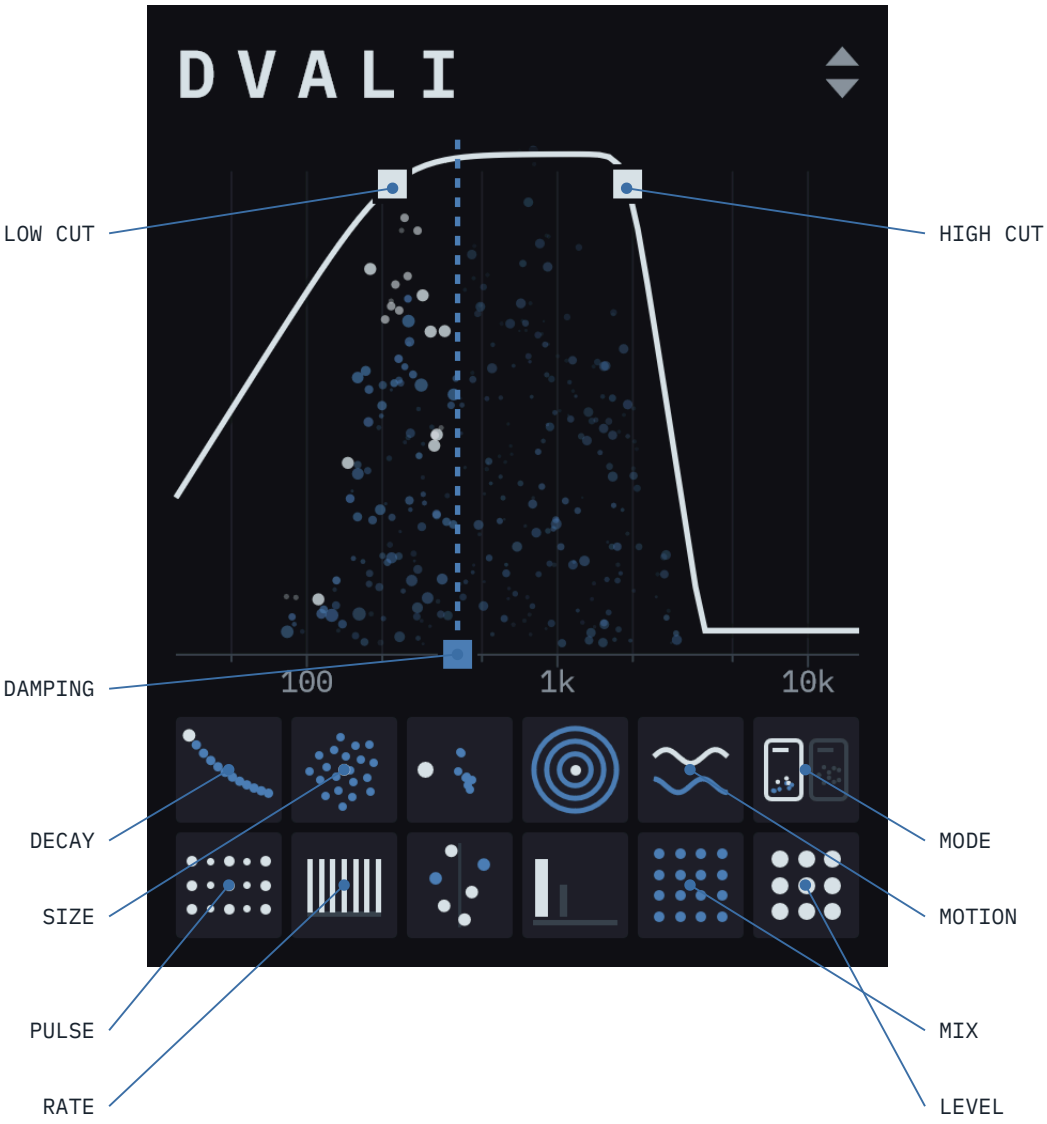
DVALI

MANUAL



A long, dark reverb in stereo, with a lo-fi second face

Plip Plop Studio · version 0.2

Dvali is a long, dark reverb in stereo. Play a chord and it stays in the air: dark, wide and slowly moving, for up to a minute. A second face, Ymur, wears the same space down to lo-fi. It comes as a VST3 and CLAP plug-in for Windows and macOS, an Audio Unit for macOS, and a Max for Live device for Ableton Live.

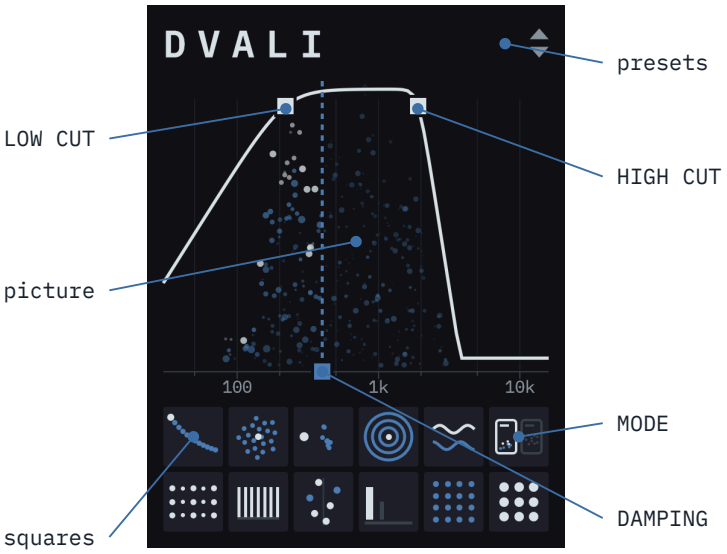
1. Insert Dvali on a send, or as an effect on a guitar, synth, keys or vocal track.

2. It opens on Slumber, fully wet and ready for a send. On an insert, bring MIX down: up to 50% the dry signal stays at full level.

3. Click the arrows at the top right of the window to try the other presets.

4. Drag a square up or down to change it, and drag the handles on the curve sideways to shape the space.

5. Click MODE, the last square of the top row, to switch to Ymur, and again to come back.



At the top of the window the sound of the space rises as particles under the shape of the filters, in three depths. Past the damping line they fade as they climb, and the top of the cloud dims with the pulse.

Playing it

Drag a square up or down to change it, with Shift for fine moves, and drag the three handles sideways. Double-click resets a control and the mouse wheel steps it. Click MODE to switch faces.

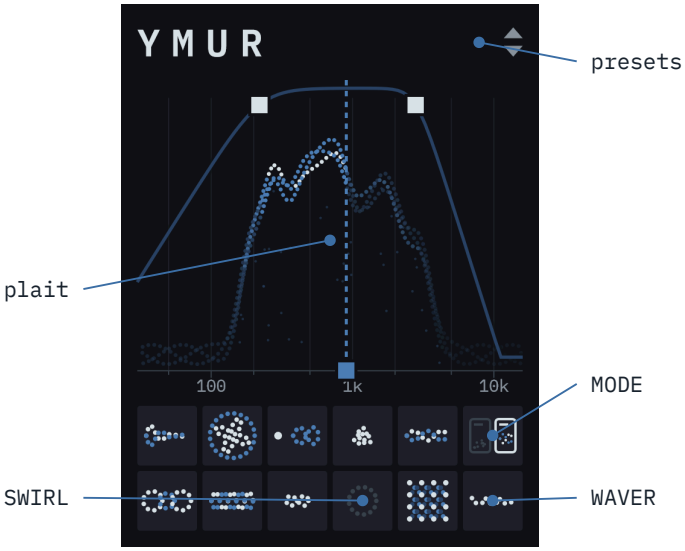
Reading it

Point at a square or a handle and its name and value appear right next to it, for as long as you stay there.

Size and automation

Drag the edge of the plug-in window in your DAW to resize it from 1× to 4×; the size is saved with the project. All 17 controls can be automated, MODE too.

Dvali has two faces, switched by MODE. Dvali is the long, dark reverb. Ymur, Icelandic for a distant, dull murmur, is its lo-fi sibling: the same dark space, worn down further.



What Ymur does

Notches sweep through the space and turn its tone (SWIRL), its pitch sways (WAVER), and both move with the pulse at one shared RATE. HIGH CUT trims the dry signal too, so the whole sound loses its top, not only the reverb: set high it is a steep cut, set low a gentle, worn fade.

Ymur keeps its own level as the filters take away, so it has no LEVEL square. WAVER stands in LEVEL's place and SWIRL in FEEDBACK's. In Dvali SWIRL and WAVER do nothing, in Ymur LEVEL and FEEDBACK.

Each face remembers

Each face keeps its own settings and its own preset. Switch to Ymur and back, and Dvali is as you left it; the first time, each face opens on its default preset (Slumber, Murmur). The plug-in and the Max for Live device save both faces with your project or set.

Each face has its presets

The preset list in the window shows the presets of the face that plays: thirteen for Dvali, twelve for Ymur. Your DAW sees all 25 as programs; choosing one of the other face switches to it.

Each face looks its own

In Ymur the spectrum is a plait of dotted threads, its filter curve dim, and the squares show knots, rings and braids of dots. The controls work the same way in both.

Its space is sixteen delay lines feeding one another. A slow bloom stands in front of them, so a note does not hit the space at once: it swells into it, and its attack melts into the cloud.

The space is dark by design. Its highs die away faster than its body, and a steep wall at the top leaves it dense and soft. In Dvali the filters shape the space only: the dry signal passes untouched.

Nothing in it stands still. Every line drifts at its own slow pace, so held notes blur into a chorus, and a pulse moves through the space: a barely felt shiver in the default preset, a slow breath, or hard, chopped beats.



DECAY

0.3–60 s

How long the space rings. At the longest times a chord stays in the air almost for ever.



SIZE

0–100%

From a small room to a hall. Turned while you play, it bends the pitch for a moment, like tape.



PREDELAY

0–500 ms

The gap between a note and the start of the space. A few tens of milliseconds keep the attack apart from the cloud.



BLOOM

0–100%

How slowly the space builds after a note. High up, the sound blooms softly and attacks vanish into the cloud.



MOTION

0–100%

Slow drifting of the space. It blurs pitch into a chorus that never stands still.



MODE

Dvali, Ymur

Which face plays. Each keeps its own settings and presets: switching brings back what the other had last.



PULSE

0–100%

The space pulses in level. A dozen percent is a barely felt pulse, 100% chops the cloud into beats. The dry signal is untouched.



RATE

0.5–15 Hz

How many times a second PULSE comes, and in Ymur SWIRL and WAVER too. Around 8 Hz is a shiver, below 2 Hz a slow breath.



FEEDBACK

0–1000%

Dvali only. The space is fed back into itself, its lows left out, so the cloud thickens and lasts longer without booming. Above 100% a bright space can hold on its own, quietly under the playing; a dark one still fades. Above 200% it holds closer to your playing, up to 1000%.



SWIRL

0–100%

Ymur only. Notches sweep through the space at RATE: its tone turns, its bands rise and fall in turn and the pitch wavers a little. The dry signal is untouched.



WIDTH

0–200%

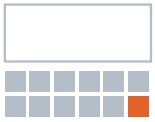
Stereo width of the space, bass included: 0% is mono, 100% full width, above that wider still. When the mix has to hold up in mono, turn it down.



MIX

0–100%

Dry against the space. Up to 50% the dry plays at full level; 100% is the space alone. In Ymur it is called DARK QUASI-MIX.



LEVEL

−24 to +12 dB

Dvali only. Output level. Ymur keeps its level by itself.

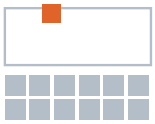


WAVER

0–100%

Ymur only, in LEVEL's place. The pitch of the space sways at RATE, up to a fifth of a semitone: a slow, seasick drift or a quick shiver. The dry signal is untouched.

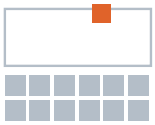
LOW CUT, HIGH CUT and DAMPING have no squares. They are the three handles on the picture: LOW CUT and HIGH CUT on the curve, DAMPING at the foot of its dotted line. Drag them sideways.



LOW CUT

20–600 Hz

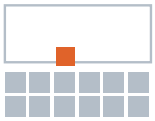
Cuts the lows of the space. The dry signal is untouched.



HIGH CUT

800 Hz–20 kHz

Dvali: a steep wall above this frequency, the space loses its top and turns dense and dark; the dry signal is untouched. Ymur: the top falls away from the dry signal too, steeply when set high, as a gentle, worn fade when set low.



DAMPING

300 Hz–16 kHz

Above this frequency the space dies away faster and the whole sound darkens. Low, it sounds as if from under water.

Click the arrows at the top right of the window for the list of the face that plays, with each preset's decay beside it. Your DAW sees all 25 presets as programs.

Dvali

Slumber	The default. 24 seconds, very dark under a wall at 1.9 kHz, wide, with a light pulse at 8.56 Hz.
Record	The same space a little brighter and narrower, with more low end and more motion.
Embers	Record fed back into itself at 130% FEEDBACK: its middle glows on for well over a minute and fades slowly.
Sunken	40 seconds under a wall at 1.3 kHz, with full bloom and deep motion: muffled and huge.
Rime	A minute long, bright and extra wide, mixed at 65%.
Tape	12 seconds with plenty of motion: the space sways like tape.
Sundrugazer	A bright, fully wide hall of 10 seconds that answers at once, with the dry and the space at about the same level.
Chapel	6 seconds, brighter and fully wide, mixed at 53%.
Mist	The default's darkness in 3.5 seconds, with a soft swell and a faint pulse, mixed at 68%.
Halo	Mist after 300 ms with FEEDBACK at 200%: it holds on its own, a little under your playing, and comes back with every pass.
Drizzle	2 seconds that shiver with a clear pulse at 6 Hz, mixed at 58%.

Room	A small room of 1.2 seconds, mixed low at 43%.
Cellar	A tiny, dry space of 0.6 seconds, mixed low at 40%.

Ymur

Murmur	The default. 3 seconds, dark and narrow, fully wet, with a light waver and a faint pulse at 4.1 Hz.
Whorl	A minute long and very dark, with deep swirl and waver at 4.1 Hz: the tone keeps turning.
Ripple	16 seconds that bloom slowly, with a light waver at 5.5 Hz, mixed at 75% over a dry signal that has lost its top.
Cairn	2 seconds, almost mono, in full bloom.
Sway	12 seconds with a slow, deep waver at 1.5 Hz: a seasick drift.
Flutter	6 seconds with a clear pulse at 4.1 Hz and a swirl turning the tone.
Hush	2 seconds in full bloom, almost still.
Shiver	30 seconds, narrow and very dark, with a quick pulse at 6.4 Hz.
Still	36 seconds, among the brightest of the twelve, with hardly any movement.
Tide	4 seconds in full bloom, with a slow swirl and a deep waver at 0.76 Hz and no drift.
Hollow	8 seconds, the most damped of the twelve, barely moving.

Undertow	24 seconds with the deepest swirl and waver, at 3 Hz, and no drift.

Dvali comes as a ZIP with VST3 and CLAP for 64-bit Windows, VST3, AU and CLAP for macOS 10.15 or later (Apple Silicon and Intel) and the Max for Live device Dvali.amxd. Extract it first and close your DAW.

Plug-in

1. Windows: copy the folder Dvali.vst3 into C:\Program Files\Common Files\VST3 and the file Dvali.clap into C:\Program Files\Common Files\CLAP.

2. macOS: copy Dvali.vst3, Dvali.component (the AU) and Dvali.clap into the VST3, Components and CLAP folders of Library/Audio/Plug-Ins in your home folder.

3. Open the DAW and rescan plug-ins: Dvali is listed under Plip Plop, Fx / Reverb.

Max for Live

The device needs Live 12 Suite, or Live 12 Standard with Max for Live, on Windows or macOS: Dvali.amxd is the same file for both.

1. Copy Dvali.amxd into your User Library, for example into Presets/Audio Effects/Max Audio Effect/Plip Plop. The library is Documents/Ableton/User Library on Windows and Music/Ableton/User Library on macOS, unless Live's Settings, under Library, say otherwise.

2. Live lists Dvali in the browser under User Library: drag it onto a track or a return.

To update, close the DAW and replace the files; to uninstall, delete them. An update keeps the settings saved in your projects and sets.

Dvali

version 0.2

Studio	Plip Plop
Website	plipplop.studio
Version	0.2 · VST3, AU and CLAP, Windows and macOS · Max for Live, Live 12
Built with	JUCE, Max 9

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