

PLATE Reverb

ZEROPINK
USER MANUAL

PLATE REVERB · TIME / SPACE · AU + VST3 · macOS



A steel sheet in a wooden box, and the tail-control the original never had.

We all want the perfect mix.

What PLATE Reverb is

01

Before digital, the room you could not afford was a **plate**: a sheet of steel hung under tension, a driver at one end, pickups at the other. Hit it and the whole sheet rings — dense, smooth, without the flutter of a spring or the walls of a real room. It is the reverb on most of the vocals you grew up with, and the splash on most of the snares.

PLATE Reverb gives you that sheet in two **voicings**. **VOCAL** is the lush one — a slow, smooth build, dark, with a pre-delay floor that keeps the words in front. **PERC** is the splash — immediate, grainy, bright, gone. They are two different plates, not one plate with a tone knob.

Then the part the hardware never had: a **tail-control**. The tail can **DUCK** out of the way while the source plays and swell back in the gaps, or **GATE** — hold flat, then cut hard, in time with the song if you want. Digital precision on a classic sound.

No meters, on purpose. A plate's tail is proportional to what you feed it — there is no threshold and no level-dependent character to stage for, and on a send the faders already set the level. The tail-control's detector is level-relative too: **DUCK** depth is measured against the dry signal's own level, so the plate behaves identically hot or quiet. The glass takes the whole band instead.

GOOD AT

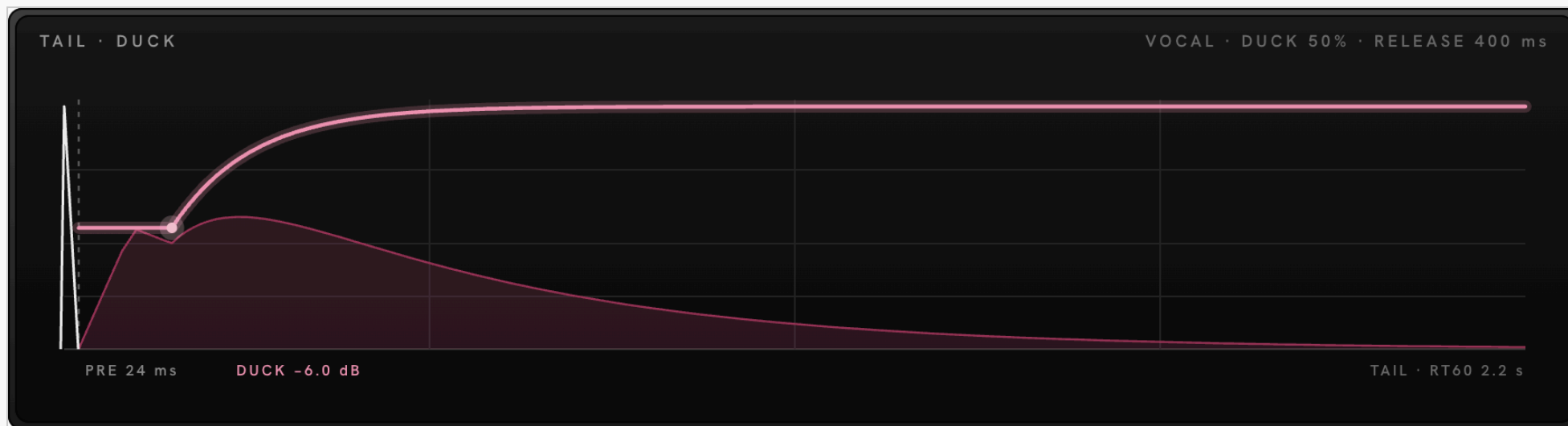
Lead vocals that need space without losing the words. Snare and drum-bus splash that sits in the groove. Any reverb that has to stay out of the way of the thing it is on.

NOT FOR

Rooms, halls, or early reflections. A plate has no walls — it is one sheet, everywhere at once. For space with geometry, reach elsewhere in the suite.

THE GLASS — the tail, drawn

02



READING IT

Time runs left to right across the full width of the plugin. The white spike is the **dry hit**. The dotted line is the **pre-delay gap** — nothing rings until then. From there the shaded area is the **tail**, fading over the **DECAY** time — the baseline prints it as **RT60**. The baseline prints **PRE**, the tail-control markers and **TAIL DECAY**; the top-right corner prints the voicing and the tail timing.

The bright pink trace is the **tail-control envelope** — what the tail is being told to do on top of its natural decay. With **TAIL** off it is a flat line at the top: the plate runs free.

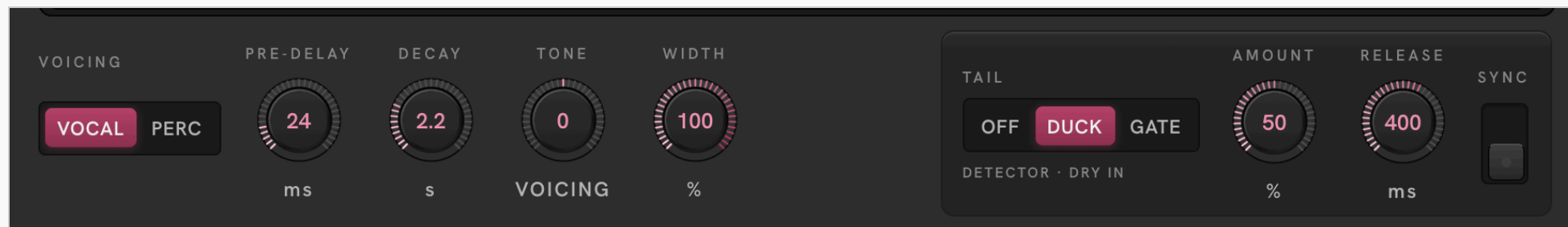
DUCK AND GATE ON THE GLASS

DUCK — the envelope starts low (by **AMOUNT**, printed in dB) and recovers at **RELEASE**. Read it as: this much quieter while the singer sings, back to full this fast when they stop.

GATE — the envelope holds flat for **HOLD**, then drops to nothing at **RELEASE**. The node marks the cut point; **HOLD** and **CUT** are labelled on the baseline. Everything in the glass moves live as you turn the knobs — set the tail by eye, then confirm by ear.

The deck — voicing, plate, tail

03



THE PLATE

VOICING — VOCAL or PERC. Switching also resets the tail to that plate's sensible default (DUCK for VOCAL, a synced GATE for PERC).

PRE-DELAY — the gap before the tail, in ms. VOCAL will not go below 20; PERC goes to zero.

DECAY — how long the sheet rings (its RT60), 0.2 to 8 seconds.

TONE · WIDTH · MIX

TONE is a Zero Detent knob: 0 is the voicing exactly as designed, and the centre lights when you land there. Negative darkens the tail's high end, positive brightens it.

WIDTH — the two-pickup stereo image; 100 is the full plate, 0 is mono.

MIX — wet against dry, in the centre of the footer. 100 on a send bus.

THE TAIL WELL

TAIL — OFF, DUCK or GATE. The well shows the knobs that mode uses: AMOUNT + RELEASE for DUCK, HOLD + RELEASE for GATE.

SYNC — the toggle in the well. Up, HOLD and RELEASE read in note values at host tempo (1/32 to 1/2, dotted included) instead of milliseconds. The BPM in the footer is what they resolve against.

SIDECHAIN — INT runs the tail-control from the plugin's own input (the well prints DETECTOR · DRY IN); EXT takes an external sidechain: duck the snare plate from the kick.

Working with PLATE Reverb

04

THE VOCAL THAT STAYS IN FRONT

VOCAL, on a send at MIX 100. PRE-DELAY 40–80 ms so the words land dry. TAIL on DUCK, AMOUNT 50, RELEASE around 400 ms — the tail blooms between phrases and disappears under them.

THE SNARE IN THE GROOVE

PERC, PRE-DELAY 0. TAIL on GATE with SYNC on: HOLD $\frac{1}{8}$, RELEASE $\frac{1}{16}$. Every hit gets a splash exactly one eighth long that cuts before the next one. Push DECAY for a bigger sheet; the gate still ends it.

DUCK FROM THE KICK

Plate on the snare, SIDECHAIN to EXT, feed the kick. TAIL on DUCK — the snare's tail steps aside for every kick and keeps the low end clean without touching the snare itself.

SPECIFICATIONS

AU + VST3 · macOS 11+ · Apple silicon native.

Two plate voicings (VOCAL · PERC) · pre-delay 0–200 ms · decay 0.2–8 s.

Tail-control: OFF / DUCK / GATE · internal or external sidechain · tempo sync $\frac{1}{32}$ – $\frac{1}{2}$.

Level-relative tail detector · no metering · zero added latency.

Window 1024×512 — size the host view to the panel; never scale the artwork.

LICENSING

PLATE runs as a full 30-day trial; the remaining time shows in the nameplate.

Click it — or BUY on the splash — to purchase, then paste your key into ACTIVATE. Once licensed the trial readout disappears and the wordmark opens your license details; unlicensed, it opens zeropink.net. The ! cap latches hover tooltips; the ? cap opens this manual.

Analog Sounds in a Digital World