**Analog Code® MicroPlug
Manual**

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Mo-Verb

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Analog Code® MicroPlug

Model Number 2983

Manual Version 2.0 –12/2011

This user's guide contains a description of the product. It in no way represents a guarantee of particular characteristics or results of use. The information in this document has been carefully compiled and verified and, unless otherwise stated or agreed upon, correctly describes the product at the time of packaging with this document.

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SPL electronics GmbH
Sohlweg 80, 41372 Niederkruechten, Germany
Phone: +49 (0)2163 983 40
Fax: +49 (0)2163 983 420
E-Mail: software@spl.info
Website: spl.info

Content

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Installation

Plugin Alliance Activation

Your Analog Code plug-in must be activated in your Plugin Alliance account. You can set it up and log into your account anytime at **http://www.plugin-alliance.com**

For details about the activation process, read the Plugin Alliance Activation Manual. The PDF file is stored in the same folder of your computer like this product manual file.

Alternatively, the following web page provides the same information: **http://www.plugin-alliance.com/activation**

System Requirements and Compatibility

For details about system requirements and supported platforms or formats visit **http://www.plugin-alliance.com/compatibility**

MAC and Windows Installation

1. Check for the latest plug-in software version before installation: **http://software.spl.info/download**

2. Execute the installer file and follow the instructions.

Mo-Verb Analog Code® MicroPlug

The Analog Code®

While SPL hardware products have been fascinating audio professionals from home studio owners to mastering engineers in the world's most renowned facilities for years, the need for this technology in the form of plug-ins has also been an ever-growing demand. With the Analog Code® plug-ins we have finally accomplished our much desired goal: to transfer to the digital domain the high quality we have striven to achieve with our analog processors throughout several decades.

The first time we ever heard a software that fulfilled our expectations, one of our hardware developers said to the programmers: "you have cracked the Analog Code" — thus was coined the name of our digital products.

The Analog Code MicroPlug Series is derived from our Analog Code plug-ins, offering single functions or controls of plug-ins such as the Transient Designer. While the Transient Designer offers ATTACK and SUSTAIN controls, the Mo-Verb MicroPlug focuses on prolonging the sustain event, thus enhancing the reverb portion of a signal.

Mo-Verb & Transient Designer

The Mo-Verb MicroPlug employs the same processing technique like the original Transient Designer. SPL's Differential Envelope Technology revolutionized dynamic processing with a level-independent method.

This radically different approach allows to forego the setting of a threshold. Other parameters are set automatically and in a musical manner as they follow the characteristics of the input signal. After all, only one control allows to reshape the reverb characteristics of a sound.

Working with Mo-Verb ...

... is disarmingly simple: All reverb events can be amplified – regardless of their signal level. However, the possibilities for studio and live applications are seemingly endless.

Amplify the reverb curves of any sound event to enhance dry ambiences and reverb-tails (see "Applications" on pages 9 and 10 for more examples).

The Mo-Verb also offers an output gain control that allows to compensate for level changes after processing the signal. This ensures a simple and safe adjustment of levels and helps avoiding internal clipping.

Mouse Wheel Control

All SPL Analog Code plug-ins, including the MicroPlug Series, support mouse wheel control for rotary controls and faders. Place the mouse cursor over a rotary control and move the wheel or scroll ball of your mouse to adjust the control. Hold the CTRL (Windows) or APPLE/COMMAND key while moving the wheel or scroll ball for fine adjustments with higher control resolution.

ON

With the ON button you can turn the Mo-Verb on or off. The ON button illuminates after activation.

REVERB-ENHANCEMENT

With the REVERB-ENHANCEMENT control you can amplify the sustain period of a signal by up to 24 dB. You can operate the control by ear actually ... for an extensive description and explanation of the possible applications please refer to "Applications" on page 9 cont.

Control Elements

OUTPUT GAIN

The OUTPUT GAIN control allows you to reduce the output signal by up to -20dB or boost it by up to +6dB. This ensures that following devices receive an optimized level. The center position at 12-o'clock equals 0dB output. If the OVL-LEDs keeps flashing you have to reduce the output level to avoid internal clipping.

SIG. LED

The SIG. (signal) LED indicates the presence of an audio signal. In the analog world this LED helps the operator especially in complex setups to determine immediately if the device receives any signal. In the digital domain it tells you that the channel where you inserted the plug contains a signal that is loud enough to ensure correct processing.
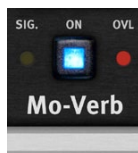
OVL LED

The OVL (overload) LED indicates internal clipping. Whether the clipping is audible or not depends on the kind of audio material you are processing.

You should always avoid that the OVL LED illuminates. Use the OUTPUT GAIN control to reduce the output level if the OVL-LEDs keeps flashing.

The following examples are given as suggestions and examples. The described procedures with specific instruments can of course be transferred to others which are not mentioned here.

Drums & Percussions

Adjust the apparent "distance" of the microphone by simply varying REVERB-ENHANCEMENT values.

If your drums happen to sound as if the room mics have been placed in a shoe closet, the Mo-Verb can immediately turn that sound into the ambience of an empty warehouse. Slowly increase REVERB-ENHANCEMENT values to bring up the room tone. For a solid and driving rhythm track just fine-tune the settings to make sure that the room mic envelope ends more or less exactly on the desired upbeat or downbeat.

Guitars

Increase distortion with a sustain period. If you want to create soaring guitar solos that would make even David Gilmour blush, just crank up the REVERB-ENHANCEMENT control to the max and there you go.

On acoustic guitar tracks you can emphasize the room sound by turning up REVERB-ENHANCEMENT.

Backings

A common problem especially with tracks that are recorded and mixed in different studios: Backings lack of ambience, and finding a reverb that "matches" takes time ... so simply emphasize the original ambience by turning up the REVERB-ENHANCEMENT control.

Your Notes

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