



SEANCE

VINTAGE REVERB · THE ROOM REMEMBERS

USER MANUAL

Version 1.0 · VST3 + AU · macOS & Windows

Ghostnote LLC

Contents

1. Introduction	3
2. Installation & Compatibility	4
2.1 Formats and requirements	4
2.2 First install — security warnings	4
2.3 First scan	4
3. Quick Start	5
4. How SEANCE Works	6
4.1 The tank	6
4.2 Why it sounds vintage	6
4.3 Frequency-dependent decay	6
5. The Modes	7
6. The Eras	7
7. Controls Reference	8
8. Ducking, A/B and Freeze	9
8.1 The ducker	9
8.2 A/B without fear	9
8.3 Freeze rituals	9
9. Recipes	10
10. Measured Performance	11
11. Troubleshooting	11
12. Specifications	12

1. Introduction

SEANCE is a vintage-flavoured algorithmic reverb: eight classic room algorithms and three **eras** of digital character, from band-limited 1970s murk to glassy 1980s sheen to pristine modern air. It is built for the same fast workflow as every Ghostnote plugin: **pick a mode, pick an era, turn DECAY until the room feels right.**



- **The room steps aside.** SEANCE ships the control classic reverbs never had: **DUCK**. The reverb listens to the dry signal and dips while the vocal speaks, swelling back in the gaps — the "loud clear vocal in a huge space" trick with zero sidechain routing.
- **Two sounds, one click.** A/B slots hold two complete knob snapshots so you can answer the eternal question — this hall or that plate? — honestly, instantly.
- **Freeze the ghost.** FREEZE holds the current tail forever, losslessly, while new input is shut out: instant pads from anything that just played.

2. Installation & Compatibility

2.1 Formats and requirements

Item	Details
Formats	VST3 (macOS and Windows) · Audio Unit (macOS)
macOS	macOS 11.0 or later — universal binary (Apple Silicon + Intel)
Windows	Windows 10 or later, 64-bit
VST3 path (macOS)	/Library/Audio/Plug-Ins/VST3/Ghostnote SEANCE.vst3
VST3 path (Windows)	C:\Program Files\Common Files\VST3\Ghostnote SEANCE.vst3
AU path (macOS)	/Library/Audio/Plug-Ins/Components/Ghostnote SEANCE.component
Window	780 x 540 px — freely resizable (aspect locked), every element scales
Latency	None — zero samples. PREDELAY is a musical control, not processing delay, so SEANCE is safe on anything from vocals to live inputs

2.2 First install — security warnings

The installer is not yet signed with an Apple / Microsoft code-signing certificate, so both systems show a one-time warning when you first run it. The file is safe — every release is built and validated automatically on GitHub's servers — the warning only reflects the missing certificate:

- **macOS 15 (Sequoia) and later:** double-click the .pkg. When macOS says it "could not verify" the installer, close that dialog, open **System Settings > Privacy & Security**, scroll to the bottom and click **Open Anyway** next to the installer's name, then confirm.
- **macOS 14 and earlier:** Control-click (right-click) the .pkg in Finder, choose **Open**, then click **Open** in the dialog.
- **Windows:** if SmartScreen shows "Windows protected your PC", click **More info**, then **Run anyway**.

2.3 First scan

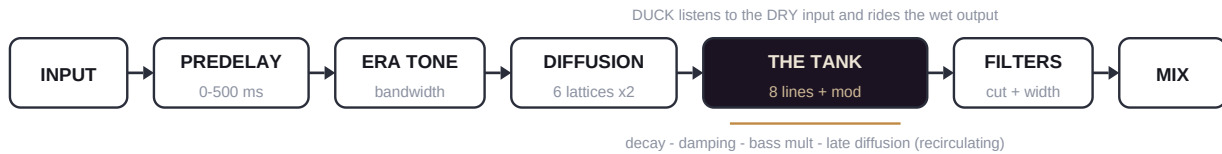
- **FL Studio (macOS & Windows):** Options > Manage plugins > Find more plugins, or press the rescan button. The plugin appears as "Ghostnote SEANCE" under Installed / Effects.
- **Logic Pro (macOS):** the AU is picked up automatically on launch; if not, restart Logic or rescan in Settings > Plug-in Manager.
- **Ableton Live:** enable VST3 (and Audio Units on macOS) in Settings > Plug-Ins, then rescan.
- **Other hosts (Cubase, Studio One, REAPER...):** any VST3-capable DAW on either platform works; run the host's plugin rescan after installing.

3. Quick Start

Step	Action
1	Insert Ghostnote SEANCE on a send (MIX at 100%) or directly on the track (MIX 15-30%). Pick a preset close to the job — <i>Vocal Hall (Ducked)</i> is the flagship starting point.
2	Choose a mode (the row of rooms: PARLOR to VOID) and an era : SEPIA (dark vintage), NEON (bright 80s), CRYSTAL (clean).
3	Turn DECAY while the track plays until the tail length sits right. Watch the PRESENCE lamp breathe with the tail.
4	On vocals: raise DUCK to 40-70% and set DUCK REL around 250-350 ms. The verb now waits for the phrases to end.
5	Shape it: LOW CUT ~120 Hz keeps the mud out, HIGH CUT darkens the tail behind the voice, WIDTH sets how far past the speakers it blooms.

Press **COPY**, tweak freely, then click the **A/B** button to flip between your tweak and the safe copy. Keep whichever version wins.

4. How SEANCE Works



4.1 The tank

After the predelay and an era-dependent tone filter, the signal is smeared by six diffusion lattices per channel and fed into an eight-line feedback network — the "tank". Every line is a modulated delay with its own damping, bass-decay shaping and internal diffusion; an energy-preserving matrix stirs all eight together on every sample. DECAY sets how much of the stirred energy survives each pass (0.2 to 70 seconds); SIZE re-tunes the physical length of all eight lines at once.

4.2 Why it sounds vintage

Classic digital reverbs moved — their delay taps drifted, and that chorusing is why a great hall patch shimmers instead of ringing. SEANCE modulates every tank line with its own oscillator (MOD RATE / MOD DEPTH), and the ERA switch changes the *shape* of that motion, not just the tone: SEPIA wanders like unstable early hardware, NEON jitters like an 80s rack, CRYSTAL breathes in clean sines.

4.3 Frequency-dependent decay

Real rooms do not decay evenly: stone chambers hold their bass, curtained parlors swallow it. BASS MULT multiplies the decay time below BASS XOVER by 0.25x to 4x, so the same tank can be a tight mix room (MULT below 1) or a cathedral whose low end outlasts everything (MULT above 1).

5. The Modes

Eight tank tunings, small to impossible. Loudness is matched across modes (within about 3 dB), so switching compares the *space*, not the volume.

Mode	Character	Reach for it on
PARLOR	A close, furnished room. Tight, flattering, fast.	Drums, upfront vocals
CHAMBER	Dense studio echo chamber; the classic vocal thickener.	Lead vocals, brass
HALL	Concert bloom with lush chorusing. The flagship.	Hooks, strings, keys
CATHEDRAL	Vast stone; slow, dark, solemn.	Ballads, ambient beds
PLATE	Bright metal sheet: instant density, no walls.	Snares, rap vocals
AMBIENCE	Almost all early reflections, barely a tail.	Invisible glue, podcasts
GATE	The tail slams shut behind the input.	80s drums, stabs
VOID	The dark beyond the circle: enormous and bass-heavy.	Pads, sound design

6. The Eras

Era	What changes
SEPIA	~10 kHz bandwidth, darker damping, and slow <i>wandering</i> modulation — a faded photograph of a room. Grainy, nostalgic, sits behind anything.
NEON	Bright and glassy with a nervous jitter in the modulation — the big 80s racks. Snare heaven; adds sheen to hooks.
CRYSTAL	Full bandwidth, clean sine modulation, transparent interpolation. The room as it really is — modern and honest.

7. Controls Reference

Control	Range (default)	What it does
MIX	0-100% (25%)	Equal-power dry/wet. 100% on sends.
PREDELAY	0-500 ms (10)	Silence before the room answers; keeps consonants clear.
DECAY	0.2-70 s (2.4)	How long the room rings (T60). The heart of the plugin.
SIZE	0-100% (50)	Physical dimensions of the tank. Sweeping it pitch-bends the tail (by design).
WIDTH	0-120% (100)	Stereo width of the wet only. 0% = mono tail; mono playback stays clean at any setting.
EARLY DIFF	0-100% (70)	Smear of the first reflections: low = flutter, high = velvet.
LATE DIFF	0-100% (70)	Density of the tail body; low lets echoes shimmer through.
MOD RATE	0.05-5 Hz (1.2)	Speed of the tail motion.
MOD DEPTH	0-100% (35)	Amount of motion — the "expensive hardware" knob; hides metallic ringing.
LOW CUT	20-500 Hz (20)	High-pass on the wet. 100-150 Hz is vocal hygiene.
HIGH CUT	1-20 kHz (14k)	Low-pass on the wet; darker tails sit further back.
BASS XOVER	50-1000 Hz (250)	Where BASS MULT takes over the decay.
BASS MULT	0.25-4x (1.2)	Low-frequency decay multiplier: tight below 1x, cinematic above.
DUCK	0-100% (0)	How far the wet steps aside while the dry input speaks (up to ~26 dB).
DUCK REL	50-1000 ms (300)	How fast the tail swells back after a phrase.
FREEZE	on/off	Hold the current tail forever, losslessly; input is shut out until released.
WET SOLO	on/off	Mute the dry path while sculpting the tail.
A/B + COPY	buttons	Two full knob snapshots; COPY overwrites the other slot with the current sound.
BYPASS	on/off	Click-free; the tail keeps ringing underneath so re-engaging is seamless.

8. Ducking, A/B and Freeze

8.1 The ducker

DUCK follows the **dry** input with a fast attack and a musical, adjustable release. While the artist sings, the wet dips by up to ~26 dB; the moment the phrase ends, the room swells back over DUCK REL milliseconds. Short releases (80-150 ms) pump rhythmically; long ones (400 ms+) are invisible. The DUCKING lamp and dB readout show exactly how much the room is giving way. Because the ducker keys from the dry signal *inside* the plugin, it works identically on inserts and sends — no routing.

8.2 A/B without fear

- Click **COPY** to stash the current sound in the other slot.
- Tweak anything — mode, era, all fifteen knobs.
- Click **A/B** to flip. Click again to flip back. The label always shows the slot you are hearing. Slots live for the session; the saved project keeps whichever slot was active.

8.3 Freeze rituals

Engage FREEZE at the tail of a chord and the room holds it indefinitely — damping and decay are suspended, new input is locked out, and the held pad stays clean forever. Automate FREEZE in the last bar of a section for instant transitions, or freeze a single vocal word in VOID mode and ride the frozen bed under the next verse. GATE mode keeps the gate open while frozen, so gated pads sustain correctly.

9. Recipes

- **Ducked vocal hall (the flagship).** HALL / CRYSTAL, DECAY 2.6 s, PREDELAY 24 ms, LOW CUT 120 Hz, HIGH CUT 12.5 kHz, DUCK 55%, DUCK REL 280 ms, MIX ~22% on the insert. Big and expensive, never washy.
- **Upfront rap plate.** PLATE / NEON, DECAY 1.4 s, PREDELAY 12 ms, BASS MULT 0.6, DUCK 65%, WIDTH 95%. The vocal stays dead center and dry-sounding; the plate lives in the gaps.
- **80s gated snare.** GATE / NEON, DECAY 2.8 s, SIZE 60%, PREDELAY 0, LOW CUT 140 Hz. Hit it hard; the tail slams shut behind each hit. Bigger SIZE = longer gate hold.
- **Infinite freeze pad.** VOID / SEPIA, DECAY 30 s, MOD DEPTH 80%, WIDTH 120%. Play one chord, engage FREEZE, and mix the eternal bed under the song. Release to let it die naturally.
- **Invisible glue.** AMBIENCE / CRYSTAL, DECAY 0.7 s, MIX 18%, DUCK 20%. You should not hear a reverb — only that everything suddenly lives in the same room.
- **Dark séance.** CATHEDRAL / SEPIA, DECAY 8 s, BASS MULT 1.5, HIGH CUT 9 kHz, MOD RATE 0.5 Hz, MOD DEPTH 70%. For intros, outros, and anything that should sound like it was recorded in 1974 in a church you should not have entered.

10. Measured Performance

Numbers from the automated impulse-response suite that gates every build (48 kHz unless noted):

Measurement	Result
Decay accuracy	Requested 2.0 s -> measured 1.99-2.02 s across all non-gated modes (within 1%); 8 s VOID request -> 7.95 s
Mode loudness matching	All modes within ~3 dB at equal settings
Stereo decorrelation	Tail cross-correlation ~0.00 — full WIDTH authority
Bypass	Bit-exact passthrough once settled (44.1/48/96 kHz, including live sample-rate changes)
Ducking range	0 to ~26 dB of wet attenuation, fast attack, 50-1000 ms release
Latency	0 samples at every sample rate
Stability	auval -strict and pluginval strictness 10 (including randomised runs), hostile-input and host-abuse fuzzing: all green on every release build

11. Troubleshooting

Symptom	Cure
Tail rings metallic	Raise MOD DEPTH and LATE DIFF; try a larger SIZE. Small rooms at long DECAY ring by physics — PARLOR at 10 s is a pipe, not a parlor.
Mix got muddy	LOW CUT to 100-150 Hz, BASS MULT below 1x, or shorten DECAY. On busy mixes prefer AMBIENCE or PARLOR over HALL.
Reverb swallows the vocal	That is what DUCK is for: 40-70%, DUCK REL ~300 ms. Also try 20-40 ms PREDELAY before reaching for less MIX.
Tail pitch-bends when I automate SIZE	By design — the tank physically re-tunes, like varispeeding a tape. Automate slowly for seasick drama, or freeze first.
GATE cuts tails I wanted	GATE is supposed to slam shut. Use CHAMBER for the same body without the guillotine, or raise SIZE for longer holds.
Sounds different at 96 kHz	It should not, audibly: the tank re-tunes per rate and decay accuracy holds within a few percent. If a session translates oddly, check the era — SEPIA is deliberately band-limited.

12. Specifications

Specification	Value
Engine	8-line modulated feedback delay network (energy-preserving mixing), 12 diffusion lattices, per-line damping and frequency-dependent decay
Modes	Parlor, Chamber, Hall, Cathedral, Plate, Ambience, Gate, Void
Eras	Sepia (band-limited, wandering mod), Neon (bright, jittered), Crystal (clean, cubic interpolation)
Decay	0.2-70 s, per-mode calibrated; FREEZE = lossless infinite hold
Predelay	0-500 ms
Ducking	Internal dry-signal follower, 0 to ~26 dB, 50-1000 ms release
Latency	0 samples
Sample rates	44.1 to 192 kHz, identical tail tuning at every rate
Presets	14 factory starting points
Formats	VST3 (macOS & Windows), AU (macOS)
Window	780 x 540, freely resizable (aspect locked)

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