



The DVR2 Digital Vintage Reverb is another great professional reverb for the PowerCore Platform ported from the revered System 6000. TC Electronic has put much effort into preserving the qualities of the original processor, including sweet modulation, spectral balance, spaciousness and saturation. But not only is DVR2 the most precise EMT250 emulation up to now, it also emulates its predecessor in the way parameters interact for different settings. DVR2 comes with a comprehensive set of customizable presets, focus fields for tweaking and navigation, and a built-in preset converter allowing seamless import of DVR2 presets from System 6000.

The vintage reset function produces a sound very close to a well preserved EMT250, which is still a favorite on lead vocal in studios fortunate enough to own one. The high resolution parameters allow for lower noise, extension of bandwidth, and control of the amount of chorusing. The new PowerCore plug-in has a true vintage flavor, and can be used with any **VST, AU or RTAS\*** compatible audio system.

### Main Features

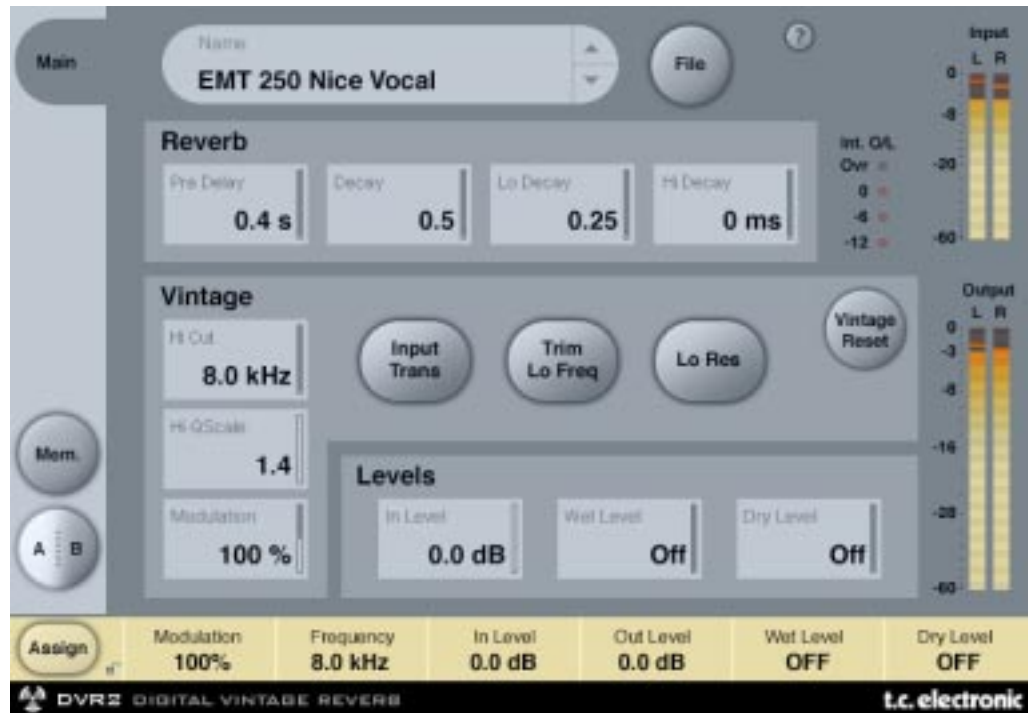
- \* A true System 6000 reverb for your DAW – It's the real thing.
- \* The most precise EMT250 emulation available.
- \* Choose between high resolution parameters with lowered noise floor or a vintage reset function for the EMT250 sound.
- \* DVR2 comes with a comprehensive set of fully customizable presets.
- \* Focus Fields for easy preset tweaking and navigation
- \* Built-in preset converter seamlessly imports presets from System 6000.

### The Reverb Type

DVR2 offers PowerCore users a pristine generic reverb with true vintage flavor. Generic Reverb is complementary to Source Reverb, and both types are available to the PowerCore platform.

You can read more about generic reverb **elsewhere**, but the term is used to describe a flattering sustain effect, which can be added to many sources of a mix. It produces little character but also does no harm, because the effect is blurred or washed out. Instead, it adds a good sense of spaciousness and more or less pronounced modulation.

The DVR2 has one simple edit page with direct access to all parameters. On the top you find the preset selector, where you can scroll through the presets.





## Reverb

This is where you adjust the main parameters of the reverb: the decay time, the decay multiplier for the low- and high end and the pre delay time.

## Filter

“Trim Lo Freq” is a subtle damping of selected frequencies in the lower end. “Hi Cut” is the DVR2’s HiCut and can be used to limit or extend the overall frequency spectrum. “Hi QScale” corresponds with the small pot-meters inside older reverbs used to equalize sound differences caused by electric component-tolerances. Use the Q-scale in combination with the HiCut Frequency to shape the treble to your personal flavor.

## Misc.

“Lo Res” switches the DVR2 to a lower bit-resolution. This adds an older, grainier sound with noise, giving a simulation of various vintage reverbs. “Input Trans” emulates the sound of input transformers typically used in vintage reverbs. Use it to create a warm vintage-like sound. Especially good for short decay times. “Modulation” sets the depth of the modulation. Normal is set to 100%. Increase if you like a more liquid, chorus-like sound.

## Vintage Defaults

When you press “Vintage Reset”, the filter and misc. parameters are reset to values according to “vintage specs”. This will set the DVR2 to sound very close to the sound of a perfectly aligned EMT 250, using more DSP power to mimic artifacts of old hardware. Listen carefully to the overall mix impression when using this, and use the A/B to compare. There is no right and wrong.



## Generic Reverb

Generic reverb is primarily a flattering sustain effect which can be added to many sources of a mix, or a complete stereo or multi-channel stem. It adds little character but also does no harm, because the effect is blurred or washed out.

If early reflections are offered, there are only few of them and they play a rudimentary role. Therefore, a strong localization is not imposed on the signal, which is what you want when one reverb is used on many sources.

For a graphical artist, the equivalent tool to generic reverb would be a paintbrush.



## Generic Reverb Pros

- \* 1st choice for composite, mixed material and stems.
- \* 1st choice when used with multichannel joystick on console or DAW.
- \* 1st choice for adding to classical main microphone pick-up.
- \* Works well on moving sources.
- \* Prettier than life.
- \* Quick and easy to use.

## Generic Reverb Cons

- \* Blurring takes away character from individual sources.
- \* Pitch modulation may be a problem with some material.
- \* Mono compatibility often compromised to obtain extra width.
- \* Imaging inferior to source based reverb.

