

 QUICK START / 1.0.0

A space for your sound

Convolution Hybrid Reverb

Afterspace combines fourteen measured impulse-response spaces with Orbit, Fletcher Audio's algorithmic reverb engine. Choose the character of a recorded space, a generated tail, or both. Shared controls shape the reflections and sustain together; separate return gains and wet filters let you balance the result.

Afterspace is an audio effect. It needs an incoming signal from an audio track, instrument track or send. It does not create sound on its own.

Start in five steps

1. Save your session and close your DAW. Install the Audio Unit on macOS for Logic Pro, or VST3 for a compatible macOS or Windows host. Read the licence terms. By clicking Install, you agree to those terms.
2. Reopen your DAW. Insert Afterspace on a playing track or a stereo return bus. Rescan plugins if your host does not find it under Fletcher Audio.
3. Activate with your AudioNode licence key, or import your .audionode-license file and select Activate. An internet connection is needed for initial activation.
4. Select a planet, choose Hybrid and begin with both return gains at 0 dB. On an insert, try Mix around 15-30%. On a send/return bus, set Mix to 100% and set the send level in your DAW.
5. Adjust Decay and Size, then shape Bloom and Damping. Use HPF to remove unwanted lows, LPF to soften the wet highs and Output to maintain headroom.

Release formats

macOS 11 or later: universal Apple Silicon and Intel AU/VST3. Windows 10 or later: 64-bit x64 VST3. Logic Pro is macOS only. Host compatibility depends on the host supporting these formats and your operating system.

Product version remains 1.0.0. A separate package build identifier distinguishes revised protected builds; keep it with a support request when available.

 CONTROL REFERENCE / 1.0.0

The eight main controls

Pre-delay | 0-250 ms | default 20 ms

Sets the shared delay before the reverb engines. More pre-delay separates the dry attack from the first reflections. It does not delay the direct signal.

Decay | 20-100% | default 100%

Controls how long the selected space sustains. In Convolution mode it shapes the measured decay within the available IR. In Algorithmic and Hybrid modes it also controls Orbit's feedback decay. It is a character control in percent, not an RT60 time display; the resulting duration depends on the space, Size and Damping.

Size | 50-200% | default 100%

Changes reflection spacing and the spatial scale of both engines. The IR is stretched with spectral-preserving processing; Orbit changes its delay geometry. Larger settings open up the space and interact with Decay. Allow the displayed response to refresh after large changes.

Bloom | 0-100% | default 0%

Redistributes energy toward a denser, swelling late response. Lower settings keep the initial reflections more immediate. Higher settings build a softer onset and fuller late field; the result depends on the chosen space.

Damping | 0-100% | default 0%

Makes high frequencies decay faster relative to the main tail as the control rises. At zero, no additional high-frequency damping is requested; the selected IR's own colour still remains. Damping follows the current decay and spatial settings. Use LPF for a direct wet-output cutoff.

Width | 0-150% | default 100%

Sets the combined wet stereo width. Zero collapses the wet field to mono; 100% retains the designed stereo balance; settings above 100% increase side energy. Check the result in mono when using wide settings.

Mix | 0-100% | default 25%

Blends direct and wet signal. Zero is direct only; 100% is wet only. Mix does not add reverb feedback or lengthen the decay. Use 100% on a dedicated send/return bus to avoid a second direct path.

Output | -24 to +6 dB | default 0 dB

Sets the final level of both the direct and wet contributions. Leave headroom when boosting return gains or feeding a loud signal. This control is not a limiter.

 MODES AND WET TONE / 1.0.0

Choose and shape the engines

Convolution / Algorithmic / Hybrid

Convolution plays the selected measured IR response, shaped by the main controls. Algorithmic uses Orbit without IR excitation. Hybrid combines the IR return and Orbit, with Orbit driven by both the dry source and the convolution reflections. Switching modes retains your parameter settings.

Convolution and Algorithmic gain | 0 to +12 dB

The two smaller left-hand dials change the level of each wet return. Fully anticlockwise is 0 dB (unity), halfway is +6 dB and fully clockwise is +12 dB. Zero is not mute. Hybrid shows both dials; a single-engine mode shows its matching dial.

These are output return gains, not feedback controls. Convolution gain does not change how much the IR excites Orbit. Raising a return can make the reverb more prominent without changing the underlying decay.

LPF | 200 Hz-20 kHz / Off

Turn clockwise to lower the low-pass cutoff and remove more wet high frequencies. Fully anticlockwise is Off (20 kHz). This intentionally reverses the frequency direction while keeping clockwise motion equal to stronger filtering. Double-click to reset to Off.

HPF | 20 Hz-2 kHz / Off

Turn clockwise to raise the high-pass cutoff and remove more wet low frequencies. Fully anticlockwise is Off (20 Hz). Use it to clear low-frequency build-up while keeping the dry sound intact. Double-click to reset to Off.

Filter slope | 12 / 24 / 48 dB per octave

Click the slope button to cycle through the shared roll-off for LPF and HPF. Higher slopes cut more steeply beyond the cutoff. The filters sit after the engine returns and before Width, Mix and Output. They affect the wet signal only.

Afterspace also uses fixed low-frequency cleanup before the engines to reduce mud. The wet filters are additional tone shaping; Off does not bypass the engine's internal voicing.

Editing and automation

Drag a dial, enter a value in its readout, or automate its parameter in your DAW. Double-click resets a dial to its default. The host saves parameter values with the project. Select another planet without resetting your current dial settings.

SPACES AND VISUAL FEEDBACK / 1.0.0

Fourteen worlds, one workflow

The factory library

Pluto, Mars, Earth, Mercury, Venus, Kepler, Titan, Neptune, Osiris, Uranus, Jupiter, Saturn, Smertrios and TrES-4b.

Each entry pairs a measured impulse response with a companion algorithmic voicing. Planet names are creative sound names, not claims that a physical celestial space was recorded. Audition entries at the same settings to hear their differences; Size and Decay then adapt them to the track.

The top selector and arrows change the active space. Factory selection preserves the dials. Version 1.0.0 does not include user IR import, an editable modulation system or ducking.

Wet Response

The blue IR layer shows the convolution contribution; the orange Orbit layer shows the algorithmic contribution. The display models the response for the current space, mode, return levels, wet filters and other relevant controls. Its time scale and contour update as those settings change.

This is a calculated response preview, not the scrolling waveform of the current song. Preparation happens in the background, so a complex change can take a moment to appear. The display uses a compressed amplitude scale to make quiet tails visible; height is not a linear loudness meter.

The orb and meters

The white mesh responds to the output sound and the spatial character of the reverb. A subtle idle motion remains when no sound is passing. It is a visual aid and has no independent sound or animation controls.

The Wet and Dry rails indicate the corresponding signal contributions after the mix/output settings. At 100% Mix the dry contribution is absent; at 0% Mix the wet contribution is absent. These rails are not a substitute for your DAW's clipping meter.

IR credits

The factory IRs are selected from the University of Rochester room impulse response dataset by Jenna Rutowski, Tre DiPassio, Benjamin R. Thompson, Michael C. Heilemann and Mark F. Bocko, licensed CC BY 4.0. Afterspace processes the selected material at runtime. See the included IR Credits.txt for the source and licence link.

Third-party IR licence rights remain separate from the Afterspace software licence. No endorsement by the dataset authors is implied.

 PRACTICAL STARTING POINTS / 1.0.0

Build a useful reverb

Clear vocals or leads

Start with a modest Size, moderate Decay and 20-50 ms of pre-delay. Keep Bloom low enough to preserve the first reflections. Raise HPF until low-frequency clouding clears, then set Damping for a tail that sits behind the source. Reduce Mix before reducing Output if the direct signal should stay unchanged.

Lush synths and pads

Use Hybrid, a larger Size and longer Decay. Add Bloom for a swelling late field. Keep Damping low and LPF Off when you want high-frequency energy. Increase Algorithmic gain gradually for more tail body and check headroom. Convolution gain can bring the earlier room texture forward.

Tight drums and percussion

Start in Convolution mode with lower Decay and a smaller Size. Keep pre-delay short for closely attached ambience, or add some to separate the hit from the room. HPF can keep the kick or tom body from dominating the return. A little Damping softens sharp repeated reflections.

Use an aux for shared space

Put Afterspace on a stereo return bus, set Mix to 100% and send several tracks into it. Balance the reverb with each track's send and the bus fader. Avoid routing the reverb output back into its own send unless deliberate external feedback is intended.

When the result is too quiet, dark or long

Quiet: check input signal, mode, Mix, return gains, Output and the DAW return fader. At 100% wet there is no direct signal to provide the dry attack.

Dark: reduce Damping, turn LPF fully anticlockwise to Off and try another measured space. A naturally dark IR cannot acquire missing recorded detail merely by setting Damping to zero.

Long or dense: reduce Decay and Bloom, shorten Size, or try Convolution for a more finite measured response. Mix changes the balance, not the decay time. If a tail seems endless, also check for feedback in the host routing.

Before export

Listen through the end of the tail, allow enough render length in the DAW, check mono compatibility and confirm the licence is valid. Parameter changes can alter perceived level, so compare sounds at a similar listening level.

 LICENSING AND SUPPORT / 1.0.0

Install, activate and maintain

Your licence

One licence holder may activate up to three computers that they own or control. Multiple AU/VST3 instances or hosts on one computer do not need separate activations. Get the key or licence file from your AudioNode account; keep it private.

Initial activation requires internet access. Paste the key or import the .audionode-license file, then select Activate. Import alone does not activate. The Licence control reopens licence status and account access.

Working offline

Each computer may work offline for up to 30 consecutive days after its most recent successful online validation. Renewal uses a signed device authorisation, not a saved reusable licence key. The plugin attempts renewal when it can reach AudioNode; reconnect and check status before an extended offline session.

If authorisation expires or is not valid, Afterspace processing is unavailable and audio passes through without its reverb. Saved projects and parameters remain. Deactivate an old computer in your AudioNode account before adding a fourth. Uninstalling does not itself free a device activation.

Files and removal

Mac Setup installs AU to ~/Library/Audio/Plug-Ins/Components and VST3 to ~/Library/Audio/Plug-Ins/VST3. The uninstaller and documents are in ~/Applications/Fletcher Audio. Reinstalling backs up previous owned bundles. Use Uninstall Afterspace to remove selected formats.

Windows Setup installs Afterspace.vst3 to C:\Program Files\Common Files\VST3. Remove an installer installation through Windows Settings > Apps. For a manual ZIP installation, close the DAW and remove only the Afterspace bundle. Projects and saved settings are not removed.

Updates and privacy

Use the version in the plugin footer to check for updates or change automatic update checks. Automatic checks occur at most once daily after opening the editor. Download and install updates separately with the DAW closed. Switching off update checks does not stop licence renewal.

Licensing requests do not send audio, project contents or parameter settings. A downloaded licence file contains your licence key; the plugin does not save that reusable key in project state or its activation cache. Read the included Licence PDF and <https://audionode.io/privacy> for details.

Need help?

Contact hello@audionode.io with the product/build version, operating system, host version and a brief description. Do not include passwords or a full licence key. Official downloads and support: <https://audionode.io/plugins/afterspace>.

If audio disappears, check the DAW audio device, track routing and whether bypassing Afterspace restores the signal. Save a reproducible session or short description for support. For a missing plugin, confirm the format and install location, then rescan in the host.