

CRYSTALLINE

NEXT-GENERATION ALGORITHMIC REVERB



BABY AUDIO.

MANUAL

MEET CRYSTALLINE

A ‘perfect algorithmic reverb’ is often considered the 'holy grail' of digital audio effects. In fact, the idea can be traced all the way back to research papers from the 1960s.

Throughout the 20th century, algorithmic reverbs evolved – but limited computing power forced manufacturers at the time to work within narrow constraints.

Fast forward, and we now have the resources to do things that couldn’t be done during the golden age of studio reverbs. Both in terms of sheer sound quality. But also in terms of adding creative features that weren’t possible in the hardware days.

Crystalline stands on the shoulders of 60 years of chasing ‘the holy grail of DSP’. We’ve asked ourselves what the pioneers of legendary digital reverbs would have done if they had the resources we have today – and then we’ve made exactly that plugin. With all the bells and whistles a modern engineer would need.

Light color mode:



Dark color mode:





FEATURES

BPM-Synced Start And End Times:
Crystalline lets you hard-sync the reverb attack and decay time to your DAW’s tempo. This will generally result in cleaner mixes where the reflections are naturally in sync with the music. Prefer the classic way? Just hit the “Sync/MS” switch – and Crystalline lets you set pre-delay and decay times in milliseconds instead.

Reflections Section:
“Size” lets you set the room size from tiny to large. This control is detached from the “Length” control, meaning you can get any size/length combination you want, including esoteric settings like huge spaces with very short tails or tiny spaces with very long tails. “Sparkle” emphasizes high frequencies inside the reverb algorithm. This generates reflections that are naturally brighter, which will help you achieve that extra shine on vocals or snares. “Width” lets you set the stereo image of the reverb from mono to wide – to extra wide.

Depth Section:
“Resolution” sets the complexity of the algorithm from ‘basic’ to ‘pristine’. More complex settings will give you an ultra-clean reverb response, free of metallic artifacts – while the ‘Basic’ setting will give you an efficient CPU performance at a normal fidelity. “Modulation” creates pitch variations inside the reverb algorithm. This results in a richer sound that works especially well to fatten up synths, guitars and vocals. “Shimmer” makes the high frequencies of the reverb tail decay slower than the rest of the spectrum, giving the reflections an ‘angelic halo’ effect. You can set the frequency cutoff point as well as the multiplier effect, which controls how much longer it takes for the higher frequencies to decay. Please note that if Shimmer is active, the high frequencies will decay later than your specified reverb “End Time” (either at 2x, 4x or 6x the length).

FEATURES CONTINUED

Clean-Up Section:
“Damping” is a dual filter control that lets you remove high and low frequency content from the reverb reflections. This control offers a fast way to get rid of clutter and muddiness in your mixes. “Sides” is a high-pass filter that removes stereo information from the low end of the reverb, while keeping the mono-information intact. This is especially helpful for creating wide vocal or lead instrument reflections without muddying-up your low end. “Gate” lets you instantly recreate the classic 1980s gated reverb sound. The gate offers ‘threshold’ and ‘release’ controls and makes it fast and intuitive to make your snares go ‘Phil Collins’.

Shape Section:
“Tone” is a tilt EQ that lets you quickly shift the frequency balance of the reverb to brighter or darker. “Smoothing” gradually applies an EQ-curve custom-designed to address the frequency areas that tend to get resonant and sharp. It mellows out harshness and gives Crystalline a more subtle feel. This allows you to add a little more reverb without drenching your mix. “Warp” helps you shape the reverb’s dynamic profile by warping the transient response. This feature is mostly useful on percussive material where it lets you shift the emphasis toward the attack or sustain part of a signal.

Output Section:
“Ducker” lowers the reverb signal when the dry/incoming track is playing. This gives you a cleaner mix, where you can turn up the reverb more without compromising the dry track. “Ducker Gentle” mode offers a slow and natural ducker setting, while the standard ducker mode has a more pumpky feel. “Reverse” reverses the reverb playback, giving you some radical sound design possibilities. “Freeze” is another creative effect that takes a granular snapshot of the reverb when clicked and holds this snapshot continuously until the button is un-clicked again. It can be a powerful effect for creating interesting transitions in a mix. “Dry/Wet” sets the global mix balance between the dry/incoming signal and the reverb signal. Clicking the “Wet Lock” button lets you browse presets while keeping your preferred wet/dry balance – for easier comparison.

FEATURES CONTINUED

Top Panel:
“Color” lets you change between light and dark background colors. “Eco Mode” lets you run Crystalline in a low-CPU mode by setting the resolution to "Basic" and disabling the shimmer effect. “Save As Default” lets you save your own default preset that will appear when the plugin initializes or you hit the reset button. That way, you can save your preferred color+size settings. “Reset” resets the plugin’s state to your default preset. “Tool Tips” gives you help texts explaining each plugin parameter during mouse hover-over (so you don't need to look at this manual).

Resizability:
Plugin window fully resizable (click+drag bottom right icon).

Presets:
Crystalline comes loaded with more than 300 presets from Baby Audio and friends of the house. We want to sincerely thank all of our amazing preset creators:

Anthony Saffery, August Kamp, AndiVax, Cesar Sogbe, Chris Tabron, Chris Zane, Craig Bauer, Dacota G, Damian Taylor, David Nakaji, David Pramik, Dean Reid, Eric J Dubowsky, Frank Pole, Jase Blankfort, Jenny Ortiz, John Nathaniel, Justin Gamella, Killshot, Kurt Feldman, M-Phazes, Martin Cooke, Martin Wave, Matt Sim, Michele Canova Iorfida, Mick Schultz, Peter Nappi, Pour It Up Sip, Richie Beretta, Sam Sherbin, Scott Michael Smith, Scotty Desmarais, Skyler The Engineer, Steve 'Rock Star' Dickey, Stryke, Todd Mushaw, Tristan Mendoza, Van Boied, Zardonic.



COMPATIBILITY

Plugin formats: VST, VST3, AU, AAX.

Platforms supported: Mac OS 10.7 and up including Catalina, Big Sur and Native Mac M1 compatibility. PC Windows 7 and up.

DAWs supported: Ableton Live, Pro Tools, Logic Pro, FL Studio, Cubase, Nuendo, Reaper, Reason and any other major DAW software on the market.

INSTALLATION

A software download is supplied with your purchase, however you can always go to **babyaud.io/downloads** for the latest software updates.

After downloading, unzip the file and select either Mac or PC depending on your system. (Warning: don't run the PC file on a Mac and vice-versa).

- MAC: Double click on the PKG installer and follow the instructions
- PC/WINDOWS: Double click on the setup file and follow the instructions

EULA

Please read our End User License Agreement here: **babyaud.io/eula**

ACTIVATION

Activate your software by entering the serial key that was emailed to you when you bought the product. Serial keys are entered in the 'trial mode' open screen.

If you have any problems activating, please email **support@babyaud.io**

TRIAL VERSION

The Crystalline trial version will output 5 seconds of silence every 60 seconds. To buy the full version, go to **babyaud.io**

UNINSTALL LOCATIONS

MAC OS

AU: /Library/Audio/Plug-ins/Components/

VST: /Library/Audio/Plug-ins/VST/

VST3: /Library/Audio/Plug-ins/VST3/

AAX: /Library/Application Support/Avid/Audio/Plug-Ins/

WINDOWS

VST: The file will be in the custom path selected during installation

VST3: \Program Files\Common Files\VST3\

AAX: \Program Files\Common Files\Avid\Audio\Plug-Ins\

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HAVE FUN USING CRYSTALLINE