

KEYSPACE

REVERB FOR THE SPACE BETWEEN THE NOTES



USER'S GUIDE 1.0

KEYSOLUTIONS
— S O U N D S —

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Version 1.0 September 2026

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SYSTEM REQUIREMENTS.

KeySpace supports AU, VST, VST3, and AAX formats for Windows 10 and Windows 11, and macOS 10.13 and above, with native support for Apple Silicon.

A free 14-day demo is available. Visit www.keysolutionssounds.com for additional product details, system requirements, videos, sound demos and testimonials.

WELCOME

Welcome to KeySpace. I like to think of it as a reverb for the space between the notes. It's designed to add depth, atmosphere, and emotion to what you've created, without getting in the way of the music itself.

Like all of my favorite musical tools, KeySpace doesn't try to steer you toward a particular sound. Instead, it gives you an evocative starting point, then steps aside and lets your curiosity take things somewhere unexpected. I hope it inspires you to explore, experiment, and discover colors you might not have found otherwise.

Thank you for making it part of your musical toolkit.

Mike Martin

Founder, KeySolutions Sounds

ABOUT KEYSOLUTIONS SOUNDS

KeySolutions Sounds was founded by Mike Martin as a sample-development company. Mike's KeySolutions Vol. 1 CD-ROM became one of the most popular libraries for Kurzweil's K2000, K2500, and K2600 series samplers.

Mike went on to a career in sales, marketing, and product management at companies including Sonic Foundry, Kurzweil Music Systems, Yamaha, TC Electronic, and Casio. Mike later brought that experience into software development and sound design, contributing to numerous Cherry Audio instruments and serving as lead sound designer for Cherry Audio's Wurlybird.

KeySolutions Sounds' first software instrument, Traveler, marked the company's move into original music software development. KeySpace expands that vision into creative effects processing.

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KEYSPACE DEVELOPMENT SUPPORT

KeySpace would not be possible if it weren't for the help and support of friends including David Helpling, Jerry Kovarsky, Scott McAuley, Venus Theory, Tom Hammer, James Dyson, Chris Martirano and the team at Cherry Audio including James Terris, Robert Saint John, and Dan Goldstein.

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ABOUT KEYSPACE

KeySpace is a creative reverb plug-in featuring three distinct algorithms, Room, Hall, and Space, for adding everything from subtle ambience and natural depth to enormous, evolving environments. Use it on instruments, vocals, drums, effects, or any other source that could benefit from a sense of space, dimension, or atmosphere.



KeySpace

USING KEYSPACE IN A DAW

KeySpace can be used as an insert effect on an individual track or as a shared reverb on an auxiliary or return channel. When used as an insert, use the MIX control to balance the original signal with the reverb. When KeySpace is placed on an aux or return channel, a fully wet MIX setting is typically used, with the DAW's send controls determining how much of each track is sent to the reverb.

There is no single correct way to use KeySpace. Short Room settings can add subtle depth to a vocal, drum, guitar, piano, or synth without calling attention to the effect, while longer Hall and Space settings can become an audible part of the arrangement or sound design.

INSERTS AND SENDS

To use KeySpace, insert it on an audio or instrument track using your DAW's normal plug-in menu, or place it on an aux/return channel for shared reverb processing.

When KeySpace is inserted directly on a track, the MIX control determines the balance between the original source and the reverb. When KeySpace is placed on an aux or return channel, MIX is typically set to 100% so that the return contains only the reverberated signal. The DAW's send controls can then determine how much of each source reaches KeySpace.

REVERB TYPES

Use the reverb type menu to select one of three algorithms: Room, Hall, or Space. As a starting point, think of Room for intimacy and definition, Hall for conventional spaciousness, and Space for expansive or deliberately atmospheric treatments.

- **ROOM:** Creates smaller, more intimate reverberant spaces. Room is useful when you want ambience and depth without surrounding the sound in a long, obvious reverb tail. It works particularly well with vocals, keys, guitars, basses, drums, percussion, plucks, and other sources that benefit from a sense of physical space while remaining relatively close and focused.
- **HALL:** Produces a larger, more spacious reverberation with a broader sense of scale. Hall is a natural choice for vocals, piano, guitars, synths, orchestral instruments, pads, leads, and other sources that need a larger, more obvious acoustic environment.
- **SPACE:** Creates KeySpace's most expansive and atmospheric reverb character. Space is particularly well suited to cinematic textures, evolving pads, sound effects, and sources where the ambience becomes an important part of the overall sound.

The three algorithms provide different starting characters rather than simply different amounts of the same effect.

TIP: If a sound doesn't seem to be sitting in the right environment, try changing the reverb type before adjusting a dozen other parameters. Sometimes one menu choice gets you most of the way there.

REVERB CONTROLS

PRE: (0 to 500 ms) Sets the amount of pre-delay between the dry sound and the beginning of the reverberated signal. At low settings, the reverb follows the source almost immediately. Increasing PRE creates a more obvious gap between the original sound and the start of the ambience. Pre-delay is especially useful for preserving the attack and intelligibility of vocals, drums, percussion, guitars, piano, synths, and other sources that need to remain clear while still occupying a large space.

DECAY: (0.10 to 60 seconds) Sets how long the reverberation takes to fade away. Short values create tight ambience and compact spaces. Longer settings produce increasingly sustained tails and a greater sense of scale. At the upper end of the range, Decay moves well beyond conventional room simulation and into long, atmospheric textures.

FREEZE: (on/off) Captures and holds the current reverberant sound, extending the existing Reverb tail into an effectively continuous sustain. When the red LED is illuminated, Freeze is active. While Freeze is enabled, the reverberant sound already present is held, while new incoming audio does not enter the frozen Reverb. This lets you sustain a chord, note, or texture as an atmospheric layer, then continue playing new material over it without altering the frozen ambience. Disable Freeze to release the held Reverb and return to normal decay behavior.

Freeze is especially useful for creating drones, ambient beds, transitions, and evolving textures. Try freezing the Reverb from a chord, then playing a melody or new harmony over the sustained wash.

DAMP: (0 to 100%) Controls high-frequency damping in the reverberated signal. Increasing Damp causes high frequencies to fade more quickly, producing a darker, softer reverb tail. Lower values retain more upper-frequency energy and produce a brighter response. Damping is particularly useful when a long reverb competes with the dry signal or makes an already-dense mix sound overly bright.

DIFF: (0 to 100%) Sets the amount of diffusion in the reverb. Lower values allow the individual reflections to remain more distinct. Increasing Diff causes those reflections to blend into a denser, smoother reverberant field. Higher settings are particularly useful for vocals, pads, orchestral sources, and sustained sounds where a smooth, cohesive tail is desirable, while lower settings can preserve more texture and definition.

WIDTH: (0 to 140%) Sets the stereo width of the reverberated signal. Lower values create a more focused stereo image. Increasing Width makes the reverb progressively broader. KeySpace provides additional range above 100% when an especially expansive stereo effect is desired.

WIDTH can also be used to control how much space the reverb occupies around the source. A narrower setting can help keep vocals, basses, and centrally placed instruments focused, while wider settings can create a more enveloping stereo field. On sources that are already very wide, reducing WIDTH can sometimes create a stronger sense of depth than simply making the reverb wider.

LOW CUT: (50 Hz to 1000 Hz) Sets the cutoff frequency of a high-pass filter applied to the reverberated signal. Increasing Low Cut removes progressively more low-frequency energy from the reverb while leaving the dry sound unaffected. This is one of the most useful controls for keeping large reverbs clear. Removing unnecessary bass from the reverb tail can preserve an enormous sense of space without turning the bottom end into fog.

TONE: (-100% to +100%) Adjusts the overall tonal balance of the reverberated signal. Negative values produce a darker character, while positive values make the reverb brighter and more prominent. Tone can help position the ambience relative to the dry sound without changing the source itself. Darker reverb often feels farther away, while brighter settings tend to bring the reverberated sound more noticeably forward.

MOD RT: (0.02 Hz to 4.0 Hz) Sets the rate of modulation within the reverb. Low values produce slow, gentle movement. Higher settings create increasingly obvious animation in the reverb tail.

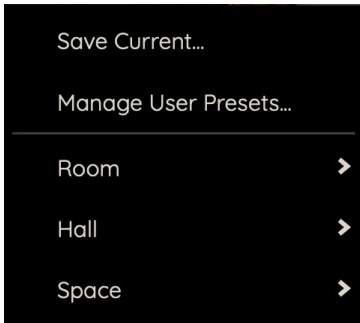
MOD DP: (0 to 100%) Sets the depth of reverb modulation. Small amounts can add subtle movement and help long tails feel less static. Higher settings create a more obviously modulated and effect-like character.

The interaction between MOD RT and MOD DP is particularly useful on long Hall and Space settings, where a small amount of movement can keep a sustained reverb tail from feeling like a frozen background.

MIX: (0 to 100%) Sets the balance between the dry signal and the reverberated signal. At 0%, only the dry signal is heard; at 100%, only the reverb is heard. When KeySpace is used as an insert effect, adjust MIX to taste. When it is used on an aux or return channel, MIX will typically be set to 100%, with the DAW's send level controlling how much signal is sent to the reverb. MIX can also be automated in the DAW for changing reverb levels over the course of a song.

PRESETS

KeySpace includes factory presets for each of its three reverb types. Open the Preset menu to select a factory setting or save and manage your own. The Preset field displays the currently selected preset, making it easy to keep track of the starting point as you edit its settings.



Reverb Presets

ROOM PRESETS

KeySpace's Room presets include:

- Dark Chamber
- Just a Tiny Splash
- Small Room
- Tight Room

These are useful when you want a sense of physical space without adding a long or obviously reverberant tail.

HALL PRESETS

KeySpace's Hall presets include:

- Bright Hall
- Chorus Verb
- Large Hall
- Medium Hall

Hall presets provide useful starting points for sounds that need a larger, more spacious acoustic environment.

SPACE PRESETS

KeySpace's Space presets include:

- 86 Dreams Space
- Bloom
- Dark Cloud
- Into the Deep
- Wide Space

These presets explore KeySpace's most atmospheric reverb territory and are particularly useful for sources where the reverb becomes part of the sound itself.

SAVING USER PRESETS

SAVE CURRENT: Saves the current KeySpace settings as a user preset.

MANAGE USER PRESETS: Opens the controls for managing saved presets.

Saving user presets makes it easy to build a collection of favorite Room, Hall, and Space treatments that you can reuse across tracks and projects.

MAKING CREATIVE USE OF KEYSPEACE

KeySpace can do considerably more than simply make a sound bigger. Used thoughtfully, reverb can place a source in a believable environment, create separation and depth in a mix, or become a creative effect in its own right:

- Use a short Room with a low MIX setting to give vocals, drums, basses, guitars, keys, and synths enough ambience to feel grounded in a space without sounding obviously reverberant.
- Increase PRE when the attack or articulation of a sound needs to remain clear. This can be especially effective on vocals, drums, percussion, piano, guitar, and melodic instruments.
- Use LOW CUT aggressively on large reverbs, particularly when processing bass-rich sources or dense arrangements.
- Try a very long Space DECAY with surprisingly little MIX. A small amount of an enormous space can often sound more convincing than a large amount of a medium one.

- Use DAMP and TONE together to push the ambience behind the dry signal. Darker reverbs tend to feel more distant and leave more room for the source.
- Add a small amount of MOD RT and MOD DP to long reverbs so the tail shifts and breathes instead of remaining perfectly static.
- Use KeySpace on a send/return to place several tracks in a shared acoustic environment.
- Use different send amounts to create front-to-back depth, with drier sources feeling closer and wetter sources appearing farther away.
- Automate reverb level, decay, or other supported parameters to make spaces change between song sections.
- Place KeySpace before or after other effects to explore different processing relationships, if that routing is appropriate in the DAW.
- Try a narrow reverb on an already-wide source, or a wider reverb around a centrally focused source.
- Use very long Space settings at unexpectedly low levels to create atmosphere without washing out the mix.
- Try KeySpace on percussion, vocals, guitars, piano, synths, orchestral instruments, effects, and field recordings rather than treating reverb as something reserved for one class of sound.
- For sound design, feed sparse or transient material into long Space settings and let the tail become part of the composition.
- For vocals, try enough PRE to let the words remain clear before the reverb blooms. LOW CUT and DAMP can then help the tail sit behind the singer rather than competing with it.
- Short Room settings can add size and cohesion to drums without producing an obvious tail.
- Longer Hall or Space settings on selected percussion hits can turn rhythmic events into transitions or atmospheric gestures.