AIRY REVERB

Shimo

霜 frost

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Shimo is a stereo reverb for clear, bright space: halls whose highs last as long as their middle, plates with a sheen, and the close halo that makes a dry sound breathe.



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Shimo, from the first sound to the last setting.

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A sound goes in. The air above it comes out.

壱 SHIMO

Welcome

Shimo is a stereo reverb for clear, bright space: halls whose highs last as long as their middle, plates with a sheen, and the close halo that makes a dry sound breathe.

Inside is a tank of sixteen delay lines, mixed into one another on every pass. Each line loses a little of the sound each time round, and how much is set separately for the lows, the middle and the highs. So **Decay**, **Bass** and **Air** are times, not filters: ask for highs that last longer than the middle and the tail keeps them, pass after pass, instead of dulling as a room does. Shimo runs at your session's own rate, so the top of the tail reaches as high as you can hear.

Three characters set the space around that tank: Air, the open hall; Glass, the plate; Breath, the close halo. Each changes the lines' lengths, how quickly the echoes thicken, and the first reflections ahead of the tail. A slow, tiny movement inside the tank keeps any note from ringing out on its own. It is felt, not heard as chorus.

Five minutes with Shimo

1. Put Shimo on an audio track, or on a return with its **Mix** at 100 %.
2. Play something with space around it: a voice, a few plucked notes, a snare. Shimo opens on 01 Tenku, the Air hall as it ships.
3. Turn **Decay** for the length of the tail. The decay map draws it, and once you stop playing, Shimo measures the real tail and marks it on the curve.
4. Turn **Air**. Above 1.00× the right-hand end of the curve rises: the highs outlast the middle, brighter than any room. Below it, they fall away first.
5. Try **Glass** and **Breath** along the Character row. The knobs keep their settings; the space changes around them.
6. If the tail crowds a voice, turn up **Ducking** in the detail row. The tail steps back while you play and blooms in the gaps.

> TIP
>
> On a return, set Mix to 100 % so the return carries only the reverb. On a track, the first half of Mix's travel brings the reverb in under a full-level dry sound; at the middle both are at full level.

The panel



Shimo on Tenku, the program it opens with, while it measures a tail.

1	**Program**	The program's number (USR for one of your own presets) and name, with a star once you change the sound, and its character at the right. Click it for the program menu. Notes from the preset library (Saved, Deleted) show here for a few seconds.
2	**Arrows**	The previous and next sound: the factory programs, then your own presets, then any designer banks, round and round.
3	**Decay map**	How long each frequency rings, from 20 Hz to 20 kHz, and the real tail measured on it. See The display.
4	**The tail**	The tail's spectrum glowing over the input's, and Ducking's cut while it acts.
5	**Character** Air, Glass, Breath	The kind of space: the open hall, the plate, the close halo.
6	**Sync** Free, 1/64 to 1/8	Free, and Pre-delay is the knob's time; a note value, and Pre-delay follows your host's tempo.

7 **Trails** On or off	With Trails on, bypassing Shimo lets the tail ring out instead of cutting it. On as Shimo starts.
8 **Bypass**	Bypasses Shimo. It is the same switch as your host's bypass button for the plugin.
9 **Pre-delay** 0 to 250 ms	The gap between the sound and its reverb. Default 20 ms.
10 **Size** 0 to 100 %	How big the space is: the spacing of its echoes and how quickly it builds. Not its length. Default 50 %.
11 **Decay** 0.2 s to 30 s	The length of the tail in the middle of the range, as the time it takes to fall by 60 dB. Default 2.8 s.
12 **Air** 0.40× to 1.30×	How long the highs last against the middle. Default 0.90×.
13 **Bass** 0.30× to 1.20×	How long the lows last against the middle. Default 0.80×.
14 **Mix** 0 to 100 %	Dry to wet. The dry sound stays at full level up to the middle, where the reverb reaches full level; past it, the dry sound fades out. Default 35 %.
15 **Low Cut** 20 Hz to 600 Hz	Keeps the lows out of the reverb. Default 120 Hz.
16 **Diffusion** 0 to 100 %	How quickly the echoes melt into a smooth tail. Default 70 %.
17 **Motion** 0 to 100 %	The slow, tiny movement inside the tank that keeps notes from ringing. Default 35 %.
18 **Width** 0 to 150 %	The reverb's spread, from mono to wider than the tank. Default 100 %.
19 **Ducking** 0 to 100 %	How far the reverb steps back while the input plays. Default 0 %, off.
20 **Key and size**	The licence key, and below it the window size.

Using the controls

Drag a knob up or down to turn it; hold Shift while you drag to turn it finely. The mouse wheel steps it. Double-click a knob to return it to its default. Click a character to choose it, and click Sync for a menu of its note values. Trails and Bypass light while they are on.

The three characters

Each character is a different space around the same tank. It sets the lengths of the sixteen lines, how strongly the sound is scattered on its way in, and the first reflections ahead of the tail. The knobs keep their own units in every character: 2.8 s of Decay is 2.8 s in all three.

Air

The open hall. The longest lines, from 21 to 67 milliseconds at the middle of Size, so there is room between the walls and the tail builds slowly. Ten soft reflections on each side, from about 3 to 39 milliseconds, mark the hall's first moments and are gone before the tail has gathered.

Glass

The plate. Short lines, from 9 to 31 milliseconds, and diffusion a little stronger than Air's, so the echoes are dense almost at once: bright, even, with a sheen on a voice or a snare. A plate has no walls, so Glass has no early reflections; the tail starts as a tail.

Breath

The close halo. The shortest lines, from 5 to 19 milliseconds, and twelve strong reflections on each side, from under 2 to about 27 milliseconds, close round the sound. Diffusion is a little lighter, so the reflections keep their shape. Breath is less a space behind a sound than the air around it: keep Decay short and Mix low, and a dry sound starts to breathe.

CHARACTER	LINES, AT SIZE 50 %	EARLY REFLECTIONS	HOW IT BUILDS
AIR	21 to 67 ms	Ten a side, soft	Slow, smooth build
GLASS	9 to 31 ms	None	Dense at once
BREATH	5 to 19 ms	Twelve a side, strong	Close and quick

The reflections differ left and right from the first millisecond, a short diffuser softens each into a spray, and their times scale with Size. Each character is trimmed to the same level, and switching glides: the tail carries on through the change.

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Time, tone and the mix

Pre-delay and Sync

Pre-delay holds the reverb back, from 0 to 250 milliseconds, so the start of a note or a word is heard clean before the space arrives. Half the knob's travel covers the first 40 milliseconds, where a voice or a drum is most sensitive to it. When you turn it, the delay glides to the new time rather than jumping.

Sync sets Pre-delay as a note value instead: 1/64, 1/32 T, 1/32, 1/16 T, 1/16, 1/8 T or 1/8, at your host's tempo. The knob dims and shows the note and the time it makes, as 1/16 · 125 ms at 120 BPM. A note longer than 250 milliseconds at a slow tempo is held at 250. Choose Free to go back to the knob.

Size

Size scales every line and every reflection together, from under half their length at 0 % to more than twice it at 100 %. A small Size is a tight, quick space whose echoes crowd together; a large one has room between them and builds more slowly. Size doesn't change how long the tail lasts: Decay does that, and stays exact at any Size. Size also sets the pace of Motion, slower in a larger space. Turn it while a tail rings and the lines glide to their new lengths.

Decay, Bass and Air

Decay is the length of the tail in the middle of the range, from 0.2 seconds to 30, as the time it takes to fall by 60 dB. The first half of the knob's travel covers up to 3 seconds. **Bass** and **Air** set the lows' and the highs' times against it, as a multiple: the lows below about 250 Hz, and the highs above about 6 kHz, with a smooth change between.

DECAY 2.8 S, AIR 1.00×	The highs last as long as the middle: 2.8 s.
DECAY 2.8 S, AIR 0.50×	The highs die in 1.4 s: a warm room, or a dark hall.
DECAY 2.8 S, AIR 1.30×	The highs ring for 3.6 s, longer than the middle: brighter than any room. The glassy edge.
DECAY 2.8 S, BASS 0.50×	The lows are gone in 1.4 s, so the tail stays out of the way of a bass line.

In a real room the highs die first; with Air above 1.00× they outlast everything else, and that is what makes Shimo airy. A longer tail holds more sound: each doubling of Decay adds about 3 dB. Past 8 seconds Shimo turns down what goes into the reverb to match, so a long wash on a steady sound stays near the sound's own level instead of towering over it.

Mix

Mix crosses from dry to wet. Up to 50 % the dry sound stays at full level while the reverb rises to meet it; past it, the dry sound fades, until at 100 % only the reverb is left: the setting for a return.

The detail row

Low Cut

Low Cut keeps the lows out of the reverb, from 20 Hz to 600 Hz, at 12 dB an octave. It acts only on what goes into the reverb: your dry sound keeps all its bass. Half its travel covers up to 120 Hz, the default. Raise it for a voice or a guitar, so the tail never muddies the low end; higher still, and the reverb becomes a thin, high sheen. The decay map shades the band it keeps out.

Diffusion

Diffusion sets how strongly the sound is scattered on its way into the tank, and inside it on every pass. High, and a click becomes a fine spray at once and the tail is smooth from the first moment: at the default 70 %, it is as dense as noise within a few hundredths of a second. Low, and you hear the separate early echoes before they thicken. At 0 the sound enters the tank unscattered. Each character scales it its own way: Glass a little stronger, Breath a little lighter.

Motion

Motion moves each of the sixteen lines' lengths, slowly and at random, each its own way: at most a quarter of a millisecond either side, at full. A held note then never meets the same echoes twice, so no single frequency builds up and rings. It is meant to be felt, not heard: the pitch barely moves, and it is never chorus. The movement is slower in a larger space, set by Size. Turn Motion down for a still, exact tail; up for long pads and sustained notes.

Width

Width sets the reverb's spread, from 0 %, where it is mono, through 100 %, the tank as it is, to 150 %, wider. It acts on the reverb only, never on your dry sound, and it leaves the mono sum unchanged: however wide you set it, the reverb sounds the same when the mix is played in mono.

Ducking

Ducking steps the reverb back while the input plays, and lets it bloom in the gaps. At 100 % it dips by up to 18 dB. It listens to the input as it arrives, before Pre-delay: nothing quieter than −40 dBFS moves it, and from −10 dBFS up it takes its full depth. It catches a note within a few milliseconds and is all the way back within about a third of a second of a gap. The display shows the cut while it acts, as DUCKING −9 DB.

> DUCKING
>
> Ducking lets a long, generous tail sit behind a vocal or a lead without blurring it: the words stay clear, and the space fills every breath between them.

Bypass, Trails and your host

Bypass and Trails

Bypass takes Shimo out with a short fade, and lights while it is out. It is the plugin's own bypass, so your host's bypass button and this switch are one and the same. With **Trails** on (as Shimo starts), bypass stops sending sound into the reverb but lets what is already ringing ring out; a new note passes dry. With Trails off, the reverb fades out with the bypass and is emptied. Once nothing is left ringing, Shimo rests until it is needed again.

A program never changes Trails or Bypass: they stay as you set them when you choose another.

Channels

Shimo works in mono, mono in and stereo out, or stereo. A mono input feeds both sides of the reverb, so mono in and stereo out keeps Shimo's width. On a mono output, the two sides are folded together.

Automation

Every control is a parameter your host can automate, Character, Sync, Trails and Bypass included, and each shows its value in its own unit: 40 ms, 2.8 s, 1.2 kHz, 0.90×, 35 %. Where your host lets you type a value, type it in the same way: 1.2k for Low Cut, or 800 ms for Decay. The twelve factory programs also appear in your host's own program list. A controller can move any control too: map it in your host, or learn it on the panel (MIDI learn, below).

Shimo adds no latency, and tells the host that its tail can ring for up to 40 seconds, so the host keeps it running until the tail has finished.

MIDI learn

The knobs, keys and menus on Shimo's panel can be moved by a knob or fader on your MIDI controller. Right-click it (Control-click on a Mac), choose Learn MIDI control, and move the hardware. While Shimo waits, a thin outline breathes round the control (on a knob, its value reads MOVE A CONTROL); once learned, the controller's number shows there for a moment.

Learn MIDI control	Waits for the next controller (CC) to arrive, on any channel. While it waits, the menu reads Waiting for a MIDI control… (click to stop).
Forget CC 74	Shown when the control has one: lets that controller go.
Knob	Shown when the control has one: what kind of knob it is, as learning found it (ticked). Choose another if it guessed wrong: Ordinary knob, or one of three kinds of Endless knob.

Use these for every new Shimo	Keeps the controllers learned now as the starting set for every Shimo you add from now on. Projects keep their own. Choose it with none learned to start new ones with none again.
Forget every MIDI control	Lets every learned controller go, on every control.

A controller moves one control, and a control answers one controller: learning a controller already in use moves it to the new control. Its whole travel, 0 to 127, sweeps the control's whole travel, as the mouse does; a switch turns on from the middle up, and a choice steps evenly through its choices. The moves reach your host as the mouse's do, so it writes them as automation and undo takes them back.

Controls never jump. An ordinary knob sends where it is, so when it and the control disagree (a project just opened, a new program, the mouse moved the control) the control waits until the knob reaches it, then follows; meanwhile its value reads TURN UP or TURN DOWN, with a steady outline round it. An endless knob, one that turns round and round, sends only a little up or a little down, so the control moves on from wherever it is. Learning tells the two apart from the first few turns, so turn the knob a little way after it is learned before you judge it.

The controllers learned are kept with the project; a project saved before Shimo had MIDI learn opens with none. Notes, pitch bend, aftertouch, bank select and the like are never learned.

The starting set is a small file, `%APPDATA%\Denki Digital\Shimo\midi-map.json` on Windows and `~/Library/Application Support/Denki Digital/Shimo/midi-map.json` on a Mac.

Shimo is an effect, so your controller has to be sent to it. In Live, add a MIDI track, set its MIDI To to Shimo's track and choose Shimo in the menu below, then arm the MIDI track or set it to monitor. In the standalone, tick your controller under Options, then Audio/MIDI Settings..., among its MIDI inputs. Shimo only reads the MIDI it is sent: notes pass by unheard, and its sound is the same with MIDI as without.

In Logic Pro, Shimo's Audio Unit is the audio effect it has always been, and takes no MIDI, so it has no Learn MIDI control there: move its controls with Logic's own controller assignments instead (choose a control, then Learn in Logic's Controller Assignments).

> HOSTS
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> A knob your host has kept for itself (Live's MIDI Map) stays your host's: free it there, or learn another.

The display

The display reads the sound. The left half shows how long each frequency rings, and checks it; the right half shows what the tail is made of.

Decay map

Across, the whole band from 20 Hz to 20 kHz; up, seconds. The bright line, asked, is the decay time your settings give each frequency, drawn from the tank's own filters: flat in the middle at Decay, falling or rising at the bottom with Bass and at the top with Air. A flat or rising top is Shimo's airiness, at a glance. Decay's value is at the top right, Air's and Bass's beside the curve where they act, and the band Low Cut keeps out is shaded.

When you stop playing, the legend reads measuring. Shimo listens to the tail as it falls and measures each octave's decay, from 63 Hz to 16 kHz, and marks it as a dot on the curve; then the legend reads heard. The dots should sit on the line: it is the real tail, checked against what you asked for. Change Decay, Bass, Air, Size or the character, and the old dots go until the next sound stops.



Glass, bright and long, with Pre-delay on a sixteenth note: the top of the decay map rising above the middle.

The tail

The right half shows the spectrum of what goes in, as a thin blue line, and of the tail, glowing beneath it. A smooth reverb's tail is an even shape; a frequency ringing on its own would stand out as a peak, and on Shimo none should. The scale follows what plays, and when the music stops, both fade. The tail is shown as the reverb alone, whatever Mix is set to. While Ducking acts, its cut shows at the top right.



Breath while it plays: a short, close halo, with Ducking at 60 % stepping the tail back 9 dB under the notes.

Factory programs

Twelve starting points, four for each character, each a strength of it.

Air

01 Tenku

The open sky: the hall as Shimo ships. 3.2 s, the highs lasting a little longer than the middle, Width a little past 100 %.

02 Utagoe

Singing voice: a vocal hall. 60 ms of pre-delay keeps the words clear, the lows are cut at 220 Hz and kept short, and Ducking at 40 % steps the tail back while you sing.

03 Nagi

Still air: a 9 s wash for pads, large and very wide, with more Motion to keep long notes moving.

04 Ozora

The great sky: the largest space, full Size and full Width. 16 s, 80 ms of pre-delay, highs lasting a fifth longer than the middle.

Glass

05 Hari

Crystal glass: a vocal plate. 2 s and bright, the lows short, with Ducking at 30 %.

06 Tsurara

An icicle: a snare plate. Almost no pre-delay, 1.3 s, very dense, the lows cut at 250 Hz and gone in half the time.

07 Suisho

Crystal: a bright, long plate. 5.5 s with Air at the top of its range, so the highs outlast everything, and wide.

08 Usugori

Thin ice: a thin, high plate. Small, Low Cut at 400 Hz and the shortest lows of all: sheen without body.

Breath

09 Toiki

A breath: a halo for a voice. One second, no pre-delay, bright, with Ducking at 35 %.

10 Washitsu

A tatami room: small and warm. 0.6 s, the one program whose highs die before its middle, and a little narrower than the tank.

11 Kehai

A presence: close air, barely there. The smallest space and the shortest tail, 0.35 s, at 20 % Mix.

12 Kuki

The air of a place: an ambience. 1.6 s and wide, its highs lasting as long as its middle.

Ways to start

VOCALS	Utagoe or Hari, with Ducking to keep the words clear. Toiki for a close halo rather than a space.
DRUMS AND PERCUSSION	Tsurara on a snare. Washitsu or Kehai for a room round a dry kit.
GUITAR, PIANO AND PADS	Tenku or Kuki; Nagi or Ozora for a sky, with more Motion for very long notes.

Programs and your presets

Shimo keeps two kinds of sound: the factory programs it ships with, which never change, and your own presets, which are plain text files you can keep, copy and share.

Click the program name at the top of the panel to open the program menu. The arrows step through the sounds in turn: the factory programs, then your own, then any designer banks.

The program menu

Factory programs	Under Factory, the twelve, numbered 01 to 12. Choosing one sets every control but Trails and Bypass, which stay as you left them. Your changes to it are kept with the project until you choose another.
User	Your own presets, grouped by the category you gave them.
Designer	Banks of presets from other sound designers, if you have added any. They load like your own, but can't be overwritten: save a changed one under a new name.
Save	Saves the current sound over your own preset of the same name. Only offered while one of your own is loaded.
Save As...	Saves the current sound as a new preset, with a name, a category and an author.
Rename...	Renames your own preset, and its file with it.
Delete...	Deletes your own preset. Its file goes, so this can't be undone.
Import Preset...	Adds a preset file someone has sent you to your own.
Export Preset...	Saves a copy of your own preset wherever you choose, ready to send.
Open Preset Folder	Shows the folder in File Explorer, or in the Finder on a Mac.

Where they live

Your presets are in `Documents/Denki Digital/Shimo/Presets`, one `.txt` file each, in your Documents folder on Windows and on a Mac alike. Designer banks go beside them, in `Documents/Denki Digital/Shimo/Banks`, one folder per bank. The files are readable text, so a preset can be sent in an email as easily as attached. Back the folder up with your music.

Your host saves the whole sound with every project as well, so a project always opens as you left it, whether or not the preset is still in the folder.

Installing and unlocking

Installing on Windows

1. **Close your music software.** Windows can't replace a plugin that is in use.
2. **Run** `Shimo-1.0.0-Windows.exe`. Windows asks whether to allow it to make changes; the publisher should read Denki Digital Limited. If it says Unknown publisher, don't run it, and write to **hello@denkidigital.com**.
3. **If Windows shows "Windows protected your PC",** choose More info, check the publisher, then Run anyway. Windows says this about new releases while it learns to recognise them.
4. **Choose what to install.** The VST3 plugin always installs; the standalone application is ticked too.
5. **Open your music software.** Shimo is under Denki Digital, listed as Shimo Reverb. If it isn't there, ask your host to rescan its plugins.

PLUGIN	`C:\Program Files\Common Files\VST3\Shimo.vst3`
STANDALONE	`C:\Program Files\Denki Digital\Shimo`, and in the Start menu under Denki Digital
THIS MANUAL	`Shimo Manual.pdf` beside the standalone, and in the Start menu under Denki Digital Manuals
YOUR PRESETS	`Documents/Denki Digital/Shimo`
LICENCES	`Documents/Denki Digital/Licences`

Installing on a Mac

Shimo runs on macOS 12 or later, Apple silicon or Intel.

1. **Close your music software.**
2. **Open** `Shimo-1.0.0-Mac.pkg`. It is signed by Denki Digital Limited and notarised by Apple, so it opens without a warning. If your Mac says it can't check it for malicious software, don't open it, and write to **hello@denkidigital.com**.
3. **Agree to the licence, and choose what to install.** The VST3 plugin, the Audio Unit and the standalone application are all ticked; Customise leaves any out. Your Mac asks for your password, as it does for any plugin installed for everyone on the computer.
4. **Open your music software.** Shimo is under Denki Digital, listed as Shimo Reverb: Logic Pro and GarageBand find the Audio Unit as they start, and other hosts may need to rescan their plugins.

VST3 PLUGIN	`/Library/Audio/Plug-Ins/VST3/Shimo.vst3`
AUDIO UNIT	`/Library/Audio/Plug-Ins/Components/Shimo.component`
STANDALONE	`/Applications/Denki Digital/Shimo/Shimo.app`
THIS MANUAL	`Shimo Manual.pdf` beside the standalone, whichever parts you install, and on www.denkidigital.com, from Shimo's page
YOUR PRESETS	`Documents/Denki Digital/Shimo`
LICENCES	`Documents/Denki Digital/Licences`

The standalone

The standalone application puts Shimo on your audio interface's input. Choose the device and its inputs from Options, then Audio/MIDI Settings..., at the top of its window. It starts with the input muted, and says Audio input is muted to avoid feedback loop: choose Unmute Input once you are on headphones, or sure your speakers can't reach the microphone.

Unlocking

Your licence comes with your order, in the email and on the order page: a few lines of text that begin Denki Digital licence and end with a signature. It carries your name, and nothing in it needs the internet: no account and no activation, now or later.

1. **Copy all of it,** from Denki Digital licence to the end of the signature line. Then click the small key just above the window-size control, at the right-hand end of the detail row and choose Paste licence from the clipboard.
2. **Or keep it as a file:** paste it into a plain text file (ending `.txt` or `.denkilicence`) and drop that onto the panel, or choose Load licence file... from the same key.
3. **That's all.** The key's menu now reads Licensed to your name, and every instrument the licence covers unlocks at once, in every open project.

Before it is unlocked, Shimo works fully, with no time limit, and rests for two seconds once a minute: the sound fades out and back. A small Demo notice on the panel says so, with Buy and Load licence; its cross closes it until the panel is next opened. The key's menu also shows the licences folder, and the notices for the fonts and code inside.

The window

The window-size control, the small square of corner marks at the right-hand end of the detail row, sets the window's size, from 60 % to 160 % of its natural size, with Fit to screen for the largest that fits. You can also drag the window's corner. The size is kept with your project, and the window never opens bigger than the screen it is on. In the standalone application, Full screen in the same menu, or the F11 key (Control-Cmd-F on a Mac), fills the whole screen with the panel; the same key or Esc brings the window back.

On a Mac: where this manual says Ctrl, press Cmd; where it says Alt, press Option; and a right-click is a Control-click, or a two-finger click on a trackpad.

Ableton Live on Windows: if the window looks soft, right-click the title of Shimo's device in Live's Device View, untick Auto-Scale Plug-In Window, then open the window again. Shimo scales itself to your screen and stays sharp at any size; Live's auto-scaling stretches a smaller picture instead.

Updating and moving

Run a newer installer over the old one; your presets, licence and projects are left as they are. On a new computer, Windows or Mac, install, then copy `Documents/Denki Digital` across: your licences and presets come with it. To uninstall on Windows, open Windows Settings, then Apps, then Installed apps, and choose Shimo. On a Mac, drag the plugin files and the standalone's folder, where the table above shows them, to the Bin. Either way, your files in Documents stay where they are.

The full guide, with each host's rescan menu, is at **www.denkidigital.com/support/install**.

Technical

TYPE	Stereo reverb
CHARACTERS	Air, Glass, Breath
CONTROLS	Pre-delay (0 to 250 ms, or 1/64 to 1/8), Size, Decay (0.2 to 30 s), Air (0.4 to 1.3x), Bass (0.3 to 1.2x), Mix, Low Cut (20 to 600 Hz), Diffusion, Motion, Width (0 to 150 %), Ducking, Trails
FACTORY PROGRAMS	12
CHANNELS	Mono, mono to stereo, stereo
LATENCY	None
SAMPLE RATE	Your session's own, to the top of hearing
TAIL	Reported to the host as 40 s, the longest a tail can ring
MIDI	Controllers (CC) on any channel, for MIDI learn on the panel's controls: in the VST3 plugin and the standalone; the Audio Unit takes none
FORMAT	VST3 plugin and standalone application; on a Mac also an Audio Unit
SYSTEM	Windows 10 or 11, 64-bit; or macOS 12 or later, Apple silicon or Intel
VERSION	1.0.0

Notices

Shimo is © 2026 Denki Digital Limited. Its sounds, programs, panel and this manual are the studio's own.

Using Shimo is governed by Denki Digital's end-user licence agreement, which the installer shows before it installs, and which is at **www.denkidigital.com/licence**. In short: use it on any of your own computers, for any music; what you make with it is yours; keep your licence file to yourself; every update is free.

Its panel is set in Rajdhani and Inter, both under the SIL Open Font License 1.1, and it carries code from the open-source projects listed in its notices: choose Third-party notices… from the key's menu, or open `THIRD-PARTY-NOTICES.txt` in the `Licences` folder beside the standalone.

VST is a trademark of Steinberg Media Technologies GmbH, registered in Europe and other countries. Windows is a trademark of the Microsoft group of companies. Apple, Mac, macOS, Finder, Logic Pro, MainStage and GarageBand are trademarks of Apple Inc., registered in the U.S. and other countries. Other names of music software in this manual belong to their owners and are used only to say what Shimo works with.

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電 DENKI DIGITAL

Inspired by Tokyo. Built in Aberdeen.

東京に着想を得て、アバディーンで作る。

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