



TYPE A

USER GUIDE

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1. Type A

Type A is a plugin inspired by a famous vintage tape encoder. The original unit was designed to be a noise reduction system for tape recording (encode stage) and playback (decode stage).

Type A emulates the encode stage, which was often misused as an **enhancer**, dynamically increasing the top end of a signal without introducing artefacts or altering the harmonic content. The results are similar to a dynamic EQ which adds presence and air to any track in a natural way.

1.1 Specifications

- Vintage Enhancer
- Multi-band Compressor with 4 Bands
- Adjustable Unit Noise
- Oversample up to 16x
- Resizable Window
- Preset system with randomizer
- Formats: VST, AU, and AAX (32/64bit)
- Platforms: OSX, Windows

1.2 Installation

OSX

- Double click on the DMG image *AudioThing-TypeA.dmg*
- Right click on the package *Type A.pkg* and click open
- Follow the instructions to install the plug-in(s)

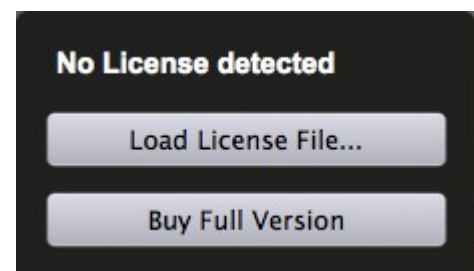
Windows

- Extract *AudioThing-TypeA.zip*
- Run *TypeASetup.exe*
- Follow the instructions to install the plug-in(s)

1.3 Registration

To register the plugin, click on the *More* button and then choose *Registration*.

A popup window will open, click on Load License File... and locate your license file (*typea_license.atl*).



2. Parameters

2.1 Main Panel



NR in-out Enables or disables the plugin (same as bypass button).

Direct Enables or disables the direct (dry) signal that is then summed with the 4 bands.

Bands Buttons (1, 2, 3, 4) Enable or disable the compression on each band.

Input Controls the amount of input signal that goes into the processing.

Mix Controls the balance between dry and wet signal.

Output Controls the output volume of the plugin.

2.2 Second Panel



You can show/hide the second panel by clicking on the cog icon next to the bypass button.

VU Meter Switch Selects the read point for the VU meter, before processing (*input*) or after processing (*output*).

Noise Controls the amount of unit noise.

Comp atk Controls the attack time of all band compressors.

Comp rel Controls the release time of all band compressors.

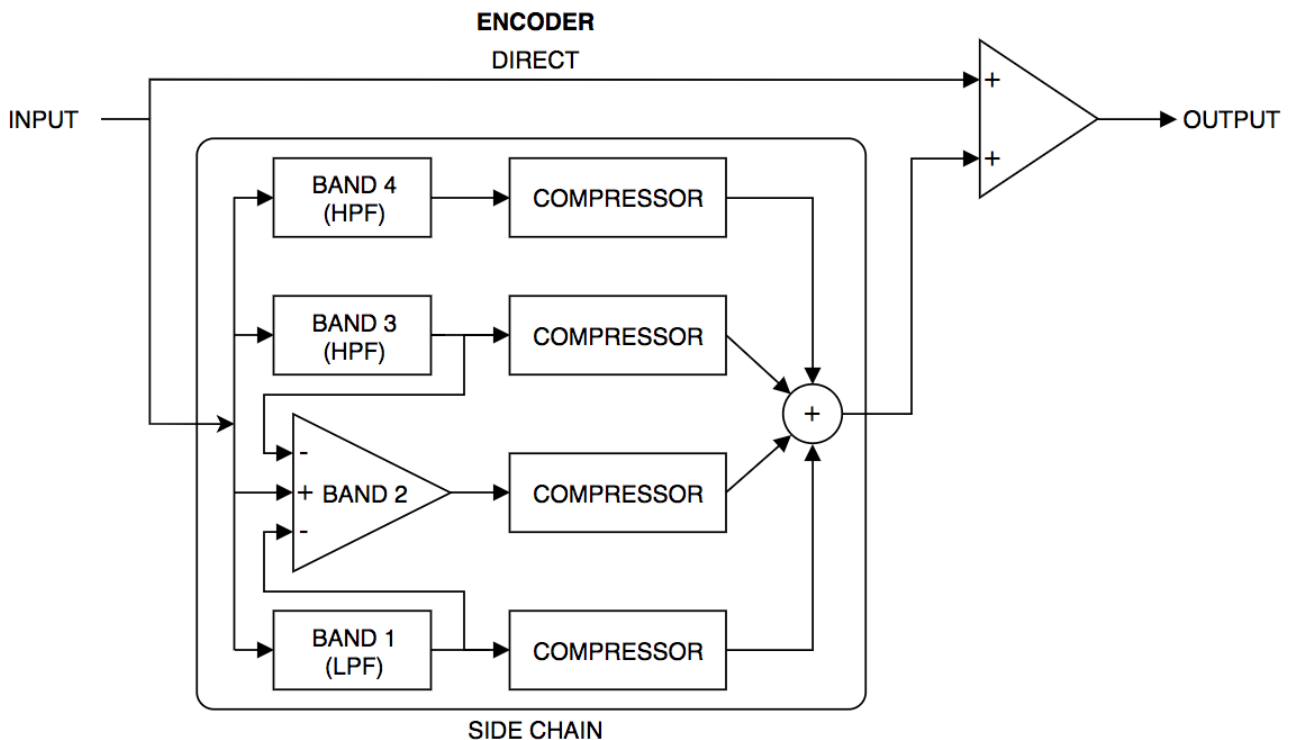
Bands Pots (1, 2, 3, 4) Controls the volume of each band.

3. Usage

3.1 How does it work?

To limit the amount of noise generated by tape recording, early noise reduction systems used what's called a multi-band *componder* (compressor/expander). The unit dynamically emphasises the high frequencies during the encoding stage (recording to tape), so that during the decoding stage (playback from tape) the signal is attenuated, along with the typical tape noise.

Type A emulates the encode stage only.



The input signal is split into 4 bands (with the highest bands overlapping), dynamically compressed and then summed back with the direct signal. The amount of compression on each band is inversely proportional to the volume of the band. Quieter sounds get brighter while louder sounds remain almost unchanged.

This adds brightness and air without generating any new harmonic content or distortion, resulting in a more pleasant and natural enhancer compared to a typical exciter.

3.2 Bands

- Band 1 has a low pass filter around 80Hz.
- Band 2 is the results of the input signal minus band 1 and 2, essentially a band pass filter from 80Hz to 3kHz.
- Band 3 has a high pass filter around 3kHz.
- Band 4 has a high pass filter around 9kHz.

These bands were chosen for level content and its effectiveness in eliminating tape hiss in the record / playback process.

3.3 Tricks or Mods?

The original noise reduction system, released with different models between the 60s and 70s, was quickly misused and modded by engineers to enhance their recordings by using only the encoding stage. The most common mod consists in disabling the two lower bands so that only the high-frequency portion of the signal is compressed, giving even more air to vocals. This technique was labeled with many names like the Vocal Trick, Stretch Mod, Vocal Stressor, and even the "John Lennon mod".

Type A gives you the ability to "mod" the unit by switching bands on and off, changing their gains, and adjusting the compressor attack and release parameters.

3.4 Direct vs Dry

The Wet signal contains a copy of the Dry signal "Direct" (see fig. in 3.1), regardless of the Mix control. You can disable it by switching off the Direct button. The difference between the Direct signal and the Dry signal (which you can dial in with the Mix control) is that Direct is also affected by the Input control, while the Dry signal is passed unchanged.

4. Features

4.1 Randomizer

It is possible to randomize all the parameters in the interface by clicking on the Random button in the top bar.

Right-clicking on a parameter will show the Randomizer menu.



<i>Lock/Unlock Random</i>	Decides if the parameter can be randomized
<i>Lock All</i>	No parameters will be randomized
<i>Unlock All</i>	All parameters will be randomized

By clicking on the *More* button you can access additional features.

4.2 Preset Copy/Paste

You can easily share presets by using this Copy/Paste feature instead of sharing the actual preset file.

By clicking on *Copy to Clipboard*, the status of all parameters will be saved to the Clipboard.

By clicking on *Paste from Clipboard* instead, you can load a preset shared using the previous function.

4.3 Window Size

You can resize the plugin window using three predefined sizes (*small*, *standard*, *big*). You can also resize the plugin window by clicking and dragging the bottom-right corner of the interface. Double clicking will reset to the *standard* size.

5. End

5.1 Credits

Programming: Carlo Castellano
Design: John Gordon (vstyler)

5.2 EULA

Please visit www.audiothing.net/eula/ to review this product EULA.

5.3 Thank You

Thank you for your purchase! We hope you will have as much fun using it as we had making this product. For help or any question, feel free to contact us here: www.audiothing.net/contact/

