VITRIC



Colonnade Delay

USER MANUAL | VERSION 1.1.16 | UPDATED NOVEMBER 18, 2026 | MUSEHUB EDITION

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Colonnade Delay is a two-engine character delay that places its echoes in space. Engines A and B each put one of four machines (STUDIO, TAPE, BUCKET, GHOST) inside the feedback loop, the path every repeat travels back through. Tone, saturation and wear build up repeat by repeat. Each engine's DEPTH moves its echoes from in front of the dry sound to far behind it, so one insert can give you a close slap and a distant wash at the same time. It is for anyone who wants echoes with character that sit in the mix instead of on top of it.

This manual covers Colonnade Delay 1.1.16 on macOS and Windows, in VST3, AU and AAX.

01 Quick start

1. Insert **Colonnade Delay** on a track, or on an effects send (then turn on **KILL DRY**, set **MIX** to 100 % and turn on **LOCK**).
2. Press play. Each engine's repeats sit on the stage as dots at their real times and light up as the audio passes through.
3. Both engines start on: A is TAPE on a quarter note, B is BUCKET on a dotted eighth. To hear A alone, click the **B** switch at the left of B's deck.
4. Pick a character for engine A: **STUDIO** for clean repeats, **TAPE** for warm ones.
5. Set A's **TIME** (synced to your tempo by default) and **FEEDBACK** for how many repeats you hear; 20 to 40 % gives a few.
6. Drag A's **DEPTH** toward BACK to push the echoes behind the sound, or toward FRONT to bring them forward.
7. Set **MIX**, and compare with **BYPASS**.

TIP

On the stage, drag a lane's head dot (its first repeat) sideways to change its time and up or down to change its depth. Drag its last repeat outward for more feedback.

02

What's new in 1.1.16

On macOS 27, the Audio Unit and AAX versions now load. No change to the sound or features. On Windows this is a maintenance update.

03

What's new in 1.1.15

Fixed a rare crash when you undo or switch A/B while the host saves or reloads the session.

Fixed a rare crash when the host saves and restores settings at the same time.

On Windows, the plugin window now draws and updates on computers whose display gives it no refresh signal, such as virtual machines and some remote desktops. Closing the window there no longer freezes the host.

04

What's new in 1.1.14

Clearer tooltips for ENGINE A/B, WIDTH and PITCH MODE.

A reopened session shows its preset's name.

05

What's new in 1.1.12

What changed since 1.1.0:

Your own presets. Save, recall, rename and delete presets from the preset menu. With LOCK on, MIX stays where it is.

True ping-pong. In new instances, PING-PONG bounces left, right, left from a mono sum, so centered and mono sources bounce too. Sessions saved before 1.1.9 keep the routing they were made with.

Mono-in, stereo-out tracks run as dual mono, which fixes runaway feedback in some VST3 hosts.

Very short delays play exactly. Times under about 42 ms used to stop there; now they play as set, down to 1 ms. At those times diffusion and the depth smear step aside, and the SPACE page says why.

In MID/SIDE, B's WIDTH sets how wide the side echoes are.

Sessions always reopen as saved, after every update.

Fixes: a crash on macOS 10.15 and 11; Colonnade not loading on Windows when the user name has accented characters; a window that drew only the stage grid on some Windows screens; KILL DRY turning off when you changed presets; A/B slots sharing one preset name.

06 The window

Colonnade has a top bar, the echo stage and the two engine decks (A on the left, B on the right). A strip along the bottom holds groove, ducking, mix and output. Drag the corner to resize the window, from 1000 × 680 up to 1860 × 1260 pixels; it opens at 1240 × 840 and keeps its proportions.

The top bar



FIG. 1 The top bar: routing, presets, license, A/B, undo and bypass.

1. **Routing.** DUAL, PING-PONG, SERIAL or MID/SIDE.
2. **Preset menu.** Factory presets and your own.
3. **License chip.** Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks.
4. **A and B slots.** Two setups to compare.
5. **COPY.** Copies the active slot into the other.
6. **UNDO and REDO.** Step through your changes.
7. **BYPASS.** Compare with the dry sound.
8. **... (Options).** Tooltips, effects and shortcuts. Colonnade never checks for updates itself in this edition.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
DUAL · PING-PONG · SERIAL · MID/SIDE	How A and B connect. See Routing.	4 modes	DUAL
PRESET MENU	Factory presets in six sections, and your own. It reads Default until you load one. Arrows beside it (when the window is wide enough) or [and] step through the factory presets.	44 factory presets plus yours	Default
LICENSE CHIP	Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks. Updates come through MuseHub.		
A · B	Two complete setups to compare; not engines A and B. Press A to switch.	A or B	A
COPY	Copies the active slot into the other one.		
UNDO · REDO	Step back and forward through your changes.		
BYPASS	Bypasses Colonnade with a short crossfade, so it never clicks. Press B.	On or off	Off

CONTROL	WHAT IT DOES	RANGE	DEFAULT
... (OPTIONS)	Opens a menu: Show tooltips, Check for updates, Reduce visual effects and the keyboard shortcut sheet. The first two apply to every Vitric plugin on this computer. In this edition Colonnade never checks for updates itself, whatever **Check for updates** is set to.		

NOTE	The **A** and **B** buttons in the top bar hold two complete setups to compare. They are not engines A and B, the two delay lines in the decks.

Routing

DUAL: A and B run side by side.

PING-PONG: repeats bounce left, right, left, from a mono sum of the input, so centered and mono sources bounce too. Sessions saved before 1.1.9 keep the routing they were made with (each side's repeats cross to the other side); to get the new bounce there, add a new Colonnade.

SERIAL: A feeds B, for compound machines: a tape eighth feeding a bucket quarter is one patch.

MID/SIDE: A on the center of the image, B on the sides. Each engine runs mono here, so PAN is stored but not used, and so is A's WIDTH. B's WIDTH sets how wide the side echoes are (0 % removes them, 200 % doubles them). B echoes only what is different between left and right, so on a mono or centered source B is silent.

The echo stage

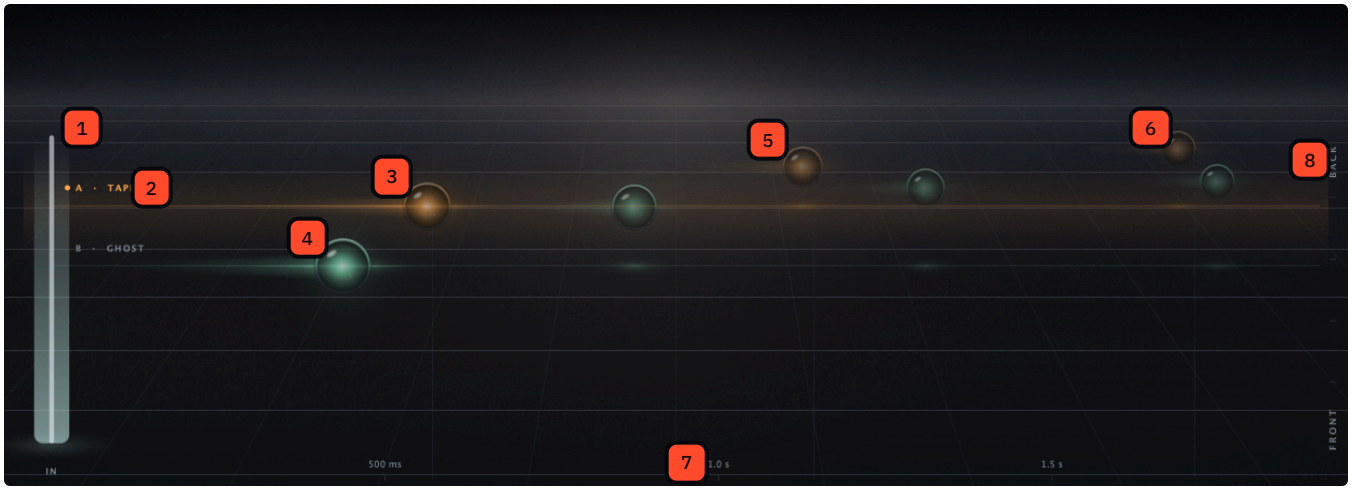

FIG. 2 The echo stage: each engine's lane, its repeats at their real times, front to back by depth.

1. **IN meter.** The input level.
2. **Lane label.** The engine and its character.
3. **A's head dot.** Drag sideways for time, up and down for depth.
4. **B's head dot.** The same, for engine B.
5. **A repeat.** Each dot is an echo at its real time, in its engine's color.
6. **Last repeat.** Drag it outward for more feedback.
7. **Time scale.** Milliseconds, with a beat grid when synced.
8. **Depth scale.** FRONT at the bottom, BACK at the top.

Every repeat you hear is drawn at its real time, placed front to back by its engine's depth, with a beat grid when the engine is synced. You can edit right on the stage:

Drag a lane's head dot: sideways for time, up and down for depth. A readout shows TIME and DEPTH while you drag.

Drag anywhere else on the lane: time only.

Drag the last repeat outward for more feedback (more repeats), inward for less.

Mouse wheel over a lane: feedback in 5 % steps (`Shift`: 1 %).

Double-click: resets what is under the pointer (the head dot resets depth; anywhere else on the lane, the last repeat included, resets feedback).

Right-click a lane for its menu: on, sync, reverse, resets, and copy between A and B.

A synced engine snaps to note values as you drag. Ducking shows as the trails dimming, FREEZE draws a ring around each repeat and shows a FROZEN caption, and feedback over 100 % shows SELF-OSC over the lane.

07 The engine decks

Each engine has the same deck. The top half keeps the essentials in view; the bottom half has four pages: **MACHINE**, **FILTER**, **SPACE** and **OUT**. Keys `1` to `4` pick the page of the engine you last clicked. Click a value box to type an exact value; `Return` applies and `Esc` cancels.

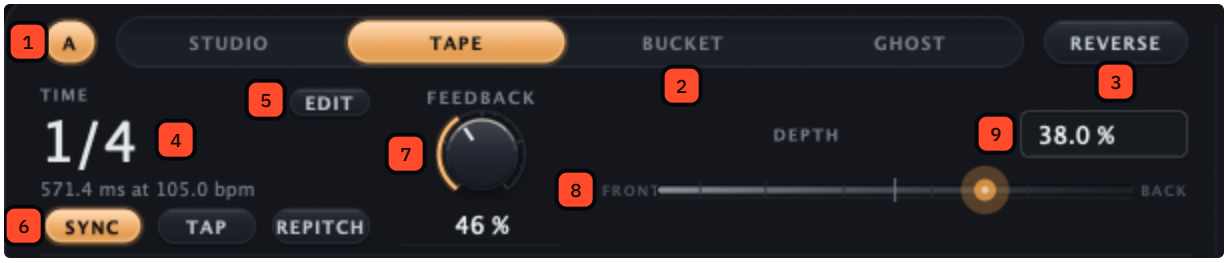

FIG. 3 Engine A: on switch, character, reverse, time, feedback and depth.

1. **A.** Turns the engine on or off.
2. **Character.** STUDIO, TAPE, BUCKET or GHOST.
3. **REVERSE.** Repeats play backwards.
4. **TIME readout.** Drag to scrub.
5. **EDIT.** Type a time or pick a note value.
6. **SYNC, TAP and REPITCH/FADE.** Tempo lock, tap and time glide.
7. **FEEDBACK.** How many repeats.
8. **DEPTH rail.** FRONT to BACK.
9. **DEPTH value.** Click to type.

The top half

CONTROL	WHAT IT DOES	RANGE	DEFAULT
A / B	Turns the engine on or off. Off fades its echoes out quickly, click-free, and takes its lane off the stage. The loop keeps decaying underneath, so turning it back on soon brings back what is left.	On or off	On
STUDIO · TAPE · BUCKET · GHOST	The machine inside the feedback loop; each wears the repeats its own way (see below the table).	4 characters	A TAPE, B BUCKET
REVERSE	Plays this engine's repeats backwards. The loop keeps running forwards.	On or off	Off
TIME	The delay time. Drag the readout to scrub (`Shift` for fine), use the wheel to step, double-click to reset. Synced, it shows the note value and the time it equals at your tempo.	1 to 4000 ms, or 21 note values from 1/64 to 1/1 with dotted (D) and triplet (T)	A 1/4, B 1/8D (free: A 500 ms, B 375 ms)

CONTROL	WHAT IT DOES	RANGE	DEFAULT
EDIT	Type an exact free time (`350 ms`, `1.2 s`), or, when synced, pick a note value from a menu.		
SYNC	Locks the time to your DAW's tempo.	On or off	On
TAP	Tap a tempo to set the free time. Tapping turns SYNC off.		
REPITCH · FADE	How time changes sound. REPITCH glides like a tape machine, so the pitch bends as the time moves. FADE crossfades cleanly at constant pitch. Both are click-free.	REPITCH, FADE	REPITCH
FEEDBACK	How many repeats you hear. From 100 % the repeats keep building on their own (self-oscillation) instead of dying away; it stays controlled up to 120 %.	0 to 120 %	A 38 %, B 25 %
DEPTH	Moves the repeats from in front of the dry sound (FRONT, -100 %) to far behind it (BACK, +100 %). It changes level, air, smear, arrival time and width together, so an echo recedes instead of just getting quieter.	-100 to +100 %	A +25 %, B -15 %

The machines:

STUDIO: clean repeats.

TAPE: saturation, head bump (a lift in the low end), high-frequency loss, and wow and flutter (slow and fast pitch wobble).

BUCKET: an analog bucket-brigade chip delay. Repeats darken as times get longer, with compander pumping (a soft breathing in level).

GHOST: lo-fi. Bit reduction that breathes with the signal, sample-rate reduction and a slow warble.

The MACHINE page



FIG. 4 MACHINE: age, drive and noise.

1. **Page tabs.** MACHINE, FILTER, SPACE, OUT.
2. **AGE.** New to worn.
3. **DRIVE.** Saturation in the loop.
4. **NOISE.** The machine's noise.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
AGE	The condition of the machine, from new to worn (TAPE, BUCKET and GHOST). STUDIO has no age.	0 to 100 %	A 30 %, B 35 %
DRIVE	Saturation inside the feedback loop, after the machine and the filter, so it builds up repeat by repeat. It works with every character, STUDIO included; 0 % is clean.	0 to 100 %	A 12 %, B 8 %
NOISE	The machine's noise: tape hiss and splice thump, bucket hiss and clock whine, GHOST hiss and crackle. It grows as FEEDBACK nears 100 %. STUDIO has none. Off keeps the wear and GHOST's warble.	On or off	On

The FILTER page

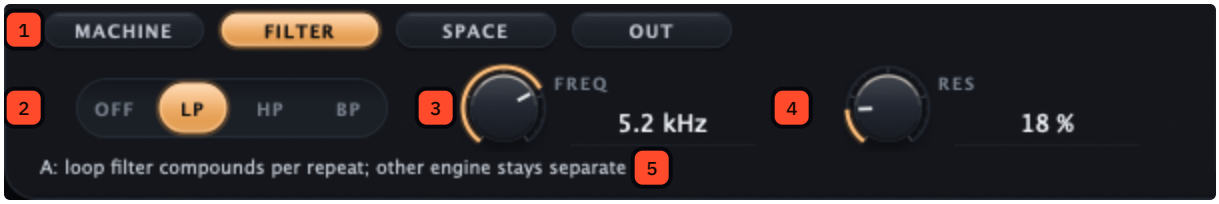

FIG. 5 FILTER: the loop filter's type, frequency and resonance.

1. **Page tabs.** MACHINE, FILTER, SPACE, OUT.
2. **Filter type.** OFF, LP, HP or BP.
3. **FREQ.** Filter frequency.
4. **RES.** Resonance.
5. **Note.** What this filter affects.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
OFF · LP · HP · BP	A filter inside this engine's feedback loop: low-pass (darker), high-pass (thinner) or band-pass (both). It shapes the first repeat and gets stronger on every pass. OFF keeps FREQ and RES without using them.	4 settings	OFF
FREQ	Where the filter works: the cutoff for LP and HP, the center for BP.	20 Hz to 20 kHz	2 kHz
RES	Resonance: a peak at FREQ that makes the filter more pronounced.	0 to 100 %	15 %

Filtering A does not filter B.

The SPACE page

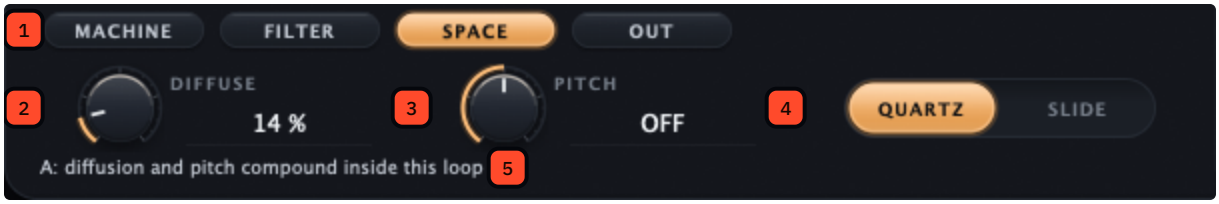

FIG. 6 SPACE: diffusion, pitch and pitch mode.

1. **Page tabs.** MACHINE, FILTER, SPACE, OUT.
2. **DIFFUSE.** Clean repeats to a wash.
3. **PITCH.** Pitch shift in the loop.
4. **QUARTZ · SLIDE.** How pitch changes.
5. **Note.** What the page is doing now.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
DIFFUSE	From clean, separate repeats to a smeared wash, without moving the echo off the grid.	0 to 100 %	A 8 %, B 0 %
PITCH	Pitch shift inside the loop, so it builds up: at +12, the repeats climb another octave every second repeat. Reads OFF at 0. With PITCH on, the shortest echo is about 72 ms.	-24 to +24 semitones	OFF
QUARTZ · SLIDE	QUARTZ changes pitch instantly with a clean shift; SLIDE glides to a new PITCH setting and sounds more like tape.	QUARTZ, SLIDE	QUARTZ

Very short delays. When an engine's first echo is under 41 ms, DIFFUSE, GHOST's built-in diffusion and the smear part of DEPTH step aside, because each is longer than the echo itself. A negative NUDGE can pull the first echo under 41 ms too. The SPACE

page dims DIFFUSE and says why.

The OUT page



FIG. 7 OUT: pan, width and level for this engine.

1. **Page tabs.** MACHINE, FILTER, SPACE, OUT.
2. **PAN.** Left to right.
3. **WIDTH.** Width of this engine's repeats.
4. **LEVEL.** This engine's level.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
PAN	Where this engine's repeats sit left to right. Has no effect in MID/SIDE.	`L100 to R100`	`Center`
WIDTH	Stereo width of this engine's repeats; DEPTH narrows them toward the back. In MID/SIDE, A's WIDTH is stored but not used, and B's sets how wide the side echoes are.	`0 to 200 %`	`100 %`
LEVEL	This engine's level, to balance A against B.	`-60 to +6 dB`	`A 0 dB, B -3 dB`

08 The bottom strip

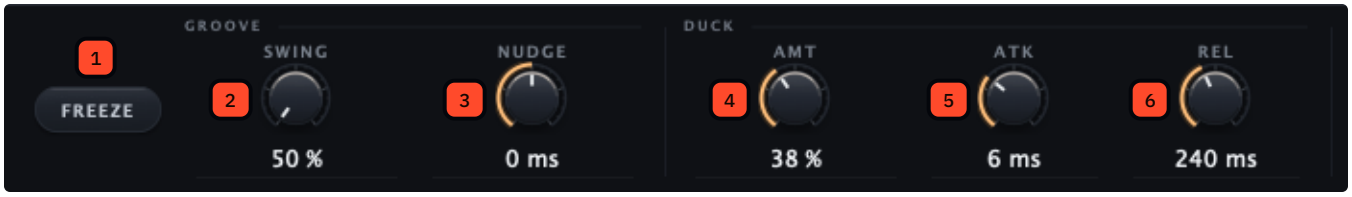

FIG. 8 FREEZE, groove and ducking.

1. **FREEZE.** Holds the loop.
2. **SWING.** Swings synced repeats.
3. **NUDGE.** Ahead of or behind the beat.
4. **AMT.** Ducking amount.
5. **ATK.** How fast ducking clamps.
6. **REL.** How fast echoes return.

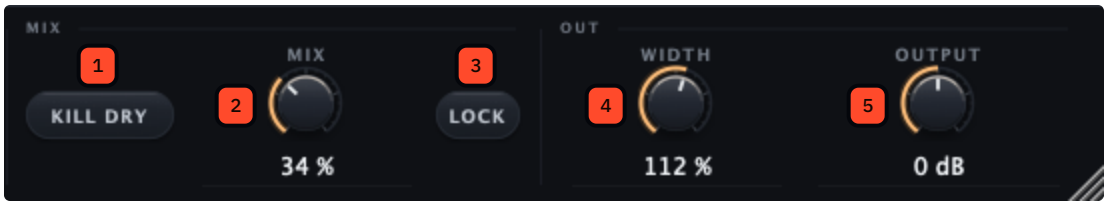

FIG. 9 Mix and output.

1. **KILL DRY.** Removes the dry signal.
2. **MIX.** Dry and wet balance.
3. **LOCK.** Holds MIX on preset loads.
4. **WIDTH.** Width of the whole output.
5. **OUTPUT.** Output level.

FREEZE sits on its own at the left; the rest is grouped as printed on the face.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
FREEZE	Holds what is in the loop, click-free. New sound stops entering the echoes (the dry signal still plays). The machine and DRIVE stop wearing the held sound; the loop filter, diffusion and pitch keep working on it.	On or off	Off

GROOVE

CONTROL	WHAT IT DOES	RANGE	DEFAULT
SWING	Swings synced repeats. The swung repeat moves; the grid does not. 50 % is straight; about 66 % is a triplet feel.	50 to 75 %	50 %
NUDGE	Slides repeats ahead of or behind the beat.	-30 to +30 ms	0 ms

DUCK

CONTROL	WHAT IT DOES	RANGE	DEFAULT
AMT	Ducking: the echoes duck while the dry signal plays and bloom in the gaps.	0 to 100 %	0 %
ATK	How fast ducking clamps down.	0.1 to 100 ms	5 ms
REL	How fast the echoes come back.	20 to 2000 ms	250 ms

MIX

CONTROL	WHAT IT DOES	RANGE	DEFAULT
KILL DRY	Removes the dry signal, for use on an effects send.	On or off	Off
MIX	Dry and wet balance. The dry signal stays at full level up to 50 % while the wet rises to full; above 50 % the dry fades out, so 100 % is wet only.	0 to 100 %	22 %
LOCK	Keeps MIX where you set it when you load presets or switch A/B.	On or off	Off

OUT

CONTROL	WHAT IT DOES	RANGE	DEFAULT
WIDTH	Stereo width of the whole output.	0 to 200 %	100 %
OUTPUT	Output level.	-24 to +24 dB	0 dB

09 Keyboard and mouse

Keys work when the Colonnade window has keyboard focus: click an empty part of the window once. While you type in a value box, the box keeps the keys.

ACTION	MAC	WINDOWS
Switch the A/B slot	`A`	`A`
Bypass	`B`	`B`
Previous or next factory preset	`[` or `]`	`[` or `]`
Show MACHINE, FILTER, SPACE or OUT	`1` to `4`	`1` to `4`
Undo	`Cmd` + `Z`	`Ctrl` + `Z`
Redo	`Cmd` + `Shift` + `Z` or `Cmd` + `Y`	`Ctrl` + `Shift` + `Z` or `Ctrl` + `Y`
Show the shortcut sheet	`?`	`?`
Feedback anywhere on a lane	`Option` + drag	`Alt` + drag
Fine drag on the stage (a quarter speed)	`Shift` + drag	`Shift` + drag
Time with the wheel (a note value synced, a semitone free)	`Cmd` + wheel over a lane	`Ctrl` + wheel over a lane
Depth with the wheel (5 steps; `Shift`: 1)	`Option` + wheel over a lane	`Alt` + wheel over a lane
Step a selector (character, filter, pitch mode, routing)	Wheel over it	Wheel over it
Step DEPTH (5 %; `Shift`: 1 %)	Wheel or arrow keys over the rail	Wheel or arrow keys over the rail
Reset DEPTH to 0	Double-click the rail	Double-click the rail
Fine drag on a knob	`Shift` + drag	`Shift` + drag
Reset a knob	Double-click, or `Cmd` + click	Double-click, or `Ctrl` + click

In Pro Tools, fine drag on knobs is `Cmd` + drag (`Ctrl` on Windows) and reset is `Option` + click (`Alt` on Windows).

10 Recipes

These are starting points. Every voice, mix and room is different, so adjust by ear and compare with **BYPASS**.

Slap and throw a vocal

START FROM	The **Bright Slap 90** preset, then turn engine B on
ROUTING	DUAL
A	STUDIO, SYNC off, 90 to 120 ms, FEEDBACK 5 to 10 %, DEPTH -20 % (close to the voice)
B	TAPE, 1/4, FEEDBACK 35 %, DEPTH +70 % (far behind)
AMT (DUCKING)	30 to 40 %
MIX	20 to 30 %

The slap sits with the voice; the throw blooms in the gaps between phrases.

Bloom a dub snare

Each repeat gets darker and grittier, so the snare melts into the track.

START FROM	The **Dub Snare Bloom** preset
A	TAPE, AGE 55 %, DRIVE 35 %, B off
FEEDBACK	65 %; ride it toward 100 % for a swell at the end of a phrase
FILTER	LP at 3.2 kHz, RES 30 %, so each repeat gets darker
DEPTH	+30 %
MIX	30 %

Add ambience to a guitar

A dotted eighth fills the gaps between notes without crowding the playing.

START FROM	The **Pedalboard Dotted** preset
A	TAPE, 1/8D, FEEDBACK 40 %, B off
DEPTH	+15 %; push toward +40 % for more space
MIX	25 %
TRY	BUCKET instead of TAPE for darker, pumping repeats

Build a shimmer ladder

START FROM	The **Octave Bloom** preset
A	STUDIO, B off
PITCH	+12 (an octave), QUARTZ
DIFFUSE	40 %
FEEDBACK	60 %
DEPTH	+45 %
MIX	30 %

The repeats climb an octave every second repeat; DIFFUSE smears the ladder into a wash.

Set up a send that never changes level

INSERT ON	An effects send
KILL DRY	On
MIX	100 %
LOCK	On, so presets never change the send balance

11 Presets

44 factory presets in six sections:

SECTION	PRESETS
Vocals	Tape Slap 120, Bright Slap 90, Quarter Throw, Tight Doubler, Verse Whisper, Ad-Lib Ping-Pong, Telephone Tail
Drums	Snare Sixteenth, Dub Snare Bloom, Dotted Hat Echo, Room Melt, Kick Sub Trail, Swung Eighths 66
Guitars	Memory Slap, Bucket Lead, Pedalboard Dotted, Twang Double, Solo Widener, Amp Warble
Keys & Synths	Rhodes Eighth, Pad Wash, Arp Ping-Pong, Poly Stagger, Tape Chorus Bed, Fifth Up Sparkle
Mix FX	Mono Glue Slap, Haas Spread, Half-Note Throw, Fill Reverser, Freeze Playground, Duck Everything, Serial Thickener, Sides Echo
Ambient & Sound Design	Parallax Signature, Ghost Choir, Octave Bloom, Sub Octave Drag, Oil Can Basement, Worn Cassette, Self-Osc Playground, Infinite Corridor, Reverse Dreams, Granular Drift, Static Between Stations

Your own presets

1. Open the preset menu and choose **Save preset...**, then type a name.
2. Your presets appear under **User** at the end of the same menu. Choosing one recalls it into the active A/B slot.
3. **Rename preset** and **Delete preset** manage the list; **Show preset folder** opens the folder on disk.

A saved preset holds both engines and the global controls, routing included. BYPASS, KILL DRY and LOCK keep their current state, and with LOCK on, MIX holds too. The arrows and `[` `]` step through the factory presets. The files are in `~/Library/Application Support/Vitric Audio/Presets/Colonnade Delay` on macOS and `%APPDATA%\Vitric Audio\Presets\Colonnade Delay` on Windows.

12 Specifications

Engines: 2 independent delay lines; characters STUDIO, TAPE, BUCKET, GHOST, all inside the feedback loop.

Time: 1 ms to 4 s free, or 21 synced note values from 1/64 to 1/1 (dotted and triplet included), up to 8 s at slow tempos.

Feedback: 0 to 120 %, self-oscillation from 100 %, bounded.

Loop filter: LP, HP or BP with resonance. **Pitch:** ±24 semitones, QUARTZ or SLIDE.

Depth: -100 (front) to +100 (back).

Routing: DUAL, PING-PONG, SERIAL, MID/SIDE.

Groove: swing 50 to 75 %, nudge ±30 ms. **Ducking**, **FREEZE**, **KILL DRY**, **LOCK**, tap tempo per engine.

Latency: none at any setting, so Colonnade is safe while tracking.

Window: 1000 × 680 to 1860 × 1260.

Formats: VST3 and AAX on macOS and Windows; AU on macOS.

Not included

No oversampling mode; Colonnade runs at your session's rate.

No modulation matrix.

No external sidechain: ducking follows Colonnade's own input.

13 Installation and updates

Install

1. Save your work and quit your DAW.
2. Install **Colonnade Delay** from the MuseHub app. MuseHub downloads it and puts the plugins in place.
3. Open your DAW. If Colonnade Delay is not listed, run your DAW's plugin rescan.

Use AU in Logic Pro, AAX in Pro Tools and VST3 in other DAWs. On a Mac the plugins go in the standard folders:

AU: `/Library/Audio/Plug-Ins/Components`

VST3: `/Library/Audio/Plug-Ins/VST3`

AAX: `/Library/Application Support/Avid/Audio/Plug-Ins`

On Windows, MuseHub installs the VST3 and AAX versions.

Nothing to enter

This edition opens and runs as soon as it is installed. Your MuseHub purchase is your license: there is no key, code or account to enter, and nothing to unlock. The chip in the top bar reads MUSEHUB. It is a label, not a button, so clicking it does nothing.

MuseHub handles the purchase, any trial and any payment question under its own terms. Vitric sets no limit of its own on the number of computers: install Colonnade on the computers you personally use, within MuseHub's terms.

Updates

Updates to this edition are free and come through MuseHub. When a new version is out, save your work, quit your DAW and update Colonnade in the MuseHub app. Your sessions reopen exactly as saved after every update.

Colonnade never checks for updates itself in this edition and shows no update notice, whatever the **Check for updates** option is set to.

Sessions and presets are the same as in the vitricaudio.com edition of Colonnade Delay, so your projects open in either edition.

14 Troubleshooting

Colonnade does not appear in my DAW

Rescan plugins and restart the DAW. In Logic Pro, use Logic Pro > Settings > Plug-in Manager and **Reset & Rescan Selection**. On Windows, make sure your DAW scans `C:\Program Files\Common Files\VST3`.

There are no echoes

BYPASS is lit: click it or press `B`.

Both engines are off, MIX is at 0 %, or each engine's LEVEL is down.

AMT (ducking) is high and the track never stops playing.

MID/SIDE on a mono or centered source: engine B has no side signal to echo.

A repeat still sounds unfiltered or smeared

FILTER may be OFF, or the other engine is unfiltered: each engine has its own loop filter. For a clean repeat, set DIFFUSE and DEPTH to 0. GHOST keeps a little smear even at DIFFUSE 0.

The echoes run away

FEEDBACK over 100 % self-oscillates on purpose (SELF-OSC shows over the lane). Pull FEEDBACK under 100 %, or double-click the lane to reset it.

The echoes are off the beat

Turn **SYNC** on (TAP turns it off). Check **SWING** (50 % is straight) and **NUDGE** (0 ms).

The repeats sound dark or muffled

BUCKET darkens as times get longer, AGE adds wear, and DEPTH toward BACK softens the repeats. Try STUDIO, lower AGE, set FILTER to OFF, or bring DEPTH toward 0.

PAN does nothing

You are in MID/SIDE routing, where each engine runs mono and PAN is stored but not used.

Shortcuts do nothing

Click an empty part of the Colonnade window once so it has keyboard focus. Some DAWs keep certain keys for themselves; use the mouse for those.

15 Support

MuseHub provides first-line support for this edition and passes anything it cannot solve, such as a plugin fault, on to Vitric. You can also write to support@vitricaudio.com with your Colonnade version, operating system, DAW and version, plugin format and the exact error if there is one.

Colonnade Delay user manual, MuseHub edition, version 1.1.16, updated November 18, 2026.

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