Analog Code MicroPlug
Manual

Attacker Plus

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Native Version (AAX, AU and VST)

Manual Version 2.0 – 2/2017

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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Plugin Alliance Activation

Your Analog Code plugin 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: **https://www.plugin-alliance.com/tl_files/products/activation_manual.pdf**

System Requirements and Compatibility

For details about system requirements and supported platforms or formats visit **https://plugin-alliance.com/en/systemrequirements.html**

MAC and Windows Installation

1. Check for the latest plugin software version before installation: **https://plugin-alliance.com/en/products.html**
2. Execute the installer file and follow the instructions.

The Analog Code

For more than two decades, SPL of Germany has been well-known as a manufacturer of handmade analog hardware processors. Innovations like the Vitalizer and Transient Designer processors are accompanied by a complete analog range from frontend to backend and culminate in the Mastering Series with exemplary specs thanks to SPL's proprietary 120 V rails technology. While SPL's hardware has been fascinating audio professionals from home studio owners to mastering engineers in the world's most famous facilities, there has been a continuing and ever growing demand for digital (DAW) users to be able to enjoy this technology.

Our software design team has managed to transfer the class and excellence of our analog processors into the digital domain. Latest methods for high-precision modeling of our analog circuit designs now give us results beyond a pure mathematical approach.
The digital products are so amazingly close to their analog equivalents that we call them The Analog Code plugins. The Analog Code MicroPlug Series is derived from our Analog Code plugins, offering single functions or controls of plugins such as the Transient Designer Plus. While the Transient Designer Plus offers ATTACK and SUSTAIN controls, the Attacker Plus MicroPlug focuses on amplifying the attack event.

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Introduction

Attacker Plus & Transient Designer Plus

The Attacker Plus MicroPlug employs the same processing technique as the original Transient Designer Plus. SPL's Differential Envelope Technology revolutionized dynamic processing with a level-independent method. And now, the Attacker sounds more like SPL's original hardware than ever.

This radically different approach eliminates the need to set 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 is needed to reshape the reverb characteristics of a sound.

Working with the Attacker Plus …

… 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 Plus 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 Plus also offers a limiter and an output gain control that allows users to compensate for level changes after processing the signal. This ensures a simple and safe adjustment of levels and helps with avoiding internal clipping. Other "Plus" features include a large GUI with an intuitive multi-bank system for fast comparisons, and up to 32 steps of "Undo" history.

Mouse Wheel Control

All SPL Analog Code plugins, 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.

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.
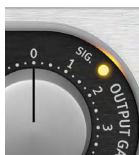
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Control Elements

OUTPUT GAIN

The OUTPUT GAIN control allows you to reduce the output signal by up to -20 dB or boost it by up to +6dB. This ensures that following devices receive an optimized level. The center position at 12-o'clock equals 0 dB 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 that there is clipping. Whether the clipping is audible or not depends on the kind of audio material you are processing, and whether you have set up additional processing after the Attacker Plus in the signal path.

You should generally avoid illuminating the OVL LED. Use the OUTPUT GAIN control to reduce the output level if the OVL LED keeps flashing.

LIMIT

Engage the LIMIT button to enable basic peak limiting on the processed signal. The limiter is applied after all the effects of the Attacker Plus, including OUTPUT GAIN. The GR light will illuminate when the limiter is applying gain reduction.

DRY/WET

This sets the proportion of the original and the processed signal. Turn this knob fully clockwise to output only the effect of the Attacker Plus.

The DRY/WET mix is applied after the OUTPUT GAIN and the LIMITER.

Applications

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 & Percussion

The processing of drum and percussion sounds is the most typical Attacker Plus 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 Plus can immediately get them out of there. Just crank the ATTACK control to emphasize the first wave.

Guitars

Increase ATTACK for in-your-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.

Keyboards & Samplers

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 Plus 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.

Toolbars

Plugin Settings Toolbar

ACTIVE (Power button)

With the ACTIVE button you can turn the De-Verb Plus on or off.

UNDO/REDO (Arrows)

Up to 32 steps of parameter history

Settings A / B / C / D

Select banks of paramter settings; use the A/B/C/D settings to copy a complex channel setting and alter it slightly for different parts of your song, for example. These settings can be automated by your DAW system, so you can jump from setting A (in the verse) to setting B (in the chorus, for example).

COPY / PASTE / RESET

Copy and Paste between setting banks, reset paramters of selected bank

Plugin Alliance Toolbar

"KEY" ICON

Opens the plugin Activation Dialog

"?" ICON

Opens a dialog thorugh which one can access the plugin's help documentation, online product page, or any available updates.

"$" ICON (When Applicable)

If you've purchased your plugin using the Plugin Alliance Installment Payments option, the "$" icon, links to your account so you can make a payment on your Lease-License

Your Notes

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