

Summary of different best practices extracted from literature.

<b>No.</b>	<b>Practice</b>
1	Percussive instruments require shorter and denser reverbs than sustained sounds.
2	Speech and voiced sounds may demand an increase in density and length of early reverberation but the reverberation tail should be kept short.
3	It is, in general, better to send less low-frequency elements to a reverberator.
4	Tracks that present higher spectral centroid allow for higher amount of reverb.
5	Tracks with lower loudness and/or lower spectral flatness also can be more reverberated.
6	Clarity may be increased when the spectral occupation is high.
7	There is a suggestion that ties faster tempo to shorter decay times.
8	Reverb time is correlated with a measure of the autocorrelation of the signal.
9	Reverb time is inversely correlated with both spectral flux and track's tempo (in bpm) and this effect is even stronger when applying a logarithmic transformation to both features.
10	It is recommendable to keep the pre-delay just past the Haas zone.
11	Some engineers look for the closest subdivision of tempo above the Haas zone to set the predelay.
12	Sparse mixes allow, in general, for greater reverberation times.
13	Mixes with -9 dB of relative reverb loudness are rated as too reverberant.
14	It is preferred to have too little reverb rather than too much.
15	Bright reverbs may be preferred for dull sounds and vice versa.
16	High fidelity reverbs may be used with "trashy" sounds and vice versa.
17	Reverb brightness usually increases with reverb time.