

# **OVERLOUD SPRINGAGE**

## **USER MANUAL**

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**[www.overloud.com](http://www.overloud.com)**

## 1. INTRODUCTION

Thank you for purchasing SpringAge, the most complete and flexible high quality simulation of a spring reverb. SpringAge combines the sound fidelity of a convolution-based reverb, with the flexibility and low CPU usage of an algorithmic reverb.

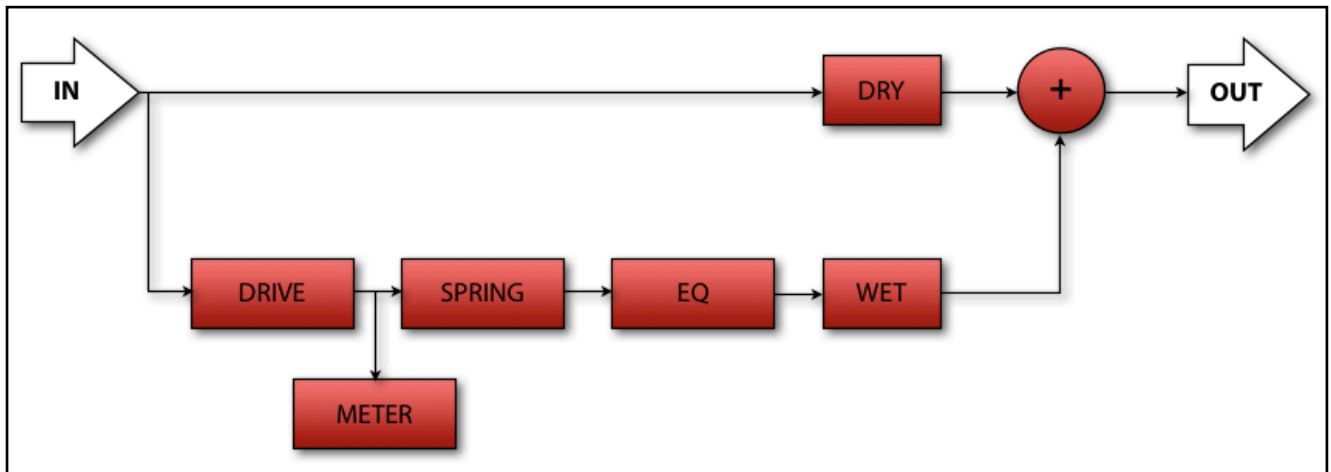
SpringAge features three different spring models, modeled on the most acclaimed and standard spring tones:

- |              |   |
|--------------|---|
| <b>AQTX</b>  | Models one of the springs mostly used into guitar amplifiers. Its tone characteristics are perfect for guitar tracks but are also great on other stringed instruments as well as on vocals                            |
| <b>ANGEL</b> | The tone of this spring really rocks! It is great for any high gain, compressed or harmonically rich tone. It is inspired by the tone of famous German amplifiers.  |
| <b>S201</b>  | Is a more general purpose spring, great on any kind of tracks and especially on keyboards, synths, vocals and lead instruments... at least, this was the way the original spring that SpringAge is modeling was used. |

SpringAge is able to reproduce the tone of the original spring with the same decay, dynamic and transient response but, at the same time, it can modify the tone with great flexibility. When all the knobs are in their default position, SpringAge reproduces the response of the original spring with great fidelity, as if it were a convolution reverb.

Then, by using the controls on the user interface, you can decide how much of each tone characteristics you want to add or remove.

## 2. SCHEMATIC



The schematic above depicts SpringAge's signal chain.

The Input signal is split in two: the Dry portion, which is the Input sound without any change whatsoever, and the Wet portion, which will carry the Input sound processed by the Spring module, followed by the EQ. At the far right, at the end of the processing, the Output section (the '+' in the scheme) will mix the Dry and the Wet channels in order to perfectly set the sound levels.

If we look at the lower part of the diagram and follow the signal chain we'll encounter these modules:

- DRIVE** | As in real spring reverberation units, the spring is driven by an amplifier which, in vintage designs, is typically a tube amplifier. The Drive knob controls the amplification of this tube stage. By turning it clockwise the reverb tone becomes progressively more compressed and rich with harmonics.
- SPRING** | This is the core of SpringAge; it provides the main processing for the entire unit. You can choose between three different spring models whose response can be modified by a set of many parameters. For an in-depth description of the concepts behind reverberation and the functionality of the parameters, please head to the next chapter.
- EQ** | This EQ Unit is a two-band fully parametric equalizer. Each band is allowed to span the entire audio spectrum and can be operated with the usual set of three parameters: Gain (dB), Frequency (Hz) and Q factor (%). While the first and the second parameters will set the amount and frequency of the process, the Q factor is a little more complex; in a common situation it will set the width of the EQ's bell-shaped curve, but at the lower extreme settings it will turn the EQ into a second order Shelf EQ (low for band 1 or high for band 2).

### 3. USER INTERFACE



The SpringAge user interface is divided into two parts.

The upper part contains all the parameters that control the tone of the reverb. You can adjust each parameter by clicking on a knob and dragging it. If you selected the appropriate preference in the Preference window, during the dragging operation the value of the parameter will be displayed into a box that will appear near the knob.

The lower part of the interface contains all the controls not directly related to audio processing.

<b>DROP-DOWN MENU</b>	From the drop-down menu you can select a factory preset. SpringAge does not internally manage user presets: you can rely on the preset management of your host application to save your presets.
<b>PREFERENCES</b>	The Preferences button opens the Preference window from which some plugin settings can be selected. For a list of plugin preferences please read the Preferences section of this manual.
<b>HELP</b>	When the Help button is active, it enables the tooltips that appear when you hover on a control for a little while, giving a brief description of its function.
<b>MANUAL</b>	When pressing the Manual button, this help file is opened.
<b>ABOUT</b>	This button shows a window with information about the plugin. From here you can read the version number.

## 4. REVERB PARAMETERS

### Input Section

- METER** | Shows the input level after the tube driver. If the meter goes in the red zone, you are pushing the spring driver into saturation.
- DRIVE** | Controls the amount of amplification in the tube stage that drives the spring. If you raise the Drive control, you can push the tube into saturation and have a more harmonic and compressed tone.
- POWER** | When Power is on, the effect is active. If power is off the effect is bypassed and only the dry sound can be heard.

### Reverb Section

- MODEL** | Selects the three different spring models. AQTX models one of the springs mostly used in guitar amplifiers. Its tonal characteristics are perfect for guitar tracks but are also great on other stringed instruments as well as on vocals. S201 is a more general-purpose spring, great on any kind of tracks and especially on keyboards, synths, vocals and lead instruments... at least, this was the way the original spring that SpringAge is modeling was used. The tone of ANGEL spring really rocks! It is great for any high gain, compressed or harmonically rich tone. It is inspired by the tone of famous german amplifiers.
- TIME** | Controls the duration of the reverb decay. If you set Time at center you will have the original decay of the spring. Turning up or down will produce variations of the original tone.
- BOINGY** | Controls the amount of "elastic" effect you have on the transients of the tone. The center position of this knob corresponds to the original tone of the spring.
- BRIGHT** | With Bright knob you can adjust the tone of the spring and make it brighter or darker.
- TENSION** | Tension knob will simulate varying the tension of the springs. Turning the control up will produce a tone that is more tight and high pitched. The central position is the default tension of the original spring.

### EQ

- GAIN** | Sets the gain of this equalizer band.
- FREQ** | Sets the frequency at which the equalizer operates.
- Q** | Sets the with of the bell curve of the equalizer. Turning the knob fully CCW will transform the band from a peaking filter to a 2nd-order shelving filter (low for band 1 and high for band 2).
- EQ SWITCH** | Switches on or bypasses the EQ. EQ will only affect the spring tone and not the dry tone.

### Output Section

- DRY** | Controls the level of the direct tone.
- DRY L** | Places on the stereo field the left channel of the direct tone.
- DRY R** | Places on the stereo field the right channel of the direct tone.
- WET** | Controls the level of the reverb.
- WET L** | Places on the stereo field the left channel of the reverb.
- WET R** | Places on the stereo field the right channel of the reverb.

## 5. PREFERENCES



The Preference button in the lower bar of the plugin interface opens the Preferences window from which some behaviors of the plugin can be controlled.

The **Show parameter value during knob adjustment** enables the boxes showing knob values while dragging .

Checking the **Keep current “dry level”** option, the Dry Level knob value is not changed while loading different presets. This is useful when you use SpringAge in and AUX channel and you want to keep the Dry Level off.

With the **Drag style of stereo pan sliders** option you can decide how you can drag the two round sliders over the Dry and Wet parameters. When radial is set, slider cursors settings will require you to drag the mouse describing a curved path. When horizontal is set you can move the cursors by dragging the mouse left and right along an horizontal line.

With the **Return a knob to default position** you can select the keys combination to bring the knobs to their default value.

With the **Ignore snaps while dragging** you can select the keys combination to freely move the knobs disregarding the snap points.

With the **Fine tune knob position** you can select the keys combination to slow down the knob movements (fine setting) and set its position with more accuracy.

With the **Authorize** button you can run the authorization procedure of the plugin. You will be required to enter your Overloud account credentials and the product serial number. If an Internet connection is available the plugin will automatically authorize. With no Internet connection, please follow the instructions on the Overloud Products Install Manual to authorize.

The **Deauthorize** button will remove the authorization from the current computer. The plugin will contact Overloud servers to restore your available authorization count.

# Technical Support

## *FAQ – FREQUENTLY ASKED QUESTIONS*

If you need technical support please first take a look at our FAQ pages online at [www.overloud.com](http://www.overloud.com): there you'll find answers to the most common questions.

## *FREE TECHNICAL SUPPORT*

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While submitting a technical support request, please be as precise and detailed as you can. The goal is to let us reproduce your issue.

Therefore, don't forget to report: The product serial number and version, your system specs, settings, version, host application name and version, and provide a step-by-step sequence to spot the problem.

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## 11. GENERAL

This Agreement contains the complete agreement between the parties with respect to the subject matter hereof, and supersedes all prior or contemporaneous agreements or understandings, whether oral or written. All questions concerning this agreement shall be directed to:

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