

BigSky

—— Plug-In ——

USER MANUAL

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Introduction



THANK YOU for purchasing Strymon BigSky Plug-In! This software offers the same unique and colorful sounds first heard in our iconic BigSky pedal, on a fully digital and intuitive platform.

You will need to create a Strymon account to download the BigSky Plug-In software and manage your software license. Please visit www.strymon.net to set up your account. This allows for us to notify you about any updates to the software as they become available.

If you run into any trouble with using BigSky Plug-In, or would like to report any issues you may have run into when using the program, please visit the [Strymon Support](#) page for FAQs and information on activation, installation, and troubleshooting.

NOTE: Big Sky is available in AAX[®], AU[®], and VST3[®] plug-in formats and can be operated at any standard rate from 44.1 kHz to 192 kHz, at either 16-bit or 24-bit resolution.

Minimum System Requirements

Mac®

macOS Big Sur 11.6.4

Intel® Core™ i5 or Apple M1

8GB RAM minimum

AAX®, AU®, or VST3® compatible plug-in host software

iLok account and internet connection for activation

Windows®

Windows 10

Intel® Core™ i5 processor or AMD multi-core processor

8GB RAM minimum

AAX® or VST3® compatible plug-in host software

iLok account and internet connection for activation

Installation

Installing BigSky Plug-In

The downloads for the BigSky Plug-In can be found at the following link:

strymon.net/support/bigsky-plugin-in

Please download the correct installer for your computer's operating system.

Install Locations

The following lists the default install locations for each BigSky Plug-In format:

Mac®

AAX® - Library/Application Support/Avid/Audio/plugin-ins/Strymon

Audio Units® - Library/Audio/plugin-ins/Components

VST3® - Library/Audio/plugin-ins/VST3/Strymon

Windows®

AAX® - C:\Program Files\Common Files\Avid\Audio\plug-ins\Strymon

VST3® - C:\Program Files\Common Files\VST3\Strymon

Activating BigSky Plug-In

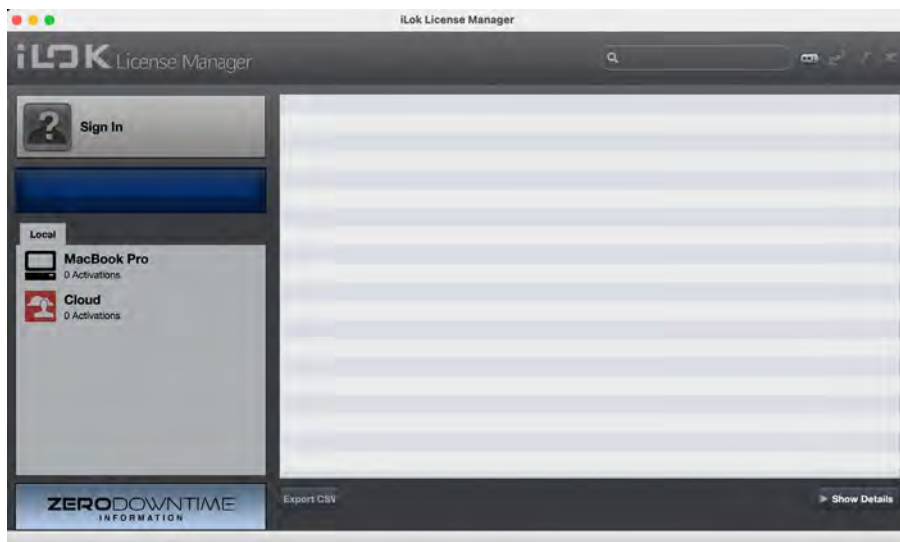
When you purchase an iLok-compatible Strymon software product, the first step is determined by where the software was purchased from.

1. If you purchased the software from the Strymon online store, you can skip down to begin the Activation Process.
2. If you purchased the software from one of our software partner dealers, you must redeem the redemption code you received from that purchase at the following link to receive your Activation code. Once you have received the activation code from our site, you can begin the Activation Process below.

[Redeem Redemption Code](#)

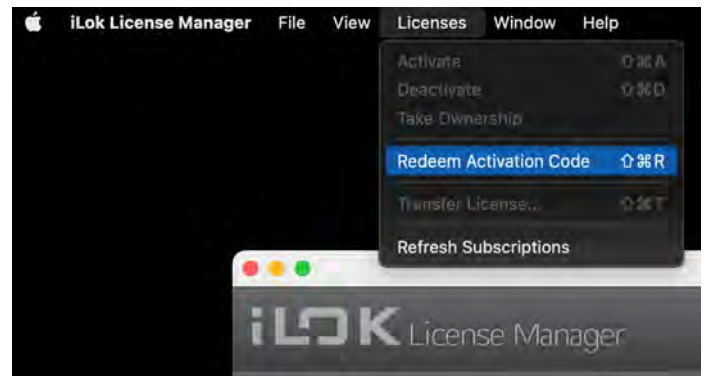
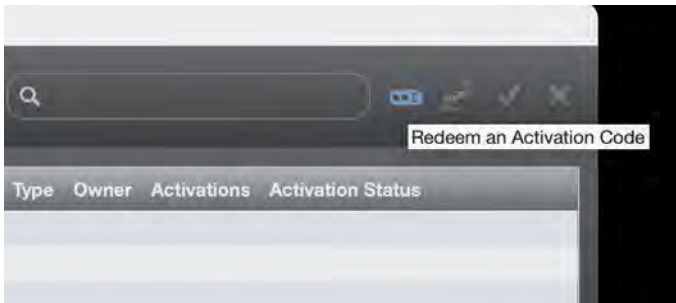
Activation Process

1. **Create an iLok account** at ilok.com. An iLok account is required to complete the activation process. You can skip this step if you already have an iLok account.
2. **Download and install** the iLok License Manager software from the ilok.com website onto the computer system you will be using the software on.
3. **Open the iLok License Manager** software and log into your iLok account.



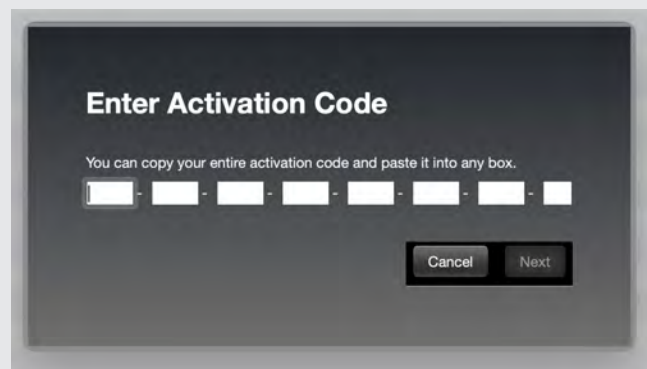
Activating BigSky Plug-In (cont.)

4. **Redeem** your software license by clicking on the 'Redeem an Activation Code' button at the top right of the iLok License Manager window, or choose "Redeem Activation Code" from the "Licenses" menu.



In the 'Enter Activation Code' window that appears, enter the activation code that you received from Strymon when you either purchased the license from the Strymon website or redeemed a code purchased from one of our partner dealers.

If you purchased BigSky Plug-In from one of our software dealer partners, you must first [redeem the code you received from them here](#) to receive the activation code.



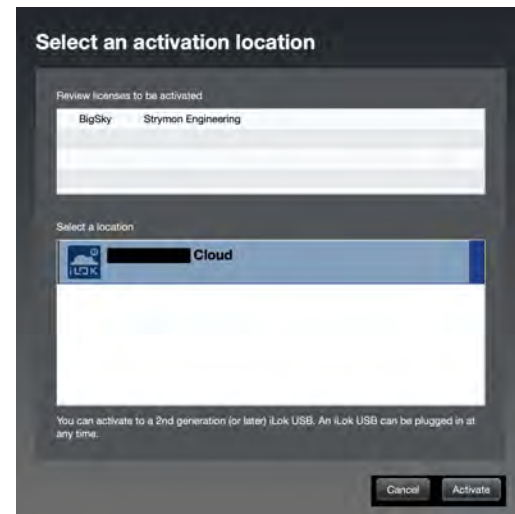
Activating BigSky Plug-In (cont.)

5. Once you have redeemed your software license in the iLok License Manager software, select the BigSky Plug-In license from the list of licenses under your username and click **'Activate.'**

The license can be activated to one of two locations: an iLok USB dongle or via the iLok Cloud. Select the desired location to activate the license and click **'Activate'** one more time.

If you will be activating the license to an iLok USB dongle, make sure to have it connected to the computer before selecting to activate the license.

6. After you have activated the software license, you can now run the BigSky Plug-In within your DAW or plug-in host. If activated to an iLok USB dongle, you must connect the USB device to the computer to authorize the use of the software.



For additional assistance, please email support@strymon.net with full details on your computer make/model, operating system version, DAW version, and your ilok account username along with a full description of the problem you are experiencing and the troubleshooting you have already tried.

Activating BigSky Plug-In (cont.)

Returns

We cannot accept returns of any purchase containing an iLok License authorization because the iLok license keys are managed by a 3rd party. If you have experienced a billing or activation issue related to an iLok License purchase, please contact Strymon Support for assistance.

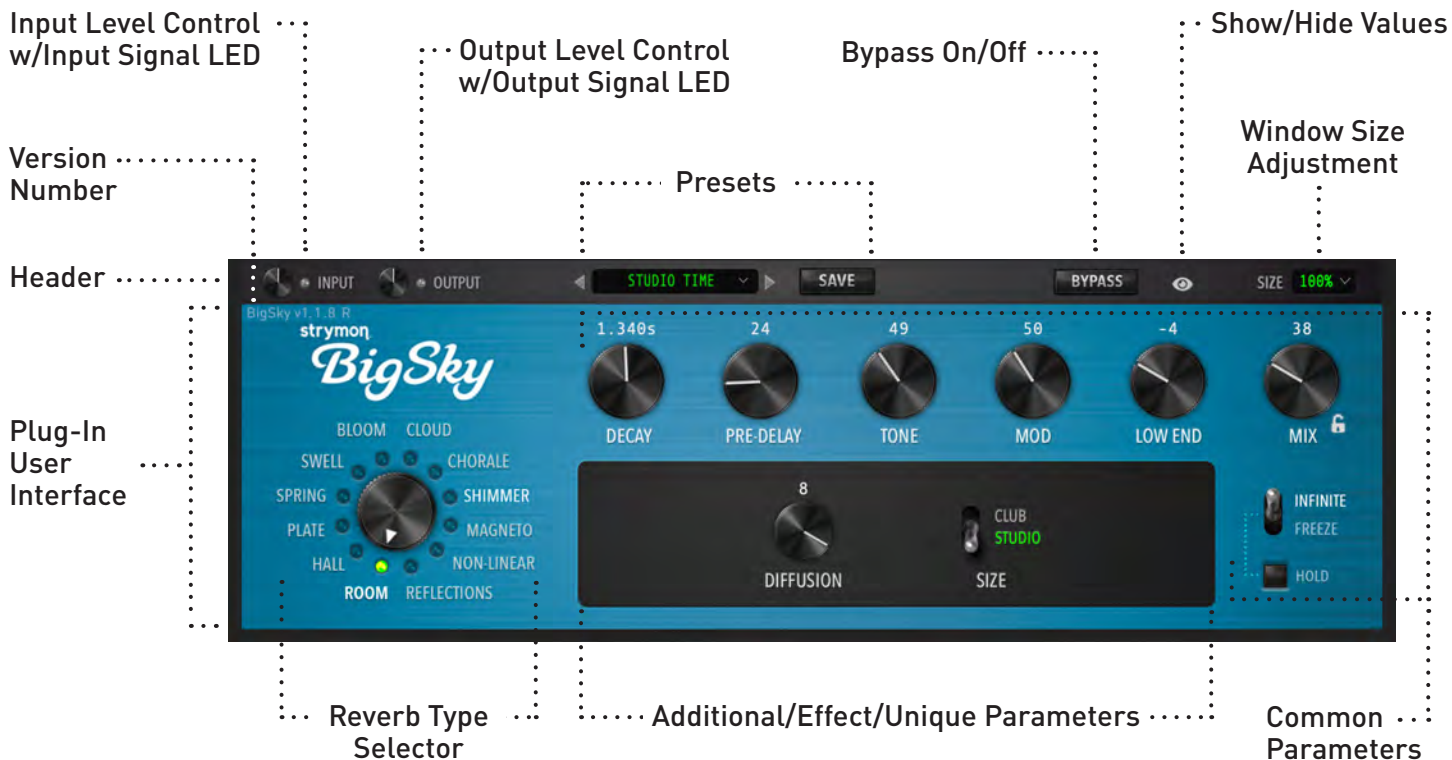
Transfers

Purchased iLok Licenses may be 'moved' between two iLok devices that are registered in your iLok.com account. Purchased iLok Licenses may also be transferred from your iLok account to another iLok account. Move and Transfer instructions are provided on [iLok.com](https://www.ilok.com). There may be a nominal fee assessed by iLok.com. Trial and other free iLok Licenses may not be moved or transferred.

Activating the BigSky Plug-In Trial

BigSky Plug-In can be evaluated with a 7-day free trial by clicking on the “Try” button from the Activation window that pops up the first time you launch the plug-in before activation. The trial includes a single, non-transferrable activation for 7 days of full featured use of the plug-in.

BigSky Plug-In Overview



User Interface: The Header

The controls in the header provide basic global functions. These controls never change, regardless of which reverb machine or preset is loaded.

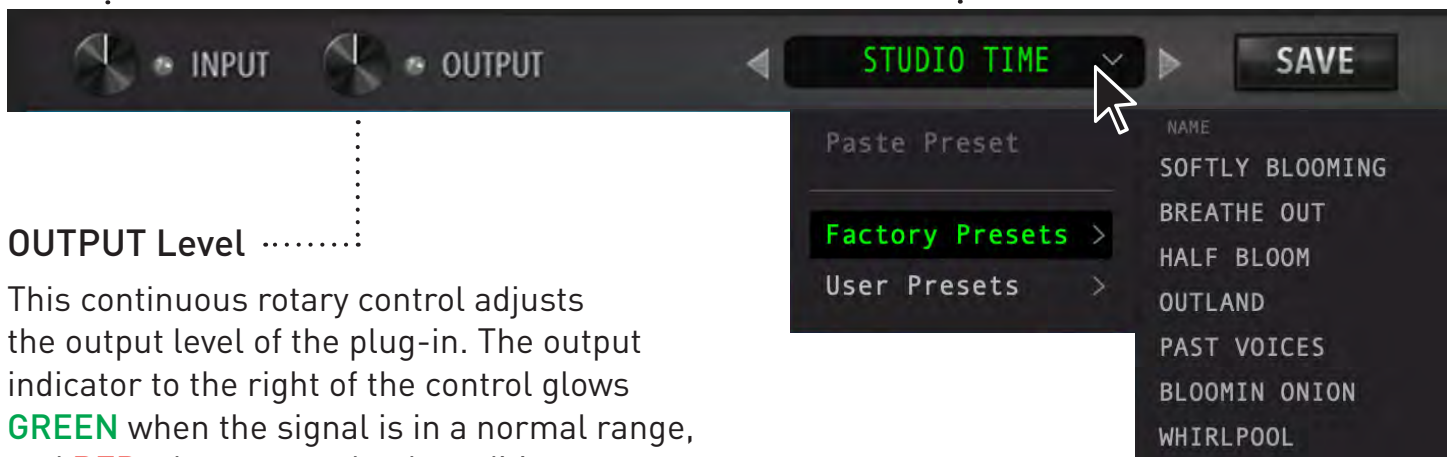
INPUT Level

Adjusts the input level to the plug-in. The input indicator to the right of the control glows **GREEN** when the presence of signal is detected, and **RED** when an overload condition occurs. Provides +/-36dB of gain.

Preset Display

This displays the name of the current loaded preset and provides access to the available Factory and User presets. Click to reveal the dropdown menu to select from the Factory and User presets along with the option to Paste a copied preset.

(See [page 14](#) for details.)



OUTPUT Level

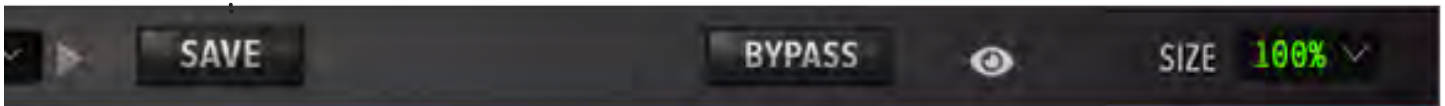
This continuous rotary control adjusts the output level of the plug-in. The output indicator to the right of the control glows **GREEN** when the signal is in a normal range, and **RED** when an overload condition occurs. Provides +/-36dB of gain.

User Interface: The Header (cont.)

SAVE

The **SAVE** button is used to save or copy presets.

(See [page 15](#) for details.)



BYPASS

This latching button bypasses the reverb engine. When pressed, the **BYPASS** button will illuminate and the user interface will darken to indicate the plug-in as bypassed. Only the dry, unprocessed signal will be heard when bypassed. Click the button again to disable bypass and return to reverb operation.

SIZE

Sets the size of the Big Sky plug-in user interface window. Clicking on the display size drops down a menu to select a different window size from 50% to 150%.

User Interface: The Header (cont.)

Show/Hide Values

The eye icon is a 3-way switch that hides the values of the rotary controls of the plug-in.

- Figure 1: Showing - Values are shown by default (eye is illuminated).
- Figure 2: Hidden - Click once to hide values (eye is crossed out and grayed out).
- Figure 3: Momentary - Click again to momentarily show values when the mouse pointer hovers over the control (eye is grayed out).

Figure 1:
Showing

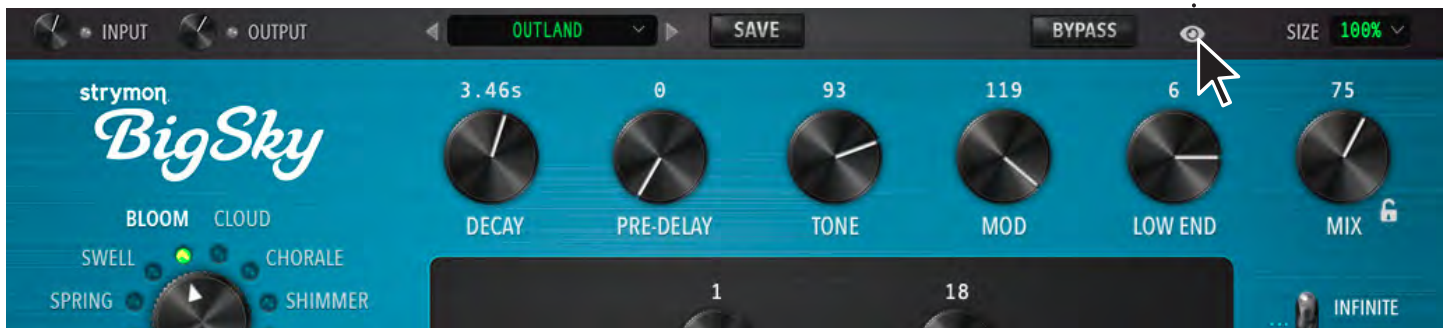


Figure 2:
Hidden

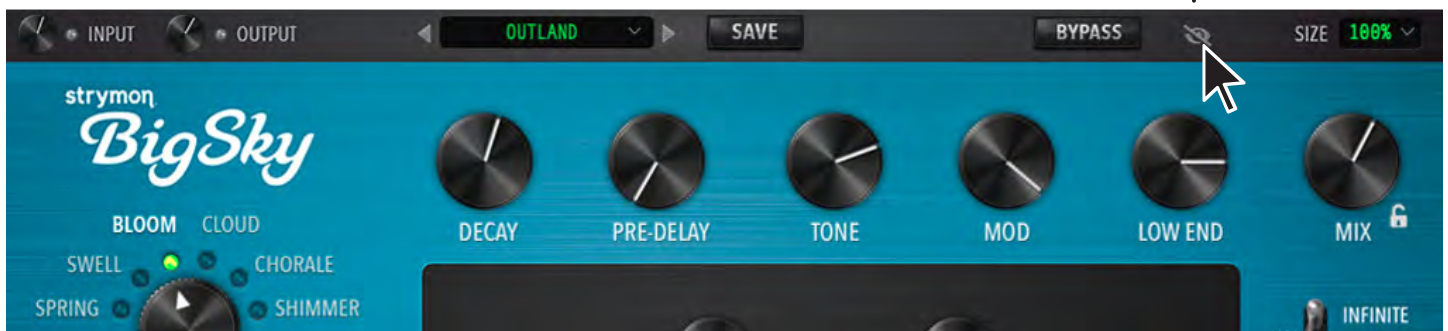


Figure 3:
Momentary



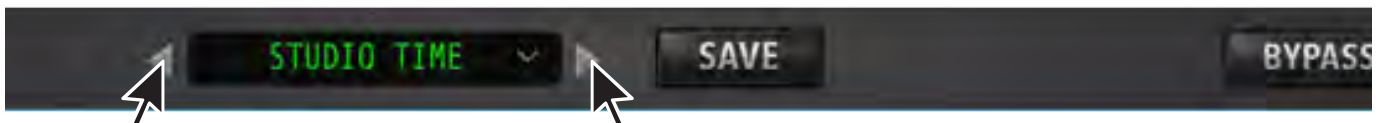
User Interface: Presets

Big Sky plug-in comes with a bank of 100 Factory Presets that can be used as-is or as jumping-off points for your own presets. You can also store your own presets in the User Presets bank.

Recalling a Preset

There are two ways to recall a preset:

1. Use the LEFT or RIGHT arrows next to the preset display window to load the previous or next preset in the current Factory or User bank.



2. Click on preset display window to open the preset drop down menu.

Next, select a preset from either the **Factory** or **User Presets** submenus.



NOTE: User Presets are stored at the following locations on your computer.

User Preset Locations

Mac: /Users/[username]/Library/Application Support/Strymon/BigSky/Presets/User/

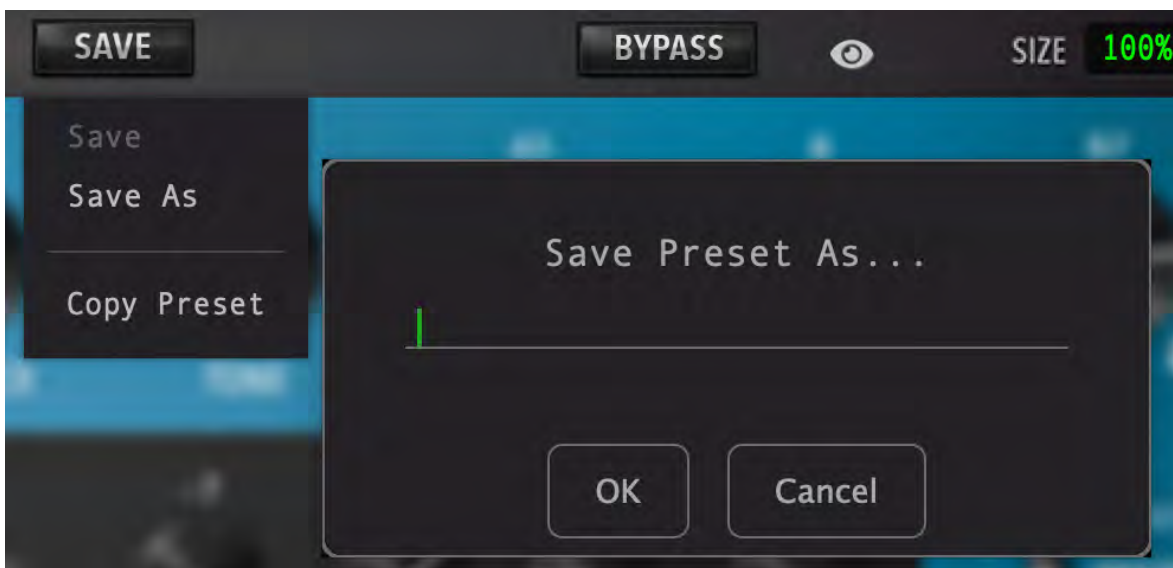
Windows: C:\Users\[username]\AppData\Roaming\Strymon\BigSky\Presets\User

User Interface: Presets (cont.)

Saving a Preset

To save the current settings to a new User Preset:

1. Click the **SAVE** button and choose the **Save As** command from the Preset Display dropdown menu.
2. Name the preset and click the **OK** button. The preset will be added to the User Presets menu.



NOTE: The **Save** command is only active when a User Preset has been modified. Otherwise, the **Save As** command must be used.

The **Save As** command can also be used to duplicate a preset. Simply load the preset you want to duplicate and then use the **Save As** command to store it to save it under a different name in the User Preset bank.

NOTE: Factory Presets cannot be overwritten. If you want to save a modified Factory Preset, you must use the **Save As** command. The new preset will be saved in the User Preset list.

User Interface: Presets (cont.)

Saving Changes to a User Preset

If you have modified a User preset and want to update the stored preset with the changes, simply click the **SAVE** button and choose the **Save** command from the drop-down menu that appears.

Since Factory Presets cannot be overwritten, the **Save** command is only active when modifying a User preset. To save changes you have made to a Factory Preset, use the **Save As** command.

(See [page 15](#) for details.)



NOTE: The **Save** command is used to save changes made to a modified User preset.

User Interface: Presets (cont.)

Copying Preset Settings to Another Big Sky Instance

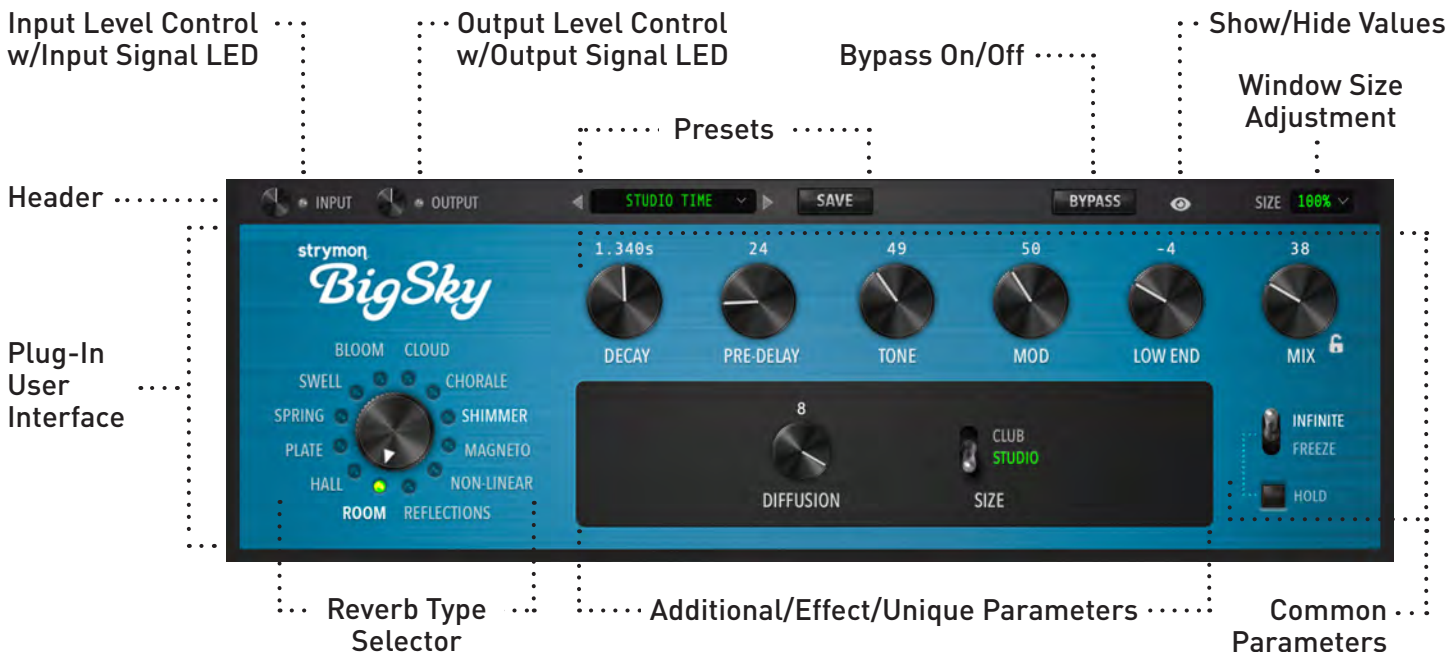
If you have multiple instances of the BigSky Plug-In running in a DAW session, you can copy the current settings from one instance to another.

1. Click the **SAVE** button and choose **Copy Preset** from the drop-down menu that appears.
2. Open another instance of the BigSky Plug-In.
3. Click the **Paste Preset** option in the Preset Display dropdown menu.

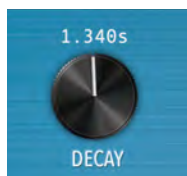


NOTE: The **Paste Preset** command replaces the settings of the currently active preset with settings copied from another instance of the BigSky Plug-In.

User Interface: Common Parameters



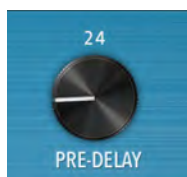
The parameters below are used in most or all of the reverb types. Variations on these descriptions occur with a few types; in these cases, detailed description is found in the section below dedicated to that reverb type.



DECAY

Controls the time it takes for the reverb level to drop to 0dB. The DECAY time range will depend on the selected reverb machine.

- For the Magneto machine, sets the delay time of the last playback head.
- For the Non-Linear machine, sets the time of the nonlinear portion of the reverb.



PRE-DELAY

Sets the time between the dry source signal and the onset of reverb from 0 to 1.5 seconds.

- For the Non-Linear and Magneto machines, this knob controls the amount of Feedback.

User Interface: Common Parameters (cont.)



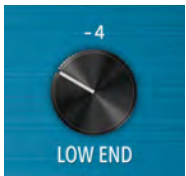
TONE

Adjusts the high-end content of the reverb. Lower settings create darker, warmer reverberation. Higher settings are bright and crisp. Set to 12 o'clock for a nicely balanced top end.



MOD

Adds modulation to the reverberated signal. Lower settings modulate the delay lines lightly for a subtle and natural movement, higher settings tastefully add stronger modulation.



LOW END

Affects the low frequency content and decay profile.



MIX

Controls the balance of your dry (original input source) and wet (reverberated) signals, from 100% dry at minimum to 100% wet at maximum. 50/50 mix occurs when the MIX knob is set to 3 o'clock.

NOTE: Clicking the lock icon at the lower right of the control prevents the mix setting from being changed when a new preset is called. This is most useful when using BigSky as a send effect, when its output will normally be 100% wet. For more information about this usage, see the section Insert Effects versus Send Effects.

NOTE: Parameter values shown above the controls can be manually entered by double-clicking on the value and typing in a new numerical value within the range.

User Interface: Common Parameters (cont.)



INFINITE/FREEZE

Sets the mode of operation for the **HOLD** switch. Select **INFINITE** to set as Infinite Sustain, allowing your reverbs to continue infinitely, with each new note you play adding to the reverb signal. Select **FREEZE** to set as reverb freeze, delivering infinite sustain, and allowing for new notes on top of the sustain without adding to the reverb.

HOLD

Press this button to hold the current audio input to the reverb.

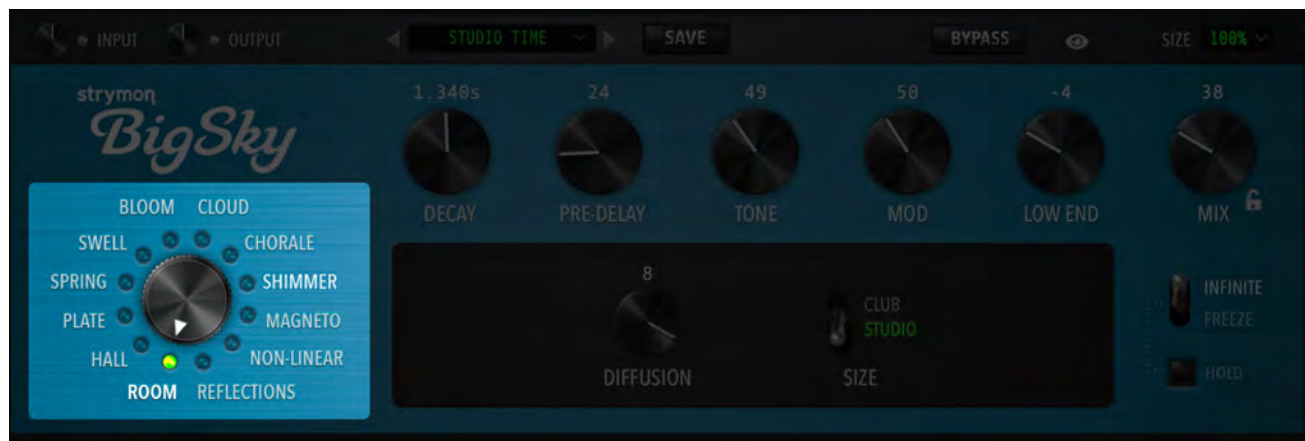
User Interface: Parameter Automation

Parameter automation is a feature that most DAW applications provide as a manner to change one or more of a plug-in's available parameters either by recording the changes made to these parameters in real-time, or by using an editable track envelope to 'draw' these changes. These parameter automations can be played back resulting in these parameter changes affecting your project mix.

The list of automatable parameters is available in the parameter automation menu which is typically found with the track that the plug-in has been inserted, or in a menu within the plug-in window itself. Every DAW host software handles automation in their own unique way, so please refer to the user manual of the DAW host for information and instruction on their specific parameter automation features.



Reverb Type Selector



Select from one of 12 reverb machines from the BigSky pedal. Each reverb type has its own sound and character along with its own set of additional parameters to dial in your desired sound.

Reverb Types: CLOUD



A big, gorgeous, ambient reverb that draws from techniques developed in the late '70s. Using processing power not dreamed of in those days, the **CLOUD** reverb machine obscures the distinction between reality and fantasy.

PARAMETERS	RANGE
DECAY	1s - 50s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

DIFFUSION

Adds diffusors in front of and within the reverb generator. When set to minimum, there is no diffusion and the cloud effect is 'grainy', yet mesmerizing, on transient attacks. As **DIFFUSION** is increased, the reverb is smoothed and softened.

Reverb Types: CLOUD (cont.)

TIPS:

The cascaded input diffusion blocks create an expanded 'early' reverb. This results in a longer overall reverb time than the displayed tank decay time, most noticeable when the **DECAY** knob is set to low values.

From min to 2:00, the MOD knob adjusts the amount of modulation (developed by a quadrature oscillator at a frequency harmonious to the Cloud generator) that is applied to the input diffusor sections. Past 2:00, the frequency of the quadrature oscillators is increased.

The modulation scheme was developed to allow for high degrees of modulation without muddying up the sustaining reverberation tail.

The Cloud reverb can take any modest guitar or synth sound and turn it into a gorgeous ensemble.

Reverb Types: CHORALE



CHORALE sounds like a vocal choir accompanying your music. Choose vowel ranges and intensities to customize your choir as it sings in venues that vary in size with the **DECAY** knob. As **MOD** is increased, the choir comes alive with a multitude of voices.

PARAMETERS

RANGE

DECAY	500ms - 20s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

RESONANCE

Adjusts the intensity of the vowel sound by adjusting the vocal filter resonance (Q) values. Select **MILD** for subtle vocal qualities, or **MEDIUM** for increased vocal intensity. The **HIGH** setting produces the most resonant vowel sounds, and can be a bit spooky late at night.

VOWEL

Selects the vowel sound(s) that the choir will use to accompany you. The selections include the traditional singing formants **AH**, **OH**, and **OO**, plus some two-formant combinations. Also included is a **RANDOM** setting that randomly chooses the formant to be sung.

Reverb Types: CHORALE (cont.)

TIPS:

Adjust the **TONE** knob to add more 'breath' and high end articulation to the vocals.

The **MOD** knob is a very effective way to add realism to the chorale. As **MOD** is turned up, randomization is added to the chorale's pitch and timbre to create an increasing number of singers that have distinct voices.

Since many of the vocal formant frequencies are 'mid-range' frequencies, a mid-heavy guitar amp may overly reinforce some of them at high **RESONANCE** settings. In those cases, reduce the **RESONANCE** setting to **MEDIUM** or **MILD**.

Reverb Types: SHIMMER



Two tunable voices add pitch-shifted tones to the reverberated signal, for resplendent, unearthly ambiences. The voices are carefully created from the reverberated signal itself to generate maximum radiance and beauty. The **AMOUNT** and **MODE** parameters work together to vary the intensity of the shimmer effect, creating a range of effects from laid-back and subtle to fullblown majestic splendor.

PARAMETERS	RANGE
DECAY	500ms - 20s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

MODE

Selects input shimmer with no regeneration, regenerating tank shimmer, or input shimmer plus regenerating tank shimmer.

SHIFT 1

Selects the first voice interval, from one octave down to two octaves up.

Reverb Types: SHIMMER (cont.)

SHIFT 2

Selects the second voice interval, from one octave down to two octaves up. Can be set to Off if no second voice is desired.

AMOUNT

Adjusts the level of the shifted voices in the reverberated signal.

TIPS:

When shifting material with significant low frequency content down an octave, increase the **LOW END** parameter to allow the lower octave frequencies to come through strongly.

The **MOD** knob modulates the shimmer voices, as well as the reverb tank's delay line lengths, with a four-phase oscillator. Increasing the modulation widens the shimmer experience and promotes a general sense of well-being.

Try +1 Oct and +OCT&P5 with lower **AMOUNT** levels for just a hint of shimmer.

Try +OCT&P5 and -P5 with **INPUT** shimmer Mode for an otherworldly synth-pad.

Try -10 cents and +10 cents with **INPUT** shimmer Mode and Modulation Off for a beautiful detuned reverb.

Reverb Types: MAGNETO



A new style of music emerged in the late '50s, featuring the guitar as the 'lead voice' enhanced by the reverberated wash of a multi-head tape echo. The MAGNETO machine sets up a multi-head echo with all heads on and adjustable feedback level. The **DIFFUSION** parameter adds a new dimension of ambience, smearing the response of the heads and blurring the line between delay and reverb.

PARAMETERS	RANGE
DELAY TIME	200ms - 1.5s
FEEDBACK	0-127
TONE	0-127
WOW AND FLUTTER	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

DELAY TIME

Sets the Delay time of the last head.

FEEDBACK

Adds feedback from the last head back to the input when **EVEN** spacing is selected. With **UNEVEN** spacing, the feedback is taken from the last two heads.

Reverb Types: MAGNETO (cont.)

WOW AND FLUTTER

Simulates the effects of tape speed variation from mechanical imperfections adding hypnotic movement and fullness to the sound.

DIFFUSION

Controls the effect of diffusors on the magnetic heads. At minimum there is no diffusion effect. As the **DIFFUSION** parameter is turned up, the heads are increasingly smeared, creating a reverberated quality to the repeats.

HEADS

Selects from three, four or six playback heads.

SPACING

EVEN spacing puts the heads at the same distance from one another for equal delay times. **UNEVEN** spacing scatters the heads, creating a more complex, less overtly rhythmic effect.

TIPS:

Lower values of **LOW END** roll off the low end in a manner representative of many magnetic-media delay machines.

The last repeat occurs at the displayed decay time, so a 300 ms decay time with three evenly spaced heads would have repeats at 100 ms, 200 ms, and 300 ms. Switching to a four-head machine results in delays at 75 ms, 150 ms, 225 ms, and 300 ms.

The age, condition, and alignment of the record and playback heads greatly influence the tonality of magnetic media delays. As a result, the delays may be bright or dark, high-pass filtered or fuller in the low frequencies. The **TONE** and **LOW END** parameters are wide-ranging to allow for a full spectrum of tones. As the **FEEDBACK** control is increased, the EQ response is regenerative, leading to evolving soundscapes and ambient washes.

Reverb Types: NON-LINEAR



NON-LINEAR reverb offers a variety of physics-defying reverb decay shapes for special effects and unique textures. **FEEDBACK**, late reverb **LEVEL**, and **DIFFUSION** parameters allow for a vast array of time-warped possibilities.

In Non-linear, two of the common parameters assume different controls than the other reverb machines.

TIME: Sets the time of the non-linear portion of the reverb.

FEEDBACK: Adds feedback from the non-linear portion of the reverb back to the input.

PARAMETERS	RANGE
TIME	500ms - 2s
FEEDBACK	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

TIME

Sets the duration of the non-linear portion of the reverb.

Reverb Types: NON-LINEAR (cont.)

FEEDBACK

Adds feedback from the non-linear portion of the reverb back to the input before it flows into the late reverb, producing repeating non-linear shapes as you turn the control clockwise.

SHAPE

Adjusts the shape of the non-linear generator. **SWOOSH**, **REVERSE**, and **RAMP** all create 'backwards' effects with different slope profiles. **GATE** generates an even amplitude profile with an abrupt cut-off. **GAUSS** creates a 'bell curve' profile, and **BOUNCE** creates an anti-bell' shape.

DIFFUSION

Controls the effect of diffusors on the non-linear generator. At minimum there is no diffusion effect, and the non-linear effect is 'grainy'. As Diffusion is increased, the effect is smeared and smoothed.

DECAY

Adjusts the decay time of the late reverb. Higher settings produce longer decay times.

LEVEL

Adjusts the level of the late reverb. At minimum, late reverb is turned Off.

MOD SPEED

Adjusts the modulation LFO speeds for both the the non-linear delay tap lengths and the late reverb's delay lines.

Reverb Types: NON-LINEAR (cont.)

TIPS:

The NON-LINEAR generator feeds into the late reverb. The **FEEDBACK** knob adds feedback around the non-linear generator before it enters the late reverb portion, producing repeating non-linear shapes as you turn the knob clockwise.

The **DIFFUSION** parameter softens the non-linear portion, and is useful with longer **TIME** settings. High **DIFFUSION** levels with short **TIME** settings can result in a 'metallic' sound. Reduce the **DIFFUSION** parameter in these cases if desired.

Short **TIME** settings and no **FEEDBACK** with the **GATE** shape gives an interesting level-independent take on the traditional 'gated reverb'.

Try high **FEEDBACK** levels with some added **MOD** to create trippy ambient textures.

Maximum **FEEDBACK** with the **GATE** shape will produce a nearly endless wash of 'multi-tapped' reverb. Try **TIME** at 800ms and Modulation at 10:00.

Try the **SWOOSH** or **REVERSE** shapes at very short **TIME** settings (<100ms) for a great slapback effect. Try minimum **DIFFUSION** for best results.

The **MOD** control varies the NON-LINEAR generator tap lengths, as well as the late reverb's delay lines for an expanded experience.

Reverb Types: REFLECTIONS



The REFLECTIONS type is a psychoacoustically accurate small-space reverb that allows you to move the source anywhere in the room layout. The REFLECTIONS algorithm precisely calculates 250 reflections based on the source position within the chosen room shape. The psychoacoustic modifiers adjust for human auditory perception to create unparalleled realism in the ambience it adds to dry instrument or vocal tracks.

In Reflections, three of the common parameters assume different controls than the other reverb machines:

ROOM SIZE: Adjusts the apparent size of the room from 100 sq ft (10 ft x10 ft square, or 8 ft x13 ft rectangle or oblong shape) to 1000 sq ft (31 ft x 31 ft square, or 24 ft x 39 ft rectangle or oblong shape). As **ROOM SIZE** increases, decay time increases accordingly.

DAMPING: Lower **DAMPING** settings create a darker tone which would come about from carpeting, drapes, and other absorptive elements on the reflecting surfaces. Higher **DAMPING** settings create a brighter tone with the sound of stone or tiled walls, with fewer absorbing materials in the room.

PRE-DELAY MOD: Adds modulation to the Pre-Delay time to create a randomized chorus effect against the dry signal.

Reverb Types: REFLECTIONS (cont.)

PARAMETERS	RANGE
ROOM SIZE	133 ms - 400 ms
PRE-DELAY	0-127
DAMPING	0-127
PRE-DELAY MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

ROOM SHAPE

Selects the shape of the room that is producing the reflections. The **SQUARE** shape is (you guessed it) square, while the **RECTANGLE** shape is short and wide with Golden Ratio dimensions (1.618:1), and the **OBLONG** is long and narrow with Golden Ratio dimensions (1:1.618).

X

Sets the left/right position of the source in the room. The reflections are recalculated in accordance with the movement of the source, while the dry signal is panned through the stereo field to give proper imaging.

Y

Sets the front/back position of the source in the room. The reflections are recalculated in accordance with the movement of the source. When the source is in the front of the room (closest to you), the dry signal will dominate over the reflections, whereas moving the source to the back results in reflections arriving at times and amplitudes similar to the direct sound, thus sounding more reverberant overall.

TIPS:

Set **MIX** to 12 o'clock and **PRE-DELAY** to minimum for a natural room response.

Reduce **LOW END** for a more natural sound of a room or studio environment with furnishings, couches etc. Increase **LOW END** for the feel of an empty space.

Reverb Types: ROOM



A versatile room algorithm that creates environments ranging from a well-tuned studio ambience to larger nightclub acoustics. The **TONE**, **DIFFUSION** and **LOW END** parameters adjust the damping and scattering effects of materials, furniture, and people in the room.

PARAMETERS

PARAMETERS	RANGE
DECAY	200ms - 20s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

DIFFUSION

Softens the early reflections to create a thicker, more diffuse sound in the attack portion of the reverb. Sometimes this can be more easily 'felt' than heard, depending on the input source and the parameter settings.

SIZE

Choose **STUDIO** for a well-tuned intimate studio environment, or **CLUB** for a larger, livelier nightclub experience. The early reflections and reverb decay profile change accordingly.

Reverb Types: ROOM (cont.)

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TIPS:

For realistic acoustic spaces, **PRE-DELAY** can be kept at minimum, with **DECAY** values in the 500 ms to two-second range. However, the Room algorithm is designed to be just as adept at long decay times. For a great atmospheric reverb, try **PRE-DELAY** at about 12 o'clock, Decay at 12 seconds or more, and **MOD** around 1 o'clock. Mix to taste.

Higher values of **LOW END** create the impression of longer decay times and a room that is sparsely furnished.

The lower half of the **MOD** control's travel introduces random modulation of the reverb's delay lengths for subtle natural movement. The upper half of the control's travel adds modulation to the input of the reverb tank for a more overt, yet tasteful, modulation sound.

Reverb Types: HALL



Diffused reflections and slow-building density are the hallmarks of this beautiful and versatile reverb. The **CONCERT** size is well-balanced, spacious, and warm, while the **ARENA** size is huge, enveloping, and booming. The **MID EQ** parameter enables precise EQ tailoring of the reverberated sound.

PARAMETERS

RANGE

DECAY	500ms - 20s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

MID EQ

Adjusts the midrange frequency content of the reverb. Setting **MID EQ** to 0 produces a flat midrange response.

SIZE

The **CONCERT** setting sounds like a well-balanced and warm concert hall, and the **ARENA** setting captures the acoustics of the largest enclosed venues. The early reflection buildup and late reverb decay profile change accordingly.

Reverb Types: HALL (cont.)

TIPS:

Adding some **PRE-DELAY** can increase the sense of physical space and further separate the reverb from the dry signal.

For a balanced, versatile hall sound that will complement just about any input source and style, try **CONCERT** with a **DECAY** of about 3.5 seconds, with **TONE** set to 12 o'clock and **LOW END** set to 0. Setting the **MOD** knob around 12 o'clock maximizes the random delay-length modulation, further increasing warmth.

For realistic mega-structure reverb, choose **ARENA** with a 10 second **DECAY** or longer, and increased **LOW END**. Keep the **MIX** control below 12 o'clock.

The lower half of the **MOD** control's travel introduces random modulation of the reverb's delay lengths for subtle natural movement. The upper half of the control's travel adds modulation to the input of the reverb tank for a more overt, yet tasteful, modulation sound.

Higher settings of **LOW END** produce a deeper reverberation indicative of fewer bass traps and other low-frequency-absorbing architectural details.

Reverb Types: PLATE

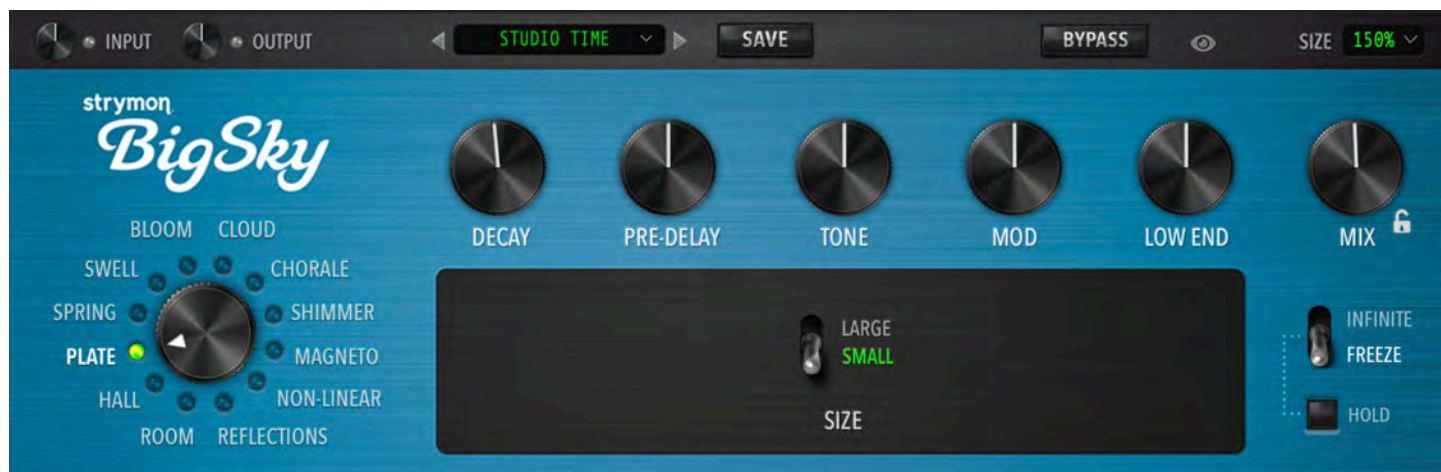


PLATE is a rich, fast-building reverb that creates depth without the early reflection cues to a specific environment. The **TONE** and **LOW END** parameters are simple but powerful frequency shaping tools.

PARAMETERS

PARAMETERS	RANGE
DECAY	500ms - 20s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

SIZE

Selects from two plate sizes. The **SMALL** plate is representative of a 'home project' plate at 1 ½' x 2 ¼'. The **LARGE** plate is a traditional studio plate with dimensions of 4' x 6'.

Reverb Types: PLATE (cont.)

TIPS:

The undamped decay time of traditional large plate reverbs is about 5 seconds. Large baffles were positioned close to the plate to damp the vibrations for shorter reverbs as required. Try short decays around 1.5s with lower **MIX** values to add some subtle ambience to dry tracks. Long **DECAY** times can go beyond physical limitations to create clear ambient pads of reverb.

Plate reverbs were routinely run through a post EQ to tailor the low end to sit properly in the mix, and reduce less pleasant high frequency ringing. The **LOW END** parameter's wide range is voiced for maximum flexibility, while the **TONE** control adjusts the high end from unfiltered full-bandwidth (maximum) to warm (12 o'clock) to dark and damped (minimum).

The **LARGE** plate's traditional size yields lush, smooth and transparent reverb that adds a bit of class to any track or instrument. The **SMALL** plate's size dictates a splashier, ringy characteristic with less low end efficiency - perfect for applications that call for something a bit less sophisticated.

Lower settings of **LOW END** generate light, airy plate tones that won't color the dry signal. Increase **LOW END** for richer plate tones.

The **MOD** control modulates the reverb's delay lengths with a special LFO that allows for lush modulation without warble.

Reverb Types: SPRING



The SPRING reverb tank became a staple of surf and Spaghetti Western music that developed in the '60s. The SPRING reverb allows for complete customization from warm and mellow to splashy and dripping with its **TONE** and **MIX** controls, **DWELL** parameter, and selectable number of springs.

PARAMETERS

PARAMETERS	RANGE
DECAY	800ms - 10s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

DWELL

Adjusts the amount of drive in the spring tank preamp circuit. Select **CLEAN** for the cleanest spring tones. The **COMBO** setting adds more gain as was typical in combo amps with onboard spring reverb. The **TUBE** selection increases the gain further and increases the harmonic components entering the spring tank, like turning up the Dwell control in an outboard spring reverb unit. The **OVERDRIVE** setting maximizes the preamp gain for maximum trashiness.

Reverb Types: SPRING (cont.)

SPRINGS

Allows selection of one, two, or three springs in the spring tank. Increasing the number of springs adds complexity due to the interaction of the different delay times of each individual spring.

TIPS:

For traditional “combo” guitar amp tones, set **SPRINGS** to **2**, **DWELL** to **COMBO** and **TIME** to around 4.5 seconds. Many combo amps have a darker spring tone, so try lower settings of **TONE** to mellow out the reverb. Lower settings of **LOW END** reduce low frequency content, as well.

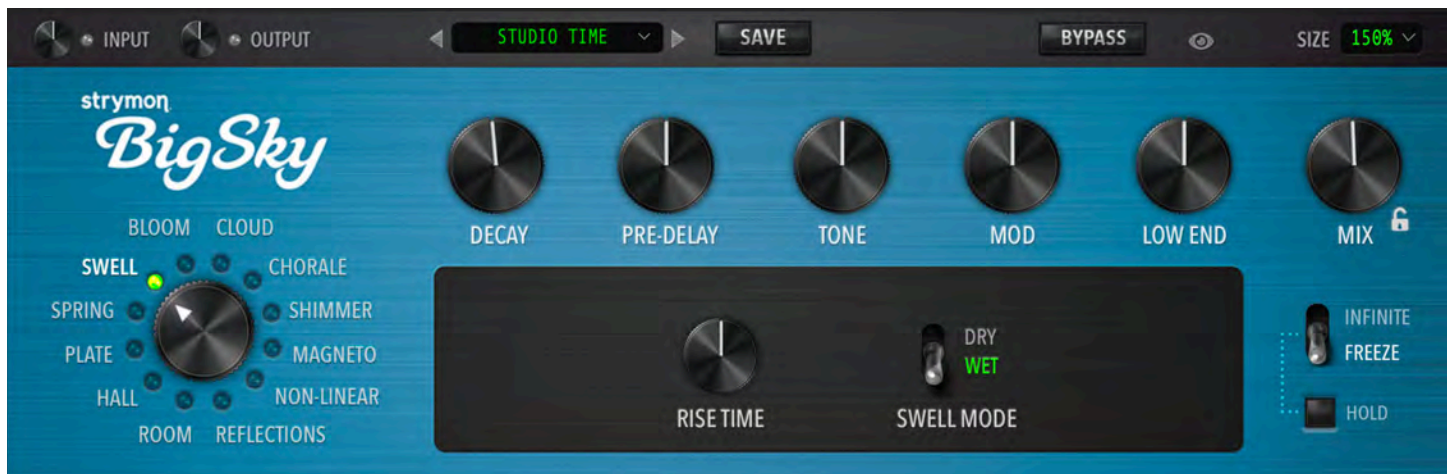
For a more sophisticated spring reverb sound, try **SPRINGS** set to **3**, **DWELL** on **CLEAN**, and decay times of around three seconds. Keep **LOW END** at the halfway point, and adjust **TONE** to taste.

For maximum splash, crank **TONE** to maximum and turn **LOW END** to minimum. Turn **MIX** up to 100 if you’re bold.

Hot input signals will drive the spring harder. Select a cleaner **DWELL** setting if you experience too much spring distortion.

Most spring circuits attenuate the low end pretty heavily to avoid rumble and feedback issues. This represents the first half of the **LOW END** parameter values for the SPRING reverb. Increasing **LOW END** can add some richness to the spring when using the **CLEAN** or **COMBO** settings of **DWELL** and lower **MIX** levels.

Reverb Types: SWELL



SWELL brings in reverb gradually behind the dry signal for subtle evolving textures, like having a volume pedal on the wet signal. Alternatively, you can choose to have the dry signal swell into the reverb, for maximum ambience and atmosphere.

PARAMETERS	RANGE
DECAY	500ms - 20s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

RISE TIME

Adjusts the rise time of the swelled signal. Choose shorter times for single-line soloing or longer times for ambient chord work.

SWELL MODE

Selects the configuration of the SWELL machine. The **WET** option swells in the wet signal behind your dry signal for a subtle, evolving reverb. The **DRY** option swells the dry signal in front of the reverb for awesome ambience or swelled solos.

Reverb Types: SWELL (cont.)

TIPS:

For a volume knob effect useful for solos, set **SWELL MODE** to **DRY** with a **RISE TIME** of 0.3 seconds or less.

For long ambient chords, set **SWELL MODE** to **DRY**, **RISE TIME** >1 second, **DECAY** longer than 10 seconds, and a high **MOD** setting.

Try using **SWELL** set to **WET** with a short **RISE TIME**, around 0.10 seconds, for a reverb that sits nicely behind the dry signal.

The **MOD** knob adds four-phase modulation of the reverb's delay lines, lending a sense of movement and depth to the reverb signal.

Reverb Types: BLOOM



In the '90s, more diffusion blocks were added to reverbs to smooth out the sound. A side effect of this was the tendency of these reverbs to have a slowly building envelope that 'bloomed', resulting in big ambient reverbs that sit nicely with the dry signal even at high Mix levels. The BLOOM reverb features a bloom-generating section that feeds into a traditional reverb, and adds a unique Feedback parameter that expands the possibilities exponentially.

PARAMETERS

RANGE

DECAY	500ms - 20s
PRE-DELAY	0-127
TONE	0-127
MOD	0-127
LOW END	-10 to +10
MIX	0-127

ADDITIONAL PARAMETERS:

LENGTH

Adjusts the length of the 'bloom' portion of the reverb. Higher levels result in longer bloom times.

FEEDBACK

Adjusts the amount of feedback applied around the bloom portion of the reverb.

Reverb Types: BLOOM (cont.)

TIPS:

DECAY controls the reverb tank's decay time, while **LENGTH** controls the bloom length. High settings of **LENGTH** and/or higher **FEEDBACK** settings can result in reverbs that are much longer than the displayed **DECAY** time.

Experiment with short **DECAY** times and higher **LENGTH** values, and then longer **DECAY** times with lower **LENGTH** values to get a feel for how these two portions of the reverb interact and complement each other.

The **MOD** knob controls two independent, 16-phase oscillators for a total of 32 oscillator signals. The first 16-phase oscillator modulates the bloom-generating delay lines, while the second oscillator modulates the reverb tank delay lines. The result is sublime, big, and beautiful.

The **TONE** control is a unique resonant filter that shapes the top end with synth-like voicing. Experiment by adjusting **TONE** on reverbs with long **DECAY** settings.

High **FEEDBACK** settings paired with high **MOD** settings result in a gorgeous spectrum of sweeping resonant harmonics.

Troubleshooting

Big Sky is very simple to operate, but if you have any problems, help is available here:

strymon.net/support/bigsky-plugin-in

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