQ node handles set the slope, or how rapidly the audio level falls off above the selected frequency. Note that the filter can only attenuate, not boost, with this shape; the image shows a cut with a 6 dB/octave slope, starting at 1,695 Hz.



Mod

Mod, or Modulation, adds a subtle “animation” to the reverb algorithm itself. The Modulation interface uses an X-Y control pad, like a joystick. Click+drag the node right to increase the modulation Depth, and up to increase the modulation Rate. Note that the Modulation Depth goes up to 125%. This makes it easier to hear the effect when designing presets, after which you can dial back the setting for more subtlety.



There are two modulation shapes, accessed in the module’s upper left. RandomFat (left) produces a randomized modulation effect. Pitch (right) creates more of a Doppler-like shift, although it’s much more subtle than a traditional Doppler effect.

★ SHORTCUTS

Click anywhere in the pad to have the node jump to that setting. Double-click anywhere in the pad to return the Chorus to its default of 25% depth and a rate of 0.48 Hz. Double-click either parameter’s text field to type in a specific value.

Presets

Presets Menu

Click in the Presets field to access the factory or user presets. The factory presets have the following groups:

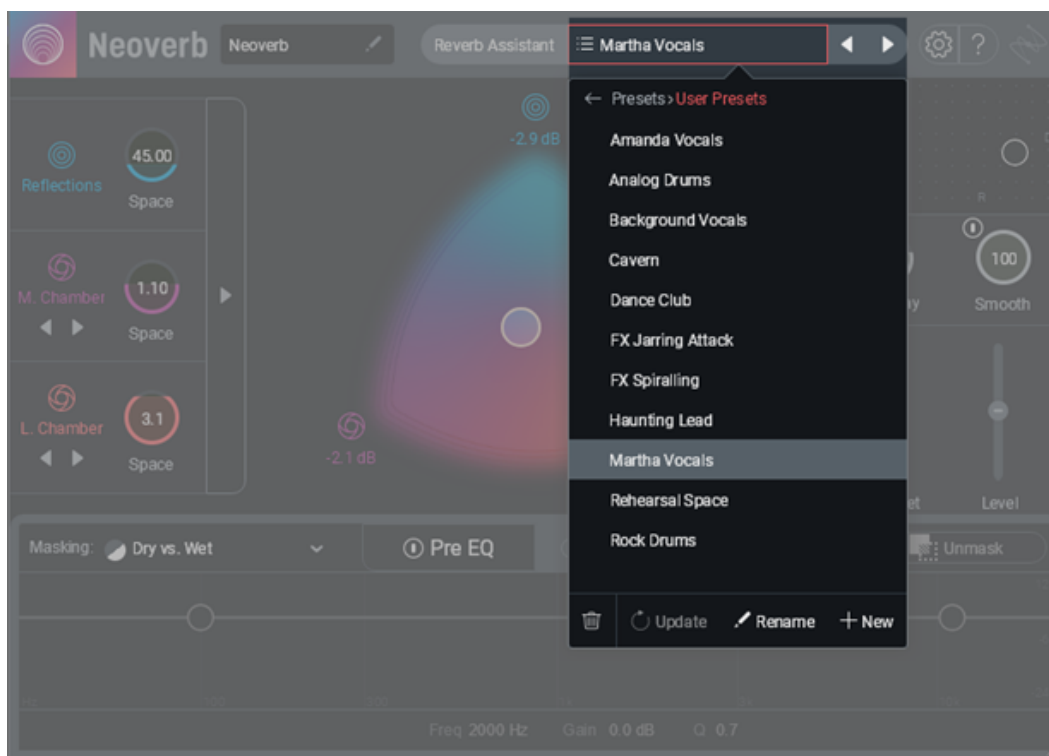
- **All-Purpose:** General category.
- **Percussion:** Optimized for percussive instruments, including drums, hand percussion, and melodic percussion (e.g., marimba)
- **Vocals:** Presets for male, female, and background vocals
- **Guitar:** Presets for electric and acoustic guitars (both rhythm and lead)
- **Instrumental/Orchestral:** Presets for instruments that don't fit into the previous categories, and natural-sounding presets optimized for orchestral instruments
- **Spaces:** Choose these presets for ambiances and surroundings
- **Experimental:** Whacky, wild, dramatic, crazy, and over-the-top reverbs

NOTE

The above presets can't be overwritten, but you can save them as User Presets after modifying.

User Presets

To access the user presets, click the > to the right of the User Presets folder. This opens the User Presets screen.



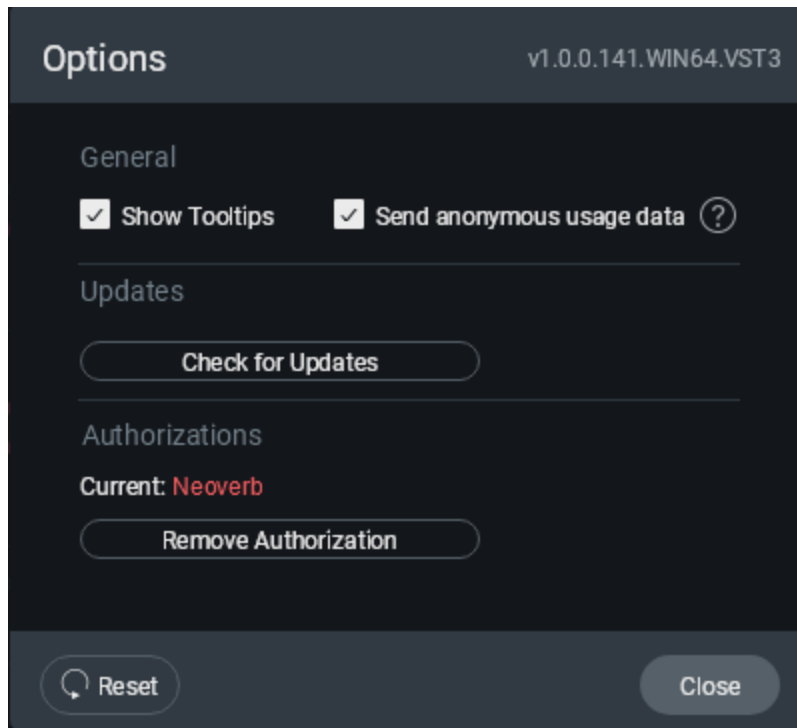
- **Save a New Preset:** After setting the Neoverb parameters as desired, open the User Preset folder and click on **+New**. Enter the preset name and click on **Save**.

- **Select a User Preset:** Click on the preset name, then close the Preset selection menu to return to Neoverb.
- **Delete a User Preset:** Click on the preset name, then click on the Trash icon. To proceed, click on Delete in the confirmation screen.
- **Rename a User Preset:** Click on the preset name, then click on Rename. Enter the new name in the text field, and hit Return. You do not need to re-save a preset with a new name.
- **Update a User Preset:** If you call up a preset and make edits, the name in the preset field will be in *Italics*, and preceded by an asterisk. To make these preset changes permanent, click on Update. Do not click on the preset first, because that will re-select the unedited version.

★ **TIP**

User Presets are not part of the Neoverb program itself, so if you need to re-install Neoverb, the User Presets will not be included. Back up the presets you create to a separate file so you can call them up if needed, or for sending to another Neoverb user.

Options



The top **Options** strip shows the plug-in's current revision and format.

General

Check **Show Tooltips** to see a brief parameter description when you hover the mouse over the parameter. Check **Send anonymous usage data** to help us improve our products. Crash reports and data about which sections of the software are used to help us fix bugs, as well as prioritize updates and feature additions. No audio files or music are collected. You can always opt out of sending usage data if you like, but the more data we have, the more it benefits our products.

Updates

If your computer connects to the internet, click this button to check if Neoverb updates are available.

Authorizations

If you change computers and want to authorize Neoverb on a different machine, remove the current authorization so that you can re-authorize on the other computer.

Reset

Click on Reset to set Options to its defaults.

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-The iZotope Team

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Anti-Grain Geometry

Version 2.4

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Better Enums

Version 0.11.1

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C++ Rest SDK

Version 2.10.15

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Bundled Libraries:

***** Base 64 Library (base64/base64.hpp) *****

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base64.cpp and base64.h

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René Nyffenegger rene.nyffenegger@adp-gmbh.ch

***** SHA1 Library (sha1/sha1.hpp) *****

sha1.hpp is a repackaging of the sha1.cpp and sha1.h files from the shallsha1 library (<http://code.google.com/p/smallsha1/>) into a single header suitable for use as a header only library. This conversion was done by Peter Thorson (webmaster@zaphoyd.com) in 2013. All modifications to the code are redistributed under the same license as the original, which is listed below.

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L. Peter Deutsch
ghost@aladdin.com

***** UTF8 Validation logic (utf8_validation.hpp) *****

utf8_validation.hpp is adapted from code originally written by Bjoern Hoehrmann bjoern@hoehrmann.de. See <http://bjoern.hoehrmann.de/utf-8/decoder/dfa/> for details.

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Eigen

Version 3.2.4

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Version 2.4.6

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GLEW

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Mesa 3-D graphics library Version: 7.0

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gsl

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JsonCpp

Version 1.2.1

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LibXML2

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nanomsg

Version 0.5-beta

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REFERENCE:

- NUMERICAL COMPUTATION OF POLYNOMIAL ZEROS BY MEANS OF ABERTH'S METHOD NUMERICAL ALGORITHMS, 13 (1996), PP. 179-200

SOFTWARE REVISION DATE:

- JUNE, 1996

SOFTWARE LANGUAGE:

- FORTRAN

readerwriterqueue

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