



MAGENTA4



MAGENTA4

OWNER'S MANUAL

900 1K5 2K2
 600 3K3
 420 4K7
 300 6K8
 200 10K
 150 220 330
 100 470
 68 1K
 38 1K5
 28 1K5
 390 560 820
 270 1K2
 120 2K7
 82 3K9
 3K2 4K7 6K5
 2K2 10K
 1KK 12K
 900 18K
 650 27K
 20K 18K 15K 12K 9K
 52K OFF A1 A2
 22 23 30 39
 16+ 12+ 68
 20K 18K 15K 12K 9K
 52K OFF A1 A2
 3K2 4K7 6K5
 2K2 10K
 1KK 12K
 900 18K
 650 27K
 390 560 820
 270 1K2
 120 2K7
 82 3K9



MAGENTA4

B
A2
A1
OFF
PREA

23
22
16

INDEX

CHAPTER 1 - OVERVIEW	2
Session Setup	2
Performance Caution	3
Disclaimer	3
Package Contents	4
Genesis Of Magenta4	5
References	5
System Requirements	6
Sampling Process	6
CHAPTER 2 - OPERATION	8
Magenta4 Preamp Section	8
Magenta4 EQ Section	9
Magenta4 Comp Section	18
CHAPTER 3 - CONTROLS	22
Preamplifiers	22
Equalizers	23
Compressors	30
CHAPTER 4 - TECHNOLOGY	34
Core 12	35
CHAPTER 5 - REGISTER, INSTALL AND AUTHORIZE	37
Online Authorization - Aquarius	37
Offline Authorization	45
CHAPTER 6 - GETTING TECHNICAL SUPPORT	51
CHAPTER 7 - COPYRIGHTS AND CREDITS	53

CHAPTER 1

OVERVIEW

Despite the digital revolution in the pro audio industry, many of today's top albums are still mixed with analog outboard gear. Many people feel that mixing in the analog domain imparts an elusive quality, a greater sense of weight, space and dynamics with a more 'three dimensional' image. The sound of analog devices is potentially complex.

The initial signal is changed in many, often very subtle ways. For instance the harmonic distortion characteristics vary, and frequency response deviations or nonlinear saturation occurs. Volterra technology captures these nonlinear characteristics inherent in the original hardware.

Thanks to our continuous technological refinements, we have managed to convince even the most die-hard fans of analog that now - more that ever - DIGITAL is not just a practical solution but it's also synonymous with UTMOST QUALITY and Magenta 4 is the evidence. Thanks to it, you can now effectively and creatively "color" your mixes to make them sound truly analog.

SESSION SETUP

Magenta is one of the best plugins that Acustica has ever designed. The beauty of the sound processed in the analog domain combined with the new digital precision resulted in a product that by far surpasses its predecessor. Furthermore, we are proud to be giving to our loyal customers completely free of charge this upgraded version of the plugin, now including other highly sought after emulations creating one of the best bundles ever made by Acustica. Welcome to MAGENTA4 suite!

Magenta4 is suitable for all types of instruments: electric and acoustic guitars, bass guitars, keyboards, snare drums, and both lead and backing vocals. All in all, it is a perfect tool for fine-tuning a signal for recording and mixing. That is not to say that we are not encouraging you to try Magenta 4 as a mastering tool as well!

Our community warmly welcomed the first version of Magenta and the plugin represented an important step ahead for the company. Together with some other Acqua effects plugins, Magenta can be considered one of Acustica's flagship products. Its success was huge and immediate, and it gave way to a series of important technological improvements. Today we are very proud to present to you what this deserving sound gem has grown to be: MAGENTA4.

The MAGENTA4 suite is characterized by a GUI restyling, an unrivalled sound quality with a much lower CPU strain, and a new engine based on the latest technological developments of our revolutionary CORE 12. This latest version is a real digital leap that has led to an incomparable sound.

PERFORMANCE CAUTION

In order to maximize performance and usability of Magenta4 on your computer, we suggest you follow some precautionary rules that will help you save precious CPU cycles.

- First of all, set your buffer size setting as large as possible. For instance, there is generally no specific reason for using a low buffer size setting during mixing or mastering sessions. Increasing buffer sizes, also latency, highly decreases required CPU power.

- You should also consider using only the necessary features.

We do not ensure the complete absence of bugs or the perfect operation of the product.

Before purchasing, we suggest you download the Trial version to verify the behavior of the plug-in with your system.

Trial products are fully-functional versions of the relative commercial plug-in. The trial period expires 30 days after activation.

We do not take any responsibility for misuse of the product, or collateral problems derived from it.

Normally the pre-order period ends within 30 days from the publication on the product page but this period may vary at our discretion.

This manual includes a description of the product but gives no guarantee for specific characteristics or successful results. The design of our products is under continuous development and improvement.

Technical specification are subject to change.

DISCLAIMER

PRE-ORDER (%OFF)

PRE-SALE

SPECIAL PRICE

PROMO

We are using these terms to define the introductory price of the product. It's a Public Beta Preview.

In other words, we provide to the customers a COMMERCIAL VERSION/ TRIAL VERSION that could be improved and have bugs fixed within this period.

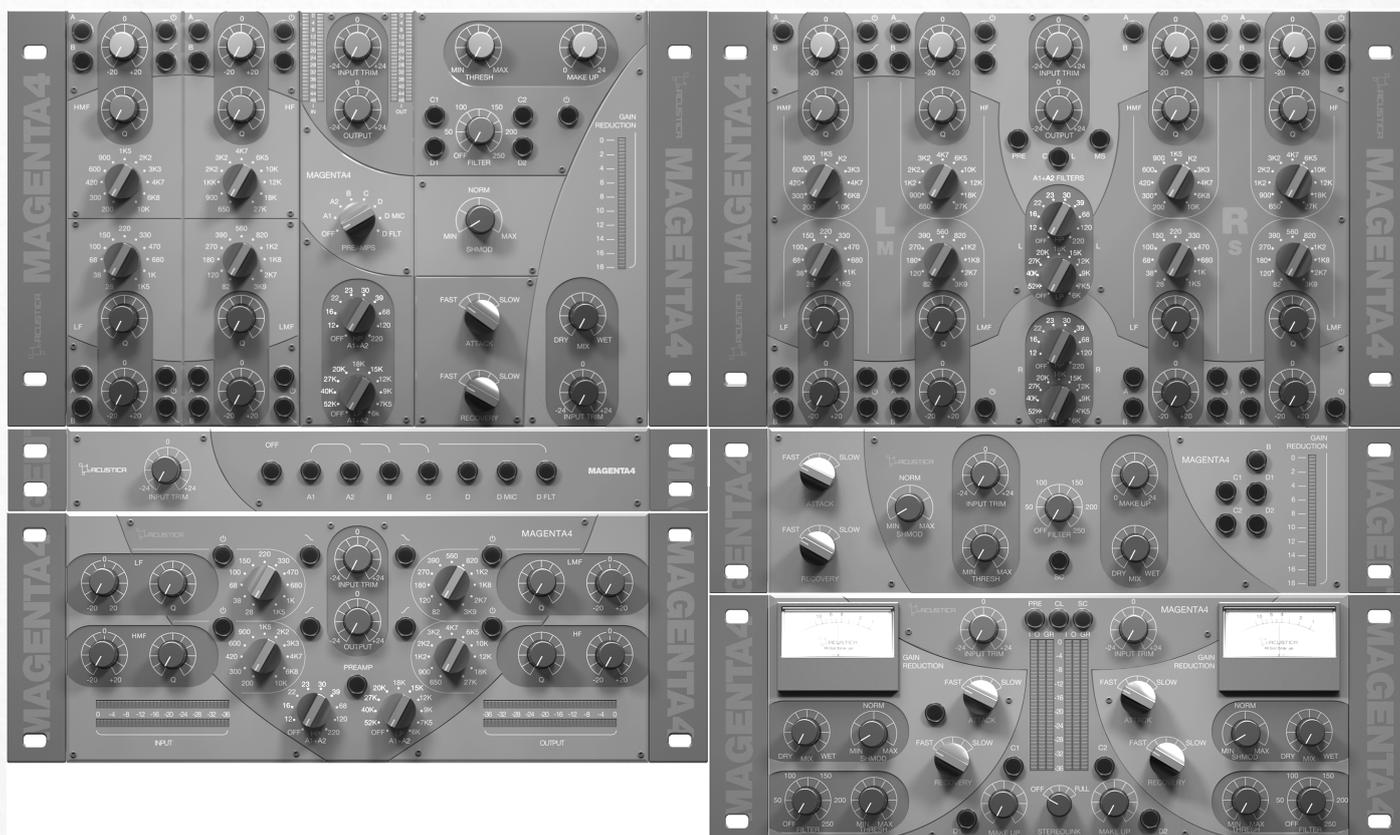
Our products are delivered exclusively and only as a digital download through a redundant cloud enterprise service and it is the end users responsibility to provide a stable internet connection through a reliable internet service provider.

PACKAGE CONTENTS

MAGENTA4 is a suite that includes six different plug-ins:

1. MAGENTA4 Channel-strip;
2. MAGENTA4 PRE (Preamps standalone module);
3. MAGENTA4 EQ (Equalizer standalone module);
4. MAGENTA4 EQ STEREO (Stereo equalizer standalone module);
5. MAGENTA4 COMP (Compressor standalone module).
6. MAGENTA4 COMP STEREO (Stereo Compressor standalone module).

Each plug-in included in the MAGENTA4 suite comes in a “Standard” version and an alternative “ZL”* version which operates at *zero latency and is thus suitable for use when tracking, at the cost of extra processing resources.



GENESIS OF MAGENTA4

The genesis of the Magenta project goes back to the now distant December of 2014, with a single emulation of an equalizer that since its release has been among our most successful products. Today we are pleased to give new luster to this incredible product, giving life to the MAGENTA4 suite - a complete bundle of six CORE12 plugins with a unique and inimitable sound.

Specifically, this plug-in includes the emulations of the following gear (all belonging to the same renowned brand):

- 1) A Modern American Stereo Tube EQ
- 2) A Modern American All-tube channel strip
- 3) A Modern American Stereo Limiter Compressor
- 4) A Modern American Stereo Limiter and Mic Preamp

In the following chapters we will give a detailed description of each module in Magenta4, complete with operating instructions and some historical notes referring to the modeled analogue unit.



Acustica Audio is a leading company specializing in analog hardware virtualization. Since the birth of Nebula in the summer of 2005, an active collaboration has started between forward thinking developers, beta testers, audio engineers and equipment samplers from around the world.

The research and development has progressed through many stages and employs innovative processes and technologies as of yet unheard of in other products or devices. The company's goal is to provide the most authentic reproduction of sampled vintage gear and other high-end hardware devices, using the revolutionary technology Vectorial Volterra Kernels Technology (V.V.K.T.) without the negative artifacts created by the current convolution technology.

After many years of fruitful labor, this creative forward thinking group has evolved into a team of experts in knowing what it takes to serve the "best of both worlds" (digital & analog).

Acustica... Audio Renaissance

REFERENCES

Acustica Audio is a trademark of Acusticaudio s.r.l.

Via Tortini, 9

26900 - Lodi (LO) - Italy

www.acustica-audio.com

SYSTEM REQUIREMENTS

Magenta4 is one of a growing number of the Acqua Effects plug-in product line. Acustica Audio has been working in high-quality analog hardware device software modeling for over eight years. The audio rendering engine, Acqua, embodies state of the art, sample-based products, and has set a new quality standard in the professional audio plug-in market.

Acustica Audio, in a move that is bold, even for a cutting-edge company like us, sampled something great and we are now bringing it to you in the form of a groundbreaking and great sounding Acqua plug-in.

Of the current software plug-ins available on the market, none are based on sampling, and none come close to the sound of MAGENTA4. MAGENTA4 is based on an upgraded technology that uses a new extremely fast engine.

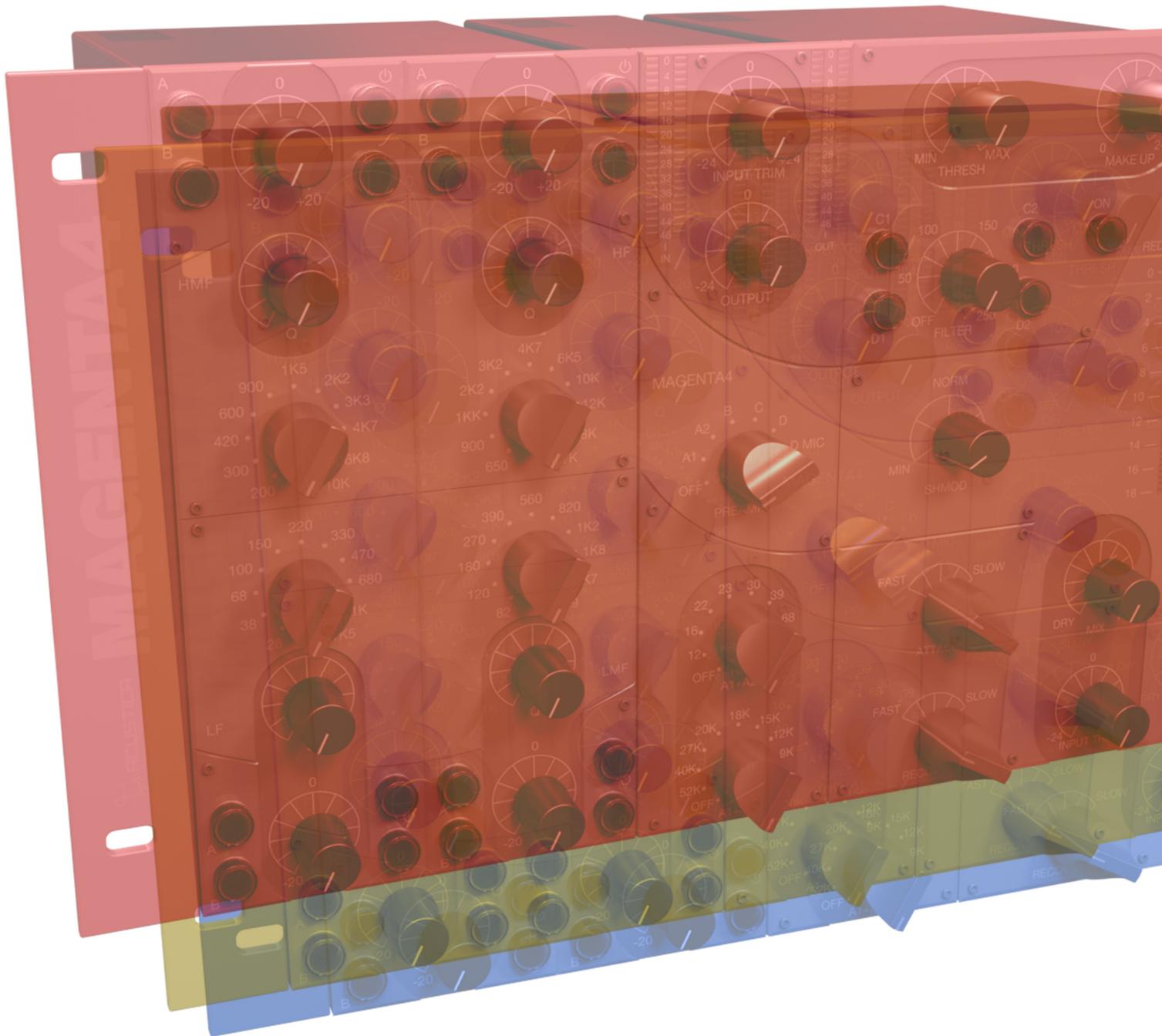
During the modeling process we used the best converters and cables in existence, we measured the units in excellent conditions, and employed skilled experts in the sampling process using our self-developed sampling application. Now you have one of the best, high-quality professional audio software in your audio workstation. We spend countless hours developing these no-compromise plug-ins to give you only the best sound and feel that is as close to the real hardware as can be imagined. We are confident that this plug-in will help you make more professional mixes.

	Windows		OSX	
	Minimum	Recommended	Minimum	Recommended
Operating System	Windows 7	Windows 10	OSX 10.8	OSX 10.12
CPU	Quad Core	Latest multicore CPU	Quad Core	Latest multicore CPU
RAM	4 GB	16 GB to 128 GB	4 GB	16 GB to 128 GB
HDD/SDD	1000 MB	1000 MB	1000 MB	1000 MB
Screen Resolution	1024x768 (XGA)	1920x1080 (HDTV)	1024x768 (XGA)	1920x1080 (HDTV)
Audio Host	VST2 / AAX 32 bits	VST2 / AAX 64 bits	VST2/AAX/AU 32 bits	VST2/AAX/AU 64 bits

SAMPLING PROCESS

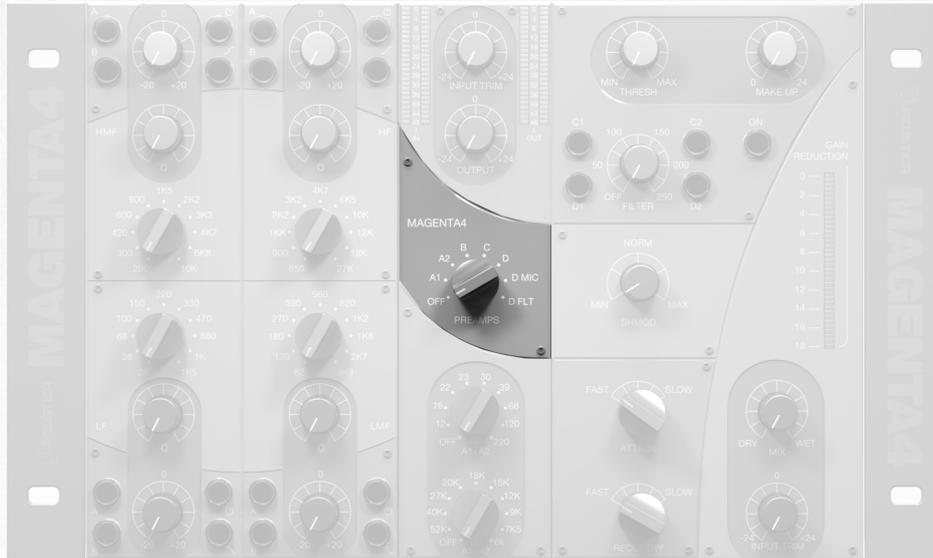
The sampling process has been performed by Acustica. The units were sampled with mastering quality converters, using a method which takes considerably more time than the normal sampling standard.

This method is of benefit to the entire audio spectrum. Two sample rates are provided with Magenta4; the native sample frequency was 96kHz. The 44.1kHz frequency was derived from the native one by a downsampling and upsampling process. This method avoids any negative sample rate conversion (SRC) artifacts when matching projects with different sample rates and also helps with project loading times



CHAPTER 2 OPERATION

MAGENTA4 PREAMP SECTION



MAGENTA4 Channel Strip PREAMP section



MAGENTA4 PREAMP standalone plug-in

The MAGENTA4 channel-strip (and standalone version as well) features several PRE-AMPLIFIERS capable of providing great sonic quality, to bring warmth to your sounds just like the corresponding real tube circuits.

Thanks to important developments with our latest CORE 12 tech, we have been able to emulate even more precisely the phase, harmonic distortion and frequency response of the originals.

Preamps included in MAGENTA4 channel-strip (and relevant stand-alone plug-in):

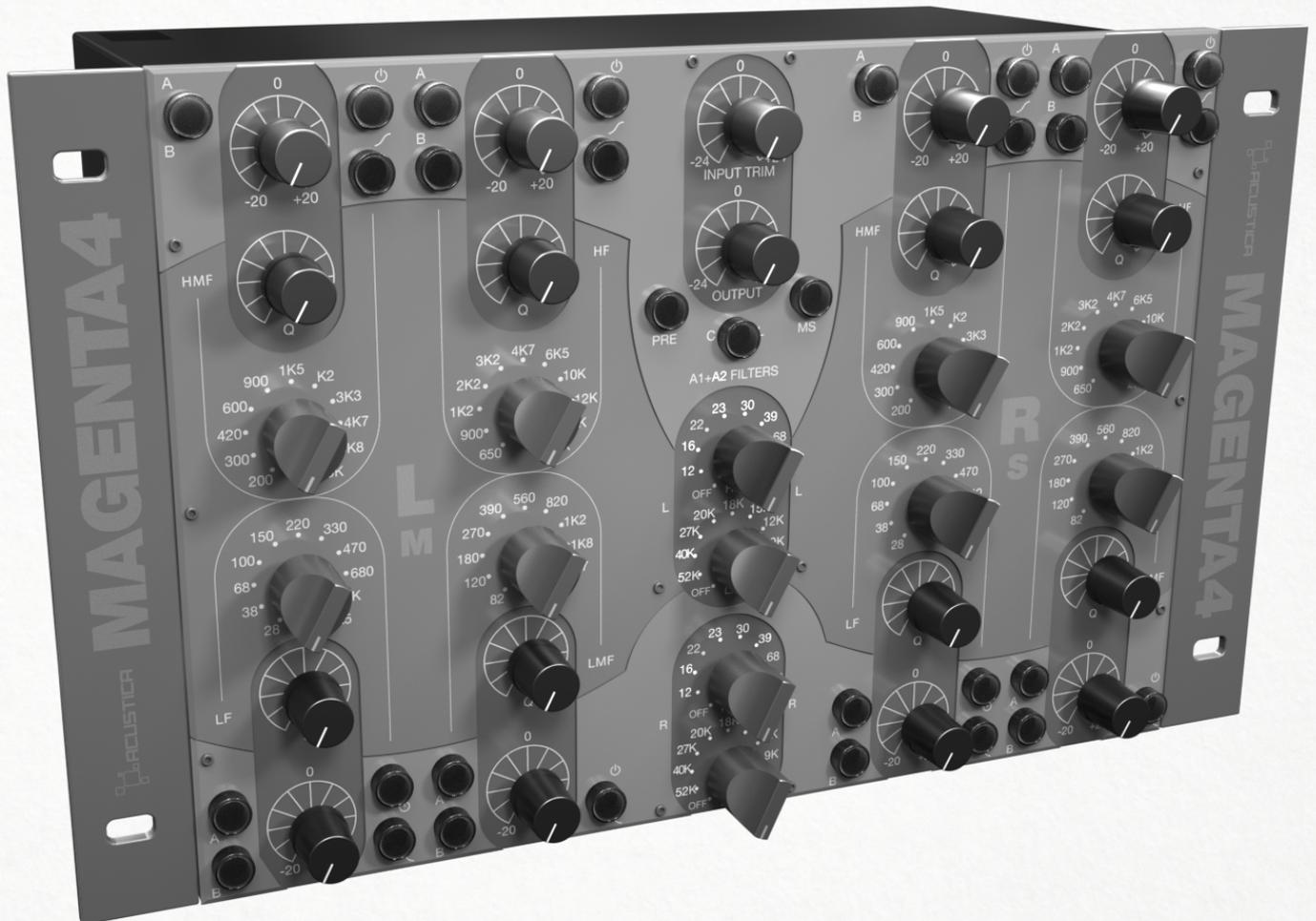
- 1) A Modern American Stereo Tube EQ:
A1: Stereo Pre - Mic IN-OUT
A2: Stereo Pre - Mic IN-OUT
- 2) A Modern American All-tube channel strip:
B: Stereo Pre – Mic IN-OUT
- 3) A Modern American Stereo Limiter Compressor:
C: Stereo Pre - Line IN-OUT
- 4) A Modern American Stereo Limiter And Mic Preamp:
D: Mono Pre - Mic IN-OUT
DMIC: Stereo Pre - Mic IN-OUT
DFLT: Stereo Pre - Mic IN-OUT and High Pass Filter (100 Hz) engaged;

What's new in the EQ?

Among the new features of this incredible equalizer we would like to mention:

- Complete resampling of the device using CORE12 tech to guarantee the best sound quality.
- The addition of more frequency choices for the filters sections
- Shelf mode for all bands
- New GUI design
- Continuous (CUT/BOOST) adjustable gain control
- STEREO version available
- Addition of new switchable midrange EQ (B) emulation in the STEREO VERSION.

It only seems right to go into detail, below is a comparison table between version 3 and 4 of Magenta. Charts sometimes explain better than a thousand words.

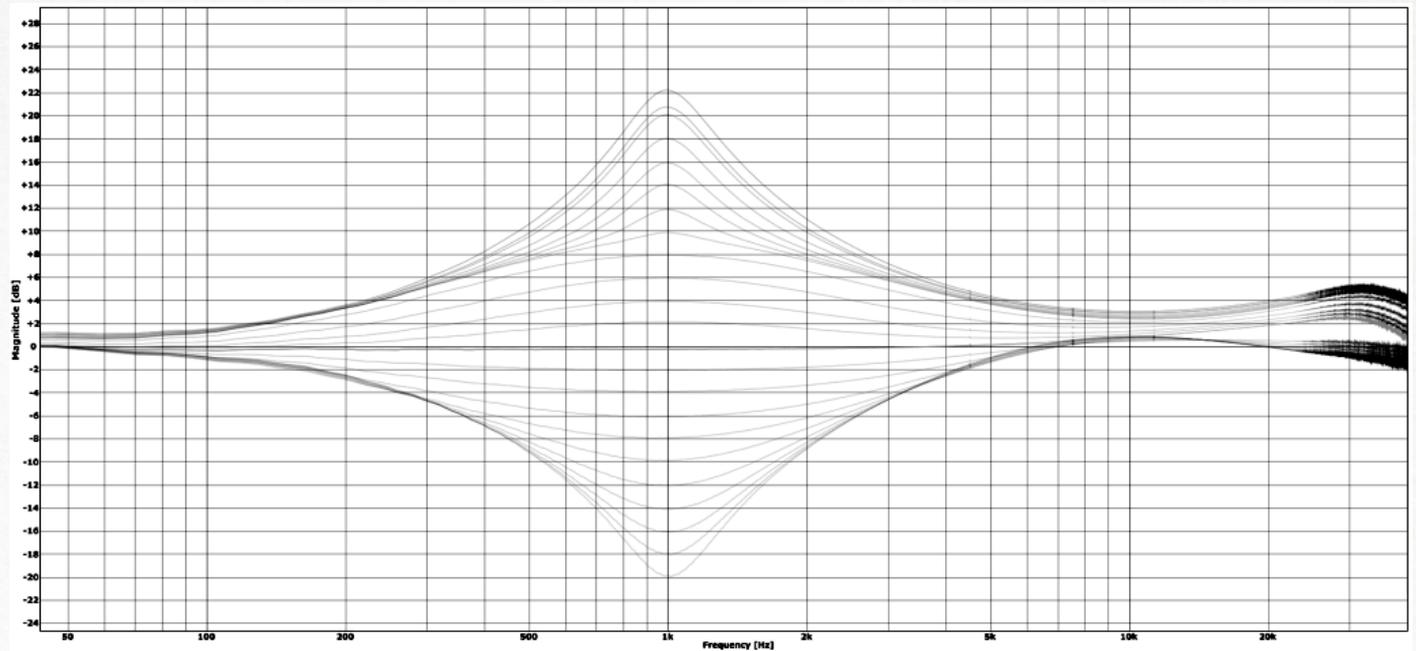


Low Band

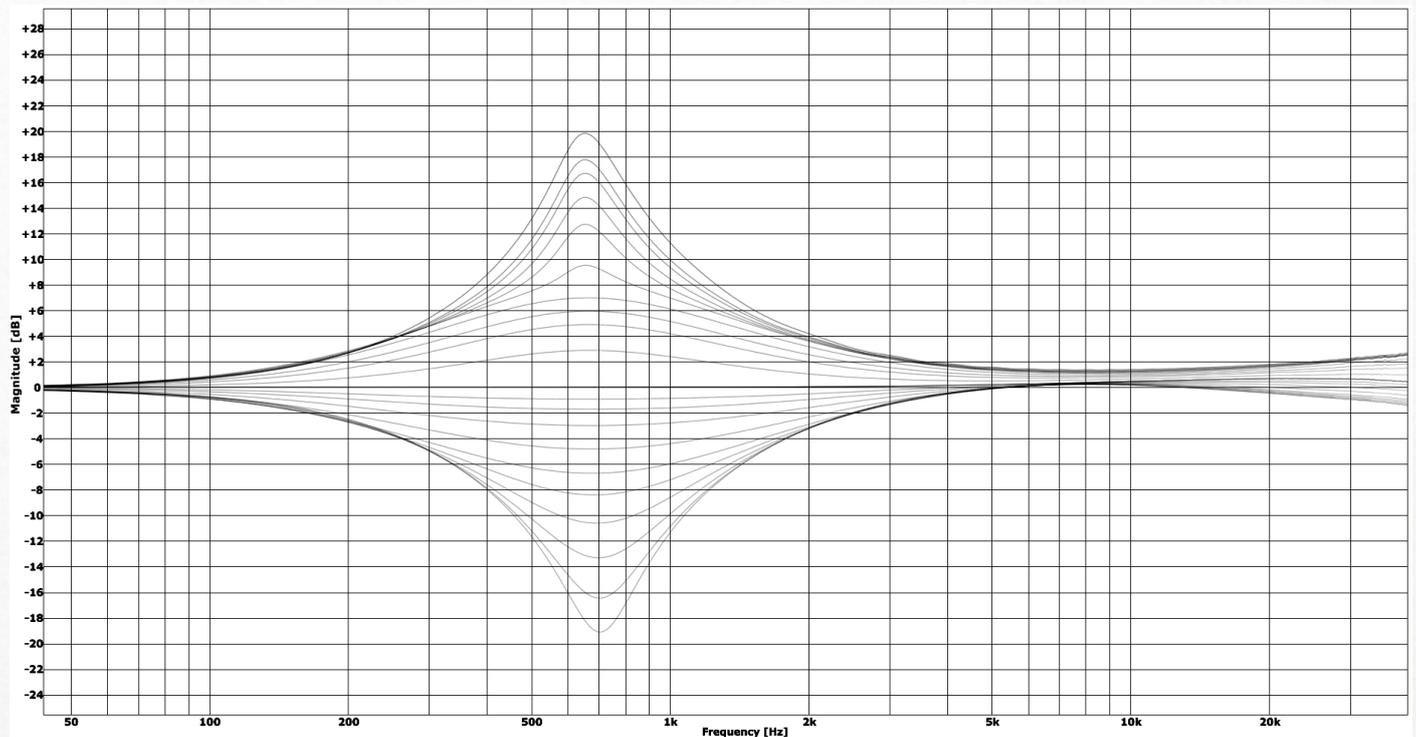
Low Frequency bell fixed at 1 kHz, $Q=\max$ with $\pm 20\text{dB}$ of adjustable gain.

Graph scale: 20Hz-50kHz, $+24\text{dB}/-24\text{dB}$.

Magenta3

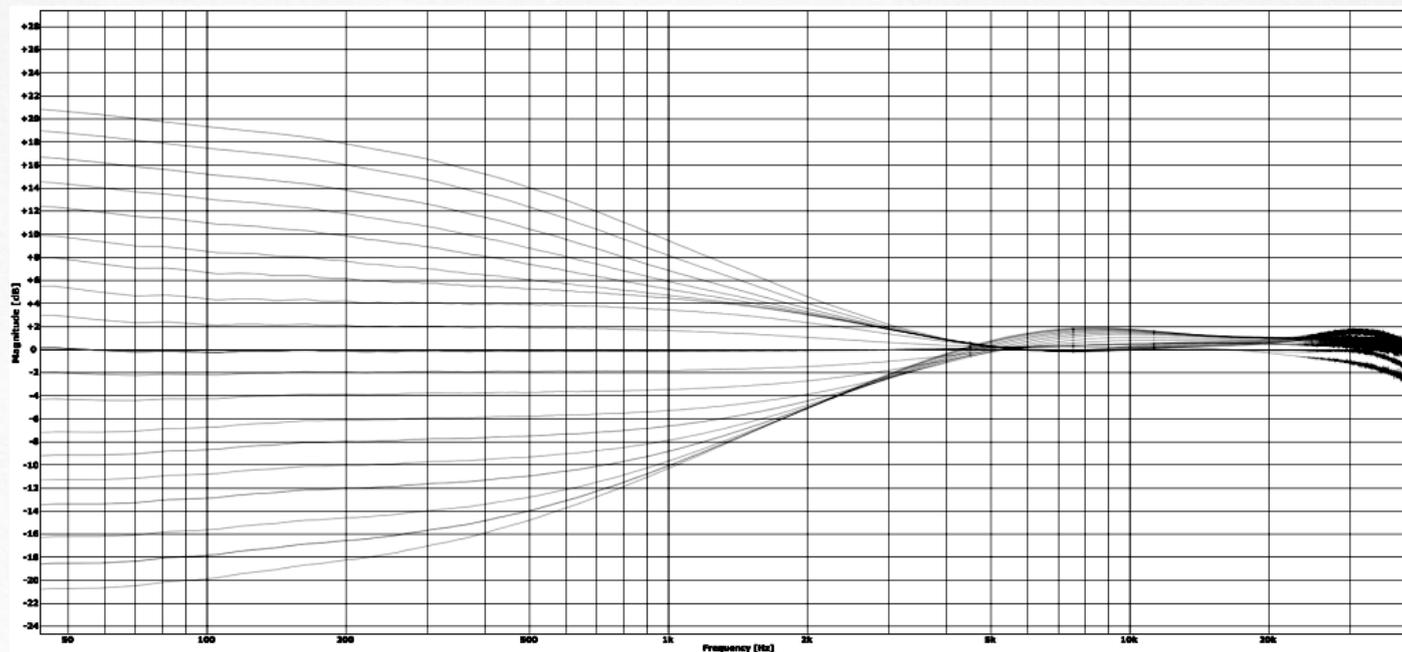


Magenta4

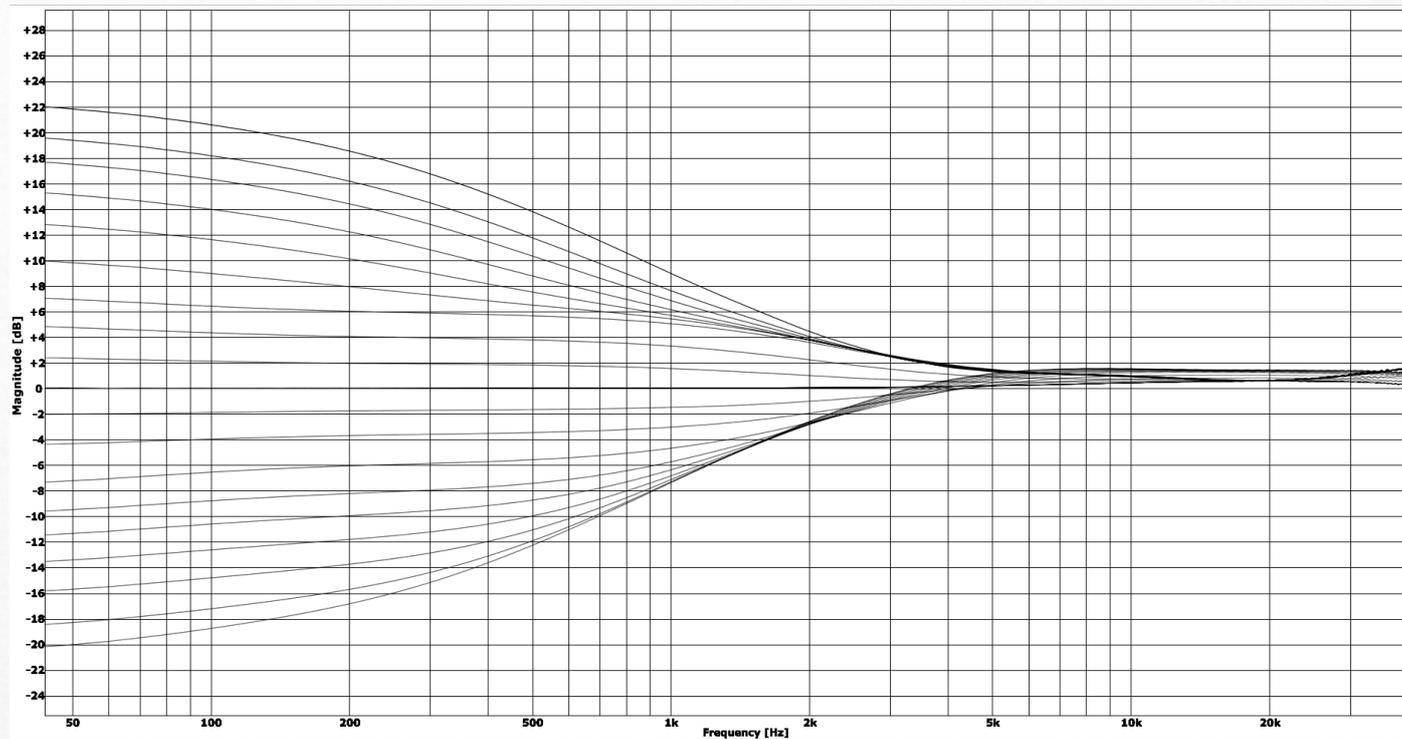


Low Frequency shelf boost and cut at 1 kHz, Q=min with $\pm 20\text{dB}$ of adjustable gain.
Graph scale: 20Hz-50kHz, +24dB/-24dB.

Magenta3



Magenta4

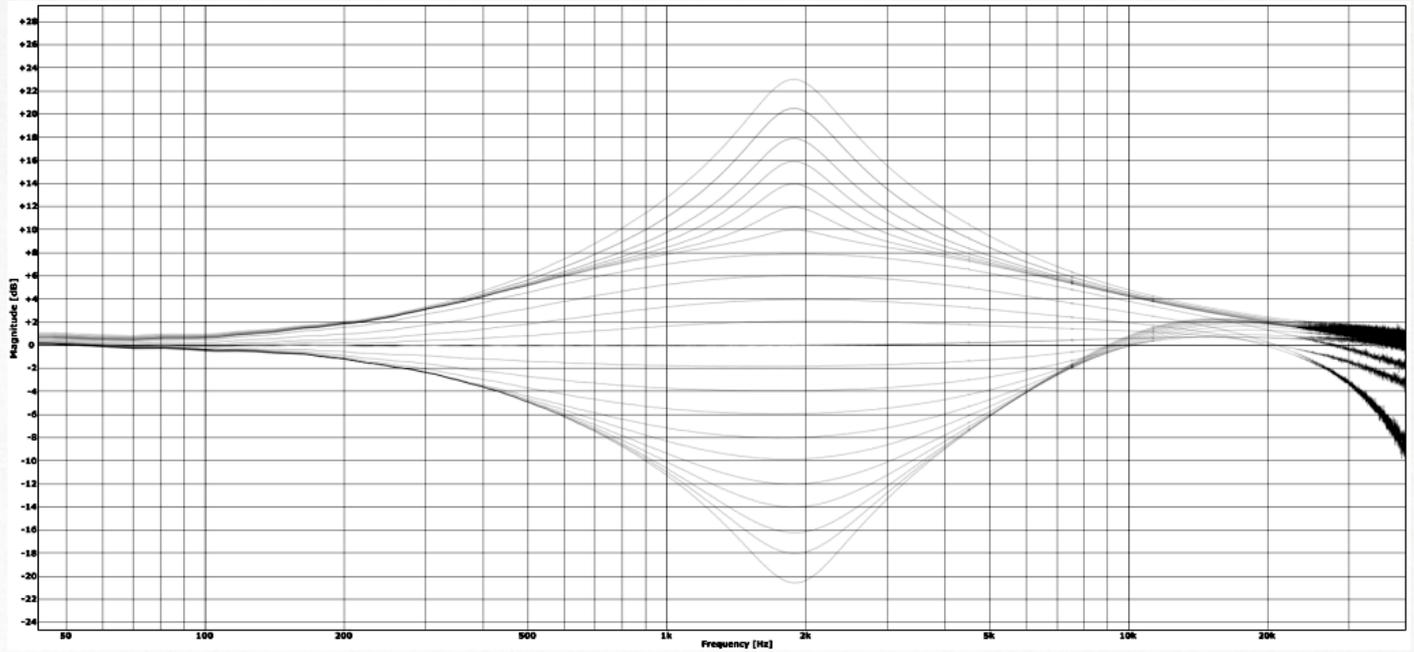


Mid Low Band

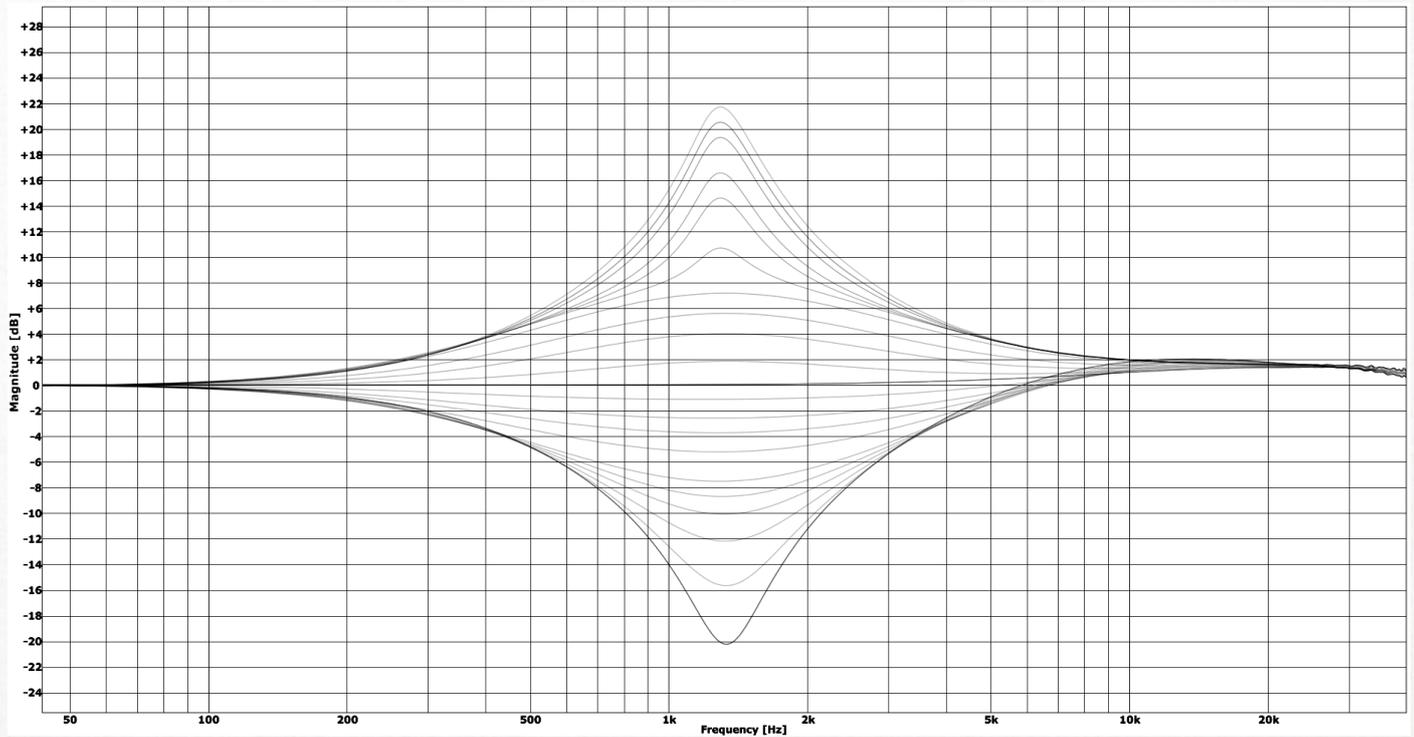
Low Frequency bell at 1.8 kHz, $Q=\text{min}$ with $\pm 20\text{dB}$ of adjustable gain.

Graph scale: 20Hz-50kHz, $+24\text{dB}/-24\text{dB}$.

Magenta3



Magenta4

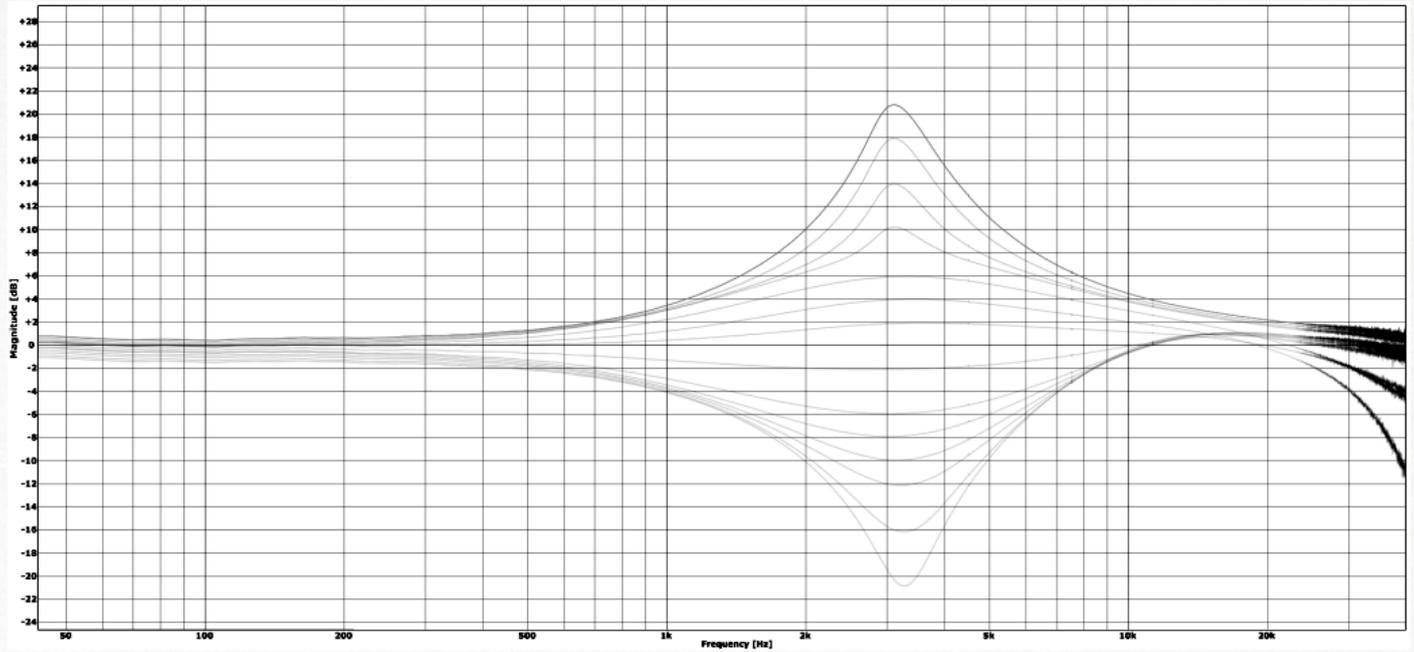


Mid High Band

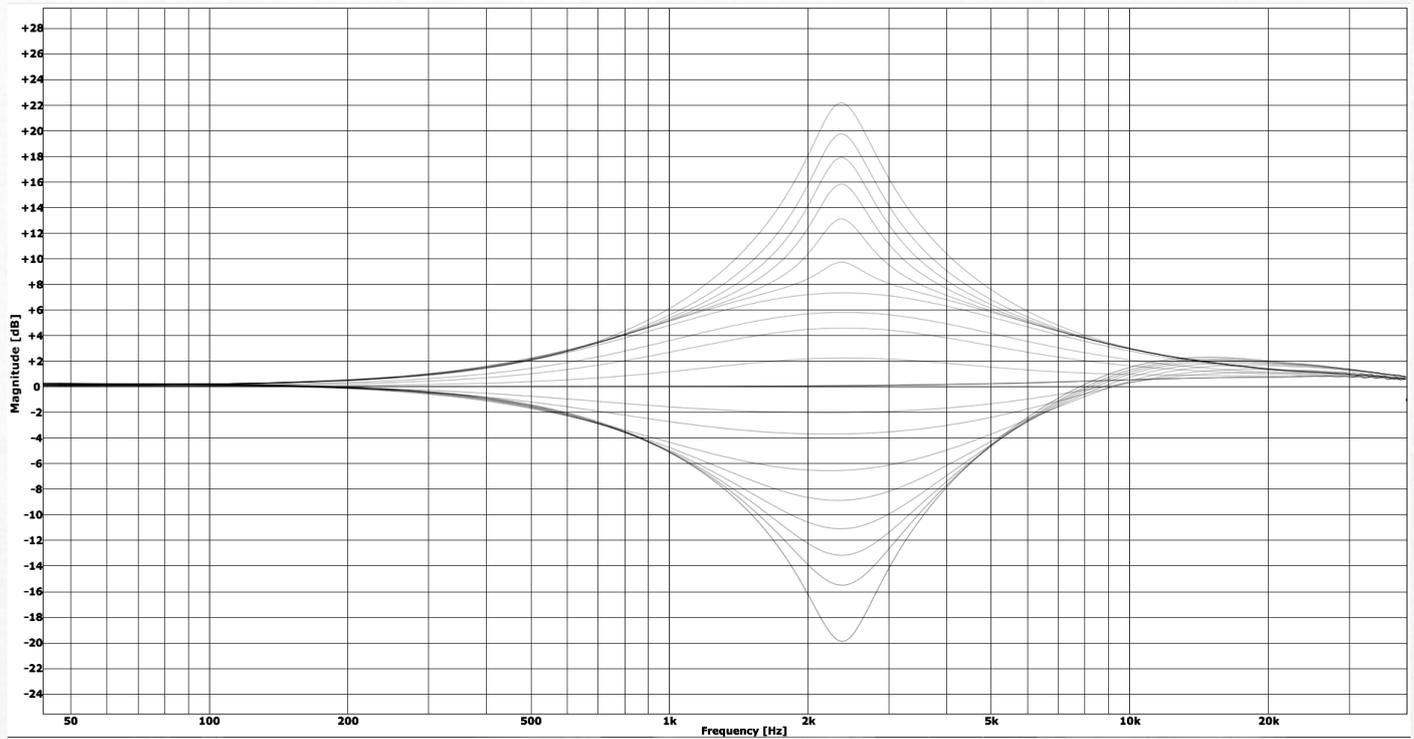
Low Mid Frequency bell at 2.2 kHz, $Q=\max$ with $\pm 20\text{dB}$ of adjustable gain.

Graph scale: 20Hz-50kHz, $+24\text{dB}/-24\text{dB}$.

Magenta3



Magenta4

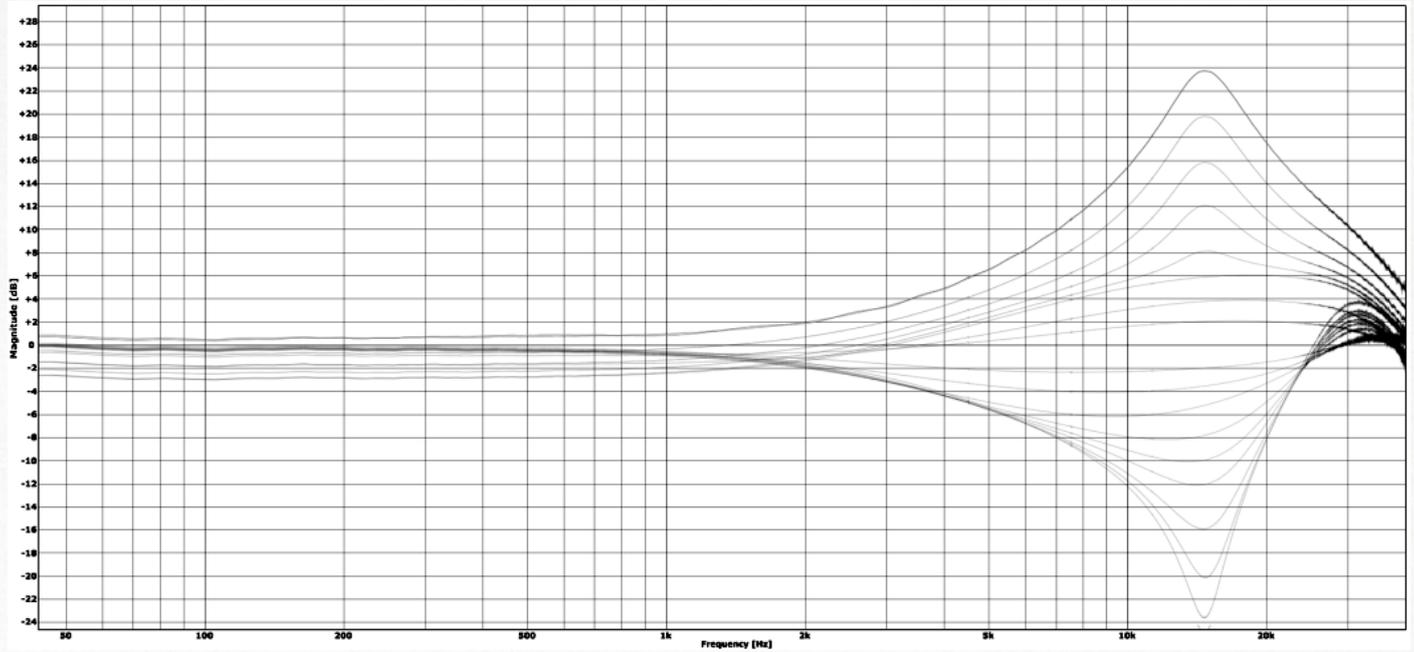


High Band

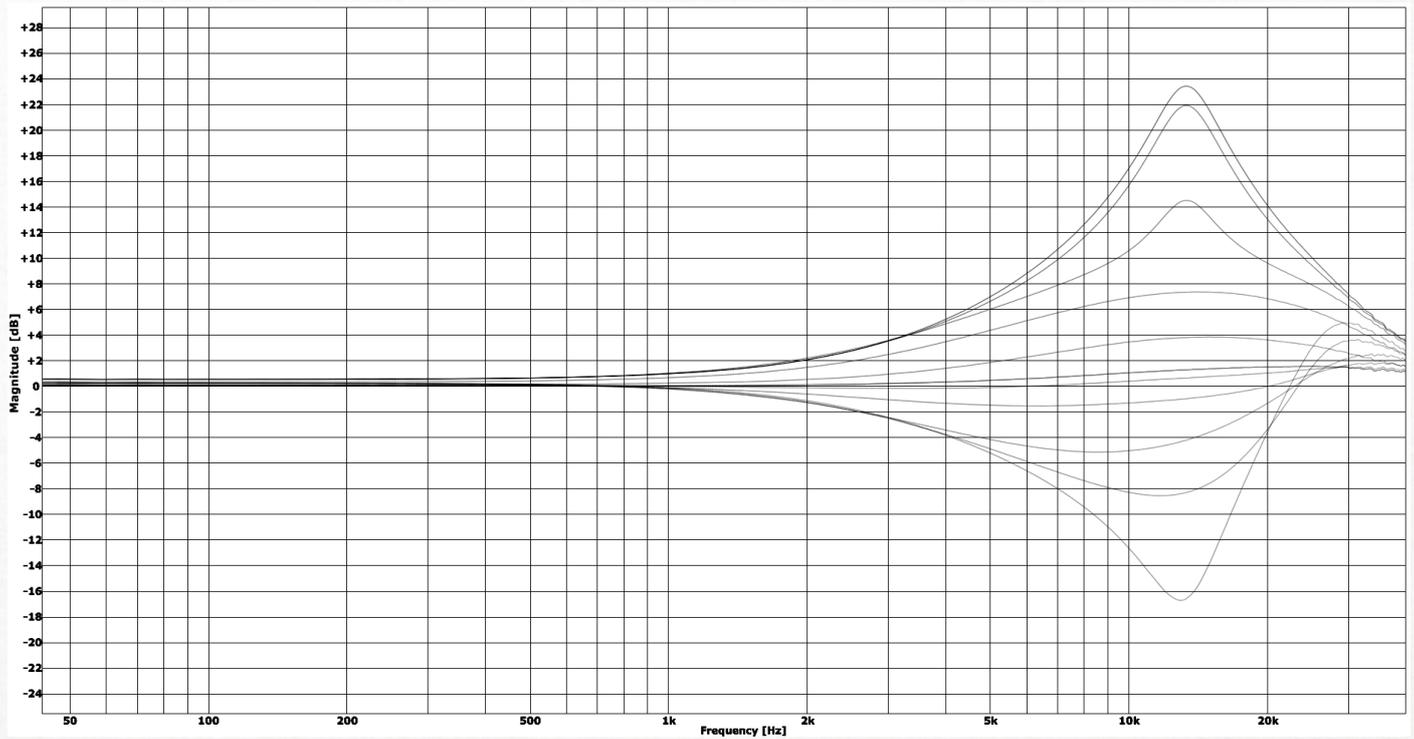
High Frequency bell at 12 kHz, $Q=\max$ with $\pm 20\text{dB}$ of adjustable gain.

Graph scale: 24Hz-50kHz, +24dB/-24dB.

Magenta3

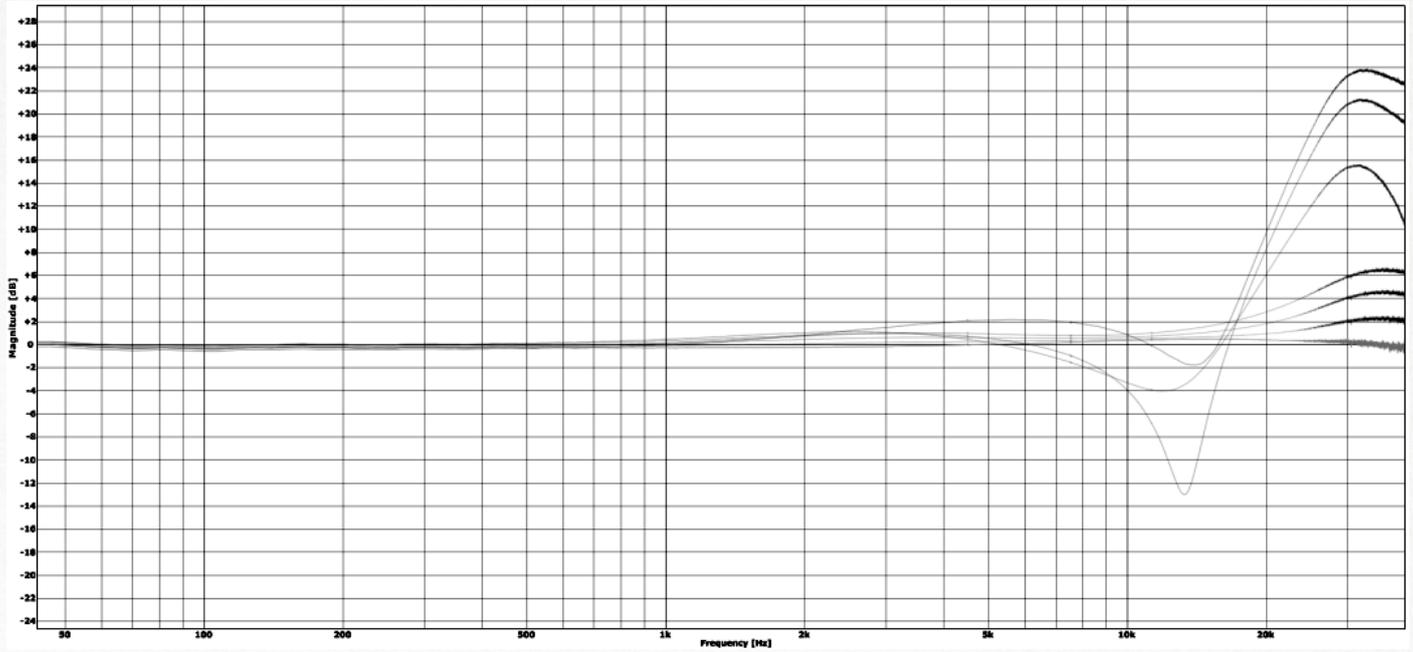


Magenta4

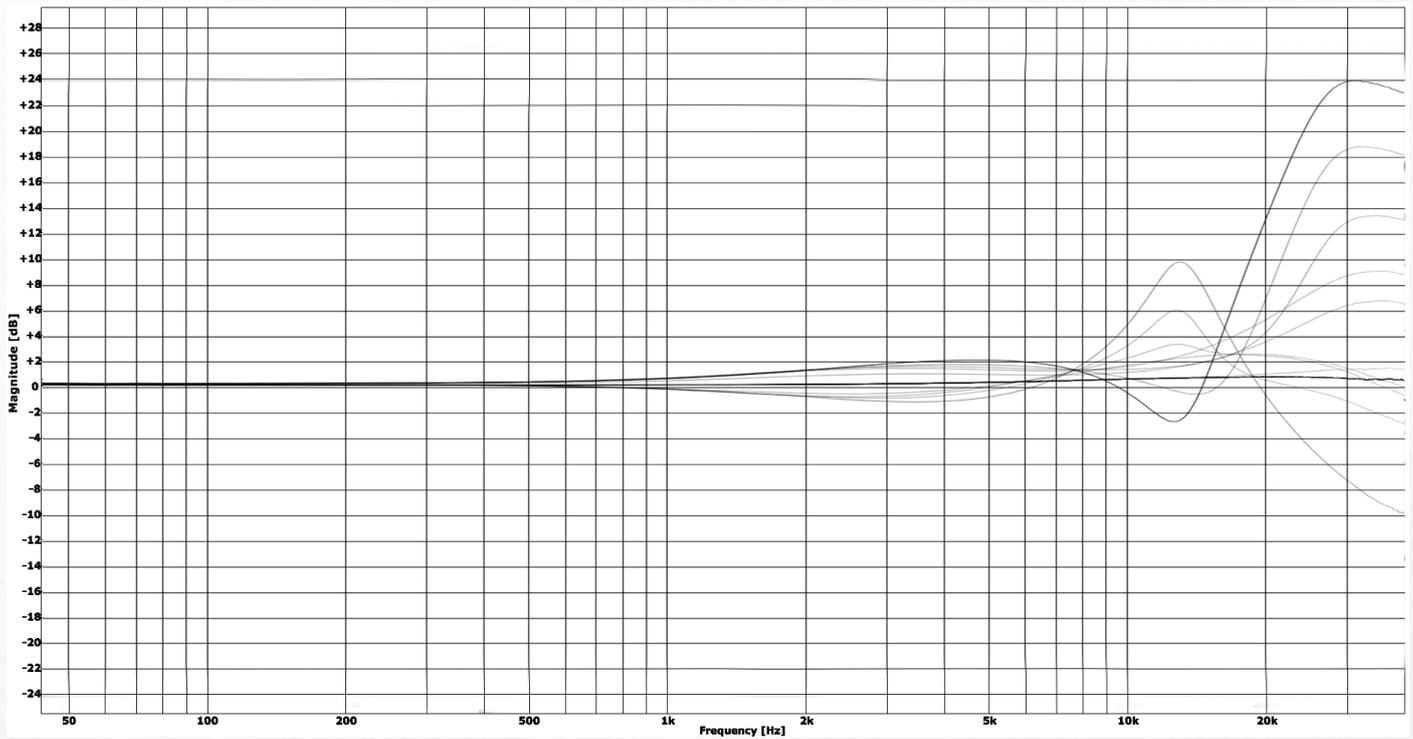


High Frequency shelf boost and cut at 12 kHz, Q=10, with ± 20 dB of adjustable gain.
Graph scale: 24Hz-50kHz, +24dB/-24dB.

Magenta3



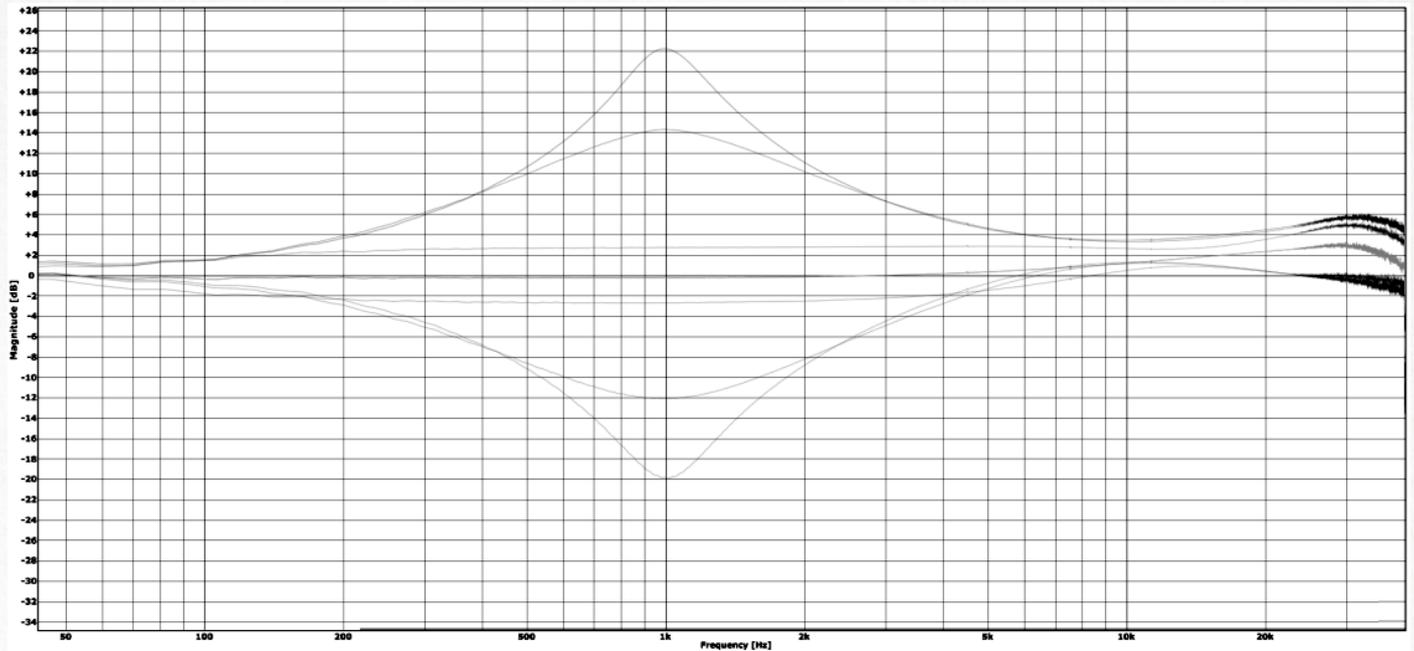
Magenta4



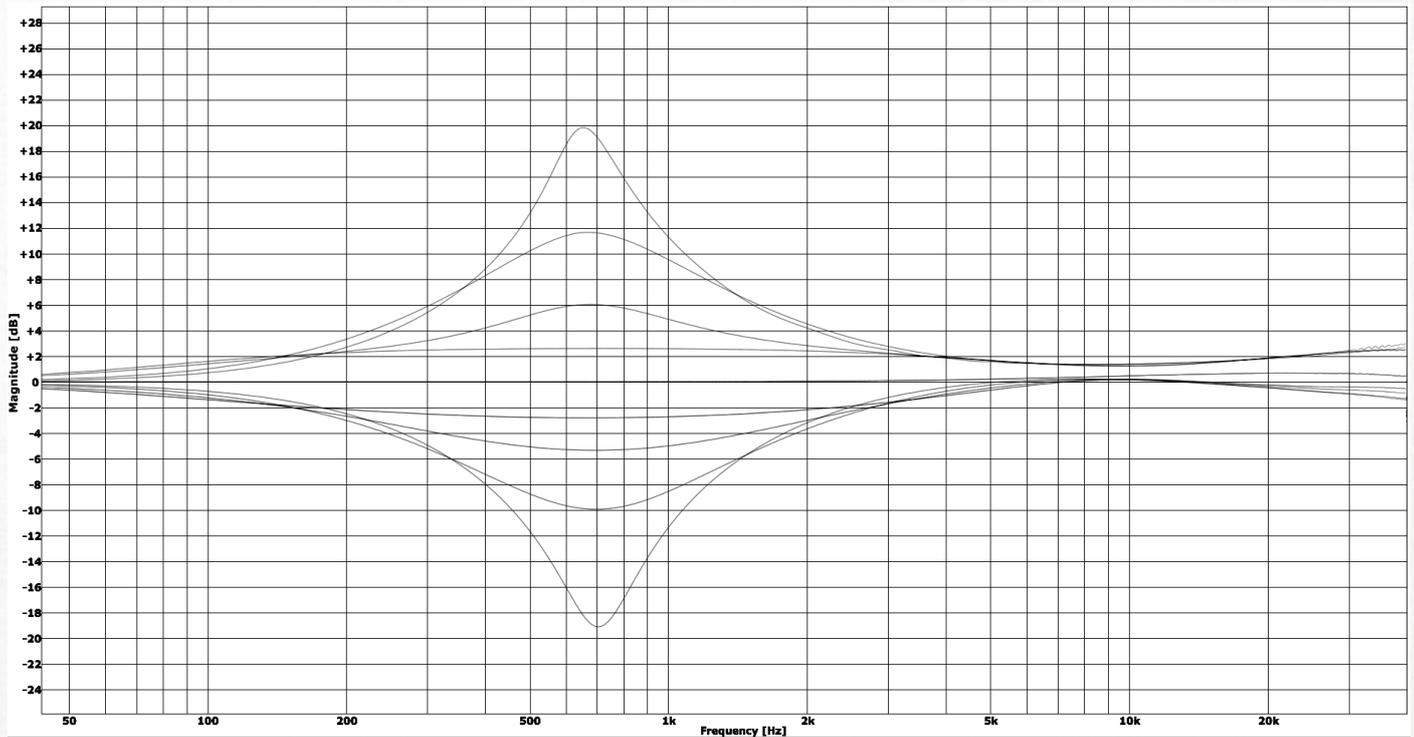
Q curves

Example of bell Q curves, ranging among 0-5-10, with frequency fixed at 1 kHz and 20dB gain. Graph scale: 20Hz-20kHz, +24dB/-24dB.

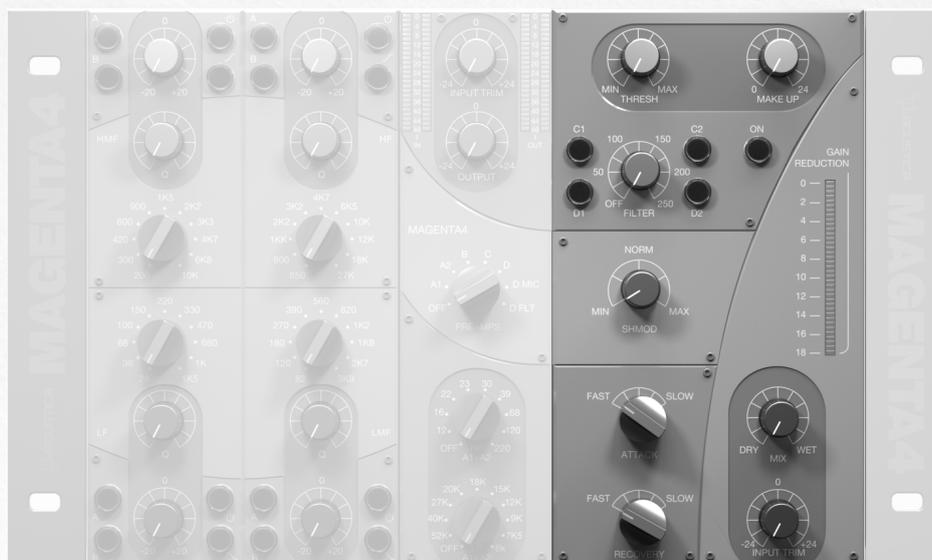
Magenta3



Magenta4



MAGENTA4 COMP SECTION



MAGENTA4 Channel Strip COMP section



MAGENTA4 COMP Mono standalone plug-in



MAGENTA4 COMP Stereo standalone plug-in

MAGENTA4 suite is equipped with 2 different compressors, MAGENTA4 COMP -MONO version and MAGENTA4 COMP -STEREO version, both offering an accurate reproduction of the original devices by a celebrated U.S.A. company.

Both versions of the MAGENTA4 COMP include four switchable compressors emulations (B-C1-C2-D1-D2) to give all of our customers a complete bundle. We have chosen the best units in circulation to sample, to provide you with the greatest sound, without compromise.

B: A smooth and transparent compressor emulation.

This mode combines Vari-mu and Optical compressors in a single dynamic processor. As already defined by many experts, this is a true sonic studio workhorse.

C1: Vari-mu compressor.

Vari-Mu, refers to the way in which the compression ratio varies dynamically in response to the signal level. The result is a unique form of soft-knee compression, which responds differently depending on the type of signal that is fed into it.

The Variable MU compressor uses the valves in the circuit for gain control and has no adjustable compression ratio control. Ratio is increased proportionally to the amount of the input signal when it exceeds the set threshold. In other words, the more the level crosses the threshold, the more the compression ratio increases.

In general Vari Mu compressors are not particularly suitable for sound sources with very fast transients. This is often the case even if we set faster attack values.

The thermionic valves used in these types of compressors, exhaust their dynamic range relatively quickly, so it is very difficult to get more than 15-20 dB of gain reduction. Nevertheless, Vari-MU compressors are known for their characteristics of conferring sound, elegance and warmth. The characteristics of such compressors make them particularly suitable for vocal compression.

C2: Vari-mu limiter.

While the Vari-mu compressor mode has a soft-knee starting with a 1.5:1 ratio, the sharper knee LIMIT mode of C2 starts at 4:1 and moves to a more dramatic ratio of 20:1 when limiting over 12dB. Interestingly, the knee actually softens as more limiting is used.





D1: Optical limiter/Comp emulation.

This compressor uses an electro-optical attenuator to control the dynamics of the processed signal. The fulcrum of this compressor is the electro-optical attenuator. It basically consists of a light source, the intensity of which is proportional to the level of the input signal, and a photoconductive cell, the resistance of which decreases as the light intensity presented to it increases. This photoconductive cell manages the volume of the amplifier that attenuates the volume of the output signal. Thus when a louder signal is present at the input, the light shines brighter, the photocell's resistance goes down, and the amplifier reduces its gain, making the effect of audio compression. For each dB that the input signal exceeds the threshold, the output rises by something less than a dB depending upon how the ratio is set and the exact properties of the photocell circuit being used. In the 90's a vintage discrete transistor design by Langevin was revised and used as the foundations of a new opto-based unit.

D2: FET Comp emulation;

The second 'type' of limiter/Comp uses FETs for the gain reduction element which offers much faster attack times and controllable releases. This model aims to be a faithful emulation of the original unit.

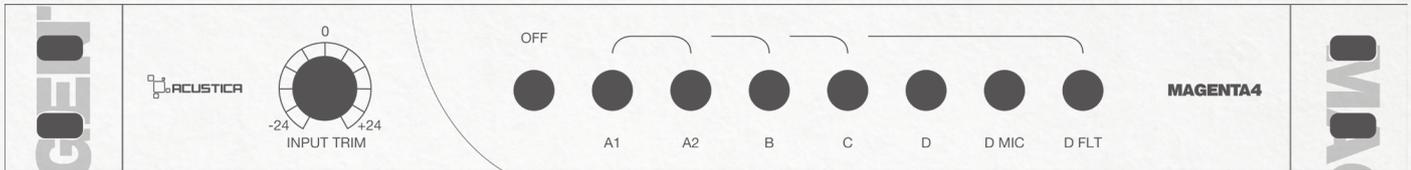
This type of compressor was based on a new approach of FET tech to achieve faster and cleaner releases than usual. Our goal was to recreate the same quality and behavior of the FET device. We hope that the results meets everyone's expectations!

MAGENTA4 COMP –STEREO version is equipped with preamp model C, enabled/disabled by pushing the PRE button.

CHAPTER 3

CONTROLS

PREAMPLIFIERS



The MAGENTA4 PRE standalone version is equipped with 7 mutually exclusive pre-amp buttons.

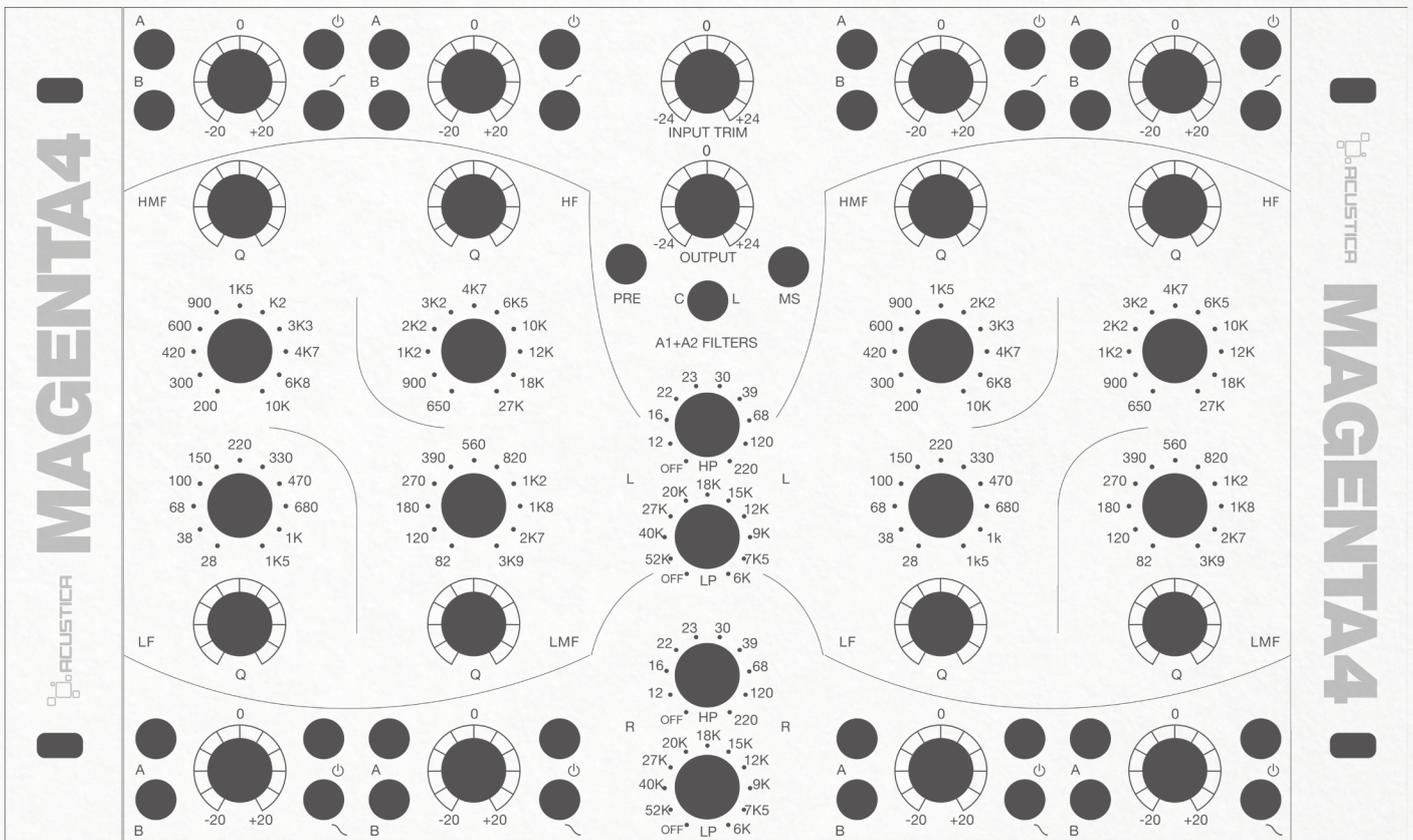
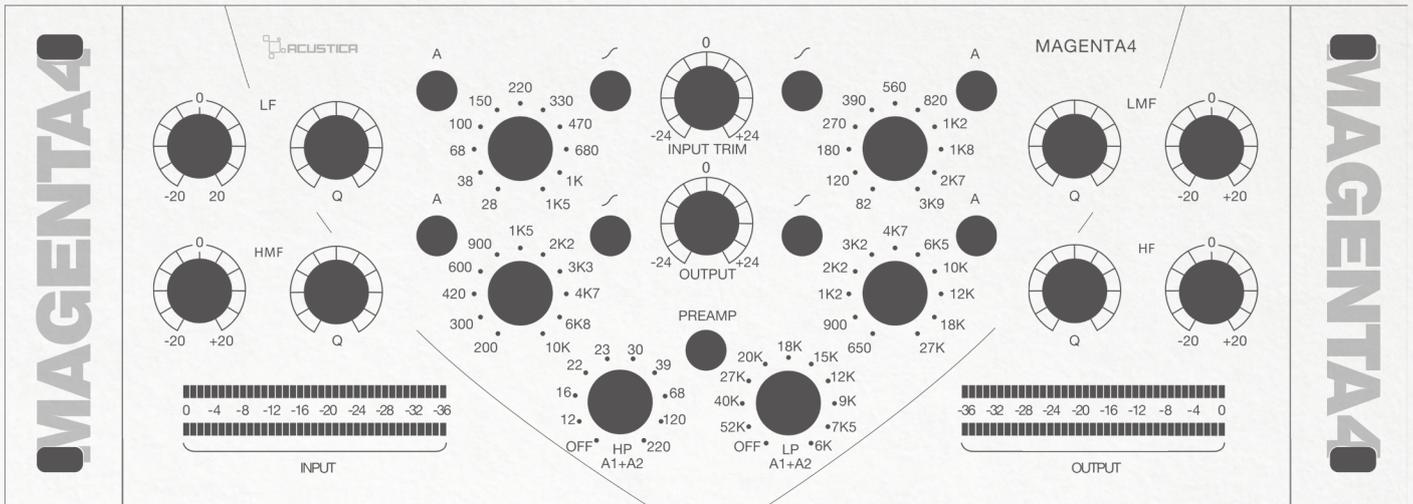
- **OFF:** disables the preamps.
- **A1/A2/B/C/D/D MIC/D FLT:** each of these switchable buttons enables a different pre-amp emulation.
- **INPUT TRIM:** this function allows for a “one knob” internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal operational level of the plugin. Note that this is different from a standard input gain control due to the linked output gain stage, which always ensures that whatever gain change is introduced at Magenta’s input, the output level is automatically compensated so that there’s no perceived level change.

When a positive value is selected the signal entering MAGENTA4 is brought up by the set amount in dB and the device will operate at higher internal level. This will result in higher harmonic distortion levels and stronger compression, negative values will result in lower internal operational level.

It is a good idea to reach for this control at the very start after loading MAGENTA4. In this way you can ensure that you are hitting Magenta4 at a suitable operating level, depending on the recorded source.



EQUALIZERS



The Magenta4 EQ plug-in includes several controls and is amazingly intuitive to use. Each feature of the Magenta4 EQ interface is detailed below.

“A” EQ emulation

- **Boost/cut knob**

Unlike previous MAGENTA EQ versions you will not find a BOOST/CUT selection button. Instead for the purpose of convenience we decided to implement a single continuous gain knob for each band.

- **Shelf/bell button**

The lowest band can be a special Low Shelf or conventional Bell shape.

The two mid-bands can be only Bell shape. The highest band can either be a special High Shelf or a conventional Bell shape. Shelf & Bell describe the EQ's shape. Bell curves focus their boost and cut at a given frequency and the further away we get from that frequency, the fewer boosts or cut gain will be applied. The bell curves are moderately wide and the “Bandwidth Control” does not have a wide range. Note that it also affects the maximum boost and cut values. Shelf slopes generally boost (or cut) towards the highs or lows (thus high shelves and low shelves). You can switch from BELL to SHELF mode pushing the corresponding button.

- **Input trim /Out**

This function allows for a “one knob” internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal operational level of the plugin. Note that this is different from a standard input gain control due to the linked output gain stage, which always ensures that whatever gain change is introduced at Magenta's input, the output level is automatically compensated, so that there's no perceived level change.

- **Outup knob** is an output gain control ranging from -24dB to +24dB.

- **Frequency**

Each band provides a wide range of overlapping and interleaving frequency choices. Each switch position selects a different capacitor and inductor. Available frequencies are:

Low band (Hz): 22-24-47-68-100-150-220-330-470-680-1k

Low-mid (Hz): 82-120-190-275-395-580-850-1.3k-1.8k-2.8k-3.9k Hz

High-mid (Hz): 230-360-520-750-1.1k-1.5k-2.3k-3.8k-5.2k-7.5k-10.1k

High band (Hz): 630-880-1.3k-1.9k-2.8k-4.3k-6k-9k-13k-16k-26k

- **Bandwidth**

Similar to the “Q” control found in many EQs. A more accurate term here would be “Damping” or “Resonance” because of the way this control uniquely works in both Bell and Shelf hardware modes. In Bell modes, you will find it similar to most Q controls with a wider shape. The widest Q (at maximum boost) is about 1 for the 22-1.5K band and 1.5 for the other bands, and the narrowest Q is about 2.5 to 3 for all of the bands and most frequencies.

- **Highpass filter**

This filter passes the highs and reduces the lows from a given selected frequency. Note that some filtering is often already present at the chosen cut-off frequency. The filters are entirely passive with 18dB/octave, no bumps and no resonance. Filter frequencies are 12Hz, 16Hz, 22Hz, 23Hz, 30Hz, 39Hz, 68Hz, 120 Hz and 220 Hz. The first step of HP filter knob disables the filter. (This HPF band is the result of different sampling to create a complete filters section).

- **Lowpass filter**

This filter passes the low and reduces the highs from a given selected frequency. Note that some filtering is often already present at the chosen cut-off frequency. The filters are entirely passive. The 18kHz filter is probably most useful for warming up digital. It seems to remove some irritating super-sonic noise associated with digital to analog converters. Other possible frequencies are 52 kHz, 40 kHz, 27 kHz, 27 kHz, 20 kHz, 18 kHz, 15 kHz, 12kHz, 9kHz, 7.5kHz and 6kHz. The first step of LP filter knob disables the filter. (This LPF band is the result of different sampling to create a complete filters section).

- **POWER:** This button enables the band/s operative or bypassed.

- **CL (CONTROL-LINK):** this button links the controls of left and right channels.

- **A:** enables EQ model A.

- **B:** enables EQ model B.

(This EQ model is included only in MAGENTA4 EQ STEREO / MAGENTA4 EQ STEREO ZL)

NOTE: Clicking on the controls while pressing “ctrl” on the computer keyboard, the control returns to zero



“B” EQ emulation

This EQ emulation is only included in MAGENTA4 STEREO equalizer. MAGENTA4 EQ STEREO is the stereo version of MAGENTA4 EQ, so each MONO-channel can be controlled independently or dependently by an identical set of controls.

Different from the MONO version, MAGENTA4 EQ STEREO is also equipped with the B EQ emulation.

B EQ is a passive equalizer emulation inspired by a classic midrange tube EQ (like our Purple m-5). It is composed of 4 bands. Its sections are: Low Frequency 1, Mid Frequency 1, Mid Frequency 2 and High Frequency . Each of these sections has controls for:

- Frequency
- Cut/Boost

(Q: A fixed Q value for each B EQ band. Therefore in B EQ mode by acting on Q knob is has no effect whatsoever.)

Differently from previous emulation, B equalizer isn't equipped by Shelf mode;

NOTE: In B mode Shelf button of each band is disabled.

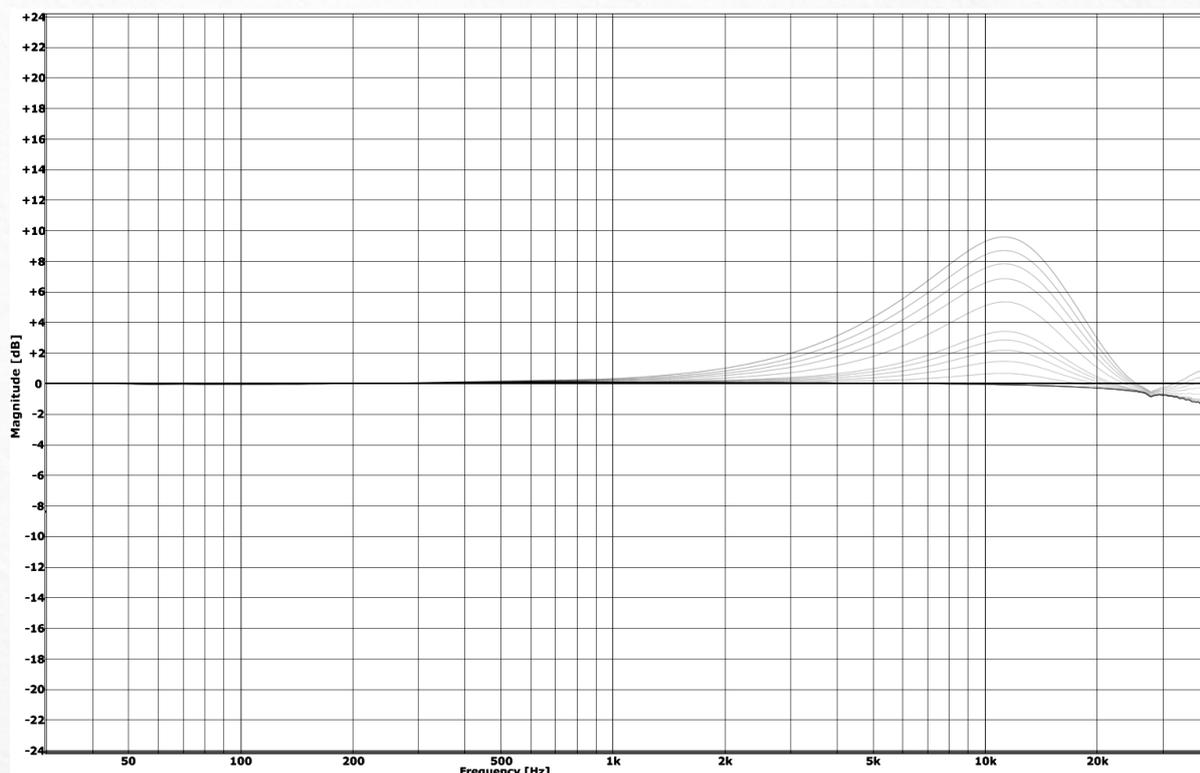
Details:

-LOW FREQUENCY:

Frequencies for Low-Mid Boost: 200 Hz, 300 Hz, 500 Hz, 700 Hz, 1000 Hz.

-LOW FREQUENCY (Peak):

Low Bell Boost Equalization steps from 0dB to 10dB.



B mode - Low band - 150Hz

-MID FREQUENCY 1:

Frequencies for Mid Cut: 200 Hz, 300 Hz, 500 Hz, 700 Hz, 1000 Hz, 1.5 kHz, 2 kHz, 3 kHz, 4 kHz, 5 kHz, 7 kHz.

-MID FREQUENCY 1 DIP (Peak):

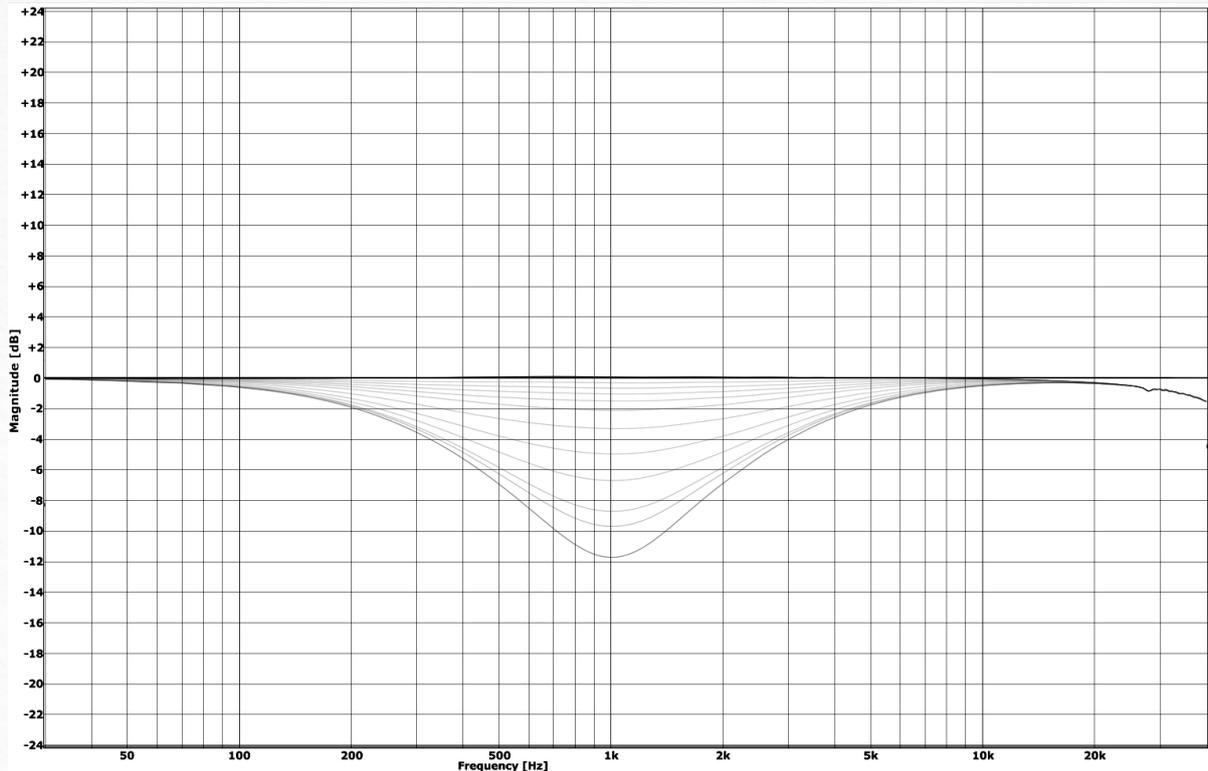
Mid Bell Cut Equalization steps from 0dB to 10dB.

-MID FREQUENCY 2:

Frequencies for Mid Cut: 200 Hz, 300 Hz, 500 Hz, 700 Hz, 1000 Hz, 1.5 kHz, 2 kHz, 3 kHz, 4 kHz, 5 kHz, 7 kHz.

-MID FREQUENCY 2 DIP (Peak):

Mid Bell Cut Equalization steps from 0dB to 10dB.



B mode -Mid band – 1kHz

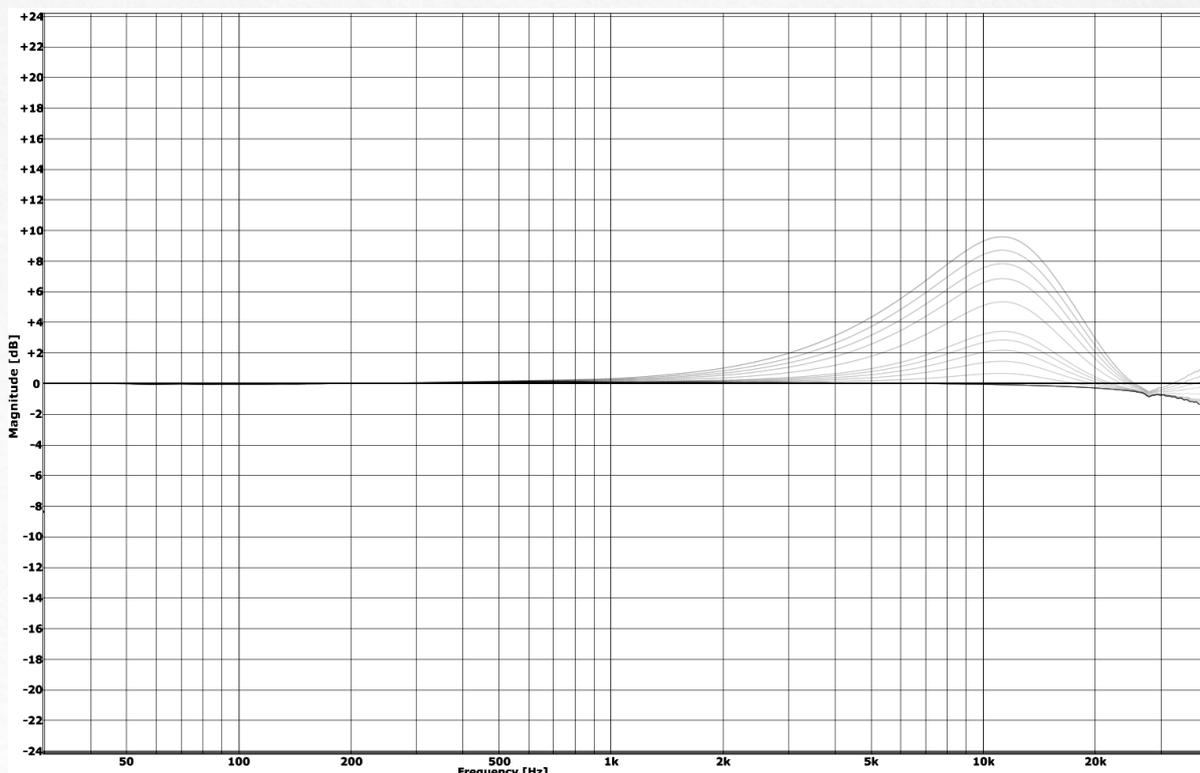


-HIGH FREQUENCY:

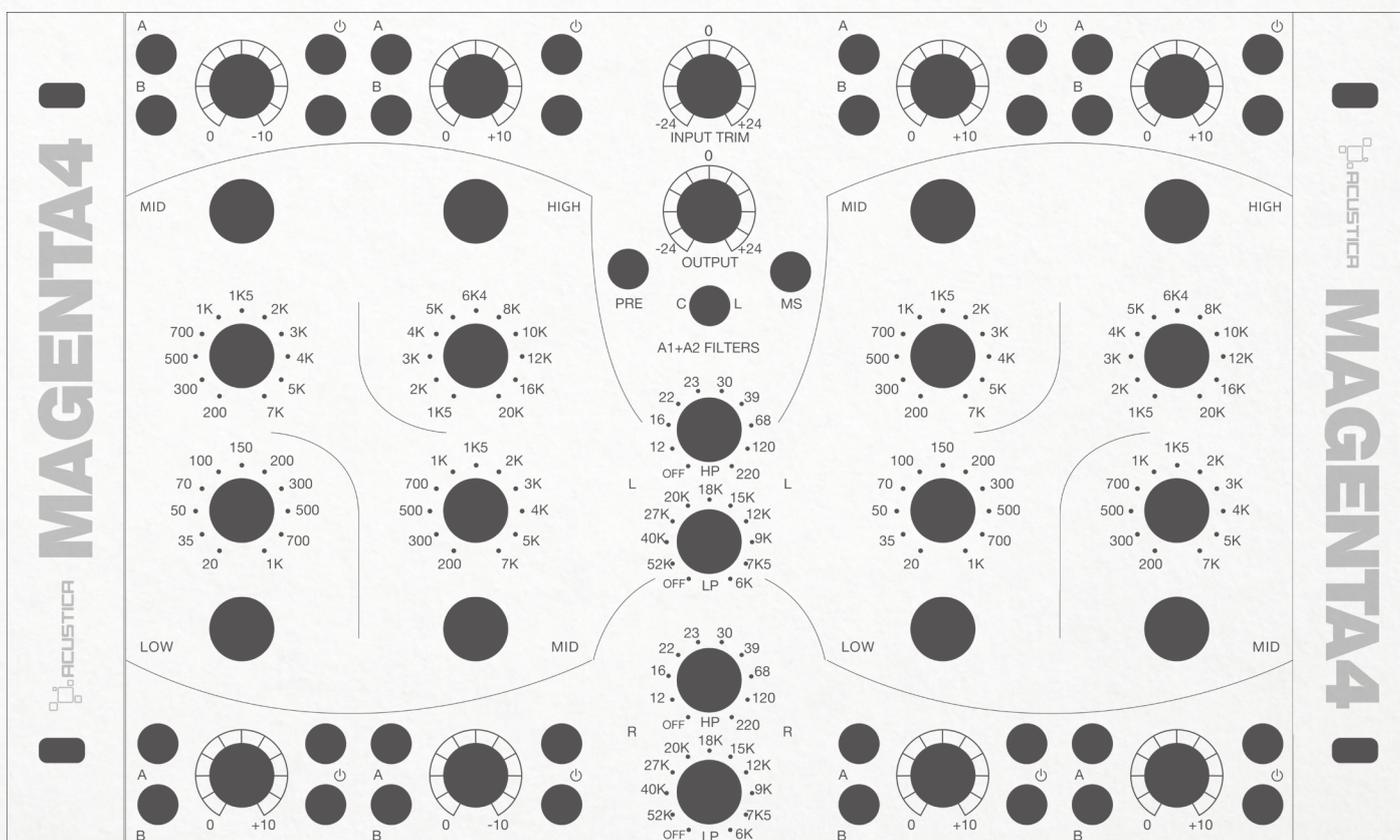
Frequencies for HiMid Boost: 1.5 kHz, 2 kHz, 3 kHz, 4 kHz, 5 kHz.

-HIGH FREQUENCY (PEAK):

High Bell Boost Equalization steps from 0dB to 10Db.



B mode - High band - 12kHz



MAGENTA4 EQ Stereo - "B" emulation

Highpass Filter

This filter passes the highs and reduces the lows from a given selected frequency. Note that some filtering is often already present at the chosen cut-off frequency. The filters are entirely passive with 18dB/octave, no bumps and no resonance. Filter frequencies are 12Hz, 16Hz, 22Hz, 23Hz, 30Hz, 39Hz, 68Hz, 120 Hz and 220 Hz. The switch on the left engages or disables the filter. (This HPF band is the result of different sampling to create a complete filters section)

Lowpass Filter

This filter passes the low and reduces the highs from a given selected frequency. Note that some filtering is often already present at the chosen cut-off frequency. The filters are entirely passive. The 18kHz filter is probably most useful for warming up digital. It seems to remove some irritating super-sonic noise associated with digital to analog converters. Other possible frequencies are 52 kHz, 40 kHz, 27 kHz, 27 kHz, 20 kHz, 18 kHz, 15 kHz, 12kHz, 9kHz, 7.5kHz and 6kHz. The switch on the right engages or disables the filter. (This LPF band is the result of different sampling to create a complete filters section)

POWER: This button enables the band/s operative or bypassed.

Input trim /Out

This function allows for a “one knob” internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal operational level of the plugin. Note that this is different from a standard input gain control due to the linked output gain stage, which always ensures that whatever gain change is introduced at Magenta’s input, the output level is automatically compensated, so that there’s no perceived level change.

Output knob is an output gain control ranging from -24dB to +24dB.

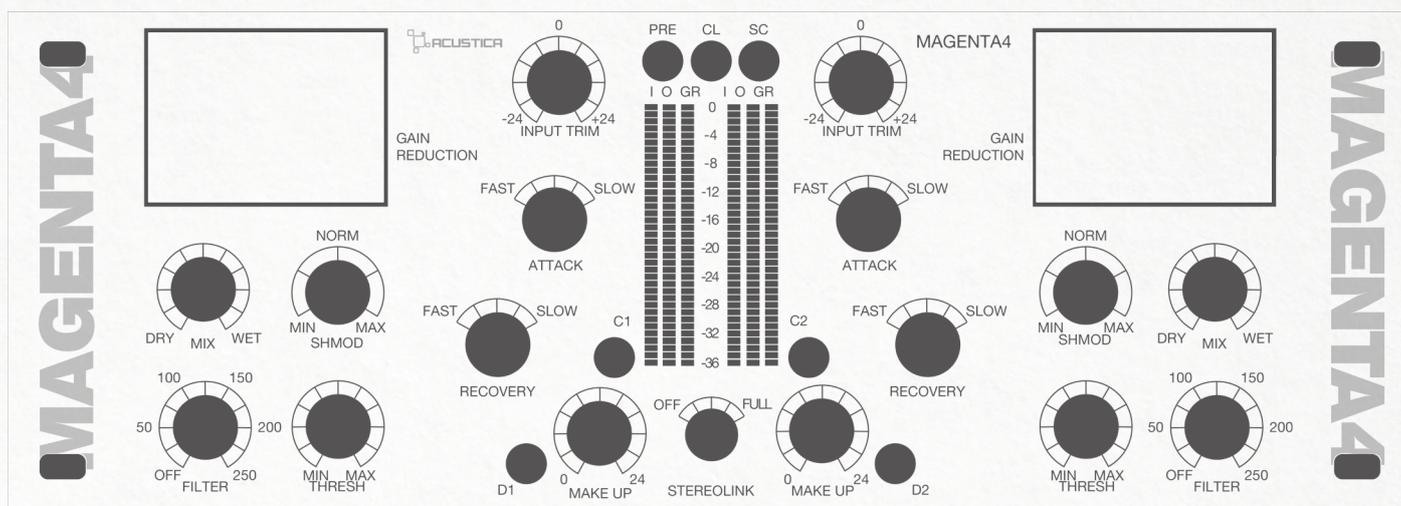
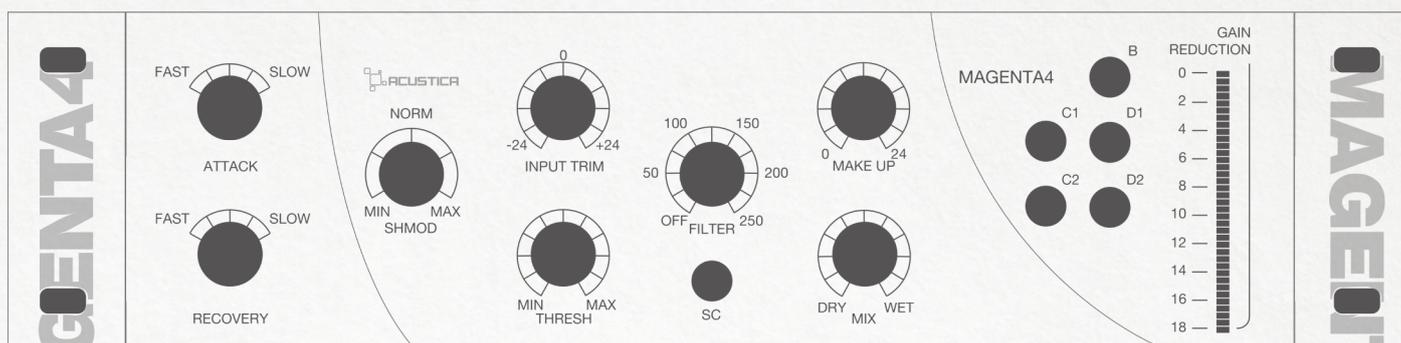
A: enables EQ model A. **B:** enables EQ model B.

CL (CONTROL-LINK): this button links the controls of left and right channels.

M/S (MID-SIDE): this button allows to enable the MID-SIDE configuration of the plug-in; when bypassed, the plugin is in normal LEFT-RIGHT configuration.

PRE: this button enables a preamp stage that closely emulates the phase, frequency response and harmonic distortion of the original device; it adds a great warm tone color.

COMPRESSORS



The MAGENTA4 COMP (MONO/STEREO) version is equipped with 5 different emulations.

- **INPUT TRIM:** this function allows for a “one knob” internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal operational level of the plugin. Note that this is different from a standard input gain control due to the linked output gain stage, which always ensures that whatever gain change is introduced at Magenta’s input, the output level is automatically compensated, so that there’s no perceived level change.

When a positive value is selected the signal entering MAGENTA4 is brought up by the set amount in dB and the device will operate at higher internal level. This will result in higher harmonic distortion levels and stronger compression, negative values will result in lower internal operational level.

It is a good idea to reach for this control at the very start after loading MAGENTA4. In this way you can ensure that you are hitting Magenta4 at a suitable operating level, depending on the recorded source.

- **ATTACK:** sets the compressor's attack time, ranging from fast to slow; Details below (for each comp emulation):

MODEL B: 12.6mS, 17.6mS, 34mS, 58.5mS, 59mS

MODEL C1: range from 25mS to 70mS

MODEL C2: 0.25mS, 0.85mS, 2.5mS, 2.8mS, 2.9mS

MODEL D1: fixed

MODEL D2: 0.15mS, 21mS, 55mS

- **RECOVERY:** sets the compressor's release time.

MODEL B: 0.07S, 0.347S, 1.281S, 2.4S, 3.2S

MODEL C1: 0.266s, 0.5S, 1.2S, 2.2S, 4.56S

MODEL C2: 0.8S, 1.65S, 3.41S, 6.62S, 13.6S

MODEL D1: fixed - 0.4S

MODEL D2: 0.005S, 0.07S, 0.08S, 0.15S, 0.2S, 0.27S, 0.4S, 0.7S, 1.1S, 2.3S, 4.2S

- **THRESHOLD:** sets the threshold of the compressor, ranging from MIN to MAX.

- **MIX:** determines the mix proportion between the original (dry) and 'effected', wet signal. Here you'll find a very powerful and simple-to-use feature.

- **SHMOD:** alters the shape of the attack envelope. This allows to fine-tune the attack behavior in order to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a look-ahead function is enabled. The range/amount of look-ahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

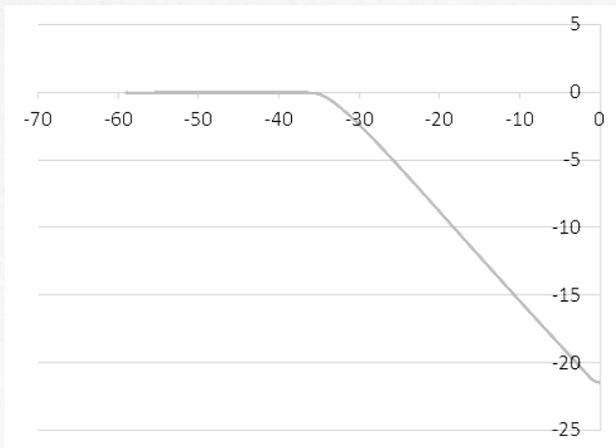
- **FILTER:** this High pass side-chain filter is a very gentle 1-pole filter, and will typically be down 3dB at 100Hz, and 6dB at 50Hz. As you decrease the frequency, the amount of limiting will also decrease.

- **MAKE-UP:** This is a classic compressor make-up gain control. It allows for the compressed signal to be boosted so that it is level matched to the uncompressed signal. This allows for an easier comparison between the two signals and a better judgment on the compressor's action.

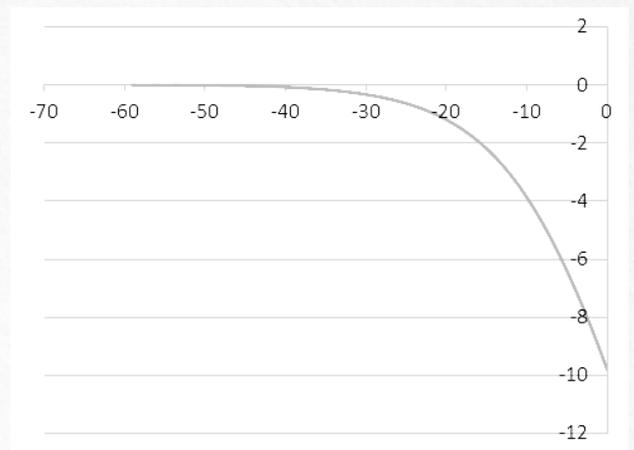
- **SC BUTTON:** this button engages the external side-chain of the compressor.

- **GAIN REDUCTION METER:** measures the reduction level applied by compressor. The meter indicates '0' in the absence of an input signal or any gain reduction. If the signal exceeds the compression threshold or limit level, the amount of gain reduction is shown.

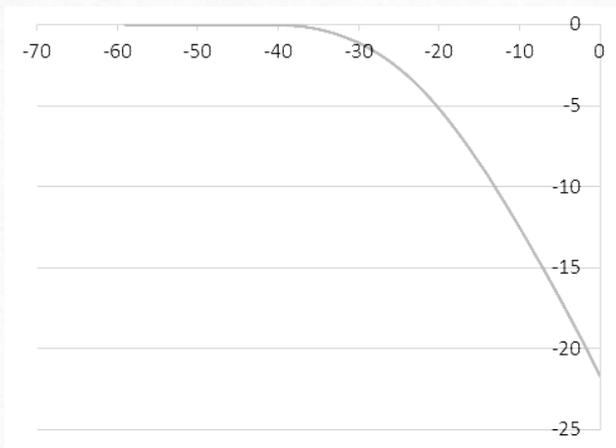
Ratio curves



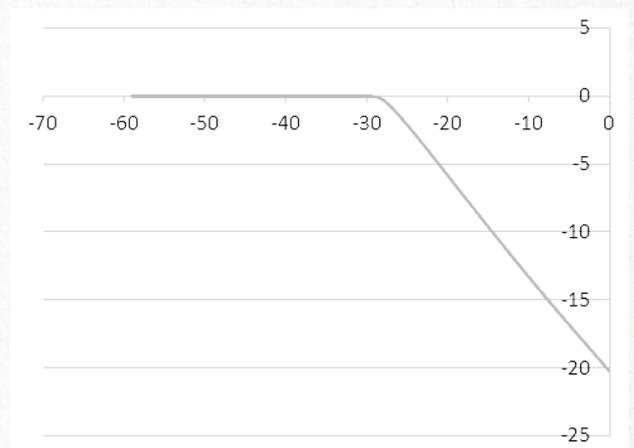
Ratio fixed value - comp B



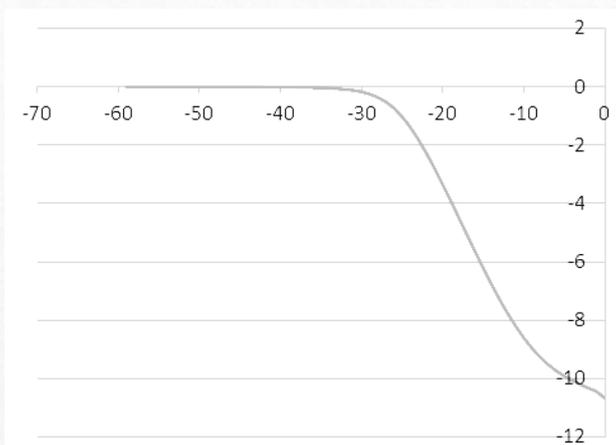
Ratio fixed value - comp C1



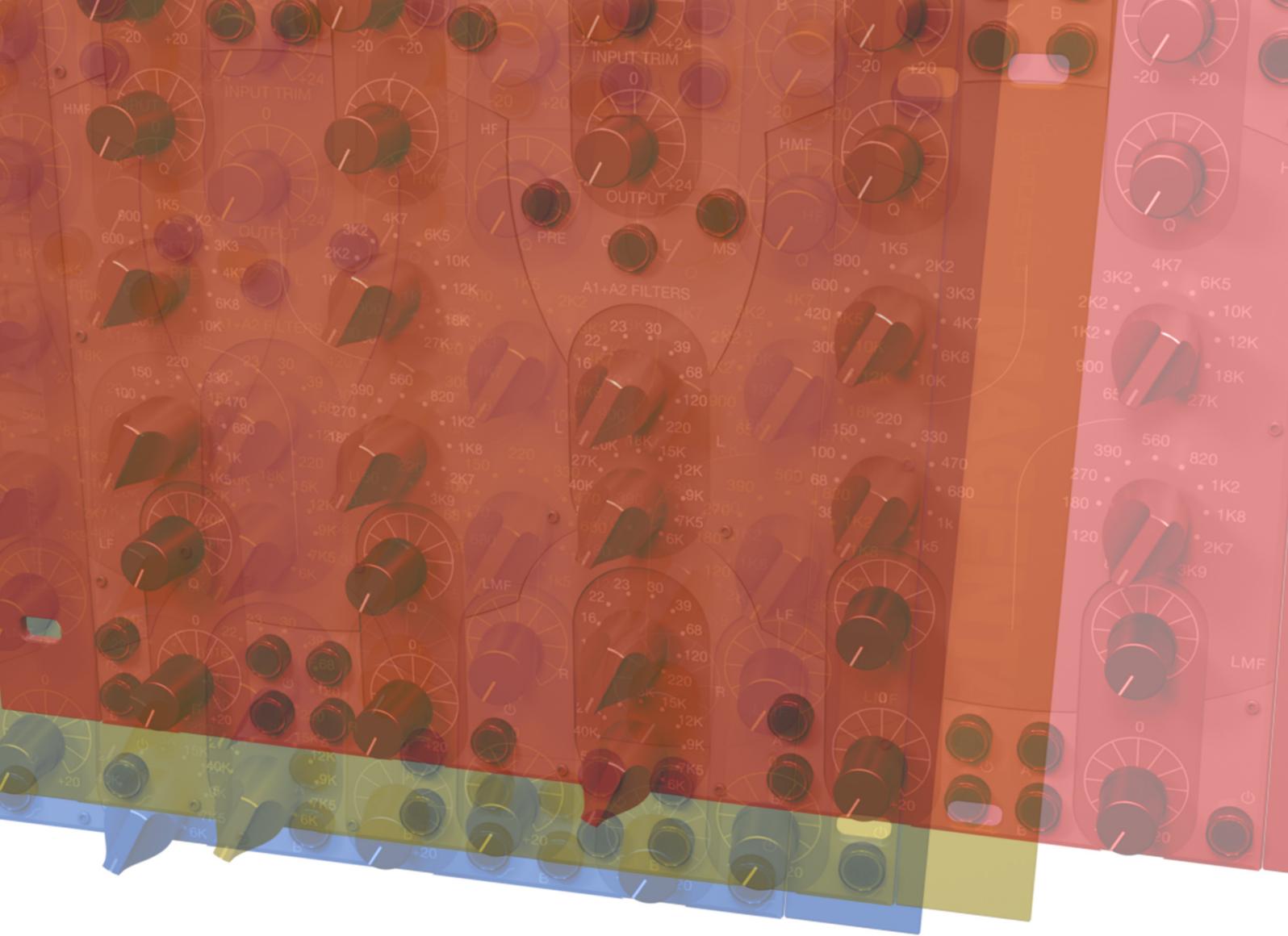
Ratio fixed value - comp C2



Ratio fixed value - comp D1



Ratio fixed value - comp D2



CHAPTER 4

TECHNOLOGY

Our technology provides seamless support of real-time: pre-amplifiers, equalizers, compressors, reverbs, multi-effects, stomp-boxes, cabinets, microphones and tape emulations on Intel based machines, both for Windows and OSX. The Acustica Acqua Engine is a combination of multiple advanced technical processes that are unique to the Acustica Audio. Effects devices can be successfully sampled without further editing or adjustment, and then immediately processed and reproduced via the same engine, where the sampled data is stored and available for recall, loading, saving, and advanced editing when desired. The quality of reproduction of sampled sources is nearly indistinguishable from the originals. The following techniques are merged into a single model.

Nonlinear convolution: The Volterra theorem is applied as a complete re-thinking, replacement, and generalized substitution of the convolution algorithm that is commonly used in audio applications. Accurate sampling, processing, and reproduction of up to 9 harmonics is possible with our proprietary technology.

Nonlinear convolution, dynamic Volterra series, and time-varying models are just some of the state-of-the-art features that the Core Acqua Engine offers. The Core Acqua Engine comes complete with all of its internal tools, and also includes the N.A.T. sampling system, a stand-alone application shipped with most of Acustica Audio's products using different configurations. Support is provided directly from the R&D Team that is continuously developing the engine. Workshops and project-specific learning sessions can be organized for your team. The Core Acqua Engine is available with a diverse stand-alone library, ready for inclusion in 3rd party products.

Vectorial Volterra Kernels Technology (V.V.K.T.): Volterra kernels are stored in tree data structures (managing up to 100000 elements in real-time using a CPU Pentium IV 3 GHz). The Acqua Engine is capable of implementing a list of modules commonly used in audio synthesizers (LFO, envelope followers, dynamic modules, FUNS). Multiple combinations of these processes may be applied to control sources and destinations.

Time Varying Models (T.M.V.): A collection of kernels collect data using an advanced sampling technique, creating a multi-dimensional snapshot of a nonlinear/time-varying system. Multiple recordings are interpolated in order to mimic the time evolution and response to external variables such as user parameters and input/output assessments (e.g. time-varying cyclic effect processors, stomp-boxes, digital multi-effect units).

More info about our technology at the following link:
<http://www.acustica-audio.com/pages/engine>

CORE 12

Magenta4 is based on CORE 12, the last significant upgrade featuring new important and features affecting both the performance and sonic quality of our products.

Core 12 represents a new technological advancement by Acustica:

- Upgraded SASM (Symmetric & Asymmetric Saturation Modeling) high performance saturation algorithm;
- Introduction of a new post-production sample de-noising tech for cleaner deconvolved impulses called STT (Super transient technology);
- Full compatibility with Client/Server architecture integrated by default in Acqua plugins;
- Engine optimization introducing a new highly efficient algorithm. This innovative technique is applied to all the deconvolved impulses for further de-noise processing and subsequent elimination of any incorrect low-level behavior (including the so-called “echo bug”).

Core 12 allows performance improvements for each plug-in of the Acqua Effects series, while at the same time preserving all the features already supported in previous CORE upgrades.



CHAPTER 5

REGISTER, INSTALL AND AUTHORIZE

PRODUCT REGISTRATION

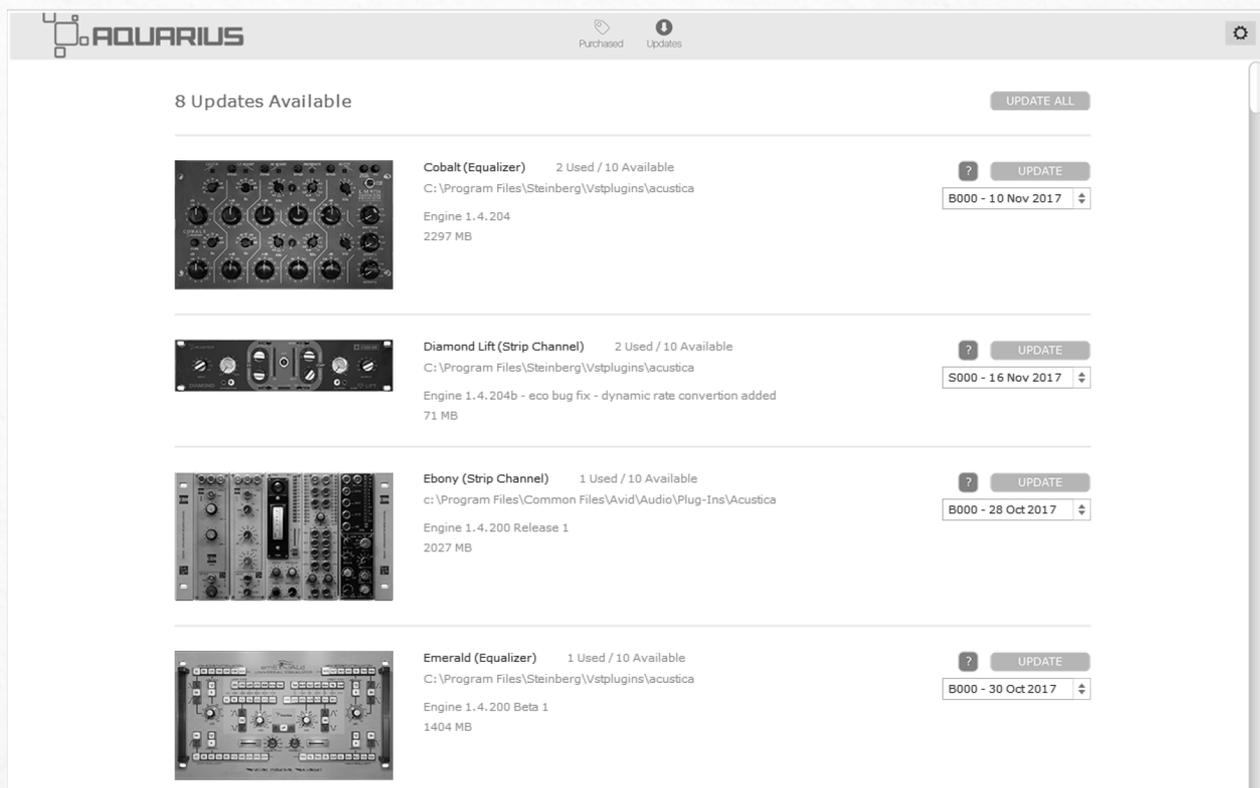
Product registration is automatic after you purchase a product in our web-shop and your newly purchased product will be available to download from your account. If you are buying a product from a 3rd party like a distributor, you should first create a user account on Acustica Audio's website before redeeming your purchase.

PRODUCT AUTHORIZATION

Product authorization is an on-line/off-line process that creates a product license based on your computer's identification code. Both procedures are explained below

ONLINE AUTHORIZATION: AQUARIUS

Welcome to Aquarius, a brand new application from Acustica Audio. Its purpose is to simplify and automate the authorization, installation and uninstallation process of your purchased Acustica products (ACQUA plug-ins etc.).



The screenshot displays the Aquarius application window. At the top, the title bar reads "AQUARIUS" and includes icons for "Purchased" and "Updates". Below the title bar, a notification states "8 Updates Available" with an "UPDATE ALL" button. The main content area lists four products with their respective update information:

Product Name	Usage	Path	Engine	Size	Last Update
Cobalt (Equalizer)	2 Used / 10 Available	C:\Program Files\Steinberg\Vstplugins\acustica	Engine 1.4.204	2297 MB	B000 - 10 Nov 2017
Diamond Lift (Strip Channel)	2 Used / 10 Available	C:\Program Files\Steinberg\Vstplugins\acustica	Engine 1.4.204b - eco bug fix - dynamic rate conversion added	71 MB	S000 - 16 Nov 2017
Ebony (Strip Channel)	1 Used / 10 Available	c:\Program Files\Common Files\Avid\Audio\Plug-Ins\Acustica	Engine 1.4.200 Release 1	2027 MB	B000 - 28 Oct 2017
Emerald (Equalizer)	1 Used / 10 Available	C:\Program Files\Steinberg\Vstplugins\acustica	Engine 1.4.200 Beta 1	1404 MB	B000 - 30 Oct 2017

Aquarius runs as Windows 32 bit (64 bit optional) and Mac OSX universal-binary application (32/64 bit). You will need a working internet connection in order to run the application. Offline mode is not available, yet.

Important: On Windows, WKLApplication needs access to system folders, so it must run with administrator privileges. Aquarius automatically tries to elevate administrator privileges at startup, so usually no additional user action is needed. On Mac OSX, user will be prompted to enter username and password for every operation which involves system folders (authorization, installation etc.)



When started, the application searches your computer for installed Acustica products and then connects to the Aquarius server in order to retrieve the status of products found. The progress bar at the top of the window will keep you informed of its progress. This is the main progress bar, which will always tell you what Aquarius is doing at that moment, so keep an eye on it.



For a successful server connection, your credentials must be entered (a window will pop-up). Enter the e-mail address and password of your AcusticaAudio account. If »Remember me« option is checked, the application will remember your credentials the next time you log in. You can cancel this operation using the »Escape« key or by clicking on the »Close« button – in this case, the application will close.

Important: Before you actually start to install plugins, Aquarius must know three important things to operate correctly:

1. WKHpath where your products (installation files) are downloaded (stage area)
2. WKHpaths where your installed products are located, so Aquarius can find them
3. WKHpaths where your products/updates will be installed, so Aquarius can install them properly

When started for the first time, Aquarius creates default standard paths for the stage area, searching and installing. You can change these paths in the 'Settings' window (»Search paths« and »Installing« tabs). So, if you want to add or change some things, now is the right time to do it. See »Settings« chapter for a detailed explanation.

You will notice two icons at the top center of the Aquarius window (Purchased and Updates). They represent the two major areas of the application. A mouse click on any of the icons opens its corresponding page. The currently selected icon is colored blue. When the application starts, the Updates page is opened automatically.

When clicking on the  icon in the top right hand corner of the application, a pop-up menu will appear. The Menu contains the following options:

- Logout (will disconnect you from the server and the login window will pop up again)
- Settings (settings window will pop up)
- Exit (application will terminate)

You can click on the AQUARIUS logo/image in the top left hand corner to force refresh the current page.



Purchased page

This page contains your purchased Acustica Audio products supported by Aquarius. Each product is presented in a form of a »product« strip.



Product can be (re)installed at any time and as many times you like. The Installation process will always install THE LATEST version of the selected product.

To install a product, first select the desired plugin format (VST2, AAX, AU) and architecture (32, 64 bit). Then click on the »Install« button. The product will be downloaded, installed and authorized automatically.

Before installing a product, check »Settings/Installation« page to ensure that the proper installation target paths are defined. Please see the »Settings« chapter for more details. After a successful installation, you will be automatically redirected to the »Updates« page.

The Green question mark button will show a hint about possible actions which can be taken. For more information about the downloading and installing process check the »Stage area, downloading and installing details« chapter.

Updates page

Using this page, you can update your installed products with newer (upgrade) or older (downgrade) versions of the product. There can be multiple sections of items visible on this page (up to four) – we will call them sections A, B, C and D (from top to bottom, respectively). Each section item is presented in a form of an »update« strip.

You can (re)authorize products using this page, as well.

Important: you will NOT see items for your installed products here, unless WKR products previously installed from WKH »Purchased« page.

Section A (Updates available)



Coral Strip (Strip Channel) 2 Used / 10 Available
C:\Program Files\Steinberg\Vstplugins\acustica
Engine 1.4.204
1517 MB

? UPDATE
B000 - 12 Nov 2017
Re-Authorize
Uninstall
✓ B000 - 12 Nov 2017
A000 - 18 Oct 2017

This section contains available updates for installed products. You can update a product with a newer or older version. When a product is updated to the latest version, it is automatically moved to section B, otherwise it remains in section A.

To install, select the desired update version (its description and size will be displayed) and click on the »Update« button. Before installing an update, check “Settings/Installation” page to ensure that proper installation target paths are defined. Please see the »Settings« section for more details.

UPDATE ALL

If multiple update items are available in this section, you can update them all using »Update All« button. This option will install all available updates from the section A, sequentially, one by one.

To authorize the product, select »Re-Authorize« option – please see chapter »Authorization« for more details. To uninstall product, select »Uninstall« option and then click again on the  button.

Green question mark button will show a hint about possible actions, which can be taken.

Section B (Updates Installed)

This section contains up-to-date installed products (sorted by days, months etc.).

To downgrade a product, select the desired version and click on the »Downgrade« button. Before downgrading, check “Settings/Installation” page to ensure, that proper installation target paths are defined. After you downgrade a product, it will be automatically moved to section A.

To authorize a product, select the »Re-Authorize« option or button – please see chapter »Authorization« for more details. To uninstall a product, select »Uninstall« and then click again on the button.

The Green question mark button will show a hint about possible actions which can be taken.

Section C (Manual Updates Only – Please Re-install)

This section contains manually installed products, supported by Aquarius. Re-install of these products is required – use »Purchased« page for this task (see chapter »Purchased«). When installed, product will be automatically moved to section B.

To authorize product, select the »Re-Authorize« button – please see chapter »Authorization« for more details.

The Green question mark button will show a hint about possible actions which can be taken.

Section D (Manual Updates)

This section contains installed products which are not yet supported by Aquarius. To authorize a product, click on the »Re-Authorize« button – please see chapter »Authorization« for more details.

The Green question mark button will show a hint about possible actions which can be taken. Important note: this section also contains plugins which are part of bundles. Simply ignore them, because only the bundle product is relevant (it is listed in sections A and/or B).

AUTHORIZATION

Authorization is only available on the »Updates« page. Whenever there is an “Re-authorize” button available in the »update« strip, the following rules apply:

Under the product’s name and category you can see the number of used licenses and the total number of bought / available licenses. Of course you cannot use more licenses than you own – in that case, you should buy additional licenses. Depending on those two numbers and computers involved in the authorization process, the question mark button can have different colors and meanings.

So, let’s look at the colored question mark button – it is the main indicator of the authorization status of the product in question. By clicking on this button, you can see a hint about its status and possible actions.

So what do the different colors mean?



GREEN - Everything is OK

Your product is properly authorized and you don’t need to do anything. Still, the authorization button on the right (labeled »RE-AUTHORIZE«) is available. You should use the authorization button only if you experience unexpected problems with the product, despite it is properly authorized. Your existing license slot will be used and used licenses count will NOT increase. Note, if you’ve already used all your available licenses, the authorization button will not be available at all – in such a case, please contact a technical support.



YELLOW - Authorize product

Product hasn’t yet been authorized on this computer and the authorization button on the right is labeled »AUTHORIZE«.

By clicking on it, you will authorize product in question on this particular computer. Note, that a new license slot will be used, so used licenses count WILL increase.

There is one exception, though. If product is already marked as authorized on this computer, but license file can not be found (corrupted, deleted), clicking on the authorization button will fix this situation using the existing license slot (used licenses count will NOT increase).



RED - Contact technical support

No further action is possible (authorization button is not available).

STAGE AREA USAGE, DOWNLOADING AND INSTALLING

Aquarius stores downloaded files into a stage area. The Stage area path is defined in “Settings/Installation” page.

When (re)installing or updating a product, which has already been downloaded, its files from the stage area are used instead of being downloaded again. This way the installation process is much faster. You can manually delete files from the stage area after installation, but we suggest you to keep them if possible.

When files are not found in the stage area, they are downloaded from the cloud. The Download bar (located inside the product/update strip) will show you the actual progress of the download.



The Installation process can be stopped by clicking on the »Stop« button. In this case, already downloaded files will not be deleted. If you decide to repeat the installation, Aquarius will resume and download only the missing files.

If you see an error dialog during the installation, carefully read the message and act accordingly. Errors are rare, but they could happen because of a few possible reasons (locked files, not enough privileges, corrupted downloads, download/communication errors etc.) In most cases, repeating the installation fixes the problem. If the problem persists, please open a support ticket on Acustica Audio’s website.

Self update

When started, Aquarius always checks for updates. If a new version is available, it is installed over the current version. After installation, the application automatically restarts.

SETTINGS

Settings window contains three pages:

- Search paths
- Installation
- Coupons

Search Paths

This Page contains two main sections. The Upper section shows factory defined plugin search paths. All standard paths are covered, so if you installed your plug-ins into standard folders, they will all be found in the searching/scanning process. The Factory list cannot be changed.

In case you have some or all of your plugins installed in non-standard folders, you can use the bottom section. Here you can add additional folders, which will then be included in the product searching/scanning process as well.

Use the »plus« button to add new, »minus« button to delete existing paths and »x« button to delete ALL existing user defined plugin paths. You must confirm changes with the »Save« button, which will close the settings window and re-scan your installed products.



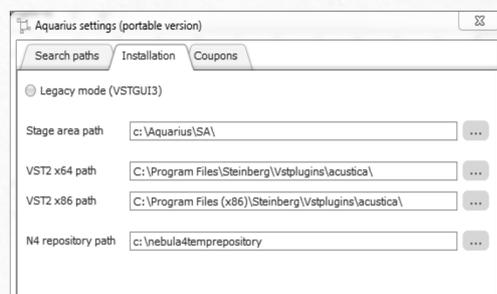
Installation

On this page, you can define the stage area path (check the »Stage area usage, downloading and installing« chapter), target installation paths for VST2 32 and 64 bit plugins and N4 repository path. Target installation paths for AAX and AU plugins are set automatically. All paths are extremely important – if they are not defined properly, Aquarius will fail in many areas, including downloading and installation.

If paths are not defined (empty), Aquarius will use its default values. This also happens with the first start of the application.

Every used path for VST2 plugins is automatically added to user defined product search paths in “Search paths” page. This way all products will always be found, even if you change the VST2 path after installation.

You can manually delete these paths, if you don't need them anymore.



Coupons

Here you can enter and apply a coupon code.



OFFLINE AUTHORIZATION

Offline authorization (using .SER and .AUT files) is possible for devices not connected to the internet.

This Authorization procedure has to be done on a working computer, other devices, such as external or portable hard drives, cannot be used to authorize products.

Deauthorization is not supported by our system.

Obviously, if you can, we suggest you to use our Aquarius online tool to authorize the product, but if for some reason you are unable to use it, follow the instructions below.

COMPUTER IDENTIFICATION CREATION

Run your audio/video host and create a new session (avoid templates). Your Acqua Effect plug-in should be scanned, detected, and added into the available list of plugins.

Load your Acqua Effect plug-in and you will see a message asking for authorization.

A computer Identification file (MAGENTAEQV2.SER) will be created into your Acustica/Acustica64 or Components folder depending on which format you are using in your audio/video host application.

If your audio/video host refuses to create an Acqua Effect plug-in Computer Identification file, try it again running it as a true administrator with administrator privileges. If you don't understand what we are talking about, please contact your system administrator for more information.

COMPUTER IDENTIFICATION FILE PATH IN WINDOWS

VST plug-in folder 32 bits: C:\VSTPlug-ins\Acustica\ (not fixed path)

VST plug-in folder 64 bits: C:\VSTPlug-ins\Acustica64\ (not fixed path)

AAX plug-in folder 32 bits: C:\Program Files (x86)\Common Files\Avid\Audio\Plug-Ins\ (fixed path)

AAX plug-in folder 64 bits: C:\Program Files\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path)

File name: depends on the product or bundle. Extension: .SER.

If your audio/video host refuses to create an Acqua Effect plug-in Computer Identification file, try it again running it as true administrator with administrator privileges. If you don't understand what we are talking about, please contact your system administrator for more information.

COMPUTER IDENTIFICATION FILE PATH IN OSX

- VST plug-in folder 32 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica (fixed path)
- VST plug-in folder 64 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica64 (fixed path)
- AU plug-in folder 32 and 64 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)
- AAX plug-in folder 64 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins/ (fixed path)
- AAX plug-in folder 32 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins/ (fixed path)

AUTHORIZATION REQUEST

Go to Acustica Audio website, Account, Orders, 'Activate your products'.

Browse for your computer ID file (MAGENTAEQV2.SER) created in Acustica/Acustica64 folder(s), Components folder, AAX Plug-ins folder, depending which format are you using, and upload it to Acustica Audio's website, Account, Orders, 'Activate your products'.

Our Global Key Generator will create your authorization and within few minutes you will able to download in the same website page the authorization uploaded.

IMPORTANT: Try with different browsers if you have any trouble with computer ID file upload.

NOTE: Do not try multiple uploads of your computer ID file (MAGENTAEQV2.SER) after each request, wait at least 3 minutes.

LICENSE INSTALLATION

After creating your license file, our Global Key Generator will send you a message to your registered email address with your license file compressed in zip format as an attachment.

Decompress your license file and move it to the corresponding path, depending on the format you use. The product will be unlocked after you move the license file to the correct folder.

LICENSE FILE PATH IN OSX

- . VST plug-in folder 32 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica (fixed path)
- . VST plug-in folder 64 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica64 (fixed path)
- . AU plug-in folder 32 and 64 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)
- . AAX plug-in folder 64 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins/ (fixed path)
- . AAX plug-in folder 32 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins/ (fixed path)

LICENSE FILE PATH IN WINDOWS

- . VST plug-in folder 32 bits: C:\VSTPlug-ins\Acustica\ (not fixed path)
- . VST plug-in folder 64 bits: C:\VSTPlug-ins\Acustica64\ (not fixed path)
- . AAX plug-in folder 32 bits: C:\Program Files (x86)\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path)
- . AAX plug-in folder 64 bits: C:\Program Files\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path).

File name: depends on the product or bundle.

Extension: .AUT.

- . AU plug-in folder 32 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)
- . AU plug-in folder 64 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)
- . AAX plug-in folder 32 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins (fixed path)
- . AAX plug-in folder 64 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins (fixed path)

WINDOWS PATHS

- . VST plug-in folder 32 bits: C:\VSTPlug-ins\Acustica\ (recommended path)
- . VST plug-in folder 64 bits: C:\VSTPlug-ins\Acustica64\ (recommended path)
- . AAX plug-in folder 32 bits: C:\Program Files (x86)\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path)
- . AAX plug-in folder 64 bits: C:\Program Files\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path)

OSX PATHS

- . VST plug-in folder 32 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica (fixed path)
- . VST plug-in folder 64 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica64 (fixed path)

Also recommended:

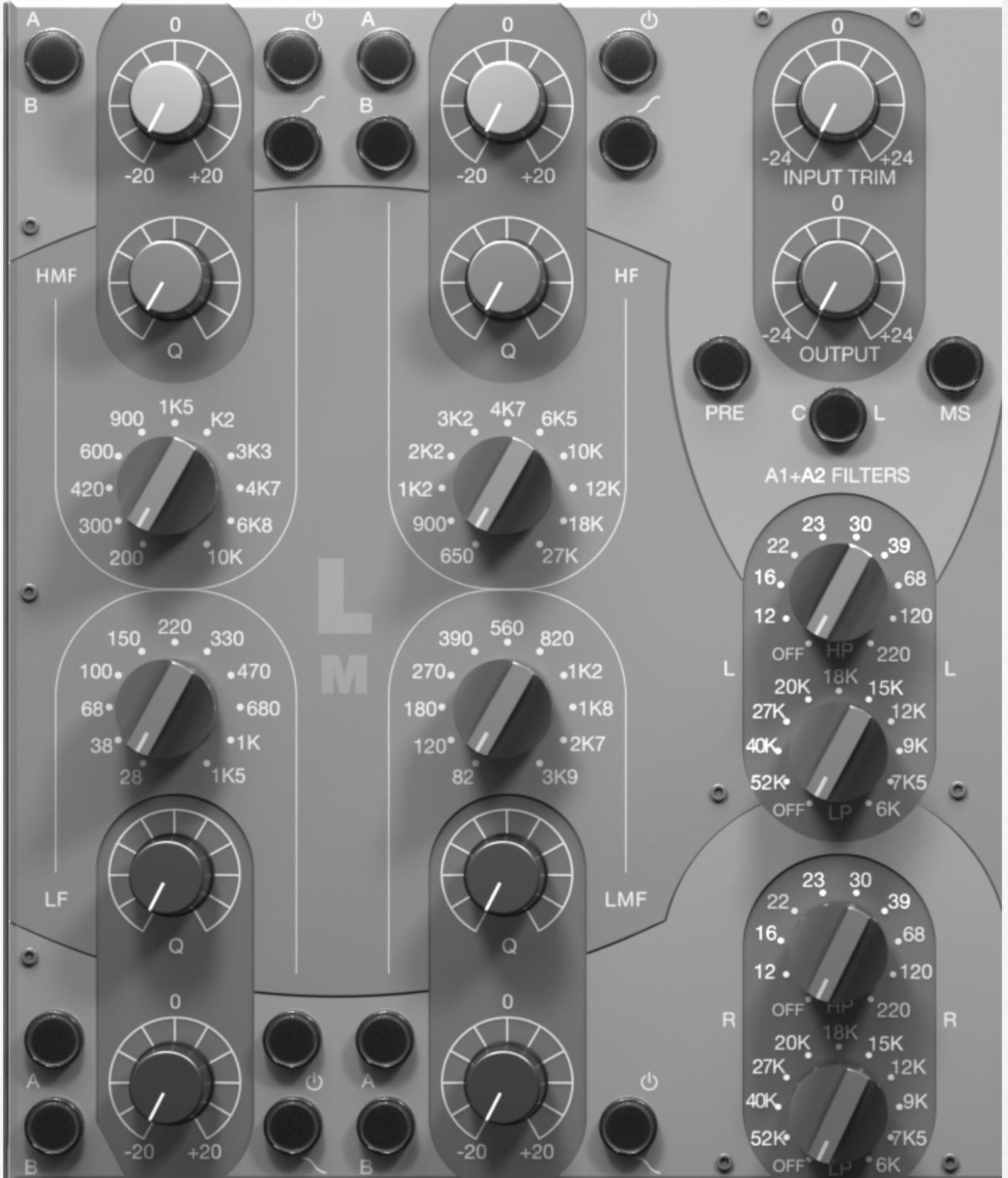
- Do not resume downloads.
- Disable any anti-virus and/or any anti-malware.
- Disable OSX Gatekeeper.
- Disable Windows Smart Screen.

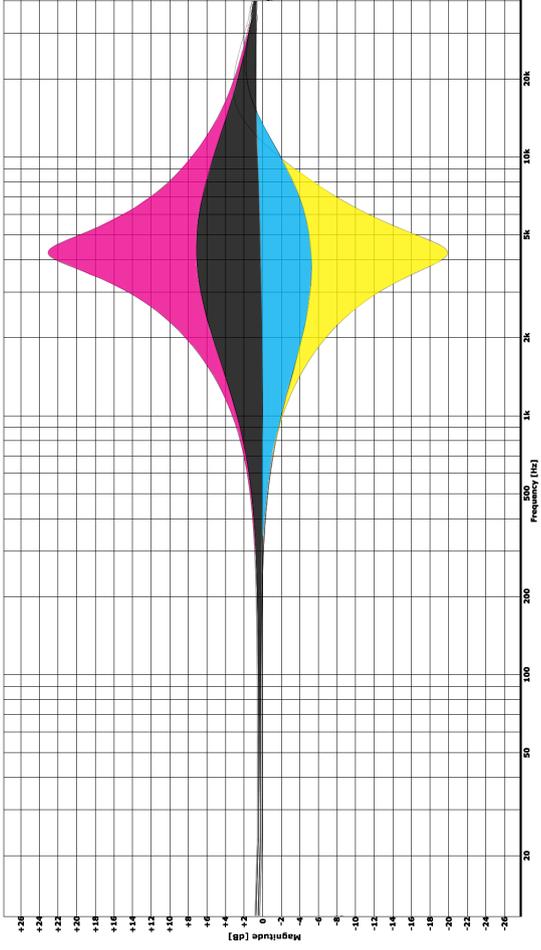
NUMBER OF AUTHORIZATION SLOTS

Each commercial product includes five authorization slots, NFR products also include five authorization slots, and trial products also include five authorization slots. Free products do not use our protection system and you do not need authorization to use them. Customers with commercial products may require additional authorization slots if they consume the initial five. Additional authorization slots are free of charge if they are not used abusively.

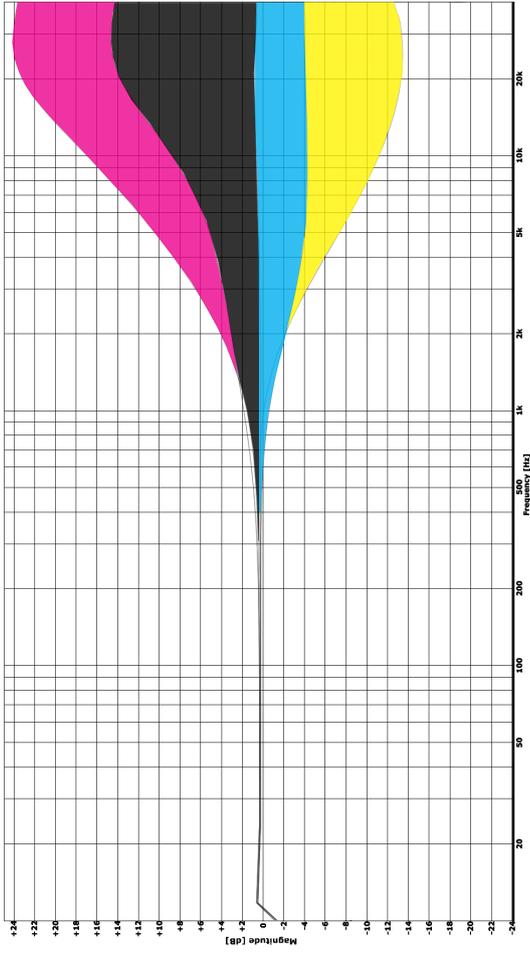
NUMBER OF COMPUTERS THAT CAN BE AUTHORIZED

We allow users to install our products on two computers at the same time. However, five authorization slots are available for each commercial product.

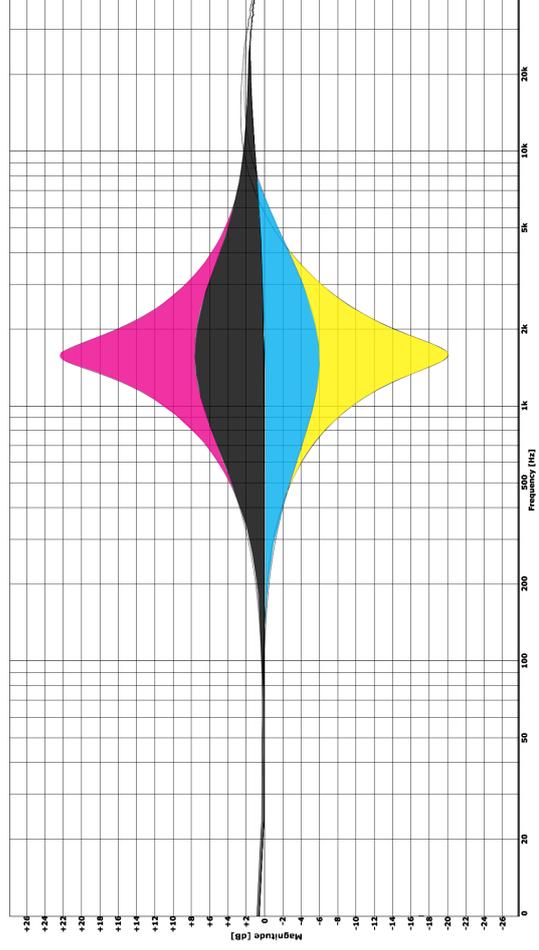




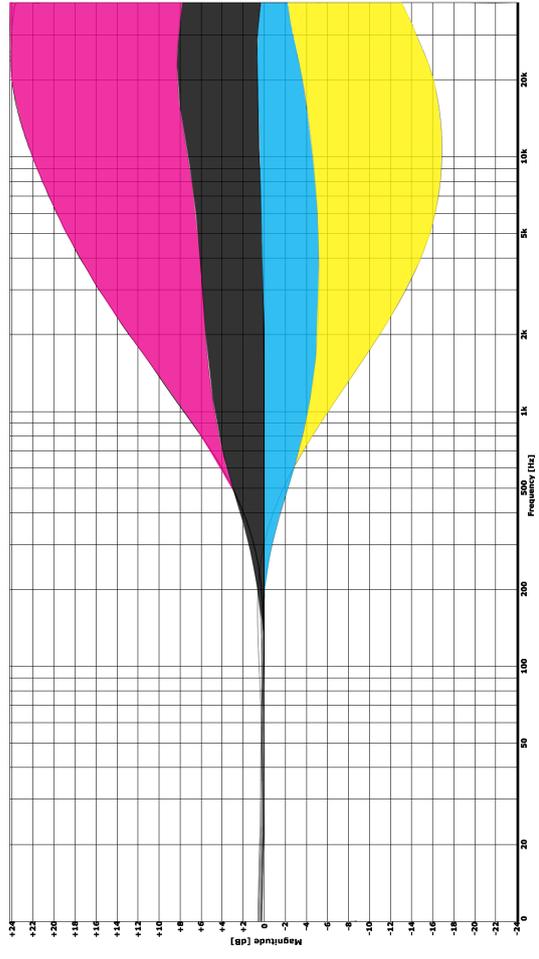
HF



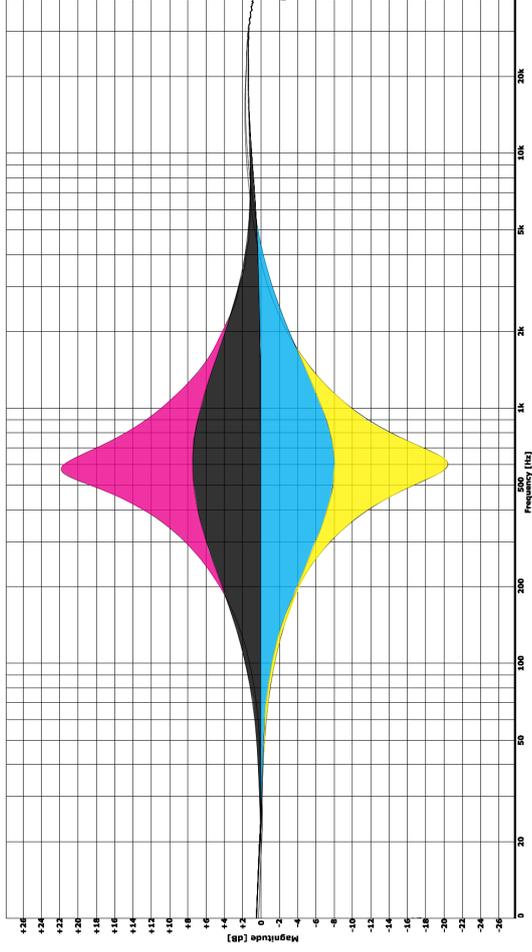
HF shelf



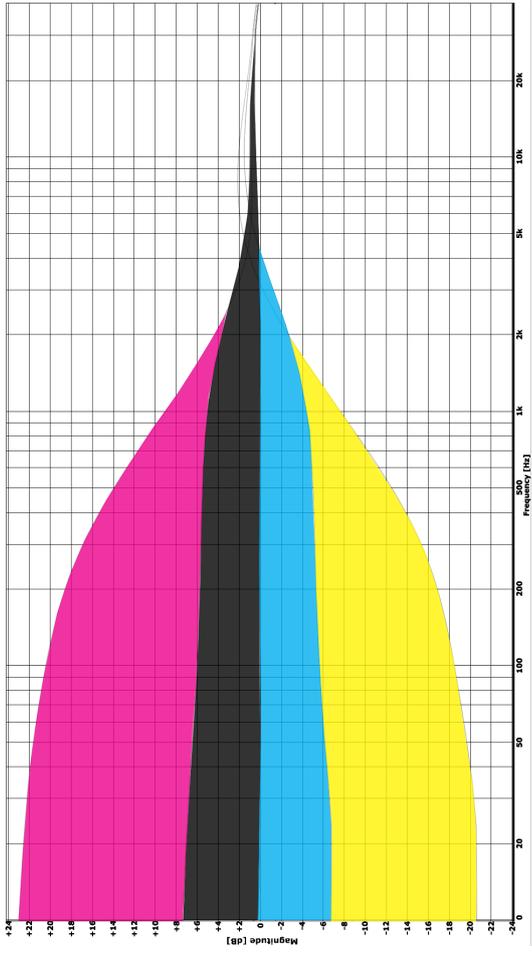
HMF



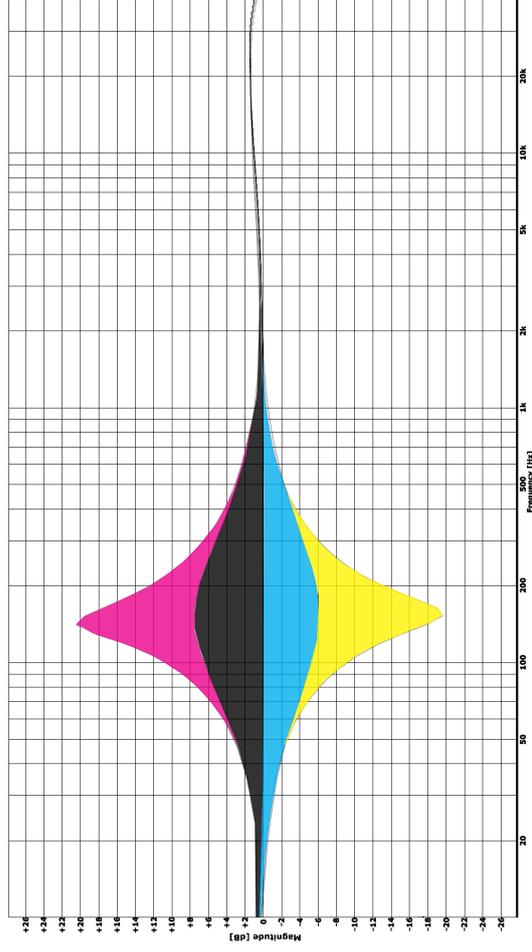
HMF shelf



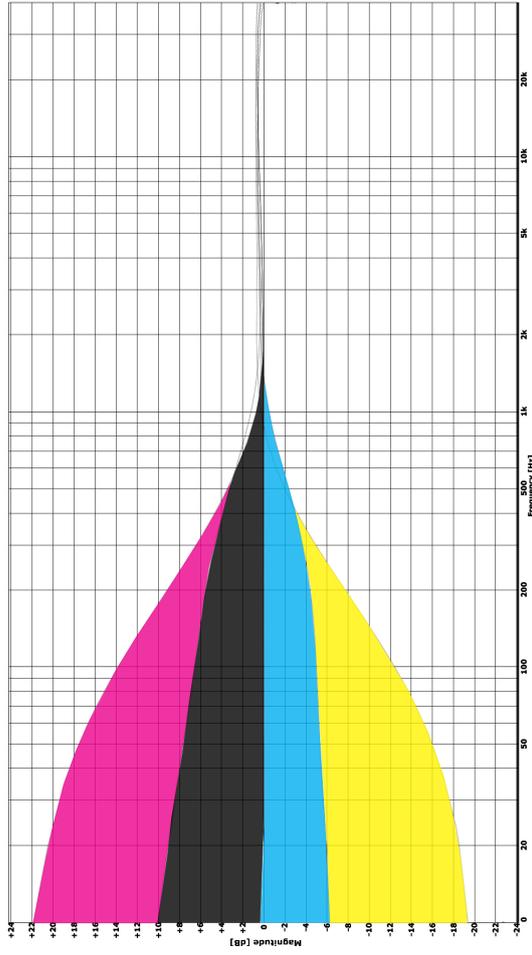
LMF



LMF shelf



LF



LF shelf

CHAPTER 6

GETTING TECHNICAL SUPPORT

Technical support is only provided through our ticket system.

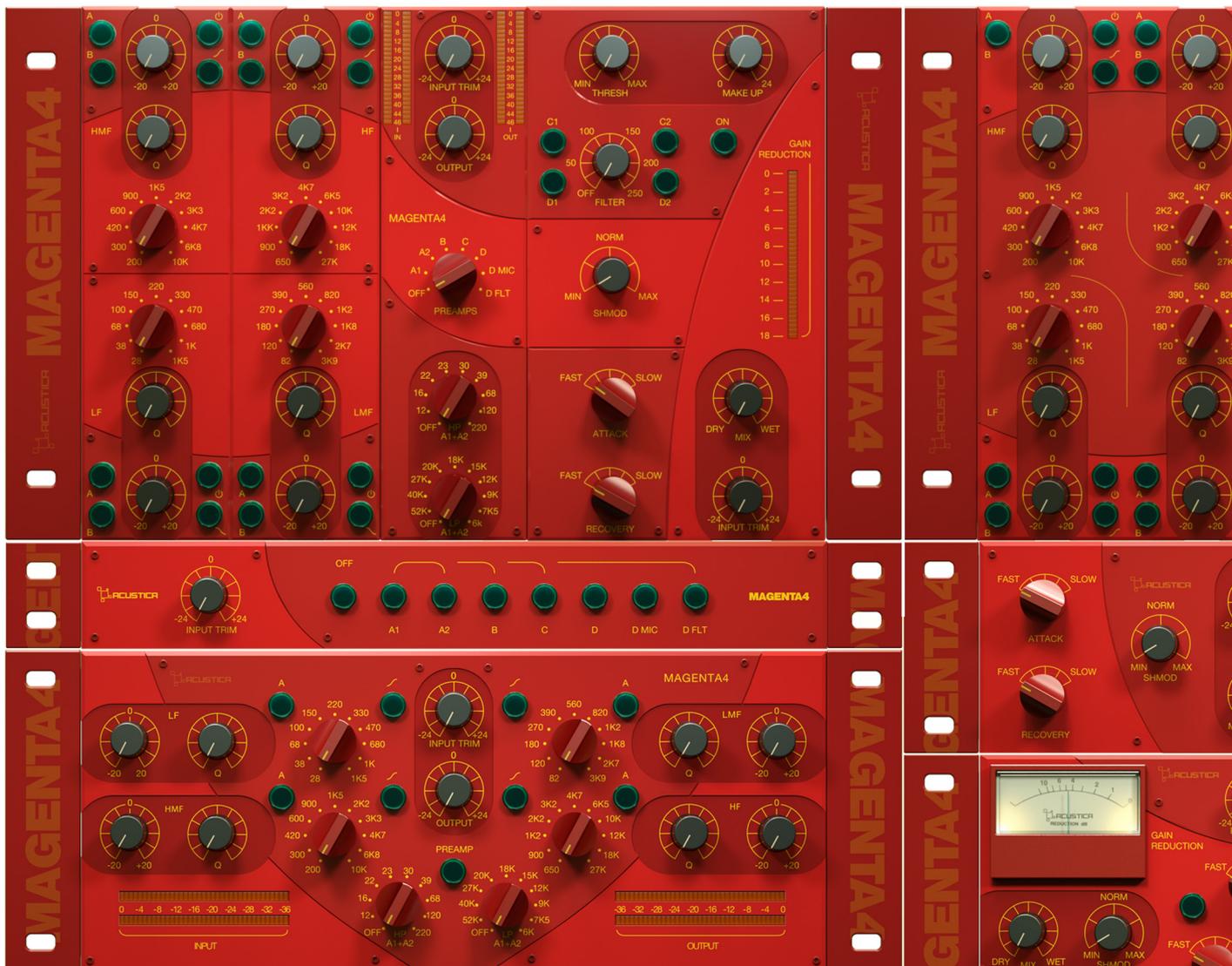
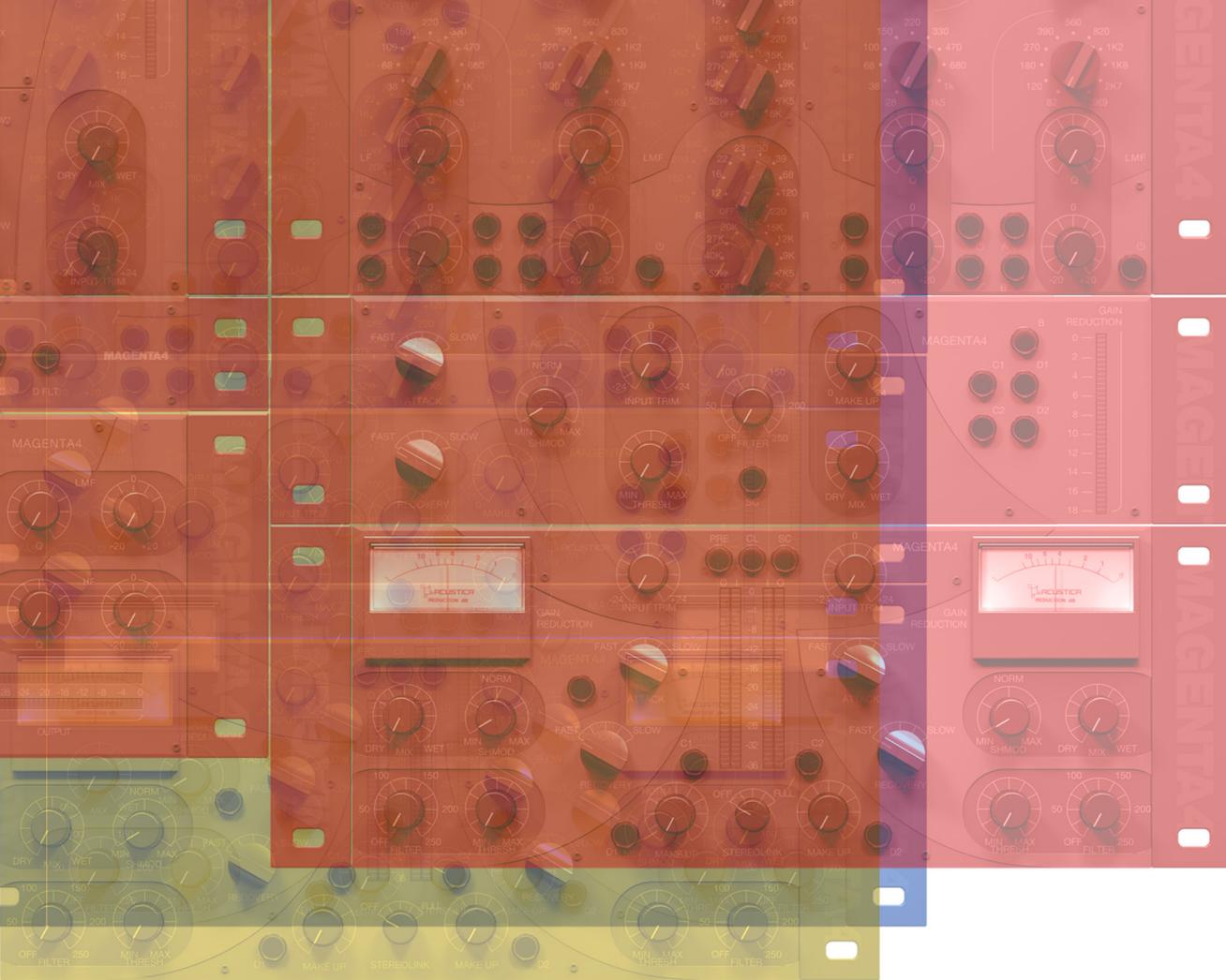
In order to send a ticket to our technical support department, sign into your Acustica Audio account and go to the 'Help-desk Portal' Section, click on 'New support ticket' compile the form and Submit a Ticket, remember to assign it to the correct Department. Please try to describe your issue and your system in detail. All tickets have a tracking number, the response and resolution time will be affected with a delay of 7 to 14 working days. If you cannot access your personal account or if you are not yet a customer, you can send us an email to support@acusticaudio.net, but we are not able to track it.

We do not provide support via social networks, public forums, Acustica Audio forums, or email accounts.

TROUBLESHOOTING AND BUG REPORT

Acustica Audio is constantly improving its products and adding new features. There is the possibility of on-going issues, bugs and rare crashes. In order to enable Acustica Audio to support you, please provide a complete system profile as well as a thorough description of the problem you are experiencing, including the exact text and error numbers in any error messages you are getting.





CHAPTER 7

COPYRIGHTS AND CREDITS

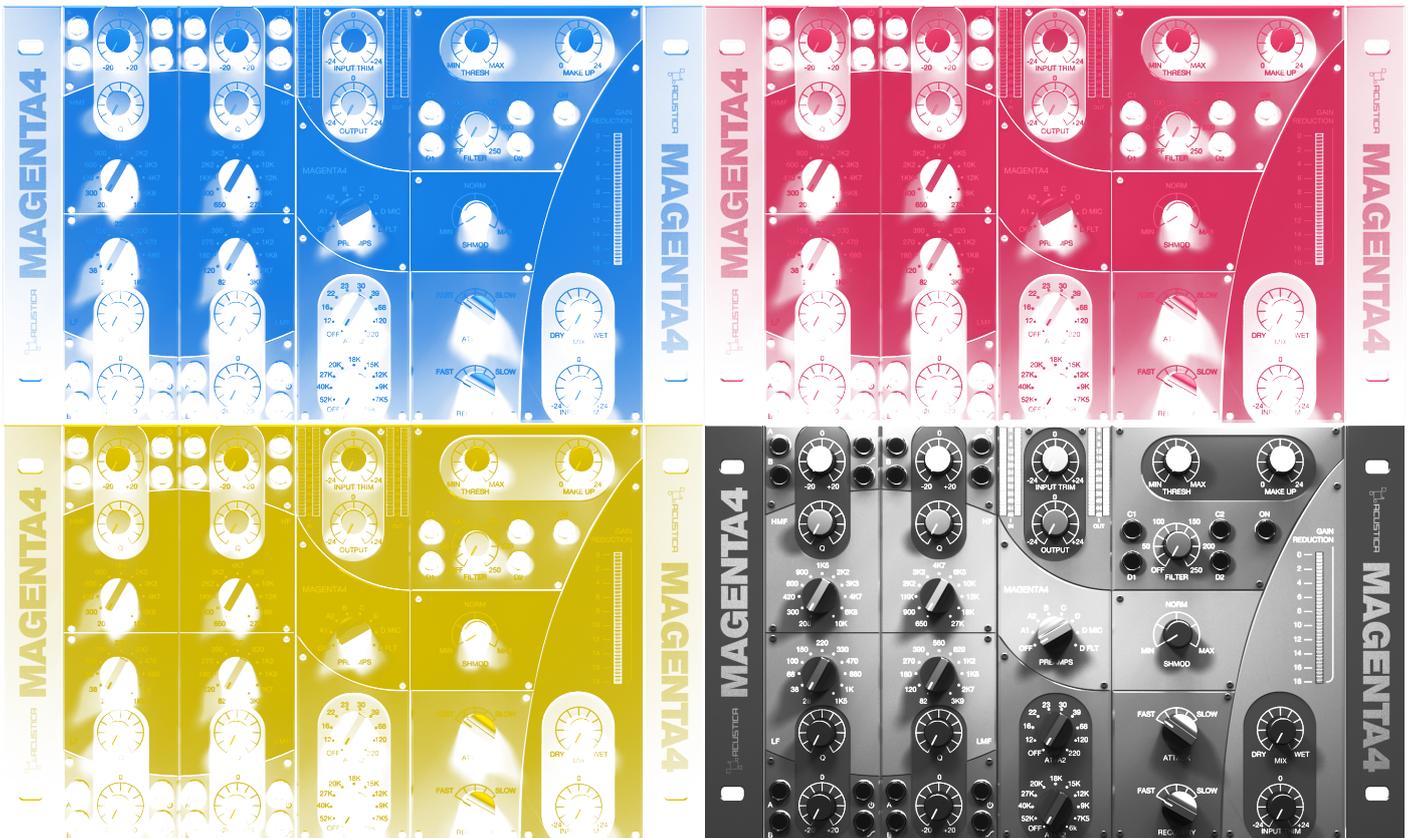
All trademarks are the property of their respective owners and are used for information purposes only. References to other companies or their products or representation of those products does not imply any official endorsement of the software by those companies or any affiliation to those companies unless expressly stated otherwise.

All content included in this document, such as texts, graphics, logos, button icons, images, sounds, videos, digital downloads, data compilations, and software, is the exclusive property of Acusticaudio s.r.l. or its content suppliers, and is protected by international copyright laws. The information contained on our website may not be downloaded, modified, distributed, uploaded, or otherwise used except without the express written consent of Acusticaudio s.r.l. Acustica Audio is a trademark of Acusticaudio S.R.L. Nebula is a trademark of Acusticaudio S.R.L.



CMYK color model

The CMYK color model (process color, four color) is a subtractive color model, used in color printing, and is also used to describe the printing process itself. CMYK refers to the four inks used in some color printing: cyan, magenta, yellow, and key (black).



The reason for black ink being referred to as key is because in four-color printing, cyan, magenta, and yellow printing plates are carefully keyed, or aligned, with the key of the black key plate. Some sources suggest that the “K” in CMYK comes from the last letter in “black” and was chosen because B already means blue.

However, some people disagree with this because there is no blue in the primary CMYK colors; it is made with cyan and magenta. Some sources claim this explanation, although useful as a mnemonic, is incorrect, that K comes only from “Key” because black is often used as outline and printed first.

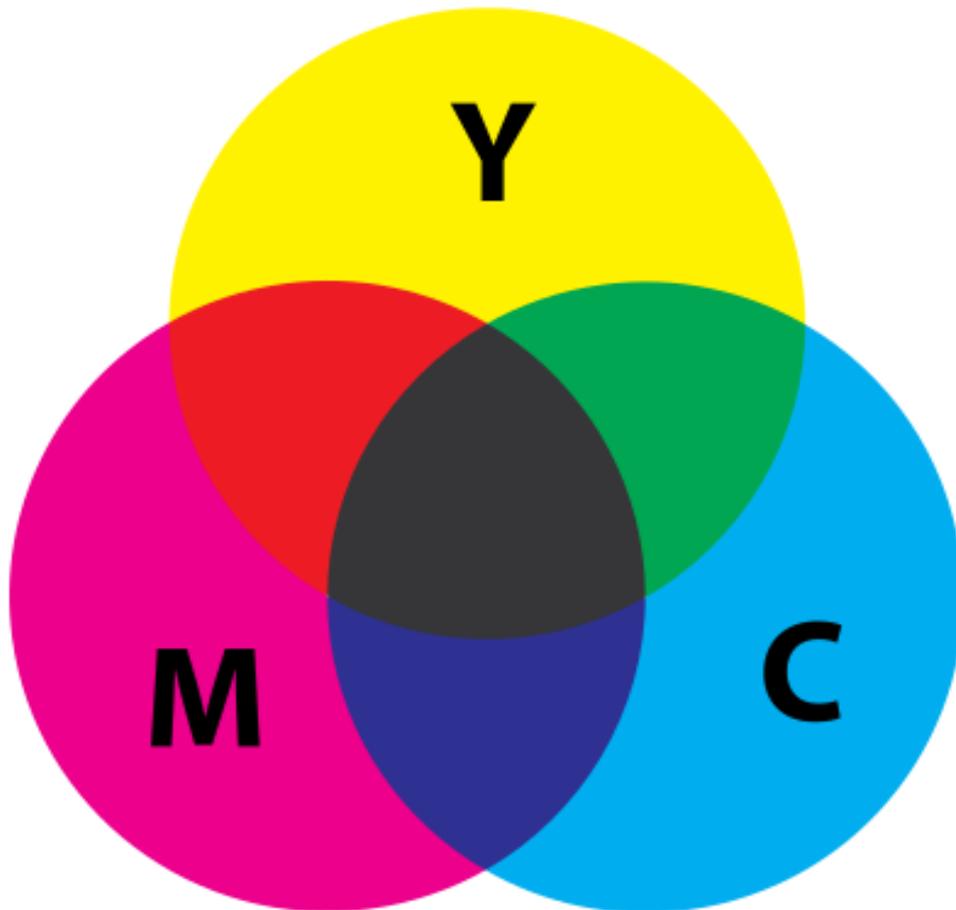
It is more common in modern printing for the black to be printed last in order to yield deeper, cleaner shadows and crisper blacks than the imperfect black created by the CMY combination when those colors are printed over the black. The CMYK model works by partially or entirely masking colors on a lighter, usually white, background. The ink reduces the light that would otherwise be reflected. Such a model is called subtractive because inks “subtract” the colors red, green and blue from white light. White light minus red leaves cyan, white light minus green leaves magenta, and white light minus blue leaves yellow.

In additive color models, such as RGB, white is the “additive” combination of all primary colored lights, while black is the absence of light. In the CMYK model, it is the opposite: white is the natural color of the paper or other background, while black results from a full combination of colored inks. To save cost on ink, and to produce deeper black tones, unsaturated and dark colors are produced by using black ink instead of the combination of cyan, magenta, and yellow.

With CMYK printing, halftoning (also called screening) allows for less than full saturation of the primary colors; tiny dots of each primary color are printed in a pattern small enough that humans perceive a solid color. Magenta printed with a 20% halftone, for example, produces a pink color, because the eye perceives the tiny magenta dots on the large white paper as lighter and less saturated than the color of pure magenta ink.

Without halftoning, the three primary process colors could be printed only as solid blocks of color, and therefore could produce only seven colors: the three primaries themselves, plus three secondary colors produced by layering two of the primaries: cyan and yellow produce green, cyan and magenta produce blue, yellow and magenta produce red (these subtractive secondary colors correspond roughly to the additive primary colors), plus layering all three of them resulting in black. With halftoning, a full continuous range of colors can be produced.





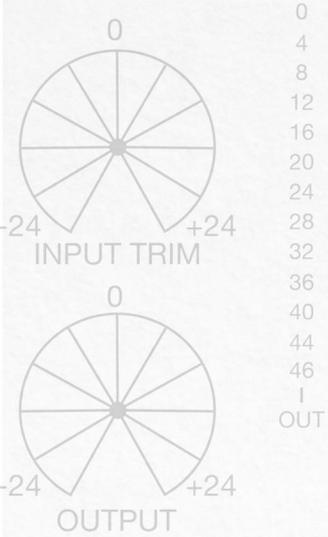
The “black” generated by mixing commercially practical cyan, magenta, and yellow inks is unsatisfactory, so four-color printing uses black ink in addition to the subtractive primaries. Common reasons for using black ink include:

- In traditional preparation of color separations, a red keyline on the black line art marked the outline of solid or tint color areas. In some cases a black keyline was used when it served as both a color indicator and an outline to be printed in black. Because usually the black plate contained the keyline, the K in CMYK represents the keyline or black plate, also sometimes called the key plate.
- Text is typically printed in black and includes fine detail (such as serifs), so to reproduce text or other finely detailed outlines, without slight blurring, using three inks would require impractically accurate registration.
- A combination of 100% cyan, magenta, and yellow inks soaks the paper with ink, making it slower to dry, causing bleeding, or (especially on cheap paper such as newsprint) weakening the paper so much that it tears.
- Although a combination of 100% cyan, magenta, and yellow inks should, in theory, completely absorb the entire visible spectrum of light and produce a perfect black, practical inks fall short of their ideal characteristics and the result is actually a dark muddy color that does not quite appear black. Adding black ink absorbs more light and yields much better blacks.
- Using black ink is less expensive than using the corresponding amounts of colored inks.

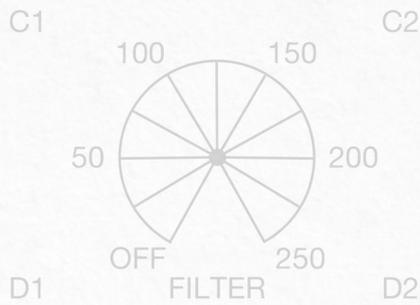
When a very dark area is desirable, a colored or gray CMY “bedding” is applied first, then a full black layer is applied on top, making a rich, deep black; this is called rich black. A black made with just CMY inks is sometimes called a composite black.[citation needed]

The amount of black to use to replace amounts of the other ink is variable, and the choice depends on the technology, paper and ink in use. Processes called under color removal, under color addition, and gray component replacement are used to decide on the final mix; different CMYK recipes will be used depending on the printing task.

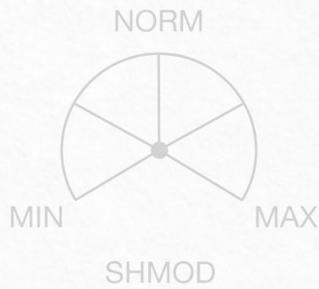
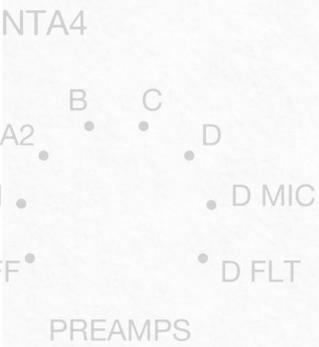




0
4
8
12
16
20
24
28
32
36
40
44
46
I
OUT



ON



Acustica 2018

