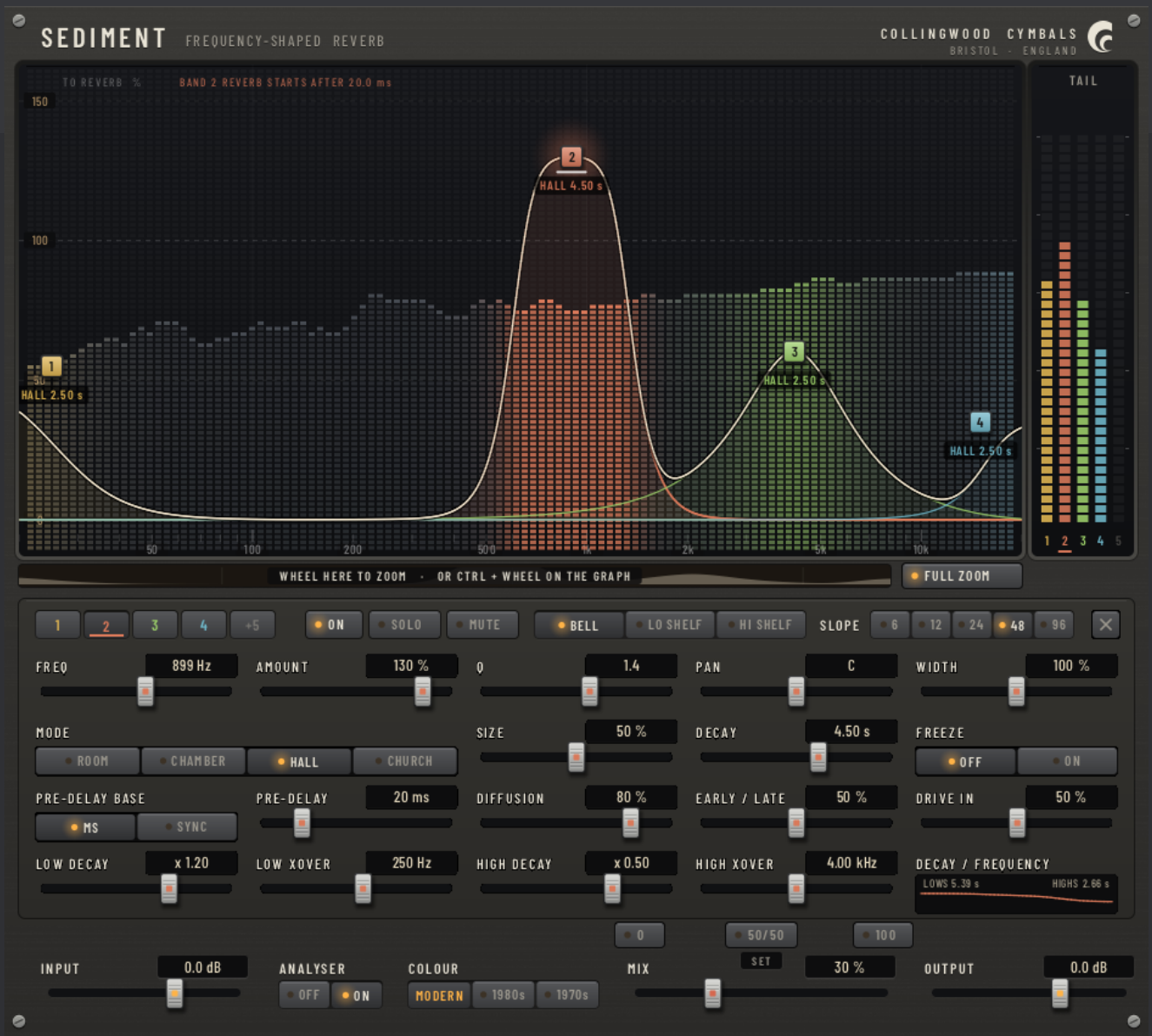
COLLINGWOOD CYMBALS

BRISTOL · ENGLAND

SEDIMENT

FREQUENCY-SHAPED REVERB

VERSION 1.0 · USER MANUAL



VST3 FOR WINDOWS · AUDIO UNIT + VST3 FOR MAC · CYMBALSAMPLES.COM

Welcome to Sediment

Sediment is a reverb shaped like an EQ. Each band you draw decides how much of that part of the sound goes into its own reverb. Everything else stays dry.

Up to five bands each have a complete reverb: mode, size, decay, freeze, pre-delay (in milliseconds or synced to your song), diffusion, early/late balance, drive, separate low and high decay, width and pan. COLOUR sets the character of all of them at once. The analyser shows the dry signal, lit in the colour of the band each frequency goes to.

Installing

WINDOWS	Copy the Sediment.vst3 folder from the download into C:\Program Files\Common Files\VST3 (click Continue when Windows asks for permission; replace any older Sediment.vst3). Rescan plug-ins in your DAW if it doesn't find Sediment on its own. It is listed under Collingwood Cymbals. 64-bit Windows 10 or 11, any VST3 host.
MAC	In Finder choose Go > Go to Folder and paste ~/Library/Audio/Plug-Ins/Components, then drag Sediment.component in. For VST3 hosts also drag Sediment.vst3 into ~/Library/Audio/Plug-Ins/VST3. Logic: Audio FX > Audio Units > Collingwood > Sediment. If it isn't listed, use Logic Pro > Settings > Plug-in Manager, select Sediment and click Reset & Rescan Selection. Apple silicon and Intel, macOS 10.15 or later.

Sediment works on stereo and mono tracks.

Quick start

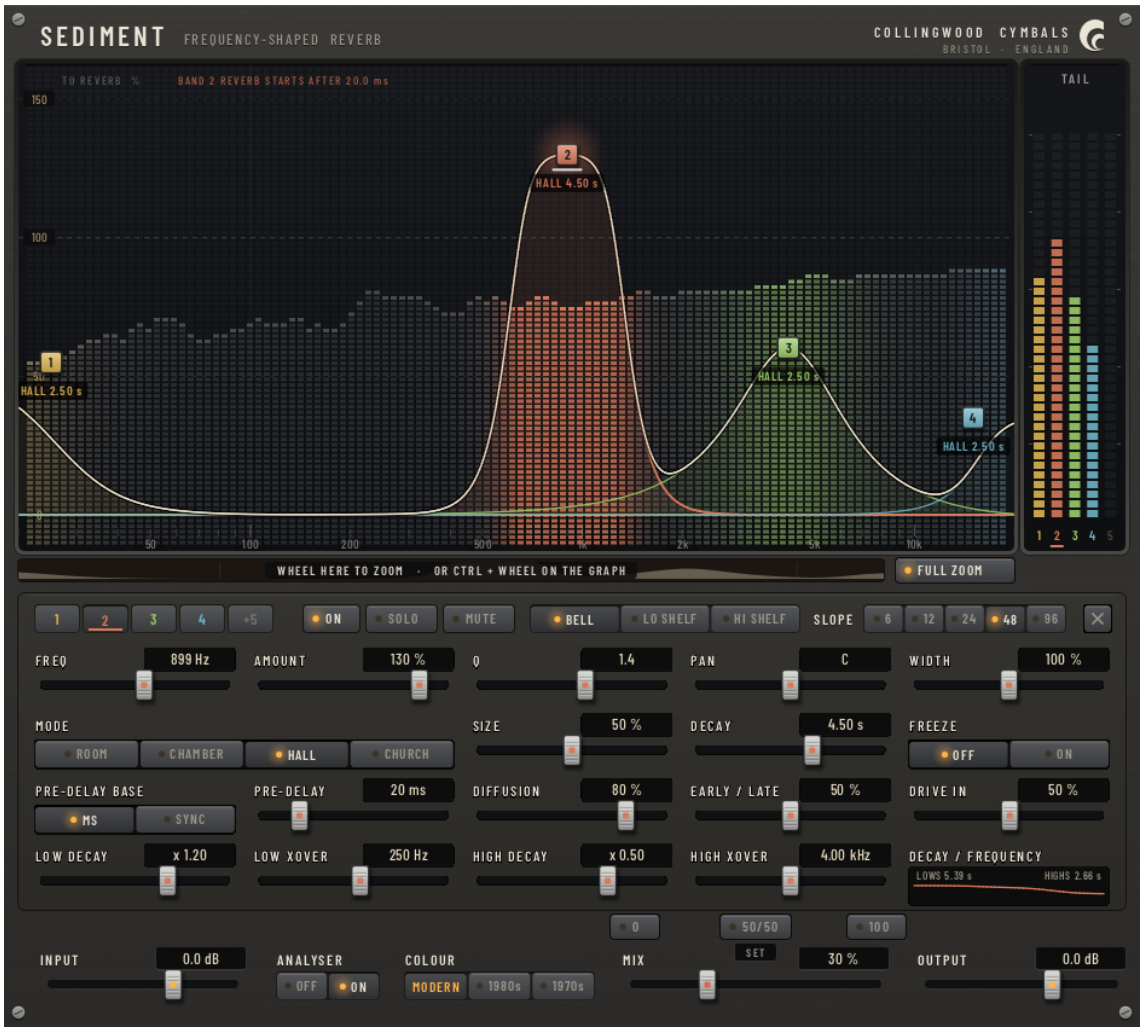
1. Put Sediment on your chosen track.

2. Double-click in the display to add a band. It appears where you click: the left-right position sets its frequency and the height sets how much of that region goes into its reverb.

3. Drag the handle left and right to move it, up and down to send more or less. Use the mouse wheel over the handle to make the band narrower or wider (Q). Hold Shift for fine moves.

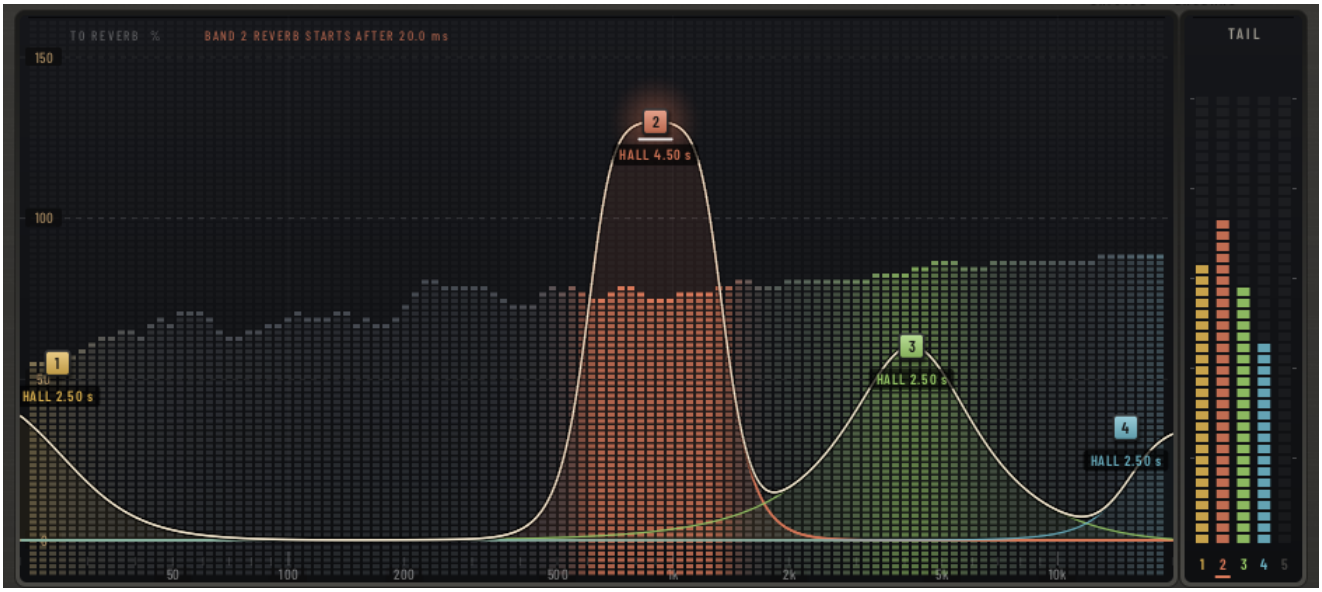
4. Click the handle to show its controls in the strip underneath: mode, size, decay, pre-delay and the rest.

5. Add more bands, up to five in total, with different reverbs.



The Sediment window. Band 2 is selected, so its controls fill the strip.

The display



Frequency runs left to right (20 Hz to 20 kHz). Height is how much of each frequency goes into a reverb: 0 sends nothing, 100 sends everything in that region, and up to 150 the band's reverb gets louder than the original. The coloured curve under each handle shows what that band sends; the light line is all bands together. The columns behind are the input spectrum, each lit in the colour of the band it goes to. A band's region glows while its reverb rings.

ADD A BAND	Double-click anywhere in the display that isn't a handle, or click an unused number tab in the strip (+N). Up to five bands.
MOVE	Drag the handle. Left/right = frequency, up/down = AMOUNT. Shift = fine.
WIDTH (Q)	Mouse wheel over a handle.
SELECT	Click a handle or its number tab. Click empty space or press Esc to deselect.
REMOVE	Alt-click a handle (Option-click on a Mac), press Delete with it selected, use the X in the strip, or the right-click menu.
BAND MENU	Right-click a handle (Ctrl-click on a Mac): Bell / Low Shelf / High Shelf, Room / Chamber / Hall / Church, Freeze, Sync pre-delay to tempo, Solo band, Mute band, Bypass band, Delete band.
LABELS	Each handle shows its mode and decay time (FROZEN when frozen), and SOLO or MUTE when set. Hover over a handle for its frequency, amount and Q.
TAIL	The ladders right of the display show the level coming out of each band's reverb.

Zooming in



The thin strip under the display is an overview of the whole range. Use the mouse wheel over it to zoom in and out, or hold Ctrl (Cmd on a Mac) and use the wheel over the graph to zoom around the pointer. Drag the strip to move along, or click outside the highlighted part to jump there. FULL ZOOM (or a double-click on the strip) shows 20 Hz to 20 kHz again.

The band strip



The controls of the selected band, in its colour. Double-click a value window to type a value (Return keeps it, Esc cancels); double-click elsewhere on a fader to put it back to its default.

1 2 3 4 5 / +N	Pick a band, or add one at a sensible starting frequency.
ON	Switch the band on or off (bypass) without losing its settings. It fades, so it never clicks.
SOLO	Hear only this band's reverb. Several bands can be soloed at once. The tab and the top of the display show which bands are soloed.
MUTE	Silence this band's reverb. A muted band stays silent when soloed and does not cut the others. Muted and soloed-out bands keep running, so their tails are still there when you bring them back.
BELL / LO SHELF / HI SHELF	The band's shape. Bell picks out a region around FREQ; Lo Shelf sends everything below FREQ; Hi Shelf everything above. The shapes are steep (4th order), so bands stay distinct.
SLOPE	Bells only: 6, 12, 24, 48 or 96 dB/oct. 12 is the default and the classic bell. From 24 up the bell has a flat top and steep sides, and Q still sets the width. Shelves are fixed at 24 dB/oct.
FREQ / AMOUNT / Q	Where the band sits (20 Hz to 20 kHz), how much of it goes into the reverb (0 to 150 %, default 60 %) and how wide it is (0.1 to 10).
PAN / WIDTH	PAN moves this band's reverb left or right (a balance control; the dry sound is not panned). WIDTH 0 % is mono, 100 % normal, up to 200 % extra wide.
MODE	The kind of space: Room, Chamber, Hall or Church. It sets the reflection pattern and how quickly the echoes thicken.
SIZE	0 to 100 %. Scales the space within its mode. Decay is set separately.
DECAY	0.2 to 30 s, the time the reverb takes to fall by 60 dB.
FREEZE	Holds the tail at its current level for as long as it is on; nothing new gets in.
PRE-DELAY BASE / PRE-DELAY	A gap before the reverb starts: 0 to 500 ms, or synced 1/64 to 1/4 (straight, dotted, triplet). The top of the display shows when the selected band's reverb starts, at the current tempo.
DIFFUSION	How quickly the echoes blur together. Low values keep separate early echoes audible.
EARLY / LATE	Balance between the early reflections and the tail.

DRIVE IN	Saturation on the way into the reverb. Quiet parts pass cleanly; loud parts are rounded off.
LOW DECAY / LOW XOVER	Below LOW XOVER (50 to 1000 Hz) the decay is multiplied by LOW DECAY (x0.25 to x2.5).
HIGH DECAY / HIGH XOVER	Above HIGH XOVER (1 to 16 kHz) the decay is multiplied by HIGH DECAY (x0.1 to x1.0).
DECAY / FREQUENCY	The resulting decay time from low to high frequencies.

The bottom bar



INPUT	-24 to +12 dB, before everything. Turning it up also drives DRIVE IN harder.
ANALYSER	Shows the input spectrum behind the curves. Switch it off for a clean display (it then uses no processing).
COLOUR	The character of every band's reverb. MODERN is clean and full range. 1980s and 1970s are darker and grainier, with lower bandwidth and bit depth and more movement, in the manner of early digital reverbs.
MIX	0 to 100 % (default 50 %). Up to 50 % the dry stays at full level and the reverb comes up; at 50 % you hear the full dry sound plus the full reverb; above 50 % the dry fades out, until 100 % is reverb only.
0 / 50/50 / 100	Hold to hear Mix at 0 %, 50 % or 100 %. Let go and Mix goes back to where it was.
SET	The small flat button under 50/50 sets Mix to 50 % and leaves it there.
OUTPUT	-24 to +12 dB, after everything.

The header



Once a day, when you open the window, Sediment checks whether a newer version is out. If one is, UPDATE x.y AVAILABLE lights up at the top of the window; click it to open the download page in your browser. Nothing is downloaded or installed automatically and nothing about you or your computer is sent. Without an internet connection nothing shows and Sediment works exactly the same.

Questions and answers

THE REVERB IS QUIET	A narrow band sends only a narrow slice, so its reverb is naturally quieter than the whole track. Turn AMOUNT up (to 150 %), widen the band (lower Q), or raise MIX above 50 %.
WHERE IS THE DRY EQ?	There isn't one, on purpose: the dry signal is never touched. Bands only decide what goes into reverb.
IT NEVER STOPS	FREEZE is on for that band. Switch it off, or switch the band off with ON.
ON A SEND	Set MIX to 100 % so only the reverb comes out.
LATENCY / CPU	Sediment adds no latency. Five bands use around 6 % of one CPU core.

Thank you for using Sediment. Updates, more plug-ins and cymbal samples are at cymbalsamples.com.

© 2026 Collingwood Cymbals, Bristol, England. VST is a trademark of Steinberg Media Technologies GmbH. Audio Units is a trademark of Apple Inc. The panel lettering uses Barlow Condensed (SIL Open Font License).