

TOKYO STUDIO CAPTURE

TSC ANALOG ALIVE

ANALOG CHARACTER PROCESSOR

The final piece in your analog ITB workflow.

USER MANUAL

VERSION 1.0.0

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What is Analog Alive?

Analog exists in time.

Analog hardware is never completely static. Tiny fluctuations, component behavior and small differences between the left and right channels mean the sound is never quite the same from one moment to the next. An analog path also does not end at its last processor: on its way back into the digital domain, the signal passes through a final stage that leaves its own character on the sound.

TSC Analog Alive is an Analog Character Processor built around that final stage. It brings movement to a static in-the-box signal, adds density and weight where the level reaches for it, and brings them together as the final layer of the chain.

MOVEMENT

Slow, stochastic, non-repeating variation in tone and stereo image. Not a chorus. Not an LFO.

ALIVE · SPEED · DEPTH ·
COUPLING

DENSITY & WEIGHT

Level-dependent behavior. Quiet passages carry only the signature; as the level rises, harmonic density builds and the loudest peaks round off.

INPUT · SATURATION

THE FINAL LAYER

Movement, density, saturation and peak behavior are not separate effects. They resolve into one final analog character.

THE WHOLE PROCESSOR

The saturation stage was developed through the study of nonlinear behavior in high-end conversion. It is not a model of any particular device: its signature sits over the sound whenever Analog Alive is active, even before the stage is driven.

Where it goes

Place Analog Alive at the end of your analog-processing chain — after EQ, compression, saturation, tape or other character processing. On a mix bus or master, a natural starting point is as the final analog layer before limiting and delivery processing.

It is not limited to buses. Put it on a digital synthesizer, a sampler or any individual source that feels too static, and Analog Alive can give it subtle movement, density and channel-to-channel life.

Six Steps to Get Started

The shortest path from inserting the plug-in to hearing what it does. Each step points to the chapter that explains it in full.

- 1 **Insert it near the end of the chain.** A natural starting point is after your analog-style processing and before final limiting. See *Where it goes*.
- 2 **Start from the defaults.** ALIVE 50%, SATURATION 10%, INPUT and OUTPUT 0.0 dB. Double-click any control to return it to its default.
- 3 **Set the movement with ALIVE.** SPEED, DEPTH and COUPLING refine it; their defaults are a good starting point. See *Control Reference*.
- 4 **Set the drive with INPUT.** Watch PK: it shows the level arriving at the saturation stage. SATURATION's default of 10% is the baseline; if you want more density and rounding, raise it gradually — toward 20% is a typical next step. See *Density & Weight*.
- 5 **Balance the level.** Hold Option (macOS) or Alt (Windows) while dragging INPUT or OUTPUT to change the drive without changing the loudness. See *Linking INPUT and OUTPUT*.
- 6 **Compare.** Turn ALIVE to 0% to hear the untreated signal with the same timing. Press and hold the SAT readout to hear only what the SATURATION setting adds. See *ALIVE 0%* and *Delta Monitoring*.

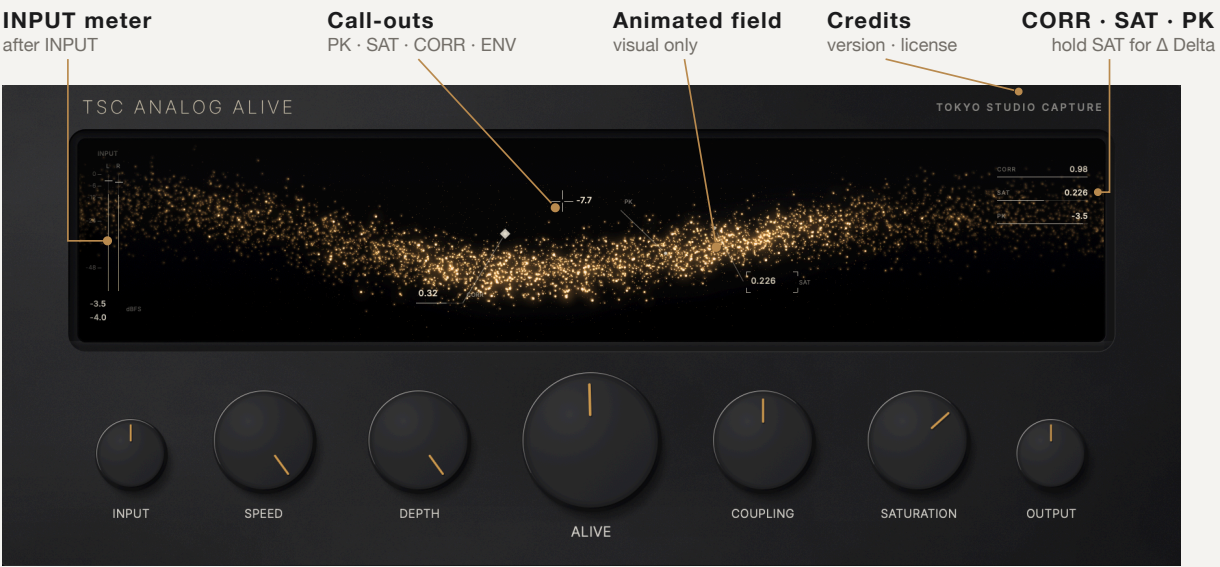
A STARTING POINT FOR MIX BUS AND MASTERING

SPEED 100% · DEPTH 100% · ALIVE 50–100% · COUPLING 50% · SATURATION 10–20%

Analog Alive is designed to stay subtle and controlled across the full ALIVE range. Settings toward 100% can work naturally even in mastering — adjust by ear.

Analog Alive at a Glance

Seven controls. Nothing unnecessary. The display above the controls is explained in *Display & Monitoring*.



Seven controls — each named on the interface

AREA WHAT IT IS

Controls	INPUT · SPEED · DEPTH · ALIVE · COUPLING · SATURATION · OUTPUT, left to right. See <i>Control Reference</i> .
Display	INPUT meter, the CORR · SAT · PK readouts, call-outs and the animated field. See <i>Display & Monitoring</i> .
Status	Lower right of the display: DEMO or TRIAL while the plug-in is not activated; hidden when it is. See <i>Licensing</i> .
Credits	Click TOKYO STUDIO CAPTURE at the top right for the version, the license status and <i>Deactivate this computer</i> .

The Seven Controls

	RANGE	DEFAULT	ROLE
INPUT	–12 to +12 dB	0.0 dB	Level into the processor; drives the saturation stage
SPEED	0–100%	100%	How quickly the movement evolves
DEPTH	0–100%	100%	How far the movement travels
ALIVE	0–100%	50%	Main amount of Analog Alive processing
COUPLING	0–100%	50%	How closely left and right movement follow each other
SATURATION	0–30%	10%	Amount of the level-dependent saturation stage
OUTPUT	–12 to +12 dB	0.0 dB	Final output level

- ◆ **INPUT** –12 to +12 dB · default 0.0 dB
Sets the level entering Analog Alive, before any processing. INPUT decides how hard the signal drives the saturation stage. The INPUT meter, PK and CORR all measure the signal after this control.
- ◆ **SPEED** 0–100% · default 100%
Sets how quickly the movement evolves: one quarter of the nominal rate at 0%, the nominal rate at 50% and four times it at 100%, the default. SPEED is not the rate of an LFO — the movement stays stochastic and non-repeating at every setting.
- ◆ **DEPTH** 0–100% · default 100%
Sets how far the movement travels. 50% is nominal and 100%, the default, doubles it. DEPTH and ALIVE multiply, so a lower DEPTH makes fine ALIVE adjustments easier. At 0% the tonal and stereo movement stops; the rest of the character, including the saturation stage, stays active while ALIVE is above 0%.
- ◆ **ALIVE** 0–100% · default 50%
The main amount control. Across its range it sets the amount of movement; its first 10% also brings in the signature and the saturation stage. At 0% the untreated signal passes through. See *ALIVE 0% and the First 10%*.

CONTROL REFERENCE — CONTINUED

◆ **COUPLING** 0–100% · default 50%

Sets how closely the movement of the left and right channels follows each other: identical at 100%, independent at 0%. In between, lower frequencies stay more closely linked than higher ones. At every setting the low-frequency stereo relationship stays close to the original.

◆ **SATURATION** 0–30% · default 10%

Sets the saturation stage: level-dependent harmonic density and gently rounded peaks. The result depends on this setting and on the level arriving from INPUT. See *Density & Weight*.

◆ **OUTPUT** –12 to +12 dB · default 0.0 dB

Sets the final level after all processing. OUTPUT does not change how the signal is processed, and nothing in the display shows it — use your host's meters.

Handling the Controls

- ◆ Drag up or to the right to increase a value, down or to the left to decrease it. The mouse wheel also works. A value readout appears while you drag.
- ◆ Double-click a control to return it to its default. Option-click (macOS) or Alt-click (Windows) also resets SPEED, DEPTH, ALIVE, COUPLING and SATURATION.
- ◆ The knob pointers ease into position visually; the values and the audio respond immediately.

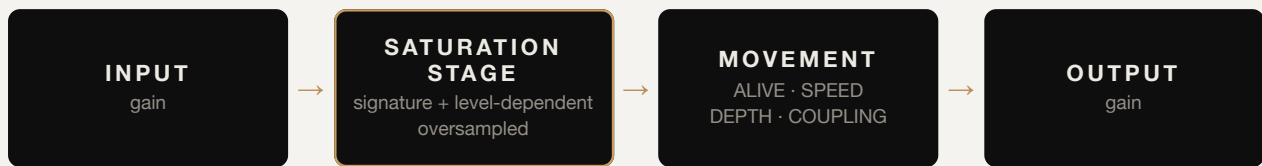
Linking INPUT and OUTPUT

Hold Option (macOS) or Alt (Windows) while dragging INPUT or OUTPUT, and the other control moves by the same amount in the opposite direction: raise INPUT by 3 dB and OUTPUT drops by 3 dB.

- ◆ While the link is active, the INPUT and OUTPUT labels light amber.
- ◆ You can press the modifier part-way through a drag; the other control continues from its current position without jumping. Release it to end the link.
- ◆ Each control stops at its ± 12 dB limit. Once either one reaches its limit, the two no longer move by exactly opposite amounts.
- ◆ Both controls are updated in your host as normal parameter changes.

Because INPUT sits before the saturation stage and OUTPUT after all processing, a linked move changes how hard the stage is driven while keeping the overall level roughly constant — you hear the change in density and weight rather than a change in loudness. The small level lift of SATURATION itself still applies.

Signal Flow and Movement



Simplified signal flow.

Movement

Analog Alive does not use a repeating LFO. Its movement evolves stochastically in tone and stereo image and never settles into a predictable cycle, so it behaves less like an effect and more like a characteristic of the signal.

Stereo movement without losing the foundation

The ear hears small, independent differences between the left and right channels as natural width and life, which perfectly synchronized processing cannot give. The upper character breathes this way while the foundation of the mix stays stable; **COUPLING** sets how independent the channels are.

Mono sources

In hosts that support mono-in / stereo-out plug-ins, Analog Alive can add subtle stereo movement to a mono source (Mono-to-Stereo). On a mono track with a mono output, **COUPLING** has no stereo effect. See *Channels*.

Density & Weight

What the saturation stage does, and how INPUT and SATURATION work together.

The signature

Whenever ALIVE is above 0%, a subtle harmonic signature sits over the sound, independent of the SATURATION setting. Quiet passages carry only this signature.

Level-dependent saturation

The level-dependent part of the stage acts mainly on the loudest parts of the signal: as the level rises, harmonic density builds and the highest peaks begin to round, giving the sound weight without losing its shape. Raising SATURATION lowers the level at which this begins and shapes the peaks more strongly.

INPUT comes before the stage. Raising it drives the signal further in; lowering it backs away. The **PK** readout shows the level the stage actually receives.

What happens to the output level

- ◆ As the loudest peaks are rounded, output peaks are held below a ceiling that moves lower as SATURATION increases. Peak readings in your host may drop even as the sound becomes denser.
- ◆ SATURATION also lifts the overall level slightly by design: about +0.25 dB at 10%, +0.75 dB at 20% and +1.5 dB at 30%. When comparing settings, match levels with OUTPUT or by ear so that a small level difference is not mistaken for an improvement.

SATURATION at 0%

Setting SATURATION to 0% switches off the level-dependent saturation. It does not remove the whole character: while ALIVE is above 0%, the movement and the signature remain. To take the processing out completely, set ALIVE to 0%.

TIP

10% is an intentionally subtle starting point. Hot, dense material reaches the level-dependent region sooner; on quieter material, use INPUT rather than simply raising SATURATION. Increase SATURATION toward 20% for more density and rounding, and back off if the peaks lose their edge.

ALIVE 0% and the First 10%

ALIVE WHAT YOU HEAR

0%	The processing is disengaged — movement, signature and saturation stage. The untreated signal passes through with the plug-in's latency still in place, so timing does not change. INPUT and OUTPUT still apply; with both at 0.0 dB the signal is unchanged.
0–10%	The signature and the saturation stage fade in smoothly while the movement begins to build.
10–100%	ALIVE scales the amount of movement. The saturation stage behaves the same anywhere in this range.

In Demo Mode the periodic muting also applies at ALIVE 0%. See *Licensing*.

Comparing settings

- 1 Set your drive with linked INPUT/OUTPUT moves, listening and watching PK.
- 2 Turn ALIVE to 0% to hear the untreated signal. If INPUT and OUTPUT were changed only with the link, their changes cancel and the signal plays at its original level — with the same latency.
- 3 Return ALIVE to your setting and compare. Remember the small level lift of SATURATION; trust your ears as well as the meters.
- 4 To isolate what the SATURATION setting alone is adding, use *Delta Monitoring*.

Reading the Display

The INPUT meter, PK and CORR read the signal after INPUT, before any processing; SAT shows how much the saturation stage is reshaping it. The display does not show the output level — use your host’s meters for that.



INPUT METER **CORR · SAT · PK**
readouts, top to bottom

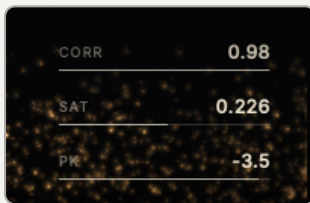
INPUT METER	Left and right input level, 0 to –60 dBFS. The bar shows the average level; the tick and the two numbers below show held peaks, which hold for about a second before falling.
PK READOUT	The higher of the left/right held peaks in dBFS — the level arriving at the saturation stage. It is not an output or true-peak meter.
CORR READOUT	Correlation of the incoming left and right signal, –1 to +1. It describes the input, not the output; a mono source reads 1.00.
SAT SAT ACTIVITY	How much the saturation stage is actually working on the signal right now: the amount it reshapes the waveform, relative to the level arriving. It rises with INPUT, SATURATION and louder passages and falls back over a fraction of a second. It reads 0 when SATURATION or ALIVE is 0%, when the input is below about –40 dBFS, and when playback stops. The number is a ratio (0.000–1.000), not a percentage or gain reduction.
Call-outs TELEMETRY	Brief PK, SAT, CORR and ENV markers that appear when a value changes noticeably while audio plays; ENV marks a rise in input energy. Their position in the field is decorative.
Field VISUAL ONLY	An animated reflection of the control settings and the input level. It is not a measurement, does not affect the sound, and freezes when the input falls silent.

The display rests when playback is stopped, when the input is silent, and while the plug-in is bypassed in the host.

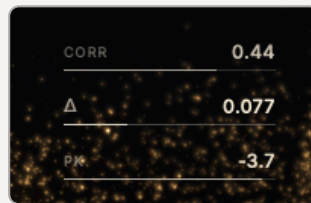
Delta Monitoring

Hear only what the SATURATION setting adds.

Press and hold the **SAT** readout in the display. While you hold it, the label changes to **Δ** and you hear only the level-dependent saturation added by the SATURATION setting — the density and peak rounding it creates. Release the mouse button to return to the normal output. Hovering over the SAT readout shows the hint “Hold to monitor Delta”.



NORMAL
SAT readout



WHILE HELD
the SAT row reads Δ

- ◆ **What is included:** the change made by the SATURATION setting only. The movement and the signature are not part of Delta, so at SATURATION 0% (or ALIVE 0%) Delta is silent.
- ◆ **Activity:** Delta follows the SAT activity: when the SAT readout shows little or no activity, there is little or no Delta signal to hear.
- ◆ **Level:** no make-up gain is added, so Delta is usually quiet. OUTPUT still applies.
- ◆ **Timing:** Delta is time-aligned with the normal output, and switching in and out uses a short crossfade.
- ◆ **Monitoring only:** Delta is active only while you hold the readout. It is not saved with the session and cannot be automated.
- ◆ **Renderers:** offline renders and exports never contain Delta. Release the readout before recording or bouncing in real time.

Oversampling, Latency and Your Host

The saturation stage is oversampled automatically with high-quality linear-phase FIR filters. The factor follows the host sample rate; there is no setting. The rest of the processing runs at the host sample rate.

HOST SAMPLE RATE	OVERSAMPLING	PLUG-IN LATENCY
44.1 / 48 kHz	4×	61 samples $\approx 1.4 / 1.3$ ms
88.2 / 96 kHz	2×	49 samples $\approx 0.6 / 0.5$ ms
176.4 kHz and above	1× (none)	0 samples

- ◆ The latency is reported to the host; keep plug-in delay compensation enabled.
- ◆ It is the same at every control setting, including ALIVE 0%, and updates if the session sample rate changes.
- ◆ When monitoring a live input through the plug-in, its latency adds to your system's monitoring delay.

Host bypass	Bypassing Analog Alive in your host crossfades smoothly to the unprocessed signal, delayed by the same latency, so the timing does not jump. Demo muting and Delta do not apply while bypassed.
Automation	All seven controls can be automated; parameter changes are smoothed to avoid clicks.
Session recall	All settings are saved with your host session. Each instance also saves the random seed that drives its movement, so a recalled session moves the same way; separate instances move independently.
Presets	There is no built-in preset browser or factory preset. Use your host's plug-in preset function.
Channels	Mono, Stereo and Mono-to-Stereo (where the host supports it). Stereo-to-mono is not supported.

Installation & System Requirements

System requirements

macOS	macOS 11 or later · Apple Silicon and Intel · AU, VST3, AAX
Windows	64-bit (x64) · VST3, AAX · tested on Windows 11 (64-bit)
Host	A 64-bit host that supports one of these formats (AAX: Avid Pro Tools)
Internet	Required to start the trial and to activate or deactivate; not required for everyday use

macOS

- 1 Open **TSCAnalogAlive-1.0.0.pkg** and follow the installer. An administrator password is required.
- 2 At *Installation Type*, Audio Unit and VST3 are selected by default. For Pro Tools, click *Customize* and also select **AAX** — it is not installed unless you select it.

Windows

- 1 Run **TSCAnalogAlive-1.0.0-Setup.exe**. Administrator rights are required. If Windows SmartScreen shows a notice, click *More info* → *Run anyway* to continue.
- 2 Choose the formats you need — VST3 is selected by default; select **AAX** only if you use Avid Pro Tools.

Install locations

FORMAT	LOCATION
AU	/Library/Audio/Plug-Ins/Components/TSCAnalogAlive.component
VST3 (macOS)	/Library/Audio/Plug-Ins/VST3/TSCAnalogAlive.vst3
AAX (macOS)	/Library/Application Support/Avid/Audio/Plug-Ins/TSCAnalogAlive.aaxplugin
VST3 (Windows)	C:\Program Files\Common Files\VST3\TSCAnalogAlive.vst3
AAX (Windows)	C:\Program Files\Common Files\Avid\Audio\Plug-Ins\TSCAnalogAlive.aaxplugin

After installing, restart your host or run its plug-in rescan if Analog Alive does not appear.

Trial, Demo Mode and Activation

The first time you open Analog Alive on a computer, the activation window appears. It offers three choices: activate with a license key, start the 7-day trial, or continue in Demo Mode.

7-day trial

- ◆ Click **Start 7-Day Trial**. The trial is fully functional, limited to one trial per computer, and needs an internet connection to start.
- ◆ It runs for seven days from the moment it starts. The status in the display shows the time left, for example **TRIAL 5D**, or hours (**TRIAL 12H**) on the last day.
- ◆ When it ends, Analog Alive continues in Demo Mode. The activation window appears once the next time you open the plug-in.

Demo Mode

- ◆ The complete processing engine is available, with no reduction in sound quality or features.
- ◆ The output is muted for about 1–2 seconds, roughly every 25–35 seconds. The muting also applies to offline bounces and exports.
- ◆ The status shows **DEMO**, which lights amber while the output is muted. Click **ACTIVATE** next to it to open the activation window.

Activating

- 1 Open the activation window (click **ACTIVATE** in the display).
- 2 Enter your TSC Analog Alive license key in **LICENSE KEY** and click **Activate**.
- 3 When activation succeeds, the window closes and the status disappears from the display. Demo restrictions are removed immediately; no restart or reinstall is required.

An internet connection is required to activate. Once activated, Analog Alive works offline; when online it occasionally confirms the license in the background. A key for a different Tokyo Studio Capture product will not activate Analog Alive.

Moving to another computer

Click **TOKYO STUDIO CAPTURE** at the top right of the plug-in window and choose **Deactivate this computer**. This releases the activation on the current computer (an internet connection is required); you can then activate Analog Alive on another computer.

Troubleshooting & FAQ

Q Analog Alive does not appear in my host.

→ Restart the host or run its plug-in rescan, and check that the host supports one of the installed formats. For Pro Tools, make sure AAX was selected in the installer.

Q The trial will not start.

→ Starting the trial needs an internet connection. Each computer can use the trial once; if it has already been used, activate a license or continue in Demo Mode.

Q Activation failed.

→ Check your internet connection and that the license key is entered correctly and is for TSC Analog Alive.

Q The audio drops out briefly every half minute or so.

→ Analog Alive is in Demo Mode. Activate it to remove the muting; the muting also appears in offline bounces made in Demo Mode.

Q The meters don't react to OUTPUT.

→ The display does not show the output level: the INPUT meter, PK and CORR read the signal before processing, and SAT shows saturation activity. Use your host's meters for the output.

Q SAT reads 0.

→ SATURATION or ALIVE is at 0%, the input is below about -40 dBFS, or playback is stopped.

Q My bounce does not contain what I heard in Delta.

→ Delta is a monitoring function only and is never included in offline renders. See *Delta Monitoring*.

Q Mono-to-Stereo isn't available.

→ Mono-in / stereo-out operation depends on your host. Where it is not offered, use Analog Alive on a stereo track.

Q Does Analog Alive add latency?

→ Yes, a small, fixed amount that is reported to the host. See *Latency & Host Integration*.

Credits & Support

Version information

Click TOKYO STUDIO CAPTURE at the top right of the plug-in window to show the product, version and license status. Click X or anywhere outside the panel to close it.

Support

For questions about installation, activation, or using TSC Analog Alive, please contact:

info@tokyostudiocapture.com

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TSC ANALOG ALIVE · VERSION 1.0.0

Thank you for choosing TSC Analog Alive.
We hope it becomes part of the music you make.

— TOKYO STUDIO CAPTURE