

CONTEXTVERB PRO 2

CONTEXT-AWARE REVERB · USER GUIDE

Give the performance a place. Shape the room, protect the phrase and explore an independent Shimmer field.

Version 2.0.3 · Windows 10 / 11, 64-bit · macOS 11+ · Intel & Apple Silicon



The native ContextVerb Pro 2 interface.

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01 Your first space

ContextVerb Pro 2 combines algorithmic space, captured room responses, a hybrid of both, and an independent pitch-feedback Shimmer engine. Choose the space around the performance, then decide how much of it the listener should hear.

- 1 Insert ContextVerb Pro 2 on a vocal or instrument track. Keep **Send** off and start with Mix around 15–25%.
- 2 Open the centred preset selector. Choose the instrument category, select a sound, then choose **Load Preset** or double-click the row.
- 3 Choose **Space** for a freely shaped room, **IR** for a captured response, **Hybrid** for captured character with a separate late field, or **Shimmer** for pitch-feedback ambience.
- 4 In Space, IR or Hybrid, choose the source category in Context. Enable Auto if you want space, tone and focus targets to follow the source. Lock controls that should remain your decision.
- 5 Set Mix by listening in the arrangement. Compare with Bypass at a sensible output level, then save your own preset.

Keep the phrase in front. Predelay separates the dry attack from the room. Duck reduces wet sound while the detector is active; Release brings it back between phrases. These controls solve different problems.

FOR AN EFFECTS RETURN

Enable Send for a fully wet output. Set the audible amount with the DAW's send and return faders. Avoid a second dry path through the return.

Close the DAW before installing. ContextVerb Pro 2 uses a separate plugin identity from the original ContextVerb Pro, so existing sessions can retain the first version.

WINDOWS

Windows 10 version 1809 or newer, or Windows 11, 64-bit. Run the EXE installer. The VST3 installs into the standard Common Files/VST3 folder. The installer checks Microsoft Edge WebView2 and offers its runtime installation when needed.

MACOS

macOS 11 or newer. Run the signed and notarized universal PKG. It installs VST3 and Audio Unit formats into the system audio plug-in folders. The same package supports Intel and Apple Silicon.

SCAN AND LOAD

Reopen the DAW and rescan its plugins if necessary. Select **ContextVerb Pro 2** under Develop Device. Logic uses the Audio Unit; VST3 hosts use the VST3. The product is an audio effect, not an instrument.

AUDIO DEVICE AND LATENCY

The DAW controls the interface, sample rate and buffer size. Select the interface manufacturer's ASIO driver in a Windows host when appropriate. ContextVerb reports its processing latency to the host; the interface buffer adds its own monitoring delay.

There is no standalone application, VST2 or AAX build. Use a compatible VST3 or AU host. Do not rename or move plugin bundles to work around a scan problem.

INSTALLED DOCUMENTATION

The installer includes this PDF, an offline HTML guide, the licence and third-party notices. On macOS these are in Library/Application Support/Develop Device/ContextVerb Pro 2; on Windows they are in the product's Program Files folder.

03 The workspace



The actual ContextVerb Pro 2 editor, captured from the release processor.

The left panel sets Context and source type. The central display follows the selected engine and view. The right panel holds output, routing and Auto Level. Three equal lower panels organise Space, Tone and Motion controls.

CONTROL	USE
Header	Preset library and arrows, Undo/Redo, A/B and copy, help, scale and Bypass.
Decay / Stereo	Decay is a parameter guide in Space/Hybrid. IR shows captured energy. Stereo shows wet-output samples. Shimmer displays output history.
Advanced	Open detailed decay, tail-shape and detector controls.
Scale	75–200%, with 100% as the initial size. The native window remembers its latest size separately from presets.

The Decay guide is not a measured acoustic response. Judge the tail by listening, especially with modulation, ducking, gated shapes or an active Context target.

04 Context, Hold and locks

Context makes gradual changes to space, tonal balance and focus according to the selected source category and the active input. It is a starting-point and adaptation workflow; the mix balance remains your choice.

CONTROL	USE
Source category	Choose the actual instrument or role: for example Lead vocal, Snare, Guitar, Pad or Bus.
Auto	Allow Context to guide Decay, Size, Density, Diffusion, cuts, Damping, Width, modulation and Duck.
Hold	Keep the current Context targets while you compare or continue editing.
Parameter locks	Protect individual controls from Context updates. A lock does not freeze the entire plugin.
Manual controls	Mix, input/output trims and tempo-linked predelay remain deliberate controls.
Silence	Context retains its settings between active passages instead of chasing the noise floor.

FIND A USEFUL STARTING POINT

- 1 Play a representative phrase in the complete arrangement.
- 2 Select the correct source category and enable Auto.
- 3 Let the phrase run, then choose Hold when the relationship feels useful.
- 4 Lock the controls you want to retain and refine the others by ear.

Independent Shimmer uses manual control. Context settings are retained and resume when returning to Space, IR or Hybrid. Tempo Sync follows the host independently of Context.

Four ways to build depth

SPACE

An algorithmic early/late field with six styles, frequency-dependent decay, diffusion, modulation and tail shaping. Use it when size and decay need independent control.

IR

A convolution engine using the included captured-response library. Audition a different Capture from Space library. The original response defines the room's time structure.

HYBRID

Combine captured character with the algorithmic late field. Advanced → Hybrid tail controls the balance of the two wet components.

SHIMMER

A separate diffuse feedback space with pitch shifting. Feedback, pitch voice, grain and feedback filters define its sustain and texture.

CONTROLS FOLLOW THE ENGINE

Unavailable controls are disabled. IR does not use the algorithmic Decay, Size, Density, Diffusion or modulation controls. Independent Shimmer has its own sustain system, so main Decay, Damping, decay ratios, Early, style, quality and Freeze are not its controls.

CAPTURED RESPONSES

Choose IR or Hybrid and open the response library. The current space remains active while the next response loads. This library contains the included responses; it is not an external IR importer or an IR exporter.

Choose an engine for the musical role before making small adjustments. A short captured room and a large pitch-feedback field are intentionally different starting points.

Space, timing and early reflections

Room, Plate, Hall, Chamber, Ambience and Nonlinear styles provide different algorithmic characters. Size and Decay are independent: a compact space can have a long tail, and a large space can remain short.

CONTROL	USE
Predelay · 0–250 ms	Separate the first wet sound from the dry performance. Use free timing or Sync.
Sync / Note	Host-linked subdivisions from 1/128 through 1/4, including selected triplets. If host tempo is unavailable, the display identifies a 120 BPM fallback. The result is capped at 250 ms.
Decay · 0.15–20 s	Main late-field decay in Space/Hybrid. Modulation, ratios and shapes influence the perceived tail.
Size · 0–100%	Scale the internal space.
Density / Diffusion · 0–100%	Set the concentration and spreading of reflections. More is not always better for sparse arrangements.
Early / Late · –60 to +6 dB	Balance the early impression against the sustained field.
Quality · Eco / High / Ultra	Algorithmic quality choice. Compare CPU use in your session; not a control for independent Shimmer.

STARTING WITH VOCALS

Try 30–80 ms of free predelay with a moderate decay. Listen for the vocal's consonants before increasing wet level. If Sync is enabled, change the Note rather than the free Predelay value.

Long note values at slow tempos can exceed the 250 ms predelay limit. The interface shows the cap; choosing a shorter subdivision restores direct tempo correspondence.

Use wet-path filters to keep the room out of the dry signal's way. Frequency-dependent decay changes how long tonal regions survive, rather than merely changing their immediate level.

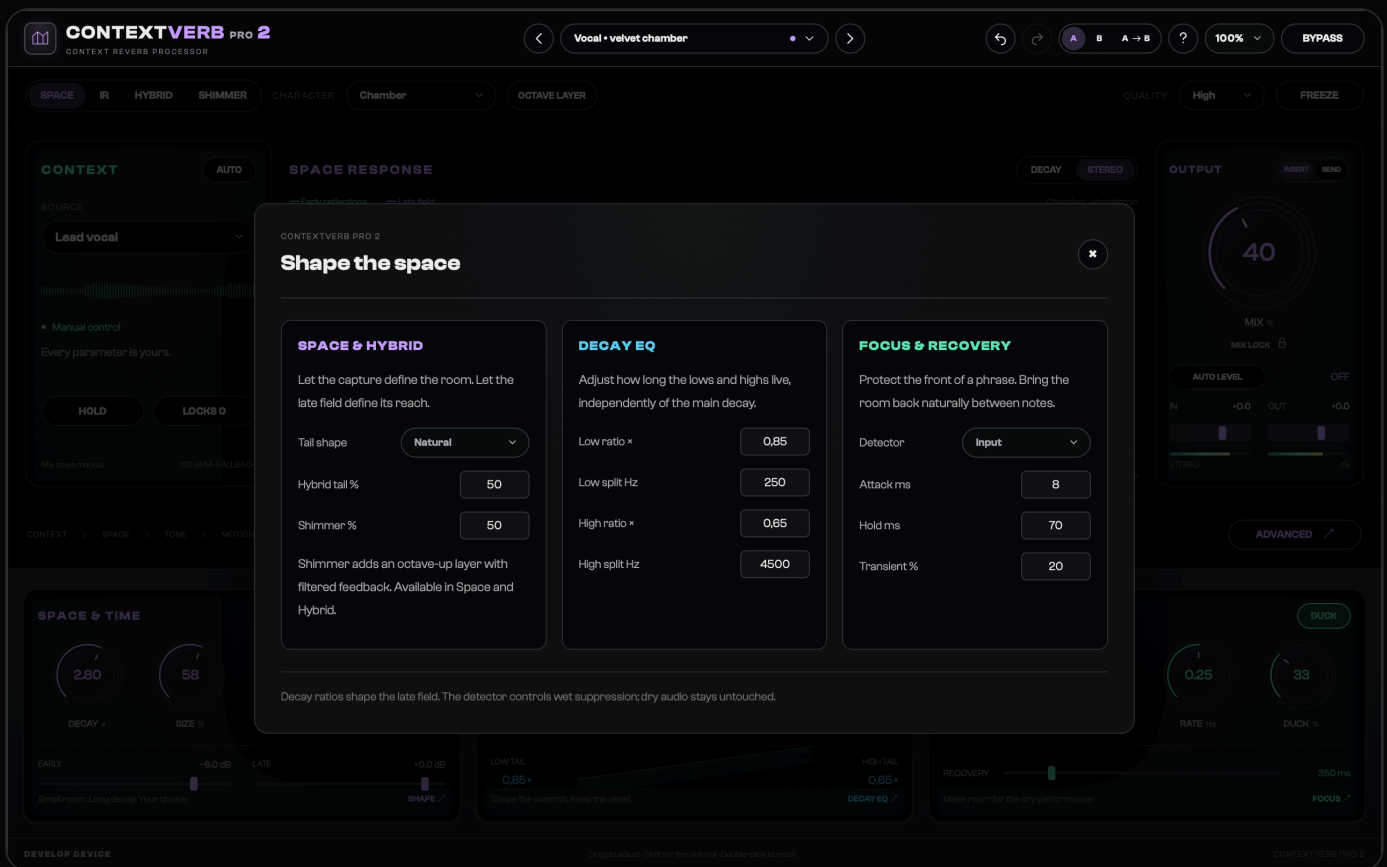
CONTROL	USE
Low Cut · 20–1,000 Hz	Remove low-frequency energy from the wet path.
High Cut · 1–20 kHz	Soften the top of the wet path.
Damping · 0–100%	Shape high-frequency absorption in the algorithmic tail.
Low / High ratio · 0.25–2×	Multiply low- and high-band decay relative to the main decay.
Low split · 80–1,000 Hz	Choose where the low decay region ends.
High split · 1.5–12 kHz	Choose where the high decay region begins.
Color · 0–100%	Add nonlinear colour to the wet path. Recheck level and tone as you increase it.
Width · 0–150%	Adjust wet stereo width. Check the result in mono when using wide settings.

TWO DIFFERENT HIGH-FREQUENCY DECISIONS

High Cut filters the wet output. The High decay ratio controls how quickly high-frequency energy dies away inside the algorithmic field. A dark output and a fast high-frequency decay do not sound identical.

For a dense vocal mix, begin by removing unnecessary wet lows, then shorten the high decay if sibilants linger. Revisit Mix only after the tail has a useful shape.

08 Focus and recovery



Advanced controls expose decay ratios, tail shape and detector timing.

Duck attenuates the wet path while its detector is active. The dry path remains intact. Release lets the room return between words and notes; Transient adds protection around attacks.

CONTROL	USE
Duck / On	Enable wet suppression and choose its depth.
Attack · 1-100 ms	How quickly suppression responds.
Hold · 0-500 ms	How long detection remains held before recovery.
Release · 30-2,000 ms	How gradually suppression releases.
Transient · 0-100%	Additional suppression around detected attacks.
Detector	Input follows the source; Sidechain follows the host's auxiliary detector bus.

A missing sidechain falls back to Input and is identified in the advanced panel. Duck is not an output compressor or a dry-vocal rider.

INSERT WORKFLOW

Source track → ContextVerb Pro 2 → track output

Keep Send off. Mix controls the internal dry/wet balance. Check Input and Output trims before using Auto Level. Mono input can feed a mono or stereo instance; the host's selected layout determines the available output.

SHARED REVERB RETURN

Source → master

Source send → ContextVerb return (Send on) → master

Enable Send to force 100% wet. Adjust the source send and return fader in the DAW. Auto Level is unavailable in Send mode because a fully wet return should not chase the dry source's level.

EXTERNAL DUCKING

Audio to reverberate → main input

Vocal / rhythmic key → auxiliary sidechain → wet detector

- 1 Enable the plugin sidechain in the host.
- 2 Send the desired key source to that auxiliary input without replacing its normal audible route.
- 3 Open Advanced and select Sidechain as Detector.
- 4 Enable Duck and tune Attack, Hold and Release against the phrase.
- 5 Confirm that the interface no longer reports the input fallback.

DAWs expose sidechain routing differently. In REAPER, inspect the VST3 pin connector and track channel count. In Logic, use the Audio Unit's Side Chain selector. Keep the key out of the audible return unless that is intentional.



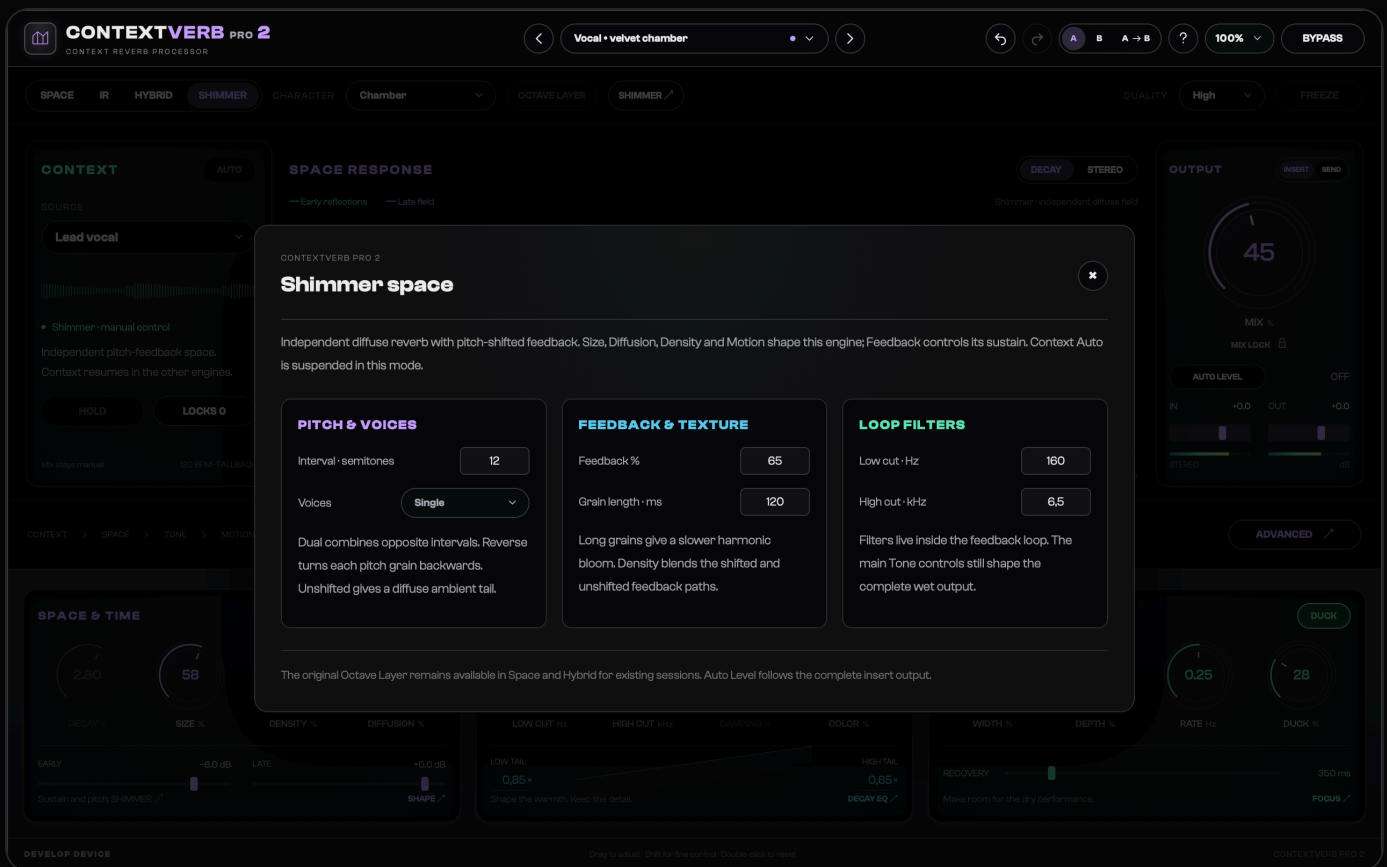
Shimmer uses its own diffuse pitch-feedback engine and an output-history display.

Choose **Shimmer** in the engine selector. This is a separate processing network, not simply the octave layer in Space/Hybrid. Open **SHIMMER** for its advanced settings.

- 1 Start with a moderate Mix, +12 semitones and Single voice.
- 2 Set Size and Diffusion for the field, then increase Feedback gradually for more sustain.
- 3 Use the feedback Low and High filters to keep repeated shifts from accumulating unwanted extremes.
- 4 Compare Dual or Reverse voices and change Grain to find a texture that suits the source.
- 5 Check headroom, stereo width and the complete decay after the source stops.

Main Decay and Freeze do not control this engine. Feedback controls its sustained character. Context is held out of this manual workflow; its settings return when you choose another engine.

11 Pitch, voices and feedback



The advanced Shimmer panel controls the independent feedback field.

CONTROL	USE
Pitch · -24 to +24 semitones	Choose downward, upward or unshifted pitch relationships.
Voice	Single, Dual, Reverse, Dual reverse or Unshifted. Audition each on sustained material; different grains and sources reveal different textures.
Feedback · 0–92%	Return shifted energy to the field. Higher values sustain and accumulate more strongly.
Grain · 40–240 ms	Change pitch-shifter grain length and the balance between texture and continuity.
Low · 20–1,000 Hz	Filter low energy in the feedback path.
High · 1–16 kHz	Filter high energy in the feedback path.

Octave layer in Space/Hybrid: the separate Octave Layer switch and Amount add an octave-up layer to those engines. It is not the same as selecting the independent Shimmer engine; IR does not use that layer.

12 Motion, shapes and Freeze

MOVEMENT WITHOUT LOSING THE CENTRE

Modulation depth and rate change the internal movement of the algorithmic field. The independent Shimmer field also uses its motion controls. Listen to held chords and low notes when choosing a depth: a moving tail can be attractive, but should not distract from the source.

CONTROL	USE
Mod depth · 0–100%	Strength of internal modulation.
Mod rate · 0.02–3 Hz	Speed of the movement.
Natural	An uninterrupted decay shape.
Bloom	A shaped swell around the input envelope. Its transition is continuous rather than a binary tail gate.
Gated	A deliberately limited tail. Use for rhythmic ambience and effects.
Freeze	Hold the algorithmic late field in Space/Hybrid. Release it to resume a normal decay.

COMPARE THE END OF THE PHRASE

Loop a musical phrase with enough silence after it. Listen to the tail with Duck on and off, then compare the shape. Gated and Nonlinear settings deliberately shorten or reshape the decay, so a long main Decay value does not imply a conventional long tail.

Before changing engines or presets during a performance, rehearse the transition. Save the DAW session for complete recall; sound presets intentionally do not save an active Freeze or Bypass state.

13 Output, Mix and Auto Level

Mix is a creative balance. Auto Level is an optional stereo-linked gain stage intended to reduce level differences when the dry/wet relationship changes. It is explicit and switchable; it is not a limiter.

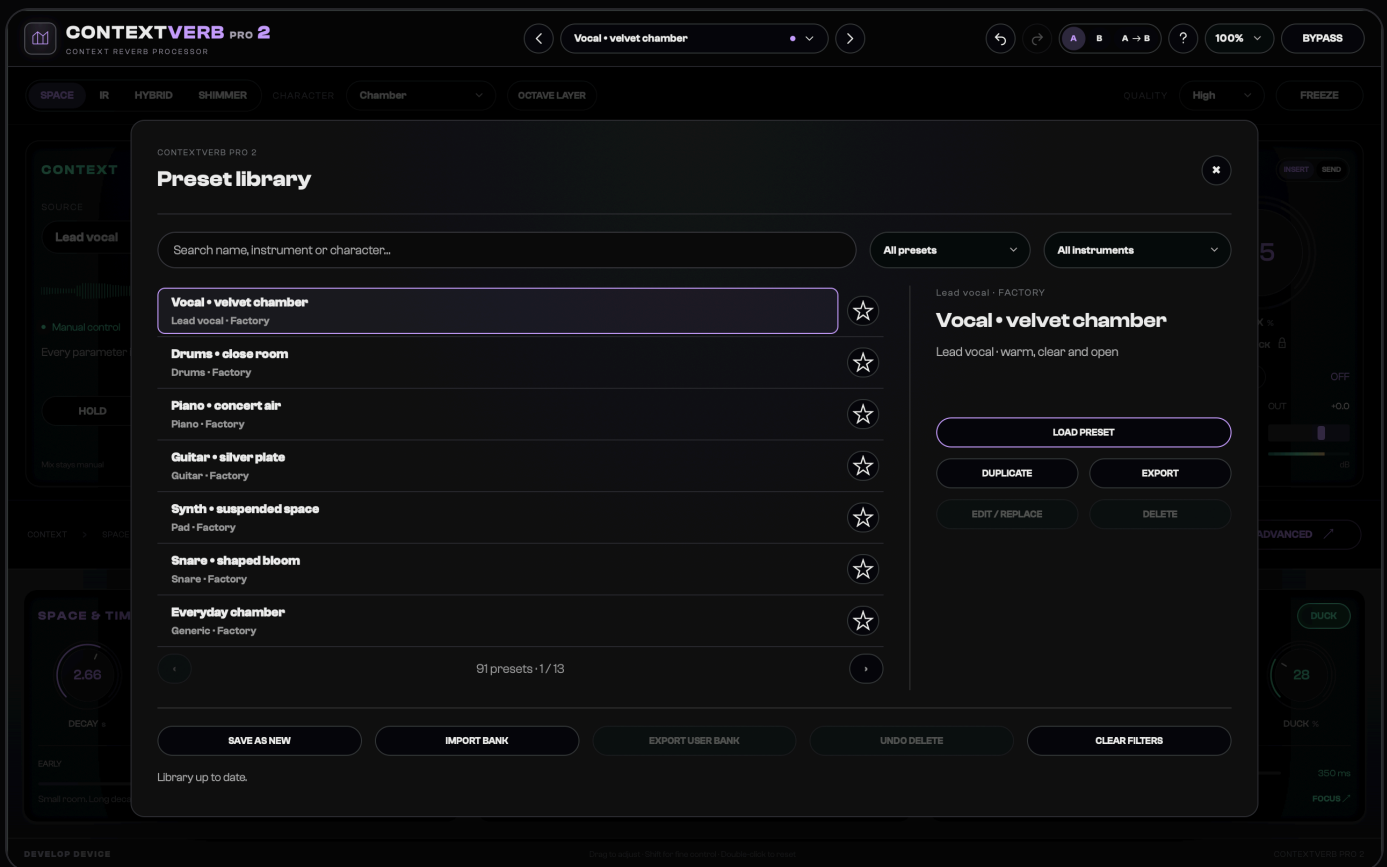
CONTROL	USE
Input · -24 to +12 dB	Adjust level entering processing.
Mix · 0–100%	Blend dry and wet when Send is off.
Output · -24 to +12 dB	Final manual trim. Leave headroom for the next processor.
Auto Level	Learns during active phrases, with up to ±9 dB of compensation. The readout shows applied gain.
Tail behaviour	Compensation holds through low-level tails rather than continually raising the decay.
Send / Bypass / zero Mix	These paths suppress compensation; Send also disables the Auto Level control.
Meters	Input and output displays provide level context. They are not a substitute for the host's peak and loudness meters.

LEVEL-AWARE COMPARISON

- 1 Start with Auto Level off and Input/Output at 0 dB.
- 2 Choose the wet sound and Mix.
- 3 Enable Auto Level if useful, and play a representative phrase long enough for it to settle.
- 4 Compare Bypass in the arrangement and use Output for the final level.
- 5 Check the loudest passage and tail. Reduce Output if headroom is insufficient.

High feedback, colour and long tails can accumulate energy. Auto Level does not guarantee a peak ceiling or a fixed loudness target.

14 Find and compare presets



The native preset library includes instrument filters, favourites and user management.

Open the preset name in the header. Search by name, instrument or character. Filter Factory, User or Favorites and choose an instrument category. The library includes at least five dedicated starting points for each of the seventeen source categories.

CONTROL	USE
Select / Load	One click selects a row for inspection. Load Preset, double-click or Enter loads it.
Star	Add or remove a favourite without changing the sound.
Header arrows	Step through the currently filtered preset selection.
Mix Lock	Retain your dry/wet balance when loading a different sound.
A/B and copy	Keep two working settings. Copy the current setting to the other bank before making a comparison.
Undo / Redo	Return through edits in the current editor session.

Presets are starting points, not a loudness-normalized audition collection. Compare at a comfortable level. Send and Mix Lock preserve routing choices while browsing.

SAVE THE CURRENT SOUND

Choose **Save As New**. Enter a useful name, category and notes. The saved sound excludes Bypass and Freeze, so loading it does not unexpectedly silence processing or hold a field.

EDIT OR REPLACE

Factory presets remain immutable. Duplicate one to create a user copy. For user presets, Edit / Replace can change the name, category and notes. Enable **Replace sound with current controls** only when you intend to overwrite the stored sound as well.

CONTROL	USE
Duplicate	Create an independent user copy of the selected stored preset.
Export	Export the selected preset to a portable bank file.
Export User Bank	Back up the user collection.
Import Bank	Import a compatible ContextVerb Pro 2 bank. Conflicting IDs are given fresh identities.
Delete / Undo Delete	Confirm deletion of a user preset. Undo Delete restores the last deleted entry while it remains available.
Clear Filters	Restore the full list if a search or category hides the expected sound.

MOVE TO ANOTHER COMPUTER

- 1 Export your user bank from the source computer.
- 2 Copy the resulting `.cv2presets` file to the destination.
- 3 Install ContextVerb Pro 2, open its library and choose Import Bank.
- 4 Verify a few sounds before removing any independent backup.

A DAW session stores instance state. A user bank stores named sounds for reuse. Keep both when archiving a project; they solve different recall needs.

Starting points by instrument

Use the instrument filter first, then refine the chosen preset in context. The suggestions below describe a direction rather than a universal setting.

CONTROL	USE
Vocal / Lead vocal	Start with Chamber or Plate, enough predelay for consonants, a restrained low end and moderate Duck.
Backing vocal	Try a wider field with less foreground detail. Compare a longer tail without masking the lead.
Drums / Snare / Percussion	Start with Room, Plate or a deliberately gated shape. Tune recovery to the groove.
Kick / Bass	Use short ambience sparingly. Filter wet lows and check mono compatibility.
Guitar	Try a compact chamber for presence, a plate for sustain, or Shimmer for evolving textures.
Piano	Preserve the attack with predelay. Compare decay against the sustain pedal and the spaces between phrases.
Synth lead / Pad	Keep a lead's centre clear; use Shimmer or a longer modulated field for a pad when the arrangement permits it.
Strings	Choose a room or hall impression, then balance early definition against the late field.
FX	Explore reverse Shimmer, pitch below the source, Bloom or Gated shapes.
Bus / Master	Begin with subtle Mix and short, controlled ambience. Check peaks and the full arrangement.
Generic	Use when the source does not fit a specific category; adjust manually or compare Context targets.

A return can unite several sources, but a single ducking detector may not represent every part. Use an external key or separate returns when independent recovery matters.

17 Precise editing and recall

The editor uses fixed geometry so control state does not move neighbouring elements. Numerical values and units remain together. Scaling changes the whole editor, not individual control sizes.

CONTROL	USE
Drag	Adjust a knob vertically.
Shift + drag	Make finer changes.
Double-click	Reset the control to its default.
Enter on a focused knob	Open numerical entry.
Arrow keys	Adjust a focused knob; Shift uses the fine step.
Home / End	Move a focused knob to its minimum or maximum.
Escape during drag	Cancel the active drag and restore its starting state.
Scale menu	Select a fixed size or fit the available space. The latest native window size is remembered.

AUTOMATION

Use the host's exposed parameters for automation. Check transitions in the complete session, especially when automating engine choices, preset changes, large pitch steps or Freeze. Continuous controls and discrete mode changes have different musical consequences.

PROJECT SAFETY

Save the session before major changes. Use A/B for a temporary comparison, a user preset for a reusable sound, and an exported bank for portable backup. Keep the original plugin installed for older projects that still reference it.

Window size is a local interface preference. It is not a musical parameter and is kept separately from the sound library.

The plugin is missing from the effect list.

Confirm the host supports the installed format. Rescan after installation. On macOS use AU in Logic and VST3 in a VST3 host. Check for an older duplicate copy in your user plugin folder.

Windows opens a blank editor.

Install or repair Microsoft Edge WebView2 Runtime, then reopen the plugin. Its installer may require internet access to obtain the runtime.

A control is disabled.

Check the engine. IR and independent Shimmer have different active controls. Shimmer sustain uses Feedback, not main Decay.

The wet tail disappears while singing.

Reduce Duck or Transient, then adjust Hold and Release. Check the external detector source if Sidechain is selected.

The sidechain has no effect.

Enable and route the auxiliary bus in the DAW. The advanced panel reports when detection falls back to Input.

The end of the tail sounds deliberately cut or swollen.

Check Natural / Bloom / Gated and the Nonlinear style before changing Decay. Compare with Duck off.

The level changes with Auto Level off.

Wet energy still changes with Mix, feedback, tail shape and ducking. If a repeatable unintended jump remains, save the preset and send exact steps to support.

The result clips or crackles.

Reduce Input/Output or feedback as appropriate. For CPU-related crackles, increase the DAW buffer and compare algorithmic quality settings.

A preset seems missing.

Choose Clear Filters. Check Factory/User/Favorites and the instrument category, then import your backup bank if needed.

CONTACT DEVELOP DEVICE

Include version, operating system, DAW, sample rate, buffer, engine and steps to reproduce. Include a preset bank and a short audio example only if you have permission to share it.

developdevice.com/pages/contact