

HITVERB

User Manual



The Hit Factory Plugins



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Welcome to HitVerb

HitVerb is a convolution reverb plug-in for use in your DAW of choice. HitVerb delivers the sounds of the most sought-after rooms of The Hit Factory recording studios, where countless legendary records have been recorded. You get instant Hit Factory vibe and ambiance when adding HitVerb to your tracks - and you don't even have to book session time or fly to New York.

HitVerb has been designed to be easy to use for even the first-time producer, while delivering audio quality that professionals can stand behind.

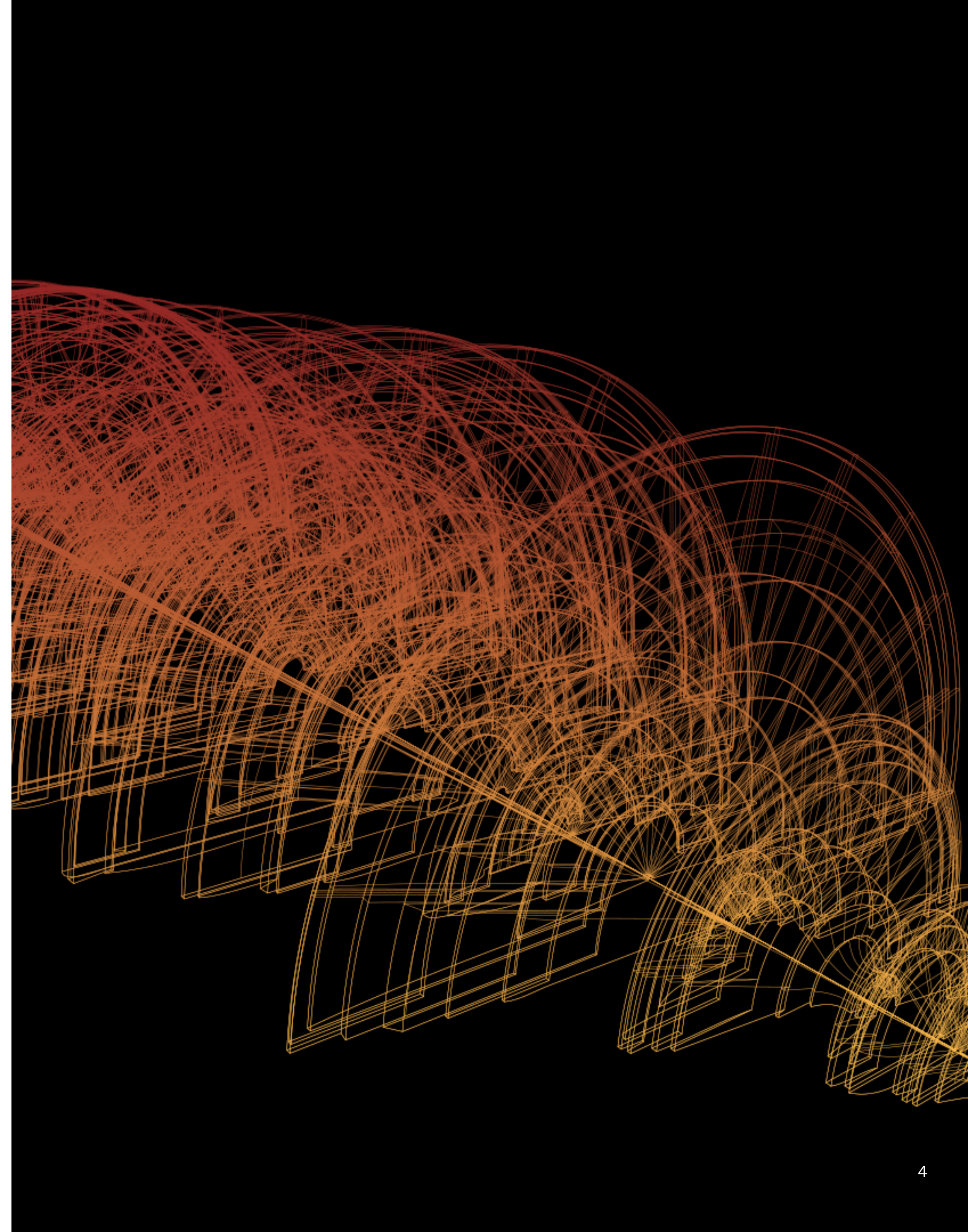


Troy Germano
Owner, The Hit Factory

What is convolution reverb?

As distinct from analog reverb processors like plates, chambers, or springs, convolution reverb is a digital reverb type that is created using impulse responses recorded in real-world physical environments. Test signals like sweeps and white noise are played in the desired acoustic space and recorded through various microphones - usually a matched stereo pair. Once captured, this impulse response data is used to accurately recreate the behavior of an acoustic space as it applies to musical sources.

HitVerb uses this impulse response data to recreate the acoustic behavior of The Hit Factory Studios lauded tracking rooms. The process was overseen by The Hit Factory's CEO Troy Germano, who basically grew up at The Hit Factory. Troy thinks HitVerb sounds great, and if it's good enough for Troy... well, let's just say that there's no better judge—he owns the place.



Installation and Activation

Once downloaded and installed, **HitVerb needs to be activated via iLok License Manager to function.** iLok License Manager is a free software tool that helps manage licenses for plugins and VSTs, including HitVerb. No physical USB dongle is required to use HitVerb.

If you don't already have iLok License Manager, you'll need to create an iLok account and download it. Head over to the iLok website to set up an account—it's quick and easy—and then download and install iLok License Manager.

Acquiring your activation code

Before you can use HitVerb, your HitVerb license needs to be added to your iLok account. The activation code for your HitVerb license should have been emailed to you shortly after you completed your purchase.

Redeeming your HitVerb activation code

Your code needs to be redeemed in iLok License Manager before you can use HitVerb. Here's how to do it—note that these instructions assume you've already created an iLok account and downloaded and installed iLok License Manager.

- Open iLok License Manager and sign in to your account.
- From the drop-down menu, choose **Licenses > Redeem Activation Code.**
- Copy the activation code from your email and paste it into the fields displayed.
- Click “Next.”
- Follow the on-screen instructions to complete the redemption.

Need more details? Check out the [Redeeming a License Code FAQ](#) on the iLok support site.

Activating your HitVerb license

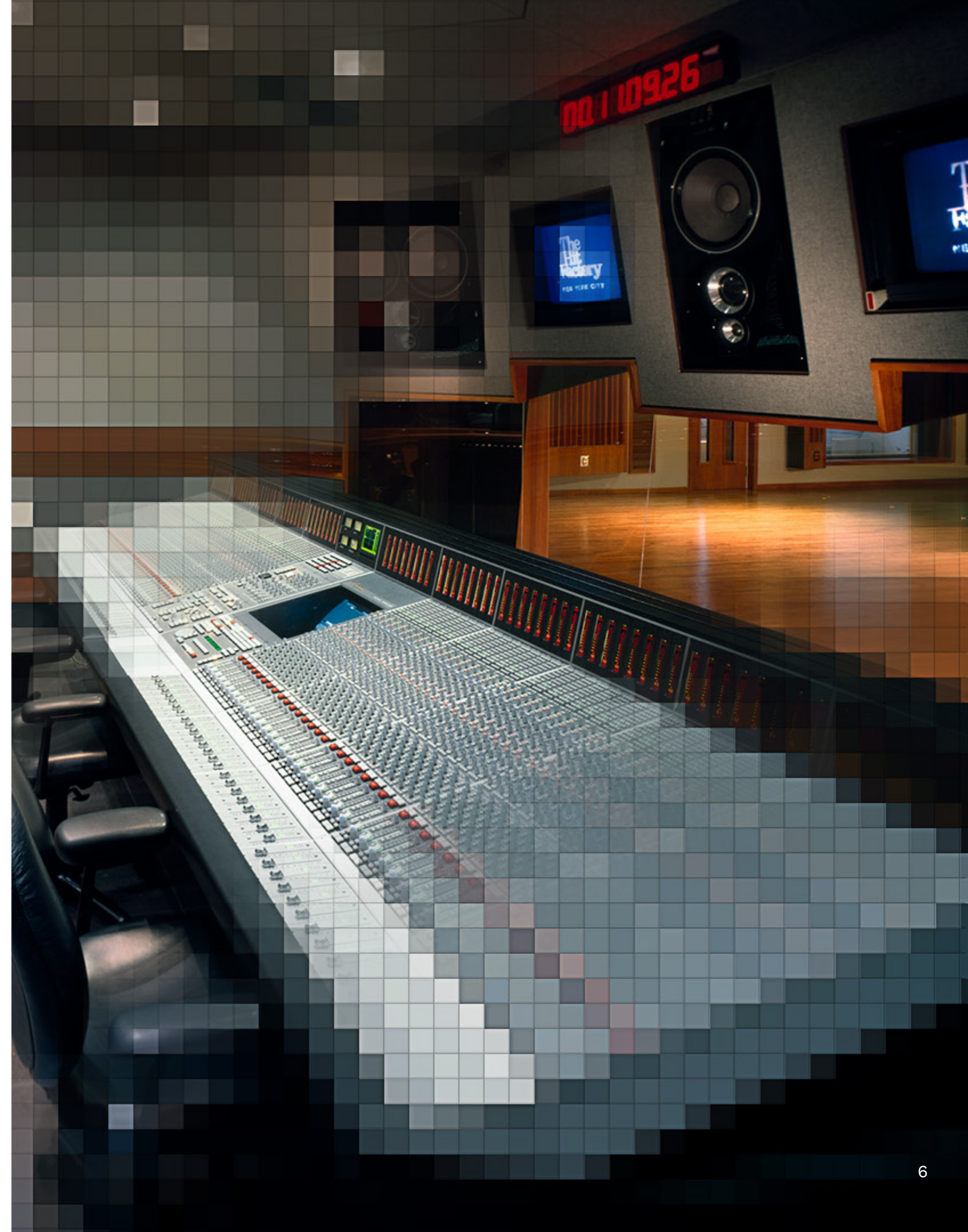
Once your license is redeemed in your iLok account, it needs to be activated for use.

- Open iLok License Manager and sign in.
- Go to the **Available** tab to see your licenses.
- Select HitVerb, right-click, and choose **Activate**.
- Pick where you want to activate it—to your computer or an iLok USB (plug in your USB if that's your choice).
- Click **Activate**.

That's it! HitVerb is ready for use.

Number of activations

Your HitVerb license includes two activations. That means you can install and use HitVerb on two computers simultaneously. A common use case would be for a studio computer and personal laptop. Or, if your studio has multiple computers: one installation on a Mac, and the second on Windows. You can also activate HitVerb on a USB drive for portability.



Controls

Click and drag any of the knob controls vertically to increase/decrease their values. Double-click a knob to reset it to it's default value.

Double click the value of a control to manually enter the desired value.

Hold your mouse cursor over a control to receive a pop-up tooltip with more information on the control. (Tooltips must be activated in the Preferences (⚙️) menu.)

Hold the CTRL (Windows) or CMD (Mac) key while adjusting a control to make finer adjustments.

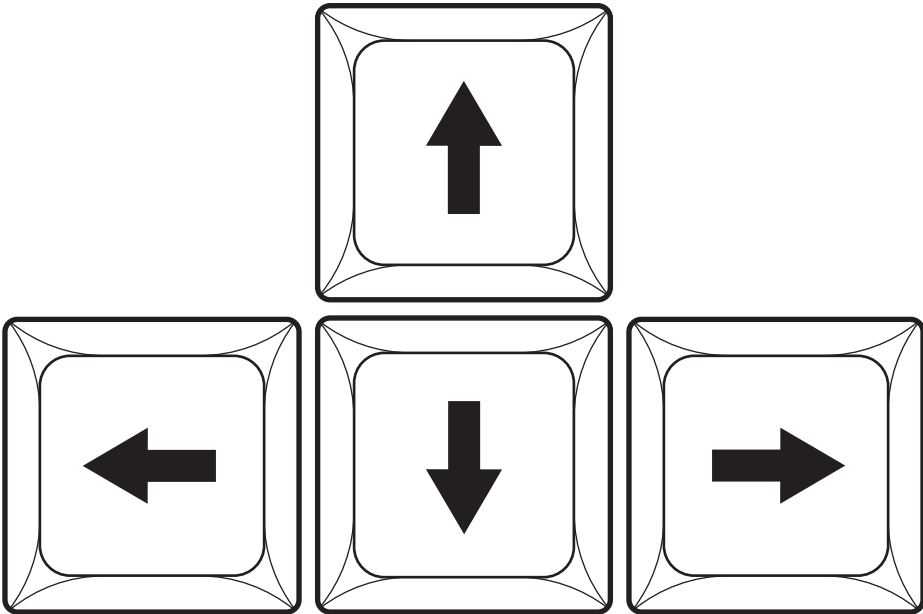
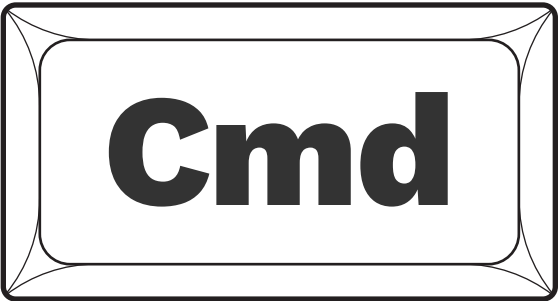
Your keyboard's arrow keys can be used to manipulate the last selected control. For instance, this is a great way to audition all of the different rooms. First, click on the room selection list, and then use the arrows to quickly cycle through the rooms.

Windows: The CTRL (Control) key is your modifier key when clicking and dragging.



Windows/Mac: Use the arrow keys to manipulate the last selected control, including room selection.

Mac: The Command (CMD) key is your modifier key when clicking and dragging.





Room selector

Use this drop-down menu to choose the room model you would like to use on your track. Further details of each room are available at the end of this manual, including which famous artists recorded in which rooms. A room’s dimensions have a dramatic effect on the character of natural reverberation.

Choose from:

- Studio 1 - The Hit Factory 54 - 55’ W x 59’ L x 32’ H
- Studio 6 - The Hit Factory 54 - 26’ W x 22’ L x 15’ H
- Studio 3 - The Hit Factory 54 - 16’ W x 12’ L x 13’ H
- Studio 4 - The Hit Factory 54 - 10’ W x 13’ L x 13’ H
- Studio 7 - The Hit Factory 54 - 12’ W x 12’ L x 12’ H
- Studio G1 - The Hit Factory Noho: 29’ L x 19’ W x 13’ H
- Studio G2 - The Hit Factory Noho: 16’ L x 11’ W x 13’ H
- Studio A1 - The Hit Factory Broadway: 26’ W x 20’ L x 14’ H
- Studio A3 - The Hit Factory Broadway: 26’ L x 20’ W x 18’ H
- Studio L1 - The Hit Factory London: 65’ L x 45’ W x 20’ H
- Studio C - The Hit Factory Times Square: 38’ L x 36’ W x 22’ H
- Studio A6 - The Hit Factory 48: 30’ L x 20’ W x 12’ H

View options

Use these icons to choose the desired view of your chosen room.



History View: Click the text icon to learn more about your chosen room.

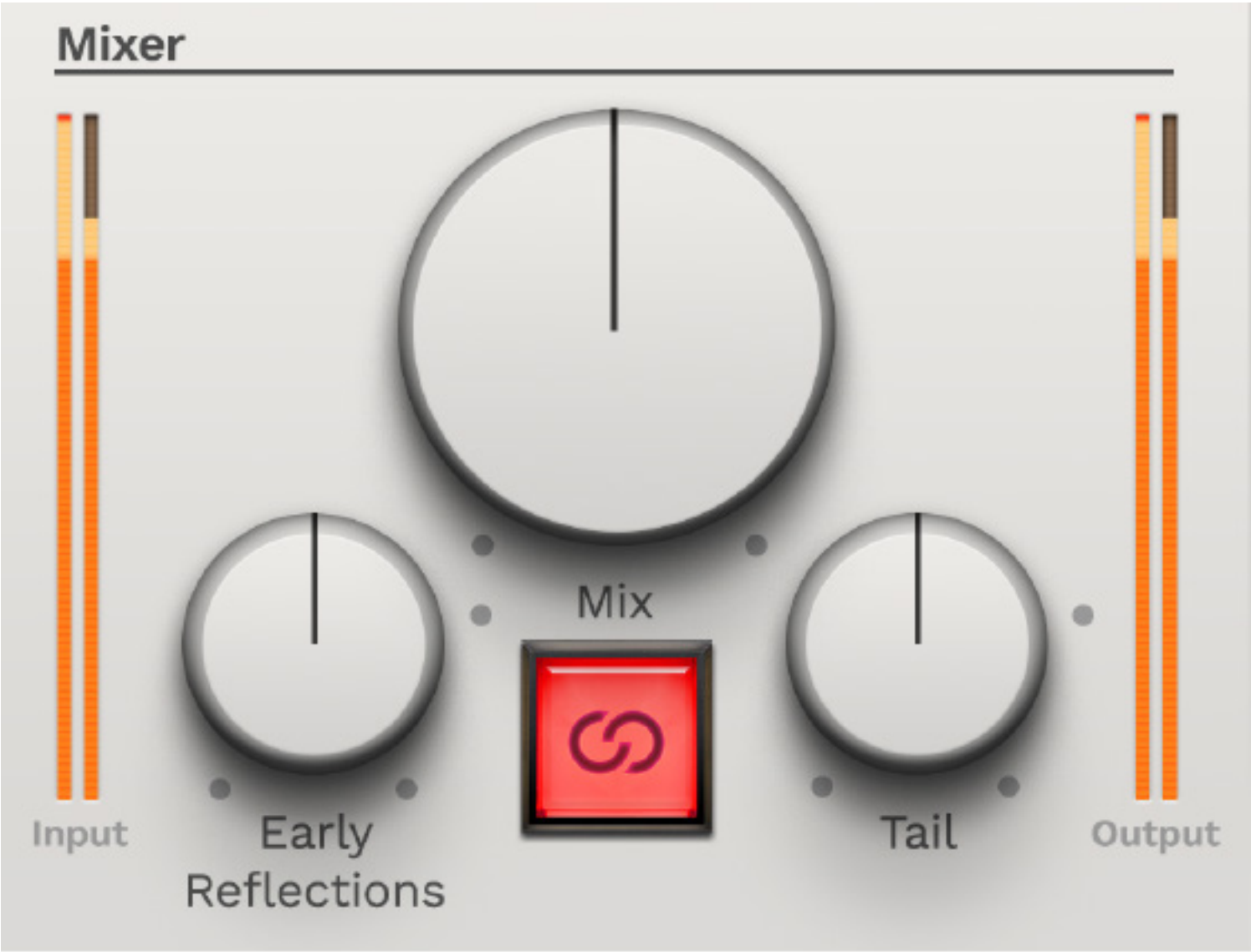


Schematic View: Click the drafting tools icon to see a top-down blueprint of the chosen room.



Photo View: Click the camera icon to see a photograph of the chosen room.

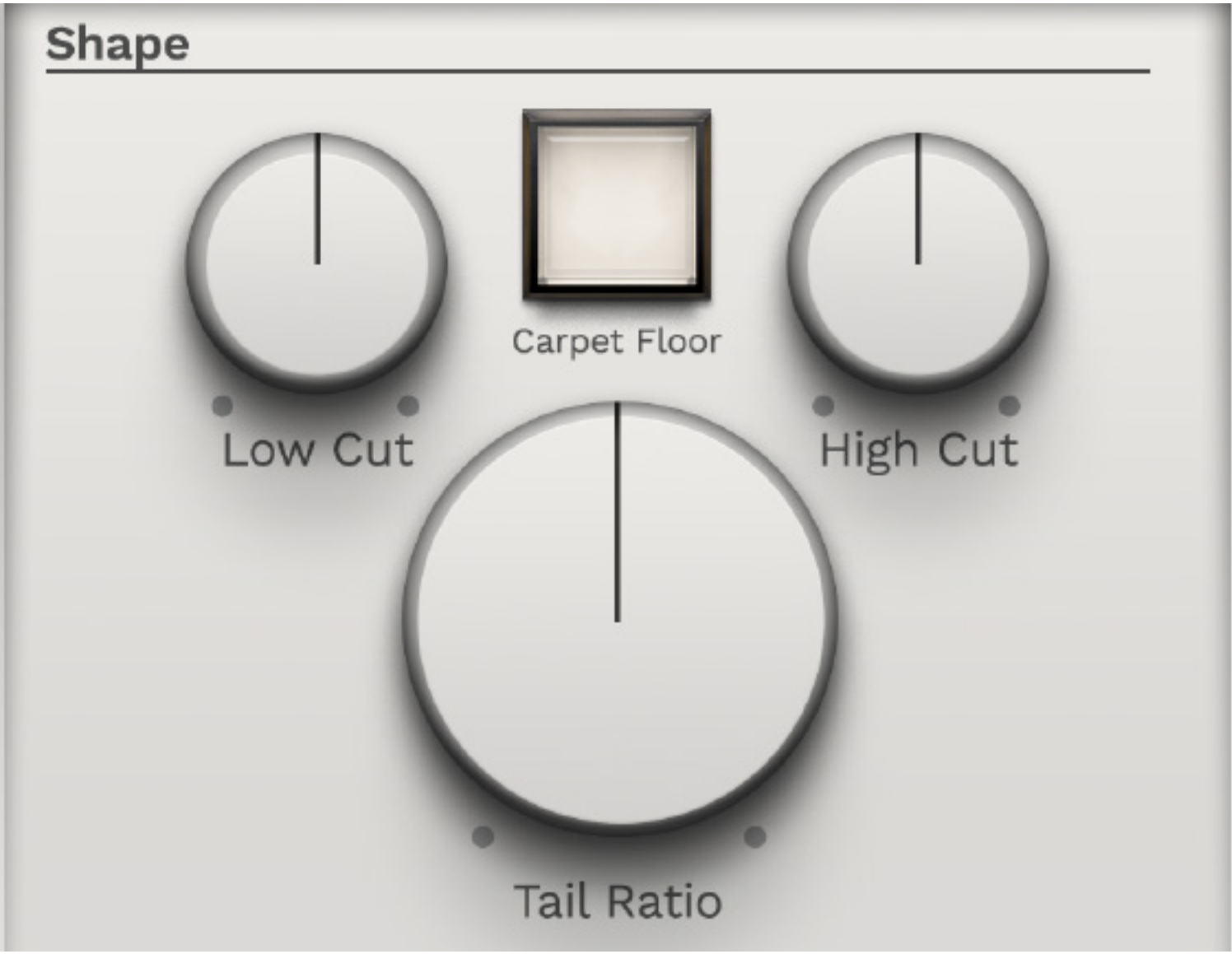
Mixer



Use these controls to set up the fundamentals of your reverb sound.

- **Mix:** wet/dry blend of reverb signal (right) and source signal (left.) When using HitVerb as a send we recommend setting this to 100% wet (default)
- **Early Reflections:** Adjust the level of the early reflections; the first bounce of a sound after hitting a wall, ceiling, or floor.
- **Tail:** Adjust the level of the reverb tail.
- **Link:** Link the levels of both the Early Reflections and the Tail.

Shape



Use these controls to further shape your desired room tone.

- **Low Cut:** Low-cut filter; 10 Hz to 1 kHz.
- **High Cut:** High-cut filter; 2 kHz to 20 kHz.
- **Tail Length:** Adjust reverb tail length.
- **Carpet:** Add a virtual carpet to the chosen room, dampening the reverb and rolling off the high-frequency response a bit.

Source



Use these controls to adjust the positioning of the audio source processed by HitVerb in the room you’ve selected. The audio source is represented by the white dot in the 3D room render.

- **X:** Adjusts the source location toward/away the microphones. Range of distances is determined by the size of the chosen room.
- **Y:** Adjusts the source location to the left and right of the microphones. Range of distances is determined by the size of the chosen room.
- **Height:** Adjust the source location vertically; .5 to 2.5 m.

The source controls can also be manipulated by clicking and dragging the source (white dot) directly. To adjust the height of the source signal, hold the shift key while dragging up or down.

Microphone



Microphone Selector

Use this switch to choose your desired microphone pair.

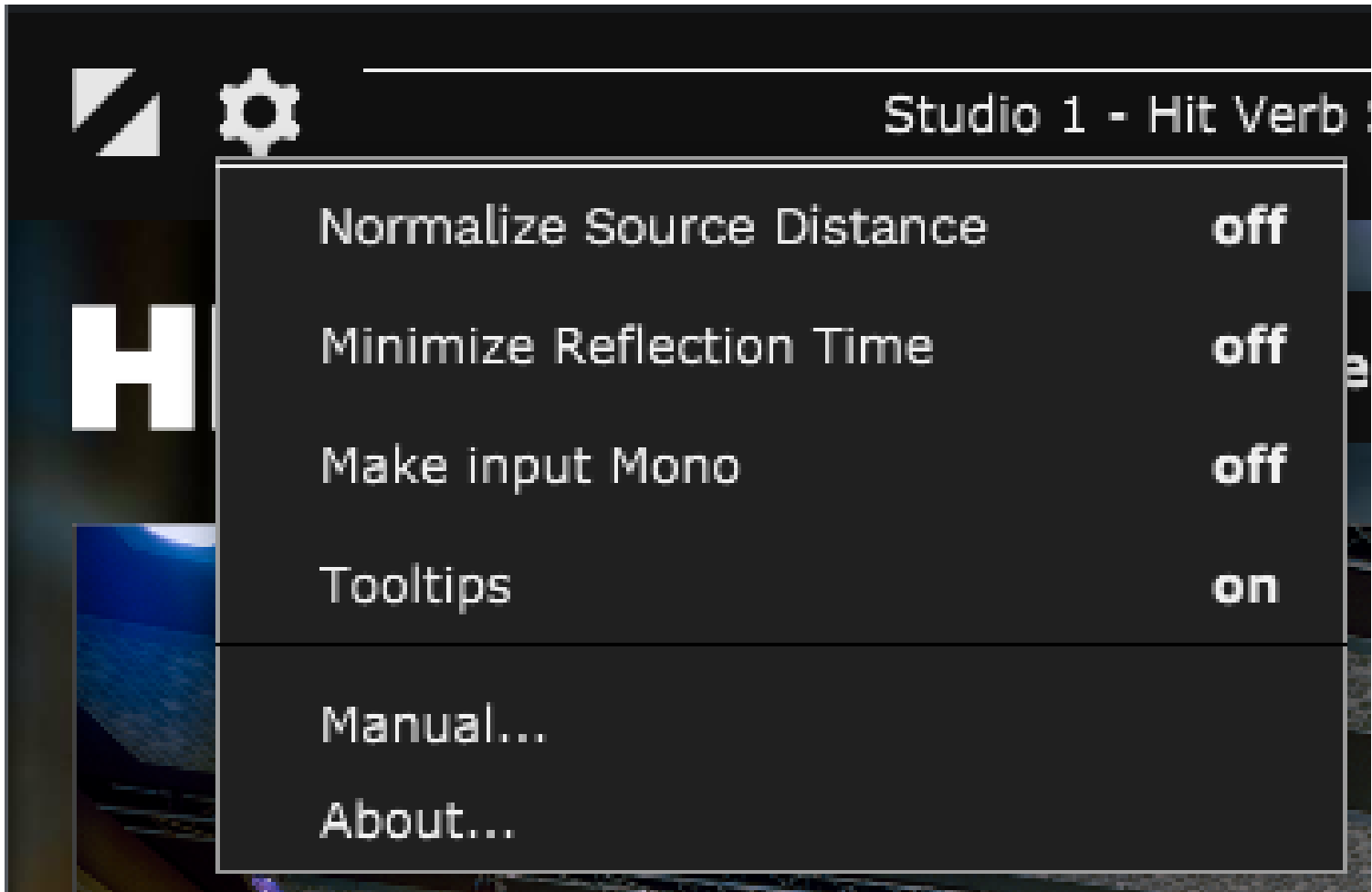
- **U67:** Neumann U 67s. A longtime studio stalwart condenser mic, and the brightest mic option available in HitVerb
- **4038:** Coles 4038 Studio Ribbons. Originally developed by the BBC for studio and broadcast use, these sensitive mics deliver a darker color with noticeable top-end roll-off.
- **MKH800:** Sennheiser MKH 800 TWINs. Dual-capsule small-diaphragm condensers deliver a more neutral tone without a lot of added color.

Microphone Position

Use these controls to adjust the positioning of the microphones in the room you’ve selected. Mic position is represented by the two yellow dots in the 3D room render.

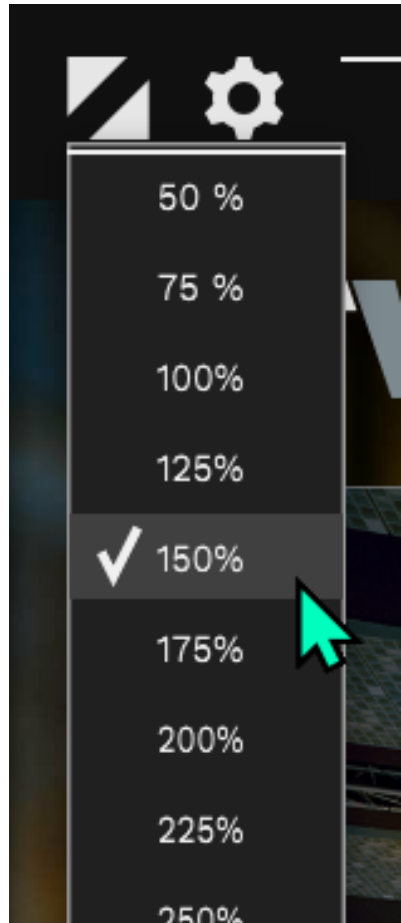
- **Height:** Adjusts microphone height; .91 to 3.96 m; range of distances is determined by size of chosen room.
- **Width:** Adjusts spread of stereo mic pair, height; .0 to 2 m.

Advanced Options



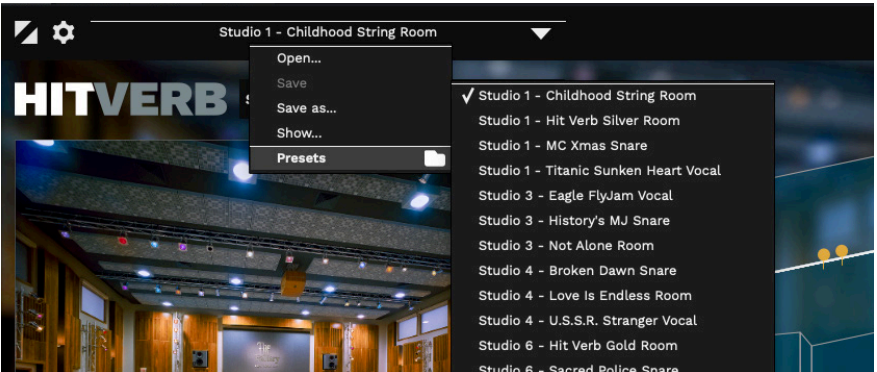
- **Normalize Source Distance:** Levels out differences in volume caused by moving the source signal closer to or further away from the microphones.
- **Minimize Delay:** shorten the time between the source signal and the first Early Reflection bounce.
- **Make Input Mono:** Sum a stereo source signal to Mono
- **Tooltips:** Toggle tooltips on mouse-over of HitVerb controls
- **Manual...** Open this document (PDF)
- **About...** Credits and version info

Scaling



Use this icon in the top left to choose your plug-in render size. Useful for adjusting Hit-Verb to match your resolution/screen size.

Presets



Use this drop-down menu to store and recall your favorite room and control settings.

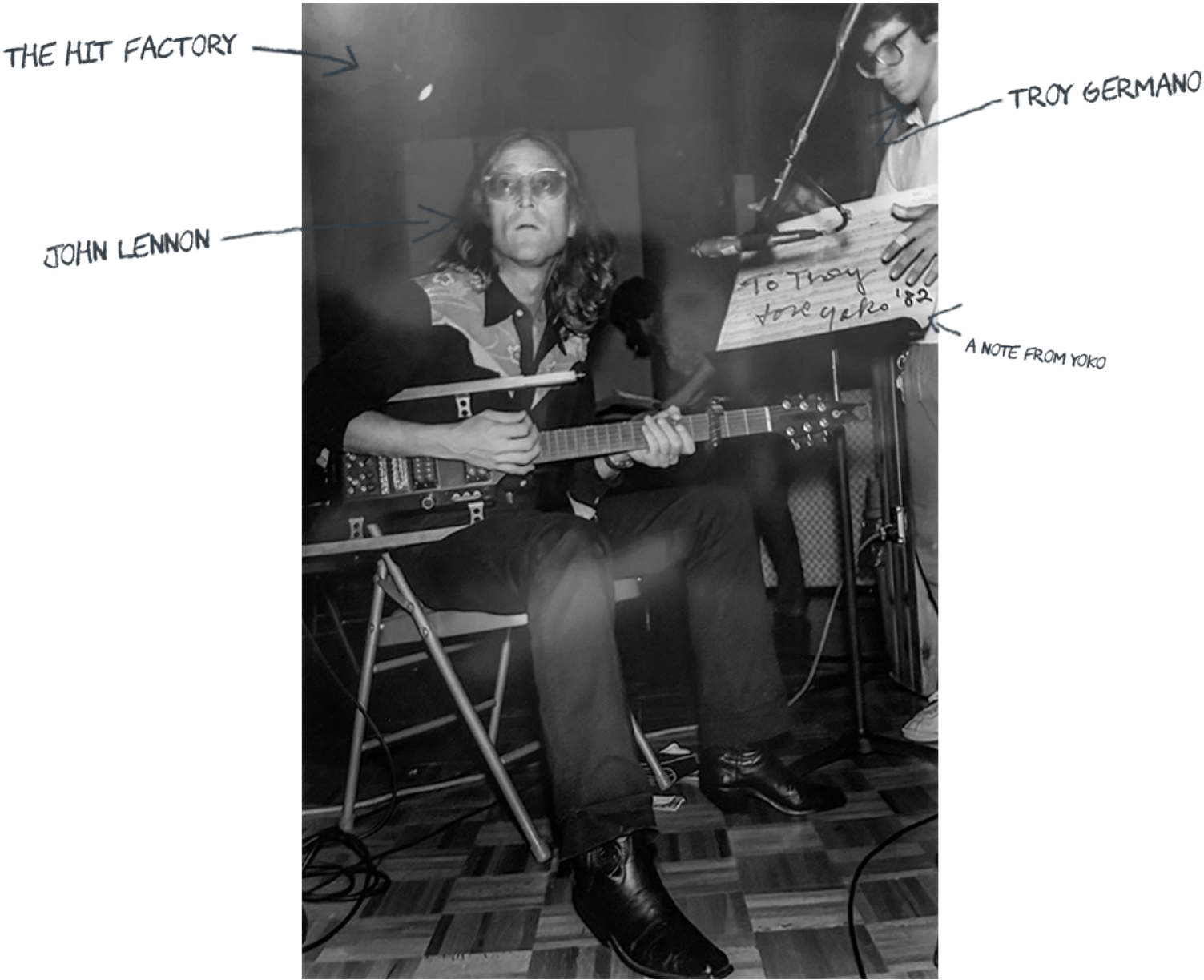
- **Open:** Open a preset
- **Save:** Save the current preset
- **Save As:** Save the current preset with a new name
- **Show:** Open your operating system’s file browser at the HitVerb preset location.

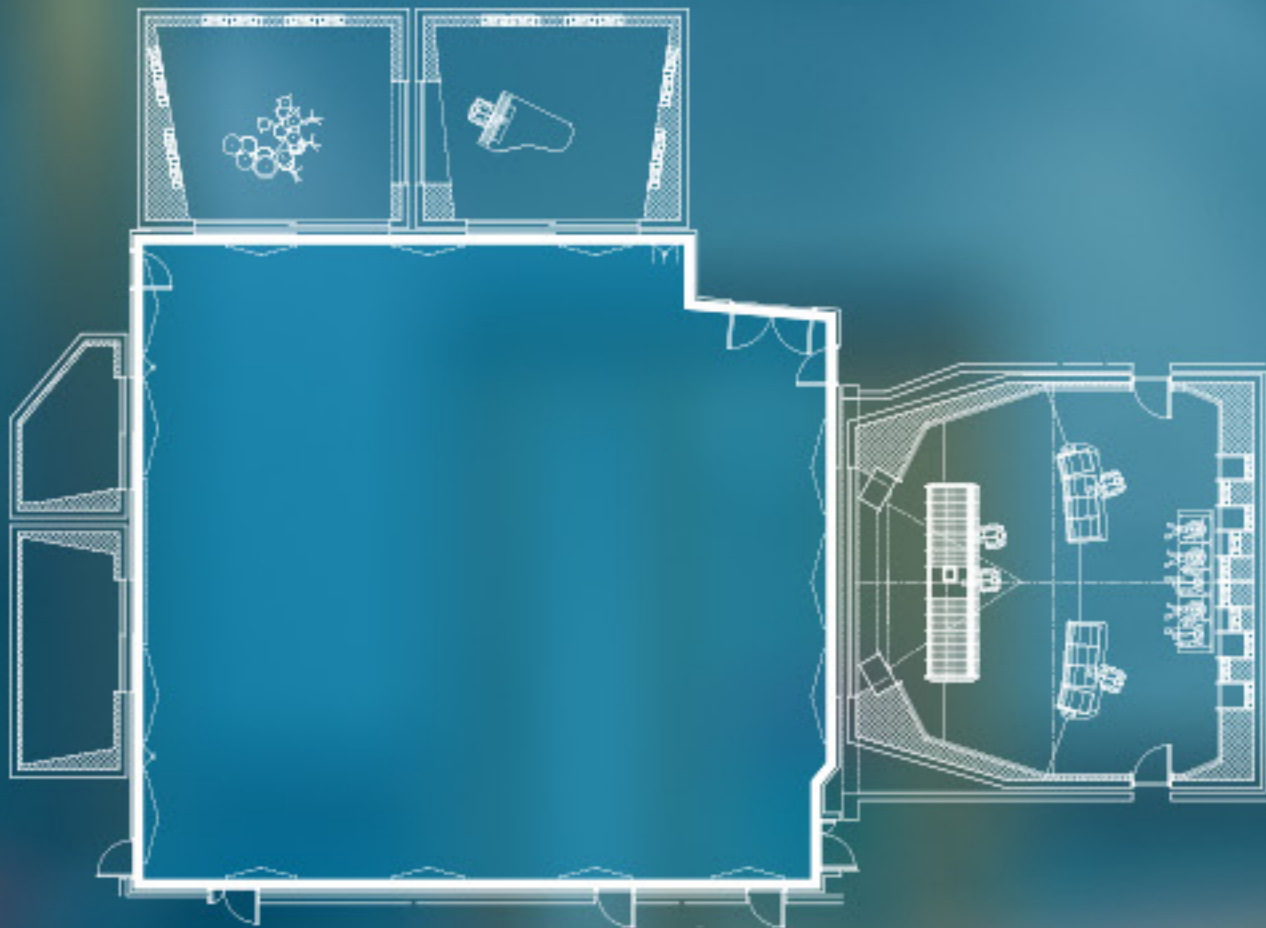
About The Hit Factory Studios

The Hit Factory built its storied history by being a state-of-the-art destination recording facility for many of the world’s greatest artists, bands, producers and engineers. 50 years after its inception, we thought it was time to bring the sound of The Hit Factory rooms to everyone. After all, not everyone can get to New York or London to track and mix their songs.

HitVerb is a collaborative effort with years in the making. Historically, there have been a total of 26 recording studios across the seven Hit Factory locations since 1975. 12 of the room reverbs within HitVerb were collected over the years as impulse responses and proprietary captures.

Seminal albums were recorded and mixed within all of these studios; pop, rock, R&B, hip-hop, blues, jazz, and soundtracks we all have come to listen to during the past half century. We’re confident you’ll enjoy using these spectacular sounding virtual live rooms on your music for many years to come.





Hit Factory Rooms

Studio 1 - The Hit Factory 54

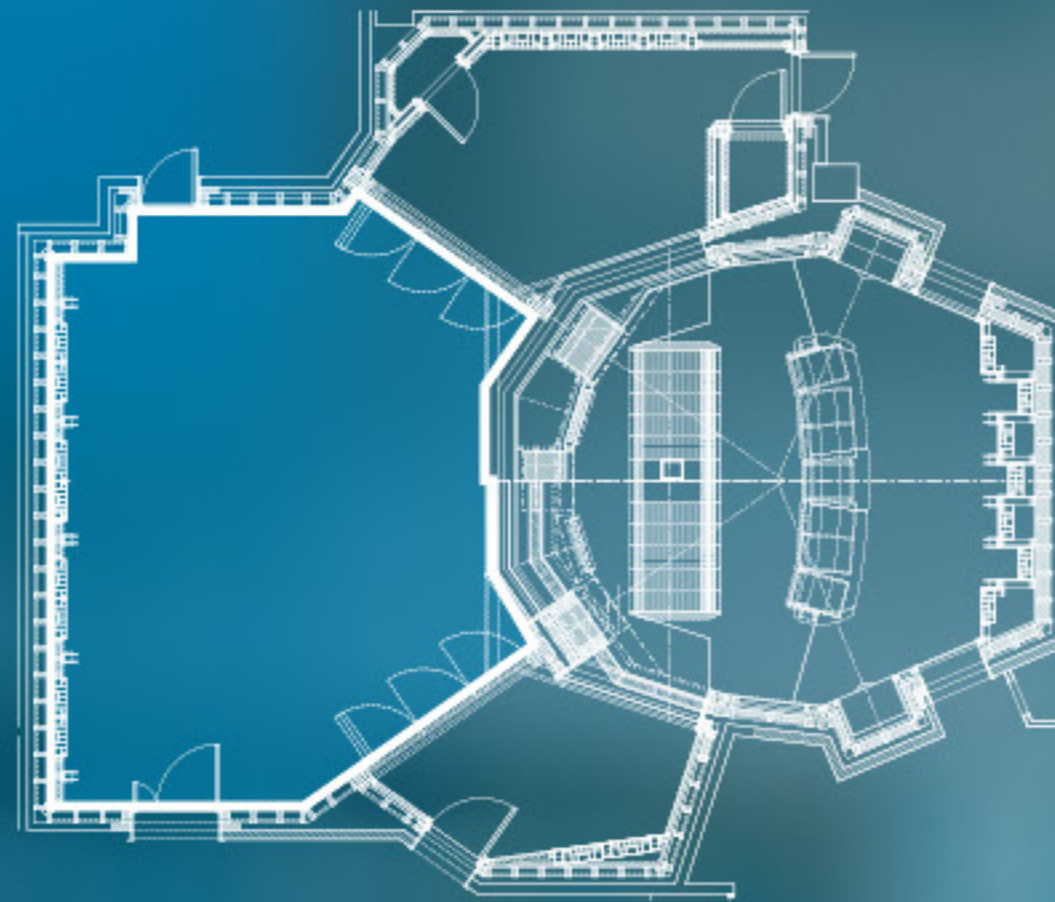
55’ W x 59’ L x 32’ H

Michael Jackson: *HIStory*, *Invincible* | **Mariah Carey:** *Daydream*, *Butterfly*, *Merry Christmas* | **Billy Joel:** *River Of Dreams* | **Coldplay:** *X&Y* | **Bruce Springsteen:** *Greatest Hits (bonus tracks)* | **U2:** *Pop* | **Celine Dion:** “My Heart Will Go On” | **Aerosmith:** “I Don’t Want To Miss A Thing” (strings) | **Mariah Carey & Boyz II Men:** “One Sweet Day” | **Mariah Carey:** “All I Want For Christmas Is You” | **Michael Jackson:** “Childhood” | **“The Age Of Innocence”** (original motion picture soundtrack)

Our scoring room in NYC was capable of accommodating a 140-piece orchestra for album recording, classical recordings and film soundtracks. The live room is a combination of oak and cherry woods with multiple diffuser types in both wood and gypsum, assorted glass isolation doors, control room windows and fabric bass trap treatments throughout the recording space.

Other clients included *Ennio Moriconne*, *Anita Baker*, *Joe Jackson*, *Tony Bennett*, *Lenny Kravitz*, *Elmer Bernstein*, *David Bowie*, *Mick Jagger* and *Alan Menken*.





Hit Factory Rooms

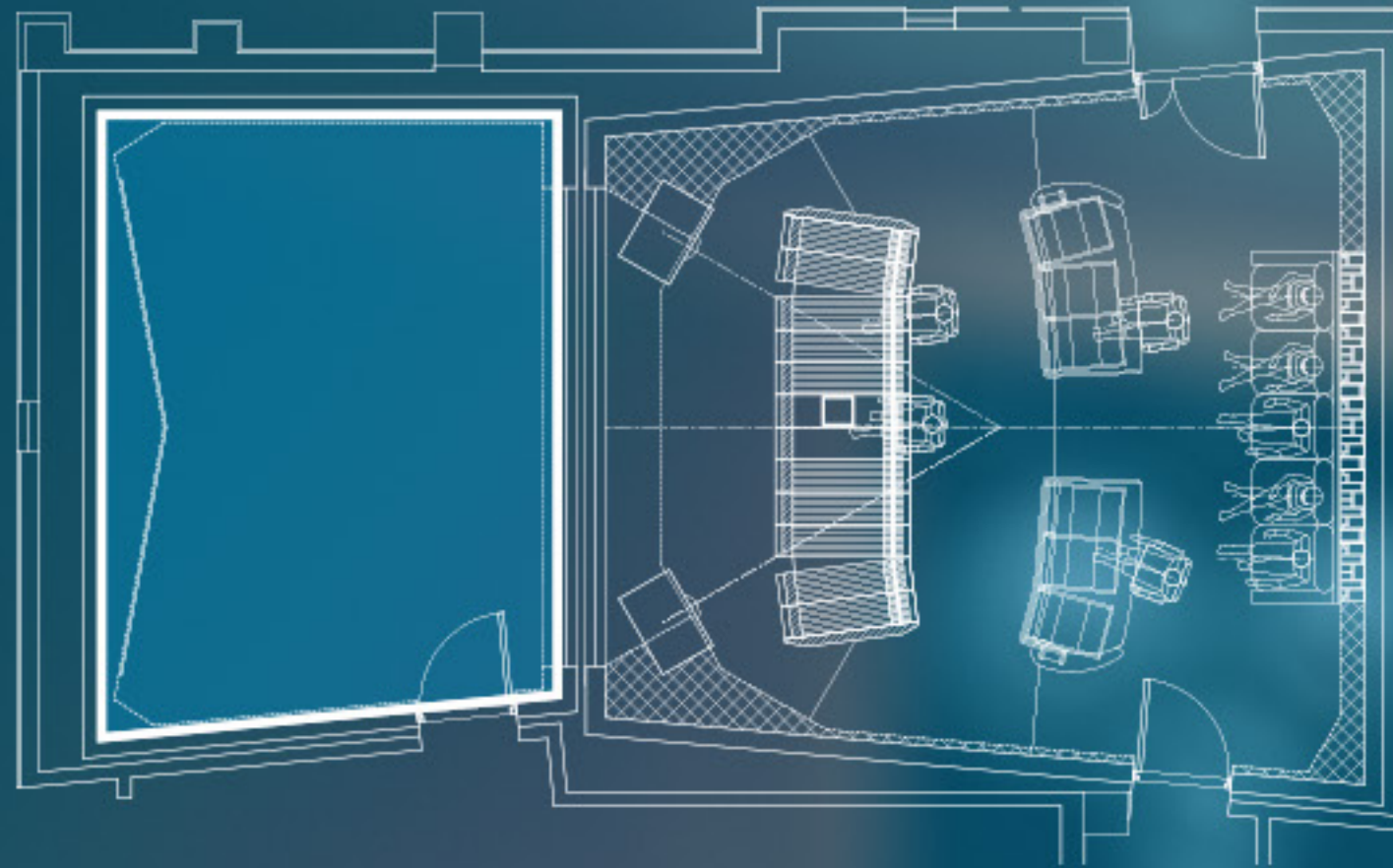
Studio 6 - The Hit Factory 54

26' W x 22' L x 15' H

Sting: *Sacred Love* | **The Darkness:** *One Way Ticket to Hell...and Back* | **Nelly:** *Sweat, Suit* | **Dream Theater:** *Octavarium*

This recording live room was as close to recording in a fish bowl as could ever be imagined. The live room consisted of one large studio with two adjacent iso booths. The glasswork that separated the rooms to the control room allowed for a certain closeness between musicians when cutting tracks or recording solo instruments. This room was the larger version of our Studio 2.





Hit Factory Rooms

Studio 3 - The Hit Factory 54

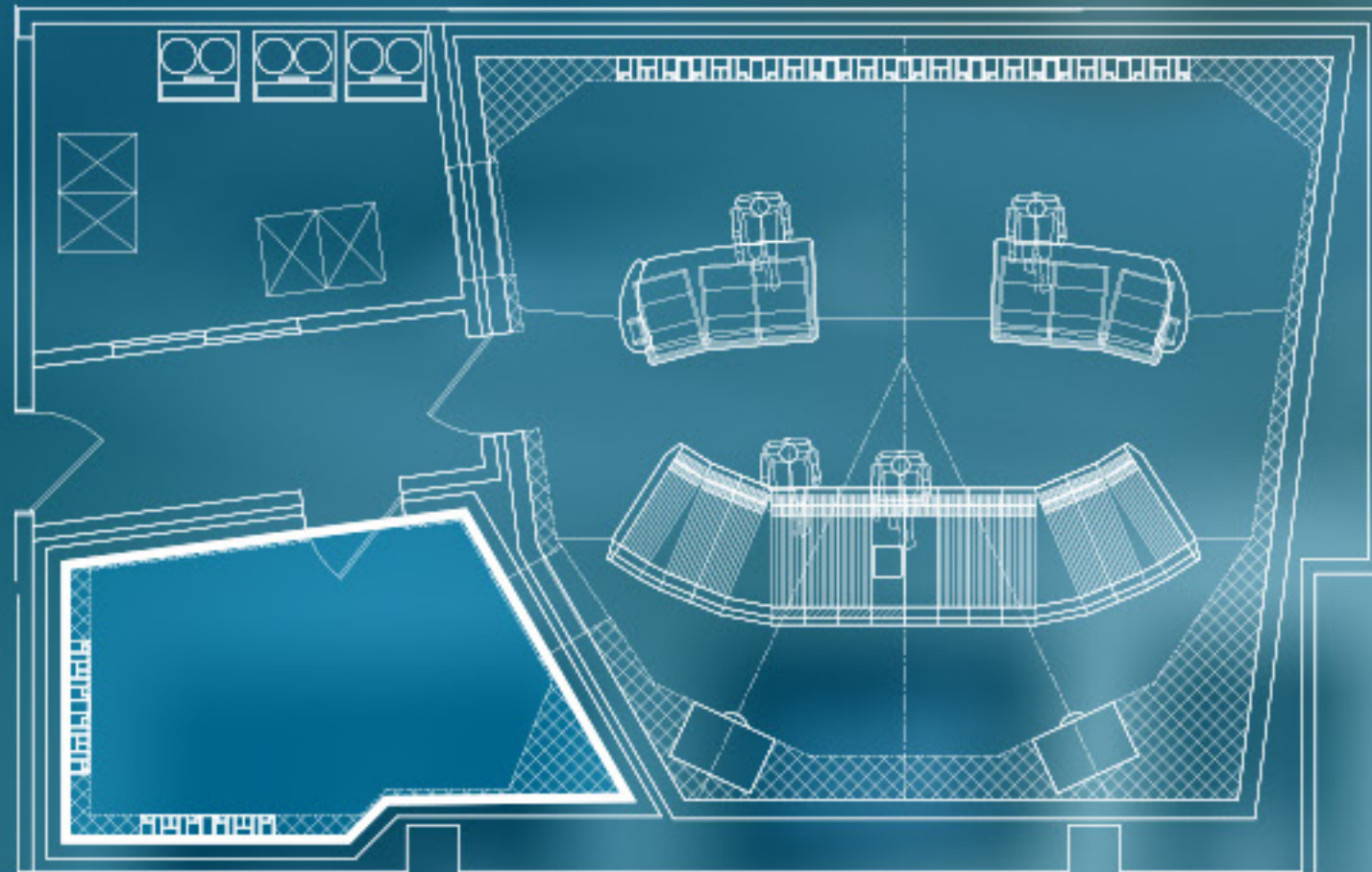
16' W x 12' L x 13' H

Michael Jackson: *HIStory*, *Invincible*, *Blood On the Dance Floor* | **David Bowie:** *Black Tie White Noise* | **The Notorious B.I.G.:** *Life After Death* | **Celine Dion:** *Falling Into You*, *Lets Talk About Love* | **Seal:** *Space Jam* | **Mary J. Blige:** *Share My World*, *My Life* | **Janet Jackson:** *The Velvet Rope* | **Jay-Z:** *The Black Album*

Studio 3 had an African slate floor in the live room which contributed to the rich tone of this particular studio, predominantly focused on vocal recordings and solo instrumentation.

Other clients include *NSYNC*, *Mariah Carey*, *Lil Kim*, *Whitney Houston*.





Hit Factory Rooms

Studio 4 - The Hit Factory 54

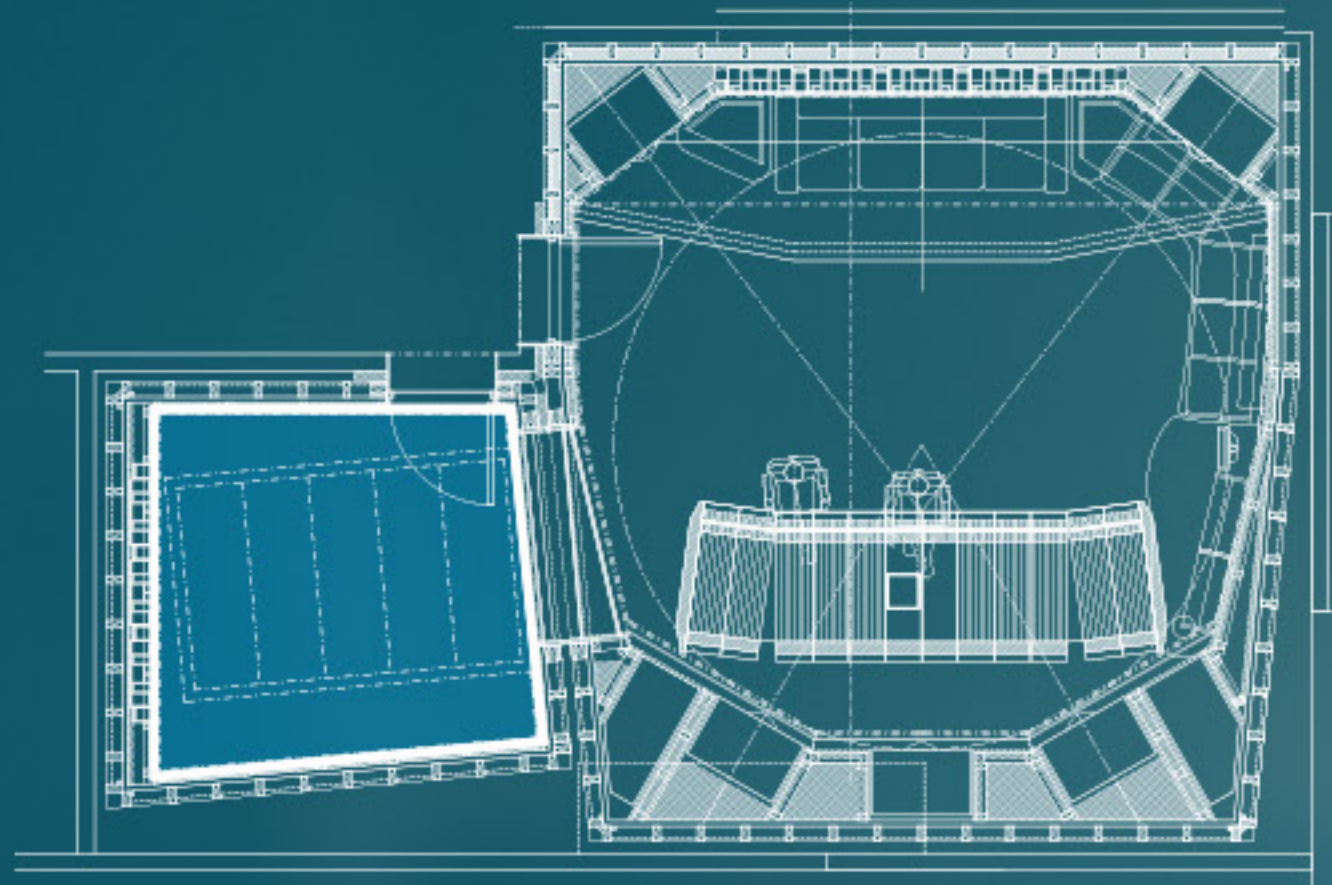
10' W x 13' L x 13' H

Michael Jackson: *HIStory*, *Invincible*, *Blood On The Dance Floor* | **Luther Vandross:** *Power of Love*, *Songs*, *Never Let Me Go*, *Dance With My Father*, *Luther Vandross*, *This Is Christmas*, *Your Secret Love* | **Andrea Bocelli:** *Sogno* | **Lauryn Hill:** *The Miseducation Of Lauryn Hill* | **Beyonce:** *Dangerously In Love* | **David Bowie:** *Black Tie White Noise* | **Mary J. Blige:** *My Life*, *Share My World* | **Mariah Carey:** *Daydream*, *Butterfly*

This studio was predominantly utilized for vocals and mixing. Luther Vandross and Michael Jackson collectively spent a total of 5 years working in this room on numerous albums.

Other clients include: Bob Dylan, Celine Dion, Destiny's Child, Bon Jovi and Cyndi Lauper.





Hit Factory Rooms

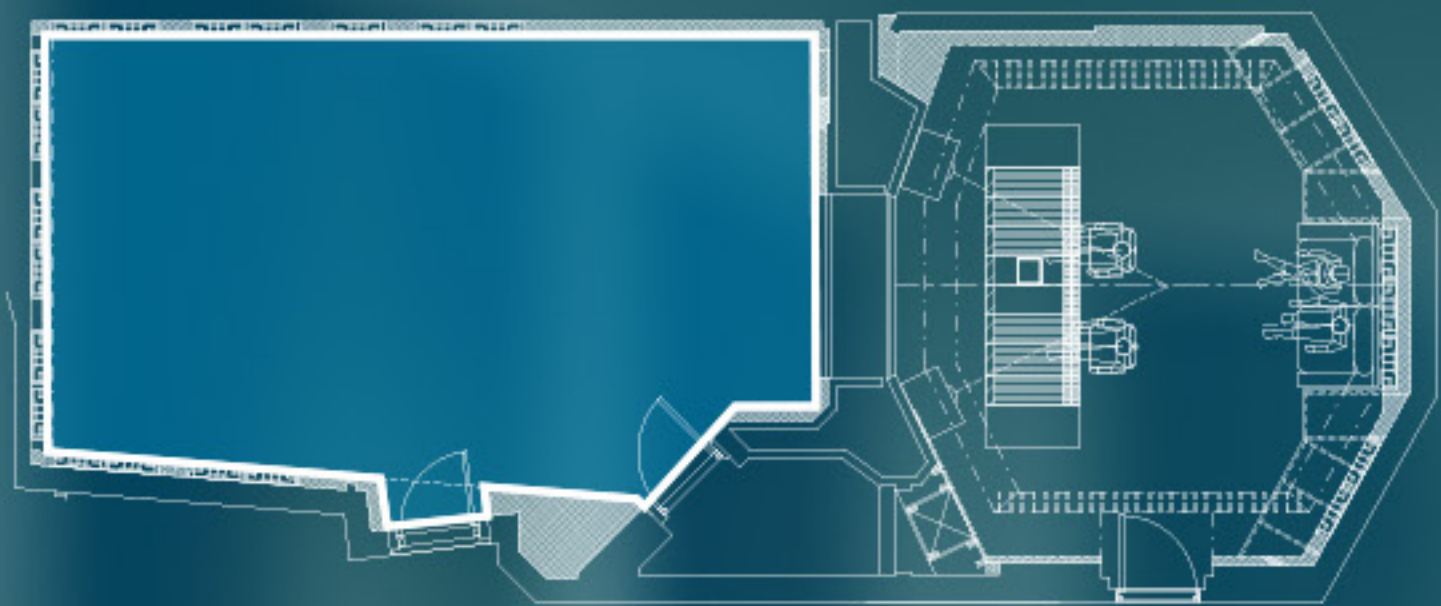
Studio 7 - The Hit Factory 54

12' W x 12' L x 12' H

The Darkness: *One Way Ticket To Hell...And Back*

Studio 7 was a vocal recording room and mixing studio which had a special feature of the floor flowing through the control room to the studio live room, which was separated by a triple-glass window assembly. This made the vocal-ist feel as if she/he was in the control room while recording.





Hit Factory Rooms

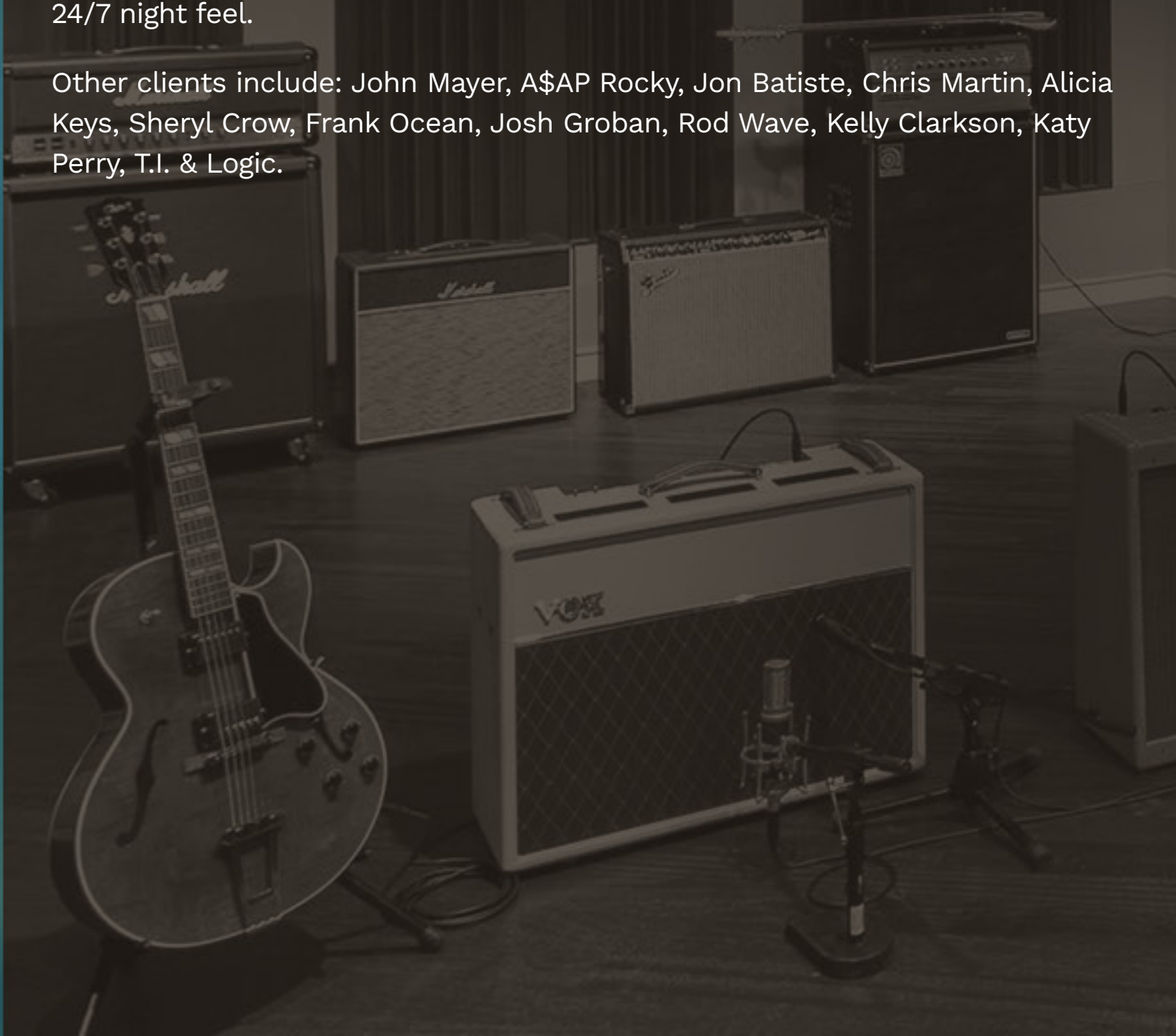
Studio G1 - The Hit Factory Noho

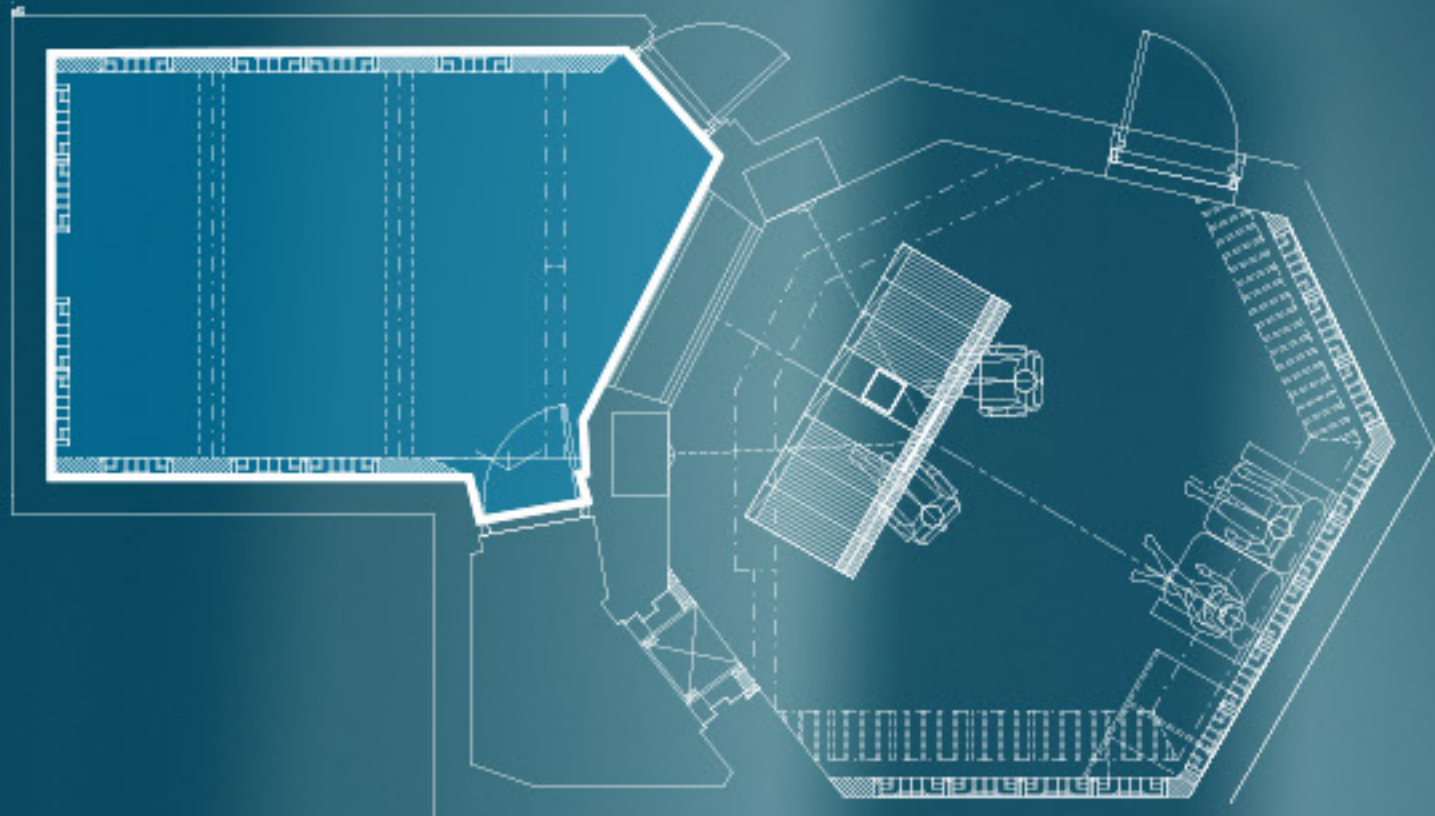
29’ L x 19’ W x 13’ H

The Rolling Stones: *Hackney Diamonds* | **Keith Richards:** *Crosseyed Heart* | **Lady Gaga:** *Born This Way* | **Post Malone:** *Hollywood’s Bleeding* | **Joan Jett & The Blackhearts:** *Unvarnished, Acoustic, Mindsets* | **Eric Clapton:** *Clapton* | **Jack Harlow:** *That’s What They All Say* | **Nicki Minaj:** *Queen* | **Mariah Carey:** *Memoirs of an Imperfect Angel* | **Adele:** *21* | **Mary J. Blige:** *Stronger With Every Tear* | **Joe Bonamassa:** *Time Clocks* | **The Weeknd:** *Beauty Behind The Madness* | **Beyonce:** “Halo” | **John Legend:** “All Of Me”

This live room is designed after the traditional recording studios from the 50s and 60s, with rectangular dimensions similar to Chess Studios Chicago, Sun Studio Memphis, and The Hit Factory Broadway Studio A2 in NYC. An interesting feature is the relaxed chocolate colors throughout which give the room a visually warm, comfortable atmosphere for artists and bands to create within. Keith Richards once mentioned he liked the lack of windows as it created a 24/7 night feel.

Other clients include: John Mayer, A\$AP Rocky, Jon Batiste, Chris Martin, Alicia Keys, Sheryl Crow, Frank Ocean, Josh Groban, Rod Wave, Kelly Clarkson, Katy Perry, T.I. & Logic.





Hit Factory Rooms

Studio G2 - The Hit Factory Noho

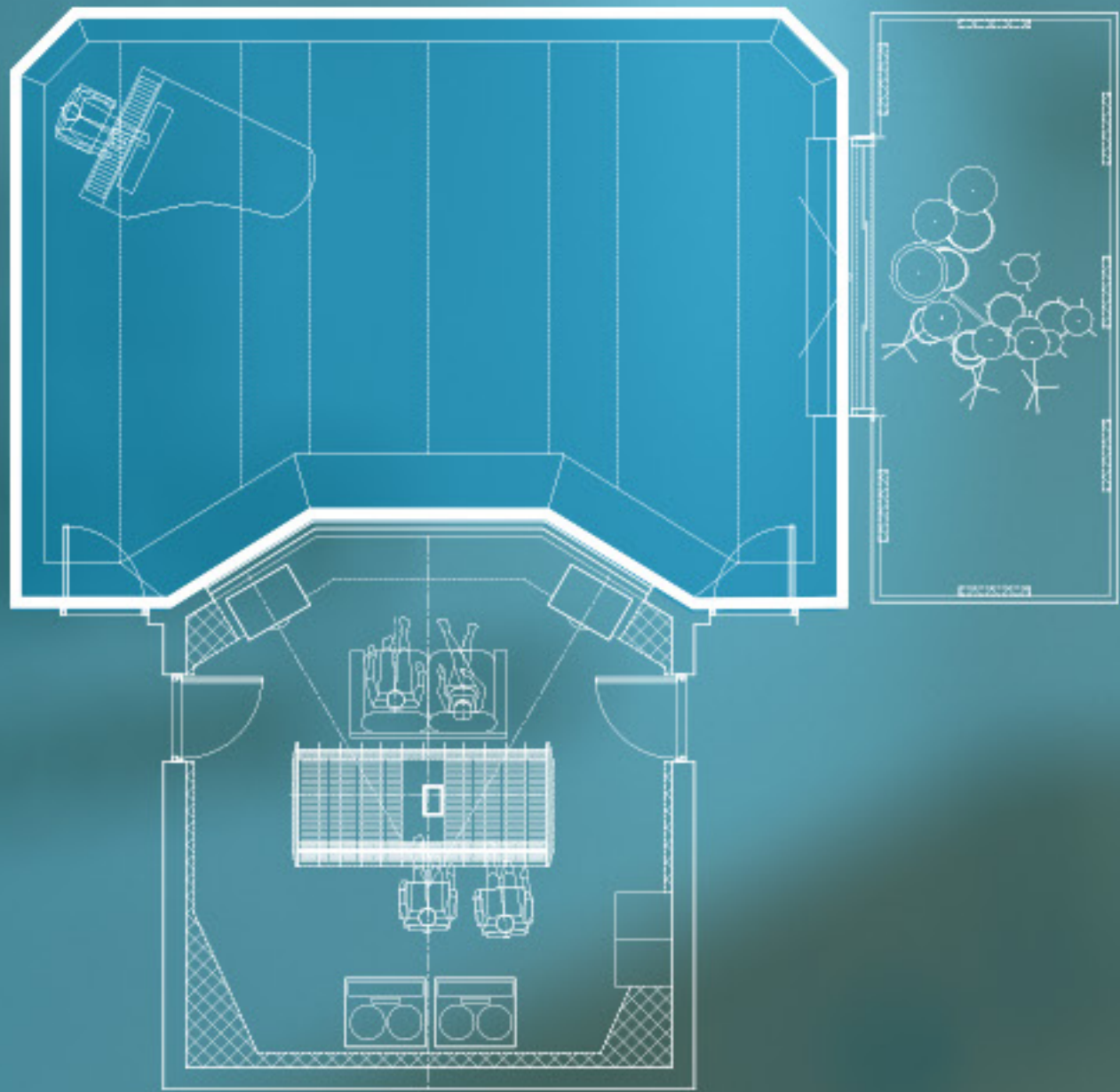
16’ L x 11’ W x 13’ H

Kendrick Lamar: *DAMN.* | **Post Malone:** *Stoney* | **J Balvin:** *Jose, Vibras* | **Karol G:** *Mañana Sera Bonito* | **Rihanna:** *Rated R, ANTI* | **Lil Uzi Vert:** *Luv Is Rage 2* | **John Legend:** *Love In The Future* | **Travis Scott:** *Astroworld* | **Beyonce:** *4* | **Rob Thomas:** *Cradlesong* | **G-Eazy:** *Freak Show* | **The Killers:** *Battle Born* | **Bon Jovi:** *This House Is Not For Sale* | **Pharrell Williams:** *G I R L* | **Ryuichi Sakamoto:** *async* | **Justin Bieber:** “Baby” | **Bad Bunny & J Balvin:** “Odio”

Studio 2 is utilized for vocals, guitars, drums, and upright piano. It’s a smaller, punchy, and tight sounding live room perfect for hip-hop, pop, rock and jazz recordings.

Other clients include Doja Cat, Camila Cabello, The Strokes, Dream Theater, Slick Rick, The Kid Laroï, Ellie Goulding, Tiesto, A\$AP Ferg, Metro Boomin, Wynton Marsalis.





Hit Factory Rooms

Studio A1 - The Hit Factory Broadway

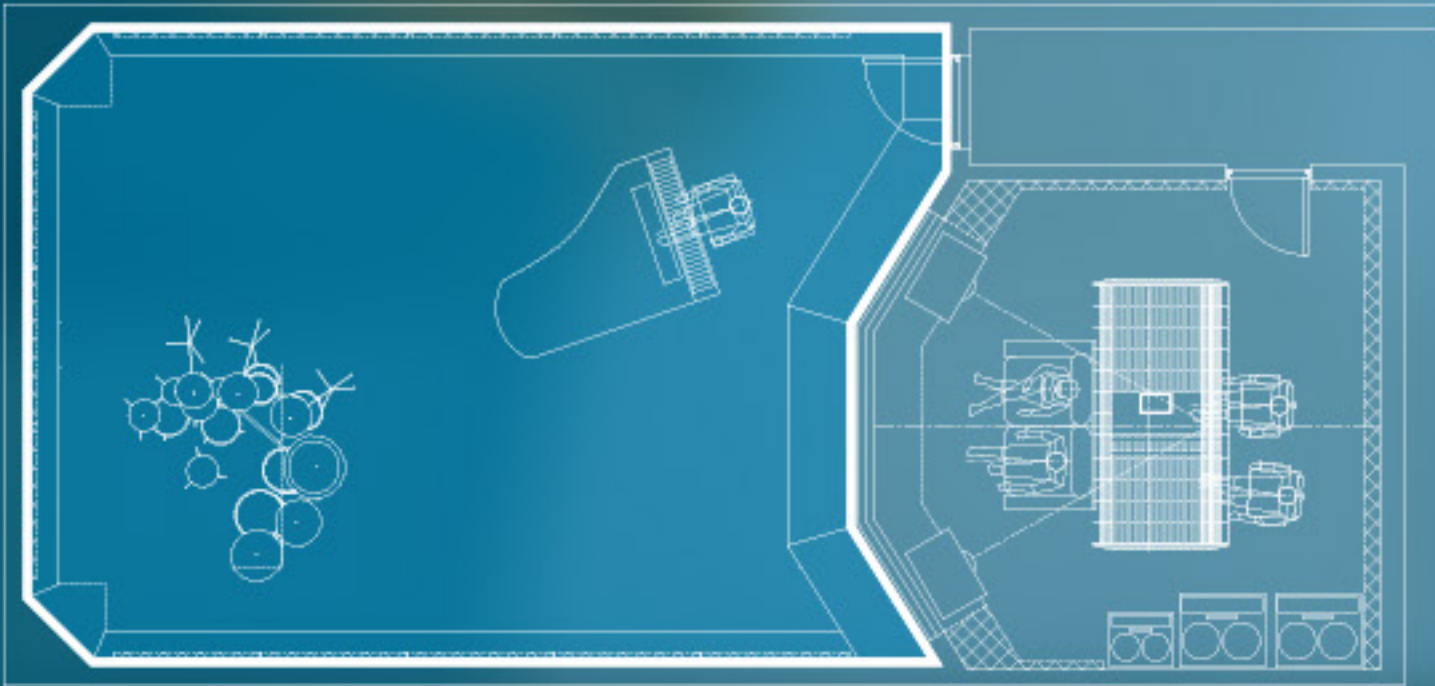
26’ W x 20’ L x 14’ H

Paul Simon: *Graceland*, *Rhythm Of The Saints* | **Bruce Springsteen & The E-Street Band:** *Born In The USA*, *Tunnel Of Love* | **Tom Petty & The Heartbreakers:** *Long After Dark* | **Notorious B.I.G.:** *Ready To Die*, “Big Poppa” | **Billy Joel:** *Greatest Hits Vol. 1 and Vol. 2 (bonus tracks)* | **KISS:** *Lick It Up* | **Nelly:** *Nellyville* | **Joan Jett & The Blackhearts:** “I Hate Myself For Loving You” | **Foreigner:** “I Want To Know What Love Is” | **Mariah Carey:** “Vision of Love” | **Whitney Houston:** “I Will Always Love You” | **Bruce Springsteen:** “Dancing In The Dark”

A1 had an open, airy feel with live, bright-sounding acoustics. The design was based on the golden theory as it was formerly the main studio at the legendary Bell Sound Studios, redesigned into The Hit Factory in 1981.

Other artists include Blondie, U2, The Kinks, Frankie Goes To Hollywood, Glenn Frey, Nas, Stevie Nicks, Julian Lennon, LL Cool J & Madonna.





Hit Factory Rooms

Studio A3 - The Hit Factory Broadway

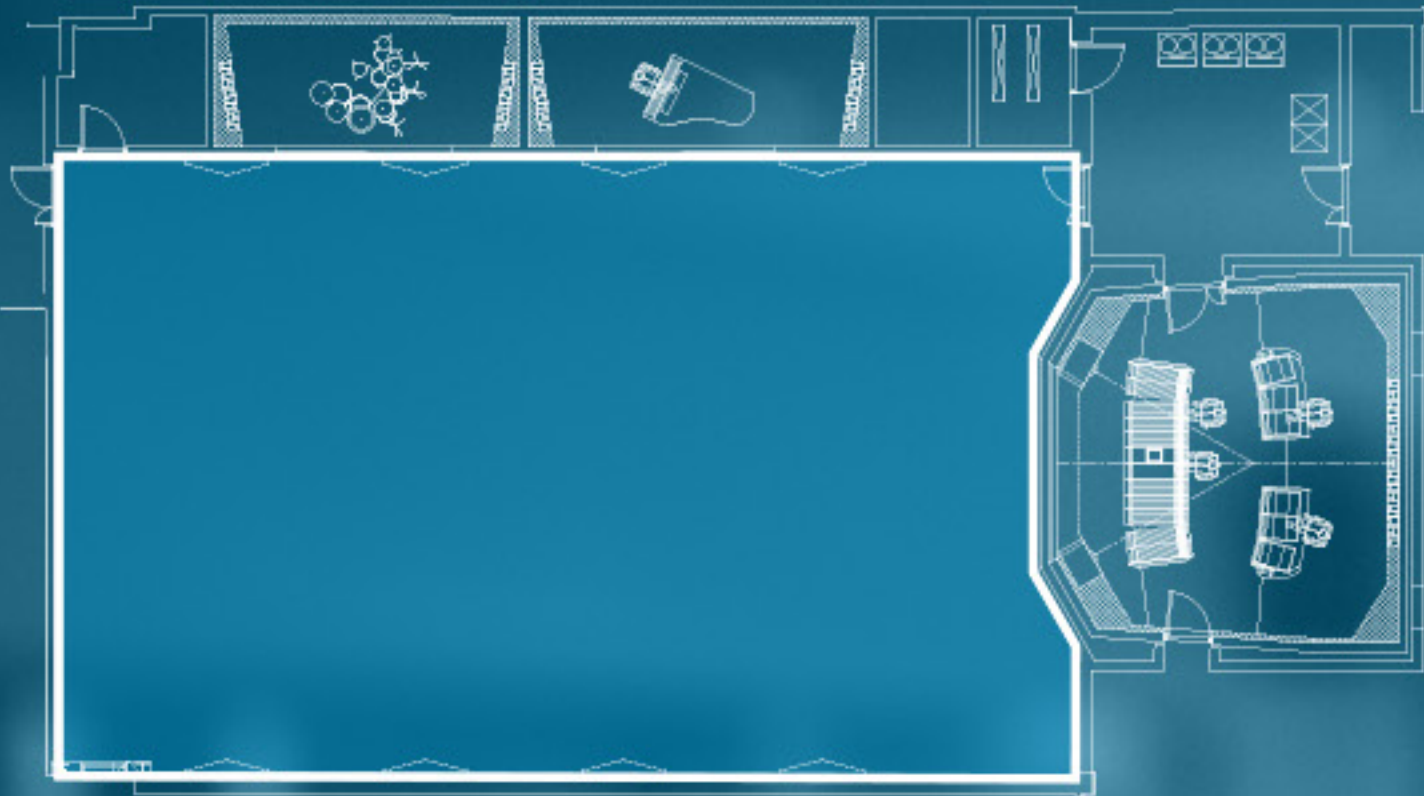
26’ L x 20’ W x 18’ H

Brian Wilson: *Brian Wilson* | **Michael Jackson:** *Bad, Dangerous* | **The Rolling Stones:** *Undercover* | **Eric Clapton:** *August* | **Bruce Springsteen:** *Born in The USA, Tunnel Of Love* | **Keith Richards:** *Talk Is Cheap, Main Offender* | **Diana Ross:** *Swept Away* | **NAS:** *It Was Written* | **Cyndi Lauper:** *True Colors, A Night to Remember* | **Mary J. Blige:** *What’s The 411* | **Joan Jett & The Blackhearts:** *Up Your Alley* | **Will Smith:** *Big Willie Style*

Studio A3’s live room had a measured 1.2 second decay time with an 18’ ceiling height that rivaled the sound of any other rock studio in the ‘80s, especially Power Station Studio A.

Other artists include Billy Idol, Robert Palmer, Bryan Ferry, Paul Carrack, Hall & Oates, Debbie Harry, Kool & The Gang, Miles Davis, Jimmy Cliff.





Hit Factory Rooms

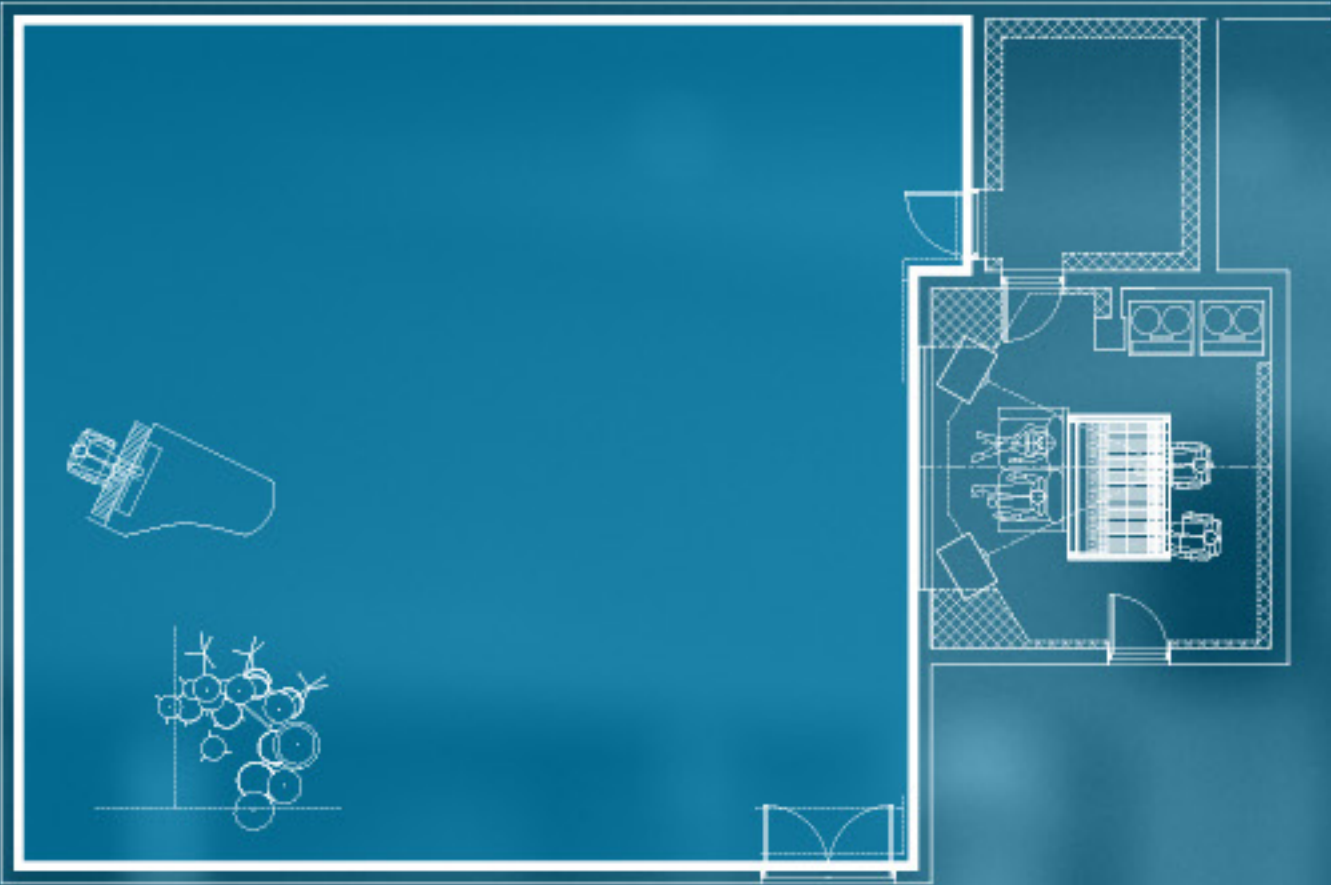
Studio L1 - The Hit Factory London

65’ L x 45’ W x 20’ H

Sade: *Love Deluxe*, “No Ordinary Love” | **The Rolling Stones:** *Flashpoint*, “Highwire” | **Alison Moyet:** *Hoodoo* | **“Basic Instinct”** (original motion picture soundtrack)

This room had previously been CBS Studios UK before it was redesigned into The Hit Factory London in 1989. This was the largest of all of The Hit Factory Studios’ 26 rooms. This recording room had two dedicated iso booths, and was primarily focused on film scoring sessions with Jerry Goldsmith and Michael Kamen of Pink Floyd.

Other artists include The The, Roachford, The Manic Street Preachers, and The Commitments.



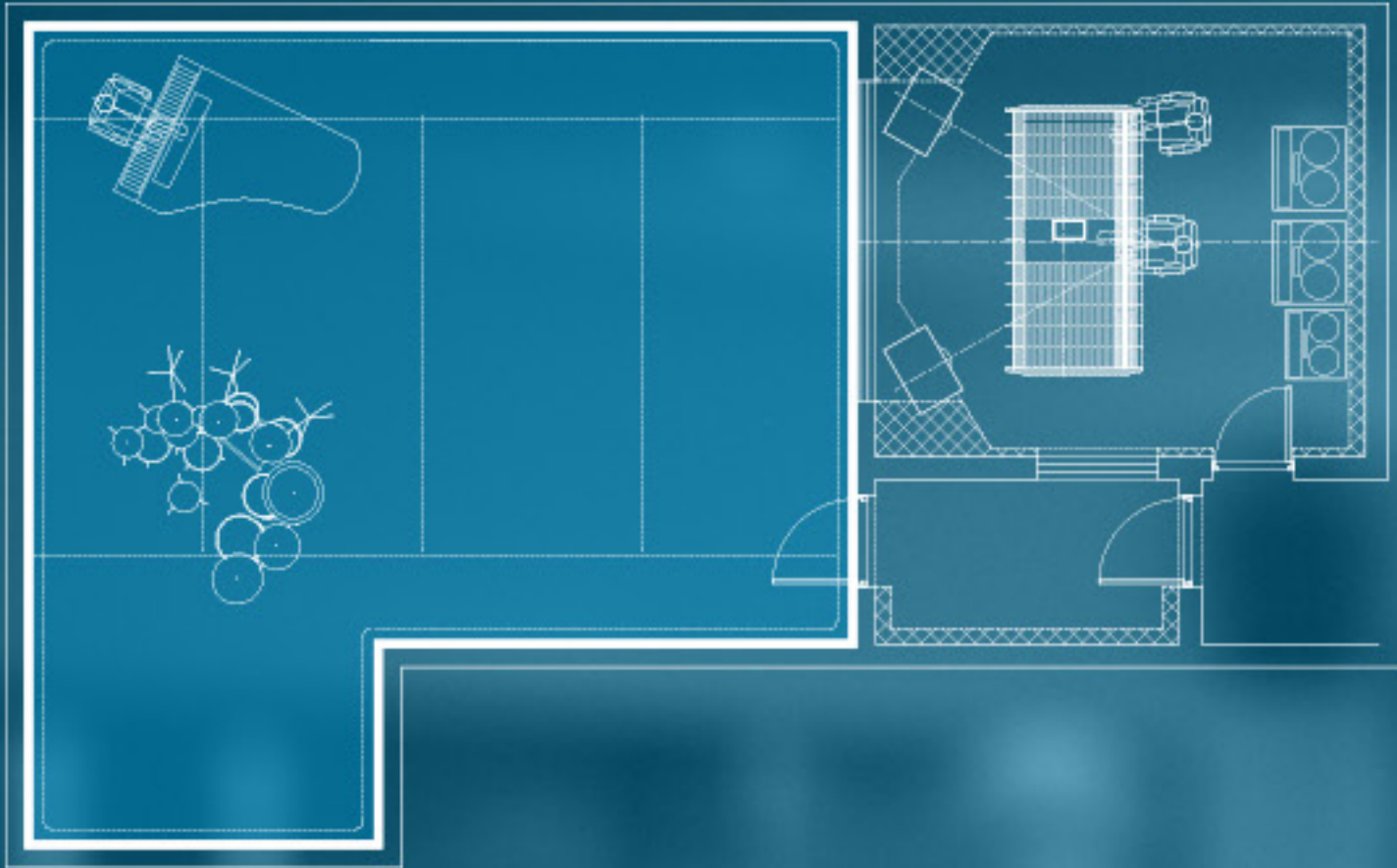
Hit Factory Rooms

Studio C - The Hit Factory Times Square

38’ L x 36’ W x 22’ H

Billy Joel: *Storm Front*, “We Didn’t Start The Fire”, “And So It Goes” | **Tina Turner:** *Foreign Affair*, “The Best” | **Billy Squier:** *Tell The Truth* | **Eric B. & Rakim:** *Don’t Sweat The Technique* | **Run DMC:** *Down with the King*

Studio C was a large, cavernous live room that was formerly Chelsea Sound Studios. We acquired this two-room facility in 1987. Billy Joel and Phil Ramone had recorded An Innocent Man in Studio C and we wanted Billy Joel to start recording at The Hit Factory after spending years at A&R Recording. The bet paid off when Billy booked Studio C for five months with producer Mick Jones for the Storm Front album.



Hit Factory Rooms

Studio A6 - The Hit Factory 48

30’ L x 20’ W x 12’ H

Stevie Wonder: *Songs In The Key Of Life*, “Sir Duke,” and “I Wish” | **The Rolling Stones:** *Emotional Rescue* | **John Lennon:** *Double Fantasy*, *Milk and Honey*, “Just Like Starting Over” and “Watching The Wheels” | **Talking Heads:** *Fear Of Music* | **Paul Simon:** *One Trick Pony*, “Late In The Evening” | **Meatloaf:** *Bat Out Of Hell* | **Foreigner:** *Foreigner* | **Peter Gabriel:** *Peter Gabriel 2: Scratch*

This room was the first studio that helped launch The Hit Factory into a major recording facility. While it was an L-shaped live room with a parquet floor and a relatively low ceiling, recordings were almost magical when the 2” tape re-corder was rolling.



The Hit Factory Plugins

HITVERB

User Manual

Version

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Legal

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