

Analog Code® MicroPlug Manual



Attacker

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Analog Code® MicroPlug

Model Number 2980

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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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.



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 Attacker MicroPlug focuses on amplifying the attack event.

Attacker & Transient Designer

The Attacker 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 attack characteristics of a sound.

Working with the Attacker ...

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

Usually equalizers are used to separate instruments in a mix. Thereby, the tonal aspect of the signal is considered but not the temporal aspect. The Attacker now opens this new dimension in signal processing. By amplifying the attack curves of a sound event, the mix can be made to sound more transparent. Instruments can be mixed at lower levels while still maintaining their positions in the mix—but occupying less space.

The Attacker also offers an output control 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 Attacker on or off. The ON button illuminates after activation.



ATTACK

With the ATTACK control you can amplify the attack(s) of a signal by up to 15 dB. You can operate the control by ear actually ... for an extensive description and explanation of the possible applications of the ATTACK control please refer to “Applications” on page 9 cont.

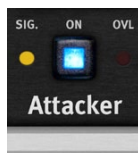


Control Elements



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

The processing of drum and percussion sounds is the most typical Attacker application.

- Emphasize the attack of a kick drum or a loop to increase the power and presence in the mix.
- Adjust the apparent distance of the microphone by simply varying the ATTACK values.
- Enjoy an amazingly simple integration of drum sounds into a mix. If the acoustic level of a snare is expanded to approximately +4 dB by increasing the attack value, the effective increase of peak levels in the overall mix is merely about 0.5 dB to 1 dB.
- If your drums happen to sound as if they have been placed in a shoe closet, the Attacker can immediately get them out of there. Just crank the ATTACK control to emphasize the first wave.

Guitars

Increase ATTACK for in-the-face sounds, which is very useful and works particularly well for picking guitars. Or blow life and juice into quietly played guitar parts.

Distorted guitars usually are very compressed, thus not very dynamic. Simply increase the ATTACK to get a clearer sound with more precision and better intonation despite any distortion.

Applications

Keyboards & Sampler

Sounds in keyboards and samples usually show a lot of compression, not maintaining enough of their natural dynamic. Increase the ATTACK values to re-gain a more natural response characteristic. The sounds occupy less space in the mix and appear more identifiable even at lower volumes.

Post Production

When dealing with overdubs in movies you can easily add more punch and definition to effect sounds from any sample library.

The same applies to outdoor recordings that suffer from poor microphone positioning—simply optimize them afterwards.

Mastering

Like with any good thing, you also have to know where not to use it. For example, using the Attacker in mastering a summed signal usually is not recommendable, as it is rarely a good idea to treat a whole mix at once. Instead, treat individual elements within the mix.



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