Analog Code® MicroPlug
Manual

De-Verb

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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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Content

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 De-Verb MicroPlug focuses on shortening the sustain event, thus reducing the reverb portion of a signal.

De-Verb & Transient Designer

The De-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 De-Verb ...

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

Shorten the sustain period of a snare, tom or overhead without physically damping them, adjust the apparent "distance" of the microphone ... see "Applications" on pages 9 and 10 for more examples.

The De-Verb MicroPLug 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 De-Verb on or off. The ON button illuminates after activation.

REVERB-REDUCTION

With the REVERB-REDUCTION control you can reduce the sustain level 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

- Shorten the sustain period of a snare or a reverb-flag in a very musical way to obtain more transparency in the mix.
- Shorten toms or overheads without physically damping them.
- Adjust the apparent “distance” of the microphone by simply varying the REVERB-REDUCTION values.
- The De-Verb MicroPlug is a perfect alternative to noise gates. The sustain period is shortened more musically than with fixed release times – within seconds a drum set is reliably free from crosstalk.
- For a solid and driving rhythm track just fine-tune the REVERB REDUCTION control to make sure that the room mic envelope ends more or less exactly on the desired upbeat or downbeat.

Guitars

- Heavy distortion also leads to very long sustain. The sound tends to become mushy; simply reduce REVERB-REDUCTION to change that.
- If you want acoustic guitars to sound more intimate and with less ambience, simply reduce REVERB-REDUCTION.

Applications

Bass: Staccato vs. Legato

Speaking of bass: Imagine a too sluggishly played bass track ... you may not have to re-record it: Apply REVERB REDUCTION until you can hear clear gaps between the downbeats—the legato will turn into a nice staccato, driving the rhythm-section forward.

Backings

A common problem especially with tracks that are recorded and mixed in different studios: finding an appropriate reverb for backings takes time ... so simply adjust the original ambience with the REVERB REDUCTION control.

Mastering

Like with any good thing, you also have to know where not to use it. For example, using the De-Verb MicroPlug in mastering usually is not recommended, 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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