

TIGER



1. INTRODUCTION

Thank you for choosing Tiger!
To get the most out of your new plugin suite, please read this user manual carefully.

1.1. Foreword

Tiger is the first Acqua plugin suite (VST/VST3/AAX/AU) in Core 19 based on our second-generation 'Hyper' technology encompassing a superlative collection of Acustica's most renowned compressors.

Recently, we have witnessed the proliferation of software dedicated to dynamics: the trend in recent releases often focuses on overcoming the limits of analog compression while maintaining the musicality that has always distinguished it.

In the latest products, sidechain management has improved with more complete equalizer chains or enhanced with simultaneous control based on independent detectors to handle transients and the sustained part of the signal.

We have put together our experience to try to solve this problem according to our vision: the idea of Tiger is to put together our models and some very recent concepts to create the best possible experience for "our" users.

1.2. What is Tiger not?

Tiger is not a compressor trying to imitate a specific vintage item. The idea is to have a chameleon-like object that tries to imitate them all, overcoming the limitations of each. If you want a replica of a specific product, we certainly have a particular thing that is more relevant in our catalog.

We did not include final clippers and brick-wall limiters in the signal path so as not to replicate the functionality of other products: the result would have been to complicate it unnecessarily and duplicate functionality already found elsewhere.

1.3. What you get

Tiger includes two different GUIs to choose from:

- TIGER, TIGER MIX, TIGER MAST: plugins based on a 3D 'Acustica's classic-style' GUI.
- TIGER 'Flat', TIGER MIX 'Flat', TIGER MAST 'Flat' & FIRE THE TIGER: plugin versions based on a 2D 'modern-style' GUI.

If you are an 'analogue-lover', you can work with Acustica's classic style interface; if you want to experience something never seen before here, choose the 2D modern interface (Tiger flat, Tiger Mix flat & Tiger Mast flat).

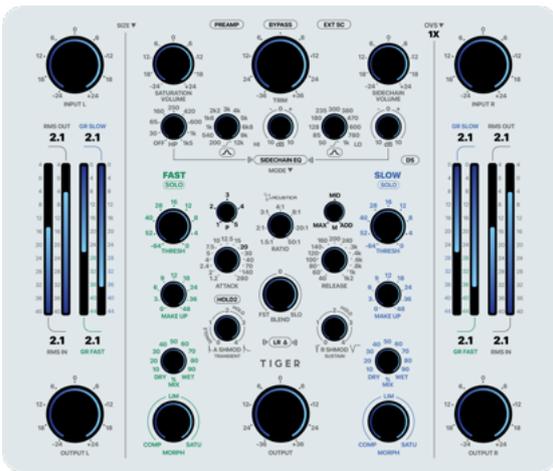
NOTE: In addition, for 2D versions you can decide between light or dark GUIs.

Each plug-in included in the Tiger 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.

NOTE: Choose the GUI you prefer at the outset. The plugin will not automatically replicate the settings if you change the GUI at work started.



TIGER
(3D, Flat & Dark Flat)

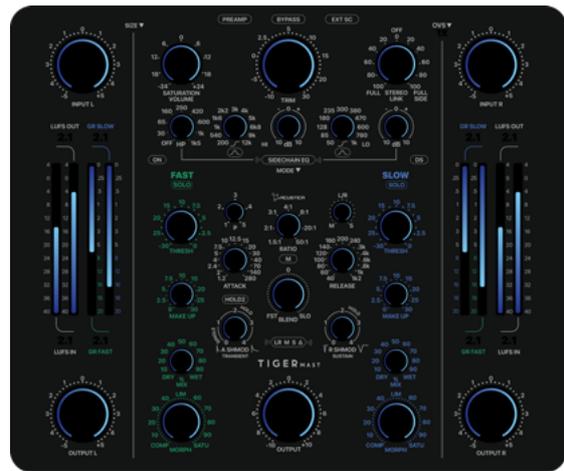
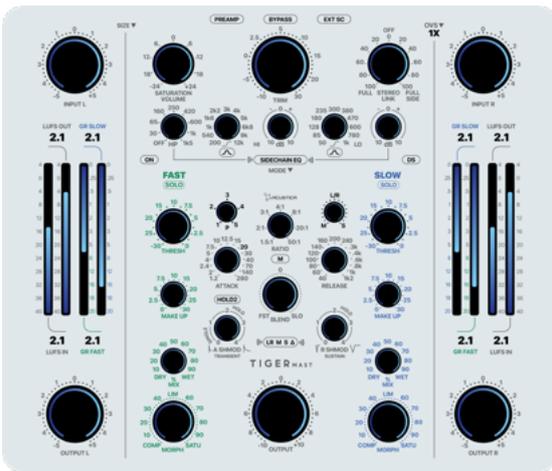


TIGER MIX
(3D, Flat & Dark Flat)

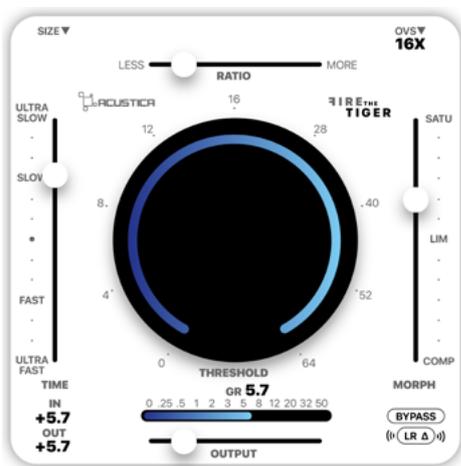




TIGER MAST
(3D, Flat & Dark Flat)



FIRE THE TIGER
(Flat & Dark Flat)



1.4. Key features

Here is a summary of Tiger's main features:

- Tiger includes different plugins to choose from:

- Tiger
- Tiger 'flat'

- Tiger Mix
- Tiger Mix 'flat'

- Tiger Mast
- Tiger Mast 'flat'

- Fire The Tiger

NOTE: For each version with a 2D ('flat') GUI, it is possible to sleeze between light and dark GUIs.

- Tiger implements a long list of compression curves accurately sampled from the best analog compressors and software. We have found that this is a relatively rare added value in software implementations (often, these curves are clean, synthesized, modified, and are not the actual result of a sampling operation). In this respect, Tiger copies Ash's strategy for clippers, but in the realm of compression.

- Tiger implements the shapes of attack and release curves (ATTACK and RELEASE) in the detectors from the best HARDWARE we have measured over the years. The multi-segment shapes endow the product with program-dependent characteristics (auto-attack and auto-release on steroids).

- Tiger implements in its detectors modulators of the shape for attack and release times (ASHMOD, RSHMOD) coming from the best SOFTWARE (yes, this time software as well) and hardware attack and release curves we have analyzed. It's the first time we have introduced release modulation in one of our products.

- Tiger implements a HOLD functionality for both the attack and the release (this combined presence is also quite rare in software compressors).

- Tiger implements multiple variable-weighted detectors for handling transients simultaneously concerning the rest of the signal (this is also a program-dependent feature).

- Tiger implements a concept of a managed fast compressor and slow compressor to balance aggressive and soft compressions within the same pattern precisely.

- Tiger implements an integrator (POWER) in the detectors to parametrically manage transient response speed. In contrast to a purely PEAK or RMS compressor, Tiger can represent compressors that implement detectors based on variable-pitch RMS power measurements.

- Tiger implements a circuit in the sidechain path (DEEP SPACE) dedicated to optimizing distortion in the presence of fast time constants.

- Tiger implements a true look-ahead on the attack (thus independent of the release) that can optimize distortion in the presence of fast time constants.

- Tiger implements a relatively comprehensive sidechain equalizer based on a high-pass filter and a dual semi-parametric peak or shelf-type equalizer and accepts external sidechains.
- Tiger implements sophisticated oversampling (which has become a distinctive feature in the latest products we have released), characterized by a particularly transient-friendly impulse response and zero phase alteration.
- In each signal path, each dynamic element is independent of the input channels (in fact, Tiger consists of 6 separate compressors)
- Tiger implements an intuitive morphing control (MORPH) that allows each of Tiger's dynamic elements to be seamlessly transformed from a compressor to a limiter to a saturator while simultaneously handling the stereo-link intuitively.
- Tiger implements skins with 3d graphics and flat 2d graphics for lovers of fast and intuitive interfaces. The interface is highly responsive, with a sidechain path, signal delta, and bypass listening.
- Tiger also implements low-latency versions (especially without oversampling, as the latency is relatively low), especially for the TIGER MIX version, designed for tracking.
- Tiger includes Resizable and responsive GUI.
- Tiger has a great and distinctive sound.

1.5. First time with the plugin

If this is your first time using Tiger, keep in mind a few simple rules that will help you appreciate it thoroughly.

- Even if the attack or release time doesn't seem particularly fast to you (even setting the minimum value), remember that the successive attack and release modulation and power controls allow you to overcome any limitation and arrive at instantaneous compression. Depending on oversampling, it is possible to achieve sub-microsecond times with the lowest possible harmonic compatible distortion for the same compression curve to be applied.
- Sampled compression curves can often look similar to those that a digital compressor can generate: at a closer look, they often implement soft knees that are not easily replicable, and sometimes some small details can lead to a dramatic difference; even the slope of the curves are often not precisely the nominal slope intended by the developer.
- If you are looking for a modern sound, our advice is not to enable the preamp. If, on the other hand, you are looking for analog warmth, Tiger allows you to solve this problem as well!

The Tiger

'I looked for you in the desert, eternity enveloped me.

I have seen things you wouldn't believe: the sunset over the Grand Mosque of Mecca, the waves of the Sahara stretching endlessly, and the oasis of oleanders in the Gobi Desert. And all those moments will be lost in the expanse of time, like tears in the sand'.

ChatGPT



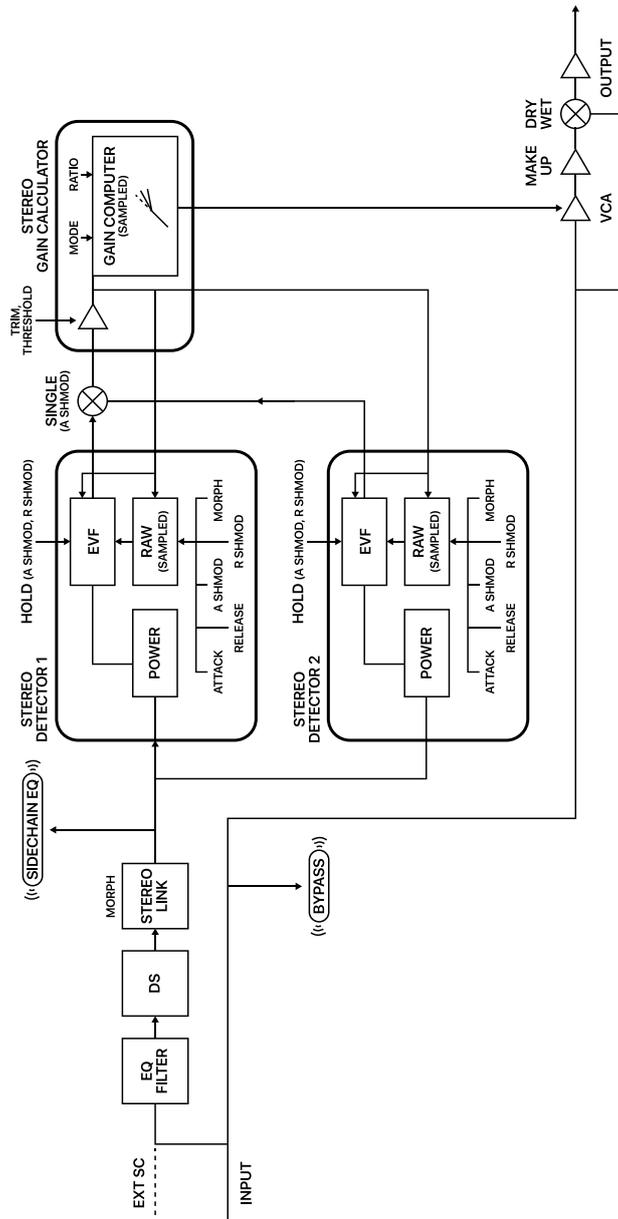
Success and failure are fleeting moments in the grand expanse of time. But that should not discourage us from pursuing our dreams or reaching for greatness. Let us hold each moment dear and make the most of it by working towards self-improvement. Hard work, patience, and embracing our errors as opportunities for growth will lead us to our destination. And as we reach the end of our journey, we'll look back, knowing we lived each moment with purpose, dedication, and gratitude.

2. DETAILS

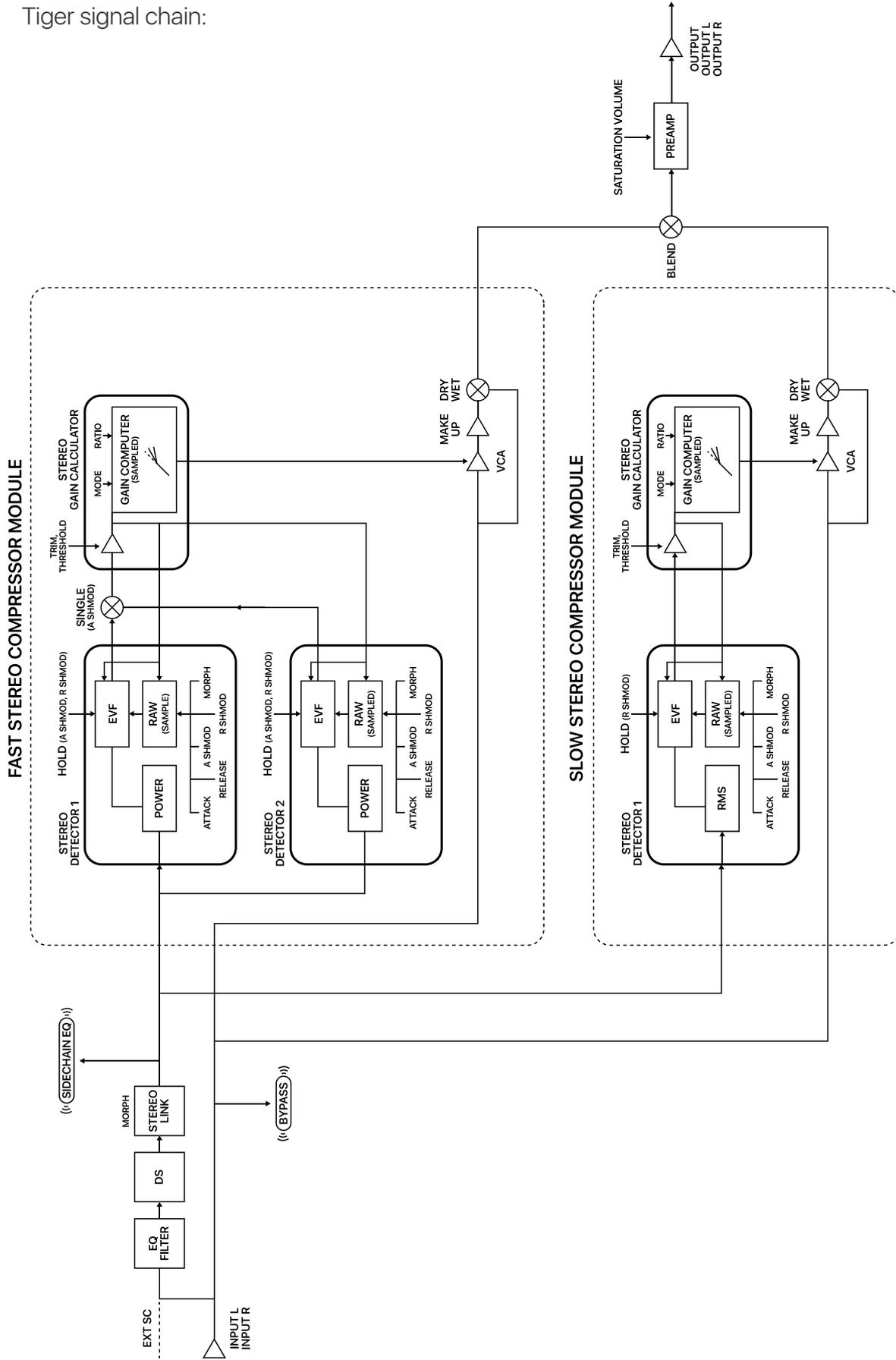
Tiger is a powerful compressor consisting of two separate dynamic units: the left unit is PEAK type (but you can configure it differently as well), is based on faster time constants, and is dedicated to the transient part of the signal, while the second is RMS type, has slower time constants and is addressed to the sustain part of the signal.

2.1. Signal flow

Tiger Mix signal chain:



Tiger signal chain:





2.2. Operating tips

For optimal use of the product, we recommend that you perform the following operations in the order described, possibly omitting the parts you do not need.

You will better appreciate the elements we have introduced in the GUI and the way we have chosen to configure some details such as the integration times of the meters.

Tiger is a powerful compressor consisting of two separate dynamic units: the left unit is a PEAK type (but you can configure it differently as well), and based on faster time constants, and is dedicated to the transient part of the signal, while the second is an RMS type, and has slower time constants and is addressed to the sustain part of the signal.

Tips for using Tiger at its best:

- Managing the stereo balance of the input signal

1) Adjust the INPUT L and INPUT R controls to balance the input signals according to the RMS IN left and right values.

- Sidechain signal adjustment

1) Use the sidechain signal to listen using the SIDECHAIN Equalizer button.

2) If necessary, select the external sidechain source.

3) Adjust the sidechain gain using the SIDECHAIN VOLUME control if necessary.

4) It is possible to equalize the sidechain signal. It is helpful to perform this step later. In general, by reducing the amount of low frequencies (or making the midrange more obvious), the compressor will have a less pumping effect and less noticeable distortion. So, the compressor will compress the low frequencies less. Tiger has a high-pass filter and two semi-parametric equalizers configurable in peak or shelf mode. Unlike other competitors, Tiger also allows equalization interventions.

- Fast compressor adjustment

1) Set the FAST compressor to SOLO via the SOLO button.

2) Select a sampled dynamic function through the MODE menu: the list includes VCA, Vari-mu, and even digital compressors. The compressor type relates to the so-called "static" mode of compression, which, together with the RATIO control (mode-dependent), allows you to select a particular signal reduction curve. In general, vari-mu types or lower ratios allow for more transparent compression, while opposite types and higher ratios create a more noticeable compression effect. In general, this depends on the softness of the knee as a direct result of these two choices.

3) Using the THRESHOLD control, the GR FAST control selects and monitors a level of signal compression. If the compressor is engaged at the master bus level or in a mastering session, try not to exceed 10 dB of reduction (a typical value is around 3-4 dB of maximum compression). There are no limits to creativity for other uses, but interventions greater than 20 dB of gain are generally not recommended.

4) You can intervene on attack and release times via the ATTACK and RELEASE controls usually found in dynamics compressors. A low attack and release value allows for more responsive compression with less pumping effect at the expense of harmonic distortion and perceived transient. As a general rule, the attack control enables you to act on the transient (lower values reduce the transient, while higher values emphasize the transient). In contrast, the release control allows you to work on the pumping effect and signal distortion. Select the modes you feel are most musical with the most pleasing type of compression because other Tiger controls will allow you to refine this choice.

5) Take action on the MAKEUP control to balance the input signal with the output signal according to the relative GR meter.

6) It is interesting to experiment with the POWER control identified by the small wheel with the letter P. Tiger allows for variable integration of the exponent used in the detector, leading to a more responsive and transparent behavior of the detector as the value increases at the expense of perceived distortion. CAUTION: CPU consumption is considerably low when value 1 and 2 (lowest setting) is selected. As the order increases, attack times shorten (so the detector becomes more sensitive to signal transients), but the "real" release value will increase. No problem! Tiger allows you to get around this with the attack and release shape modulation controls or the morph control.

See the section on the POWER function for more information on this topic.

7) Take action on the attack shape modulation control via the ASHMOD (attack shape modulation) control. Intuitively, values below the middle position reduce the transient, while higher values emphasize it. If the attack is in the minimum place and ASHMOD is in the minimum, the attack time becomes zero (and the compressor turns into a limiter).

You can imagine this control as a tool for controlling the transient.

See the section on the ASHMOD function for more information on this topic (notably, the considerations for SINGLE and HOLD modes are of interest).

8) Act on the release shape modulation control via the RSHMOD (release shape modulation) control. Values less than the middle position tend to warp the release to make the compressor more aggressive and colorful at the expense of more perceived distortion. In comparison, larger values tend to decrease distortion while making the compressor less aggressive at the same time. If the release is in the minimum position and RSHMOD is also in the minimum, the release time becomes zero (and the compressor becomes a saturator).

One can imagine this control as a tool to control distortion and aggressiveness in the compression action.

See the section on the RSHMOD function for more information on this topic (the HOLD mode considerations are fascinating).

9) Intervene on the morphing control via the MORPH control, which allows you to change the type of dynamic action from compression to a limiter to a saturator. In detail, the limiter action makes it possible to effectively increase the loudness value of the signal, while the saturator action turns Tiger into a powerful saturator. Especially in the latter circumstance, it is beneficial to set an appropriate oversampling value to limit aliasing, that is, non-musical and unwanted harmonic distortion.

See the section on the MORPH function for more information on this topic.

10) Use the MIX control to determine the DRY/WET signal amount. The control helps create a New York compression effect, where the processed signal is mixed with the dry signal (effectively reducing the apparent RATIO ratio of the compressor). New York compression is particularly valued on drum buses.

Refer to the section on New York compression.

11) Intervene on the oversampling value to reduce aliasing and unwanted distortion. In general, an oversampling value of 2x or higher is recommended for a mastering session in the case of pure compression (MORPH in the COMP position), at least 4x or higher in the case of limiting (MORPH in the LIM position), and at least 8x in the point of saturation (MORPH in the SATU position). In the case of a Master Bus, a half value might be correct. There is no rule for the possibility of individual tracks. In general high oversampling values allow better handling of harmonic distortion. Tiger has oversampling based on linear phase filters, and as such, they do not introduce alterations in phase response. In addition, we have selected oversampling filters to optimize transient response. It should be noted that at higher values of oversampling, there is a penalty in transient response for better handling of harmonic distortion. However, values up to 16x have a negligible impact

12) Use the DS button to improve compressor response at critical values for attack and release.

Refer to the section on DS control.

13) Cycle back to step 2 until a satisfactory result is obtained.

- Compressor adjustment only

- 1) Set the SOLO compressor to SOLO via the SOLO button.
- 2) Adjust the SLOW compressor, taking into account that
 - a) the POWER control is absent (the detector operates in RMS mode only)
 - b) there is no dual detector as in the case of the FAST compressor
 - c) the HOLD mode related to the ASHMOD control is disabled.

- Blend adjustment between fast and slow

- 1) Lift the SOLO mode of both compressors and manage the balance between them via the BLEND control.

Managing a dual compressor in parallel allows you to optimize the dynamic action, focusing on handling dynamics in successive steps. Milder handling corresponds to MIX control between a virtual WET signal (FAST, more compressed) and a virtual DRY signal (SLOW, gently compressed). The power of Tiger lies precisely in this additional control to balance the dynamic action.

- Output signal management

- 1) It is possible to manage the output signal volume using the OUTPUT control. This way, you can balance the signal by comparing the RMS IN meters with the RMS OUT meters.
- 2) Adjust the OUTPUT L and OUTPUT R controls to balance the output signals according to the RMS OUT left and right values.



3. CONTROLS

For ease of understanding and to provide a complete explanation of the controls, we will refer below to the TIGER plugin, the most comprehensive plugin in this suite.

Important: With recent updates to Tiger, editing the value of each control for Flat/2D GUI plugins in the suite has become much easier. Simply double-click on the control and enter your desired value. There's just one exception: the 'Fire The Tiger' plugin has two values above the TIME and MORPH sliders, which can be edited with a single click.





INSIGHT INTO THE ATTACK CONTROL (ATTACK)

Sets the compressor's attack time, the range depends on the compressor model selected.

Generally, the FAST section is governed by a dual detector, while a single detector rules the SLOW section. The main difference between the two sections lies in the different integration functions (in the SLOW section, the process is set to the RMS mode). The balance of the two detectors is variable in time and through some controls such as ASHMOD.

The attack time of the second detector tends to be ten times longer than the first.

We sampled the attack shapes from the best hardware compressors: we are speaking about complex curves, not basic exponential ones. The actual times vary according to the input audio program and the current state of the detector. Values: 1.2 - 2 - 2.4 - 4 - 5 - 7.5 - 10 - 12 - 12.5 - 15 - 20 - 30 - 40 - 70 - 140 - 280 ms



IN-DEPTH DISCUSSION OF THE RELEASE CONTROL (RELEASE)

Sets the compressor's release time, the range depends on the compressor model selected.

Generally, the FAST section is governed by a dual detector, while a single detector rules the SLOW section. The main difference between the two sections lies in the different integration functions (in the SLOW section, the process is fixed and set to RMS mode). The balance of the two detectors is variable in time and through some controls such as RSHMOD.

The release time of the second detector tends to be four times that of the first. Values: 40 - 60 - 80 - 100 - 120 - 140 - 160 - 200 - 240 - 300 - 360 - 600 - 800 - 1k - 1k2 ms



IN-DEPTH DISCUSSION OF THE POWER (P) FUNCTION

The power function allows you to change the general characteristics of the detector. Power ranges from 1 to 5, where the value 1 corresponds to the typical PEAK-type detector. The times written for attack and release are calculated on the PEAK mode and are derived from sampled curves from the best existing hardware compressors.

NOTE: The 2 is the default setting of the plugin.

Tiger allows for variable integration of the exponent used in the detector: it goes from the normal PEAK condition (represented by the modulus) to RMS (mean value of signal power, i.e., the square root of the mean of the square of signal values over time) to cubic RMS value (power 3) to power 5. The integrator continuously represents the RMS value of order n (or, more simply, RMS value n).

There are two important considerations to take into account: the CPU consumption increases when a value other than peak and RMS is selected due to internal optimizations of modern microprocessors (in general, it doubles), and it should already be considered that the FAST detector itself consists of two detectors acting in combination.

NOTE: however, with the latest optimisations, values 1-2 result in low CPU consumption. The second consideration concerns the result created by this change in the measurement. As the order increases, the attack time shortens (so the detector becomes more sensitive to signal transients), but the release becomes longer. No problem! Tiger allows this to be remedied by the attack and release shape modulation controls or the morph control.

We have structured the control to intervene from order 1 to order 5 to allow for an intermediate position centered around value 2 (easily reached with the CONTROL-click command). In this way, values 1 and 3 are easily achieved. As for value 2, in Tiger, it is represented by the "SLOW" detector based on the fixed RMS value (order 2).



IN-DEPTH LOOK AT THE ASHMOD FUNCTION (A SHMOD).

This alters the shape of the attack envelope, allowing you to fine-tune the attack behavior to adapt it to any audio source.

Shape modulation on the attack allows the detector's attack curve to be deformed based on curves sampled from the most powerful software and hardware compressors. In particular, values lower than the middle position tend to reduce the transient, while higher values tend to emphasize it. In the case of the FAST detector, where two detectors are in action, the lower value at the first quarter of the knob stroke also leads to a single detector (gradually reducing the balance with the second detector). In short, at the lower position of ASHMOD, the FAST compressor is reduced to a single detector.

In general, minimum positions of ASHMOD tend to reduce attack times to one-tenth of their nominal value, while in the opposite case, they tend to double it. In the case of a minimal knob position, if the attack value is also minimal, there will be a null/instantaneous time (also corresponding to values less than a microsecond, depending on the oversampling value set).

The positions above the middle of the knob stroke are of particular interest: from the center to 3/4 of the stroke, the amount of HOLD of the attack gradually increases. In an envelope detector, the attack (attack) is the time required for the output of the circuit to reach the maximum value of the input signal after a sudden increase in its amplitude. On the other hand, the hold function forces the time required for the output of the circuit to maintain its value after a sudden increase in the amplitude of the input signal.

The visible result is a tendency to preserve transients, avoiding compressing them if they are shorter than the HOLD time. In Tiger, the time is also proportional to the current attack value. The HOLD function related to attack differs from that of release because it is dependent on the threshold value of the compressor (whereas in the case of release, it is independent): when the hold function is active, once the amplitude of the input signal exceeds the threshold, the output of the circuit will remain at its value for a predetermined period, regardless of further changes in the amplitude of the input signal. So as a general rule, transients that exceed the value set by the threshold and are shorter than the HOLD time are perfectly preserved. Caution: once the threshold value is exceeded, if the detector does not make it in time to stop compressing (because, for example, the release is too large) and thus crosses the threshold level again, subsequent transients will be compressed. Finding a balance between threshold level, hold, and release time is essential for optimal transient behavior.





IN-DEPTH LOOK AT THE RSHMOD (R SHMOD) FUNCTION.

This alters the shape of the release envelope, allowing you to fine-tune the release behavior to adapt it to any audio source.

Shape modulation on release allows the detector's attack curve to be deformed based on curves sampled from the most powerful software and hardware compressors. Specifically, values below the middle position tend to increase pressure at the expense of distortion and color. In contrast, higher values tend to reduce pressure for less harmonic distortion and more transparency but with a more significant pumping effect and less compression.

Generally, minimum RSHMOD positions reduce release times to one-tenth of their nominal value, while in the opposite case, they tend to quadruple it. In the case of a minimal setting, if the release knob setting is also minimal, there will be a null/instantaneous time (also corresponding to values less than a microsecond, depending on the oversampling value set).

The positions above the middle of the knob stroke are of particular interest: from the center to 3/4 of the stroke, the amount of HOLD of the release gradually increases. In an envelope detector, the release is the time required for the circuit's output to reach the input signal's minimum value after a sudden decrease in its amplitude. On the other hand, the hold function forces the time required for the output of the circuit to maintain its constant value after a sudden decrease in the amplitude of the input signal. This tends to stabilize the compressor action, creating less harmonic distortion and making the compression action less aggressive and ineffective.

In the case of Tiger, the HOLD time is also proportional to the current release value. The release-related HOLD function differs from the attack-related HOLD function because it is independent of the threshold.



IN-DEPTH LOOK AT THE MORPH FUNCTION.

This control allows for a continuous action of further deformation of the detector's attack and release curves. In the first half of the run, they deform the attack curves arriving at an attack time of zero length; in the second half, they bend the release curves coming at a release time of zero length. Interestingly, the deformation of the attack and release curves maintains the previous proportions (including not only the shape but also the balance of the HOLD control).

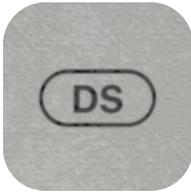
Notably, in the first part, the type of linking of the stereo channels input to the detector also changes from a linked mode to an unlinked mode in the middle position. This is useful for creating an ideal limiter (the detector channels must be completely independent). So in the lower settings, we will have a perfect compressor with stereo link channels active; in the middle, we will have an ideal limiter.

In the second part of the run, however, the release handling changes until we arrive at an ideal saturator (where both the attack and release times of the detector are zero). Some clippers and hardware saturators have a release tending toward zero but perfectly zeroed out, and Tiger succeeds in recreating this type of experience.



INSIGHT INTO NEW YORK COMPRESSION (MIX PARAMETER).

In audio, New York compression is a sound processing effect that aims to replicate the sound of recordings from the New York City recording rooms of the 1960s and 1970s. To make the audio signal more consistent and controllable, compression is used to reduce the dynamics of the signal, putting it in parallel with the unprocessed signal to make it less obvious and more balanced.



APPROACHING DS (Deep Space) CONTROL.

Following the strategy used in other compressors on the market, an offset on the side-chain signal makes it possible to achieve lower attack and release times with the same harmonic distortion. This happens because signals that simultaneously have a lower value of intensity and frequency tend to create less stress in the compressor detectors. Unlike some competing products, we have included this feature in the sidechain signal path only to limit the impacts on the output signal.



BYPASS BUTTON.

Bypasses the whole plugin.



(INPUT) TRIM.

A one-slider internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF button enabled – OFF button Lamp= ON), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.



OUTPUT.

This knob is an output gain control of the compressor ranging from -24dB to +24dB.



THRESHOLD.

These knobs behave differently depending on the type of processor selected (Saturation / Comp / Limit). They increase the distortion in Saturation (SAT) mode, Sets the threshold of the compressor (range: -64 dB to 0 dB) in Compressor (COMP) mode and Limiter (LIM) mode.



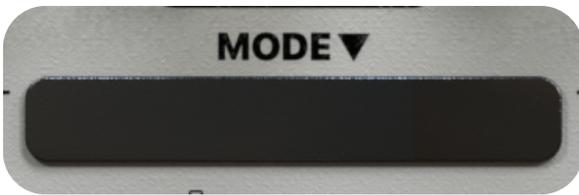
MAKE UP.

These compensate for the limiter/compressor's gain reduction. Gain range: from 0 dB to +24 dB.



LISTENING MODES.

LR: Default listening; Δ : Listen to the difference between original signal and processed signal.



TIGER (COMPRESSOR) MODES.

This control allows you to select between 11 different and mutually exclusive compression modes.

List:

- 1 - TIGER
- 2 - SAND
- 3 - ULTRAMARINE
- 4 - DEEP SPACE
- 5 - MAGENTA B
- 6 - MAGENTA C1
- 7 - MAGENTA C2
- 8 - MAGENTA D1
- 9 - MAGENTA D2
- 10 - PINK HARDKNEE
- 11 - PINK MID KNEE
- 12 - PINK SOFT KNEE
- 13 - BLOND CM2
- 14 - CAMEL
- 15 - CREAM B
- 16 - CREAM C
- 17 - GOLD 8252
- 18 - GOLD 8254
- 19 - IVORY
- 20 - DEEP SPACE SOFT
- 21 - AQUAMARINE
- 22 - NICKEL





RATIO.

Sets the ratio of the compressor; The range depends on the compressor model selected.



SIDECHAIN EQ.

Press this button to activate the sidechain EQ function. The sidechain functions are convenient in many applications, for example, it is possible to separate certain vocals and instruments from a mix using frequency-weighted compression thanks to the included 3-band EQ (plus HP - LP cut filters) in the sidechain path.



EXT SC.

The EXT SC (external sidechain) button enables use of an external source as the signal feeding the compression detector circuit.



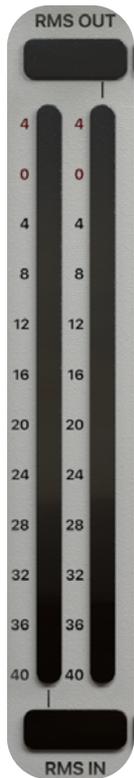
BLEND.

The BLEND knob allows for blending the Fast detector with the Slow detector of the plugin.



GAIN REDUCTION METERS (FAST – SLOW).

The Gain Reduction meters measure the gain reduction level applied by the FAST and SLOW compressors. The meter indicates '0' when there is no gain.



INPUT & OUTPUT RMS METER.

Display the input and output levels of the plugin. Range IN-OUT: -40dB to +4dB.



SIZE MENU.

Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top left SIZE drop-down menu. Once the desired size has been selected, the plugin must be removed and re-load in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.



OVERSAMPLING (OVS) menu.

This menu allows you to change the oversampling rate to improve the audio quality increasing the sampling frequency of the plugin and minimizing aliasing artefacts:

- The 1x mode bypasses the oversampling functionality.
- The 4x, 8x, 16x modes increase the sampling frequency of the compressor being processed by a fixed multiple of 4x, 8x, 16x.



MEAN mode

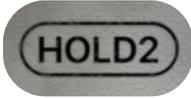
In all of Tiger's "fast" compressors there are multiple variable weight detectors. The "MEAN" mode decides the mixing strategy in real time among the detectors.

Imagine the detectors as independent compressors, but contributing to a final curve that determines whether the threshold is actually exceeded. Each one works with its own timing. For example, one is dedicated to transients and the other to sustain.

The MEAN control decides the contribution strategy of each. That is, it decides whether to select the one that tries to compress more or rather the combined contribution of both.

To translate this into hardware terms of objects that exist in the real world, ADD mode is closer to the concept of Sand; MAX mode is closer to the idea of Green.

What is new in Tiger is the ability to mix both methodologies! Take this definition with some reservations: we use different and typical coefficients of a sand and a green, it is an idea. Absurdly, we are different but more flexible, kind of like what happens in the attack and release modulation strategy. We can mimic any system as control changes.



HOLD2 (hyper-analog)

HOLD 2 (hyper-analog)

Generally, the punch of compressors comes from the HOLD mode management of the attack. If the compressor does not compress immediately, the transients are very likely to pass intact! This gives the compressor freshness.

In the plugins we developed in the past, this mode was handled with a rather primitive lookahead. However, the overall effect was to 'shift' the release, which often created an undesirable effect (it gave the impression of being erratic).

Therefore, when we developed the HOLD function for Tiger's attack, we chose the traditional way: the attack system is handled according to the threshold.

This behaviour is correct and is the one followed by many analogue and software compressors for HOLD.

Unfortunately, by relying on a recovery time and a threshold, it is difficult to have a consistent and predictable attack. If the compressor does not fall below the threshold point, it cannot repeat the HOLD section. Since the HOLD section creates a considerable effect, its presence (or non-presence) can drastically change the way transients are processed, and a slight change in release can create a completely different feel on transients.

We worked on this mode, called HOLD2 - HyperAnalog, which handles the HOLD in the same way it is handled in the release. That is, it is INDEPENDENT of the threshold. This allows you to have all the punch you want!



4. HOW TO DOWNLOAD, INSTALL, AND AUTHORIZE YOUR PRODUCTS

Acustica Audio products can be downloaded, installed, and authorized using the Aquarius Desktop application.

The Aquarius Desktop application is a free standalone application that will manage every step in an automatic way without user intervention.

Download Aquarius Desktop Application
www.acustica-audio.com/pages/aquarius

4.1. HOW TO DOWNLOAD A PRODUCT IN AQUARIUS DESKTOP APP

To download a product using the Aquarius Desktop application go to the purchase page and select the product and format (VST2, VST3, AAX, AU) to install.

In case you can't find your product on the purchase page use the search page.

4.2. HOW TO INSTALL A PRODUCT IN AQUARIUS DESKTOP APP

The installation is done automatically by the Aquarius Desktop application after the download. As the Aquarius Desktop application creates a temporary file of the downloaded products, known as the stage area, at the moment you want to reinstall a product it will not be necessary to download it again.

4.3. HOW TO AUTHORIZE A PRODUCT IN AQUARIUS DESKTOP APP

The authorization is done automatically by the Aquarius Desktop application after the product installation. You can manage your authorizations using the Aquarius Web Service. Click [HERE](#) or a complete installation user guide.

5. SYSTEM REQUIREMENTS

Modern computers are powerful enough to run many plugins at once.

However, our technology requires more resources than algorithm-based software, so we recommend optimizing your system to work with high CPU loads and low audio latency.

Before starting the installation process, please confirm that your system meets the minimum system requirements to run the plugins please consult the following link:

<https://app.box.com/v/AASYSTEMREQUIREMENTS>

6. CUSTOMER CARE

To contact Acustica Audio, always use the single point of contact, which is this help-desk portal: <https://acusticaudio.freshdesk.com/>

We do not provide official assistance via social networks, public forums, or email accounts. For troubleshooting and issue reporting, check the available solutions in the knowledge base.

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8. APPENDIX

8.1. ABOUT THE GEAR

The starting point for this suite was the sampling of a vintage vari-mu tube compressor, in all probability one of the oldest and most durable gear sampled by Acustica, from our research, It was rented out to film studios around the globe from the 1930s all the way down to the late 1960s.

The American manufacturer of this beast was at the forefront of audio technology in the area of film and because of this, they offered trained technicians on a 24/7 basis, so not only did they sell the technology end of things but also the service end of things (something to think about in this day and age).

In regards to the original compressor: Operating level is at +12 dB meaning that the levels that this monster operated in were enormous. As such, it is capable of delivering a maximum of 72 db of output gain. In order to tame the beast, two input attenuators were implemented in order to bring it down to a +4 operating level. One fixed input attenuator the other one variable. The sound of the hardware really stunned us, it is magnificent, invisible if there is such a word with a bit of tube euphoria included in it...a real gem, all the more reason to absolutely want to sample it.

All the instruments on which we have used this unit emulation have benefited from the sonics of this outstanding dynamic processor, in particular Bass guitar and lead vocals.

8.2. CHANGELOG & UPDATES

This section provides you with the latest version number and release date of the Tiger plugin suite at the time of publishing this document. To stay informed of future updates, make sure to regularly check the Tiger product page on our Aquarius website or within the Aquarius Desktop app.

NOTE: It's important to note that automatic updating is not available for our audio plugins.

Tiger - Update (release A028) - What's new?

Starting with the release A028, a new Tiger standalone plugin has been introduced to the suite called 'Tiger Mast'.

New features

Compared to the "standard" version, this mastering version:

- implements smaller value ranges on the knobs
- the master meters now represent lufs instead of RMS.
- GR meters represent smaller values scaled to allow for greater accuracy.
- a "continuous" mode for processing the mid/side versus the lr signal. The concept is similar to that seen in Ash plugin.
- instead of sidechain gain now the "stereo link" control is implemented. Aside from the usual "off" and "full" positions, now part of the knob's travel concerns the "full side" setting and is useful for compressing the side signal (you can even limit it perfectly thanks to this setting).
- you can listen to MID and SIDE, as well as DELTA and LR.

Tiger - Update (release A033) - What's new?

Starting with the release A033, a new Tiger standalone plugin has been introduced to the suite called 'Fire The Tiger'.

New features

Compared to the "standard" version, this Fire version includes:

- a unique timing control integrates into one intelligent function the work of 5 controls: attack, release, attack modulation, release modulation, and power. It's a unique experience because it integrates into a single function everything you could probably ask of Tiger in a mixing session.
- the reduction and output meters are aligned with the same proportions-just check what GR the plugin is working on to identify the appropriate makeup.
- the same power (P) control as Tiger in selecting all available patterns and ratios.
- the same morph control as Tiger 'standard' version.

If you need more flexibility, you can use Tiger Mix, and if you need even more flexibility, you can use Tiger, and if you need even more precision, you can use Tiger Master.

Tiger - Update (release A048) - What's new?

Starting with the release A048, a new Tiger control has been added (called HOLD2) to the suite.

New features

New Hold2-HypenAnalog mode added in all tiger plugins (except fire the tiger)

BEFORE YOU LEAVE...

If you like Tiger Mix, you can take a look at Tiger Mix Ultra Flat!



Tiger Mix Ultra Flat is the latest Acqua plugin (VST/VST3/AAX/AU) based on the third-generation Hyper technology and the New 'Aria' engine. It represents one of the best high-quality compressor plug-ins in the Acustica domain for the most demanding mixing engineers.

<https://www.acustica-audio.com/shop/products/TIGERULTRA>

Should you wish to acquire the complete set of plugins from the Tiger series, a bundled option is also offered for your ease of purchase!



The **Tiger Bundle** is a superb collection of our standalone Tiger plugins, dedicated to the most classic and original compressor emulations that have shaped the Pro Audio industry and left an indelible mark on the music world.

<https://www.acustica-audio.com/shop/products/TIGERBUNDLE>



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