

# VIRIDIAN

VOLUME III PARADISE

ACUSTICA

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# OVERVIEW



# WELCOME

Thank you for choosing Viridian and for putting your trust in Acustica Audio once again. Viridian is the third and last plugin of a unique suite of its kind. It embodies the third volume of Dante's Divine Comedy.

In conceiving this manual, we maintained the same theme as the one we started some time ago with Cream; it serves as a 'common thread', in order to better communicate our vision behind this product.

So, once again, welcome to a brand new Cantica, the third Dante's volume reinterpreted by Acustica. Now let's ascend to the 'Viridian Paradise'!

Allow yourself to be guided and assisted by Divine Inspiration, take heed of this supernatural journey and prepare to ascend to this earthly Paradise.

## How to use this manual

Please read this user manual carefully: we did our best to make it a pleasant and informative reading.

This manual is divided into nine different sections.

We welcome you in this didactic-allegorical tale about the last stretch of an otherworldly journey that began from Hell, symbolized in Cream, then continued through the Purgatory with Water and now finally draws to a close with the heavenly Paradise of Viridian.

Just like the traditional Cantica Dantesca (which follows on from the Ptolemaic Cosmology), this manual is subdivided in 10 chapters:

nine spheres are arranged one inside the other and overhung by the Empyrean, for a total of 10 different sections, each one describing various features of Viridian, our newest Acqua plug-in.



### **First Sphere (The Moon: The Inconstant) INTRODUCTION**

General concept of Viridian, the idea behind the product, history of the original hardware that inspired our software and additional information on this awesome plug-in.

### **Second Sphere (Mercury: The Ambitious) OPERATION**

This sphere discusses the various plug-in functions, describing all the features for each module in VIRIDIAN (and all the included standalone modules). Furthermore, you will find interesting additional information about the history of the sampled devices and the reason why Acustica included them in this powerful product.

### **Third Sphere (Venus: The Lovers) CONTROLS**

A detailed look at the various signal processing controls and capabilities, few quick notes, a description of the signal route inside VIRIDIAN, graphs and presets.

### **Fourth Sphere (The Sun: The Wise) TECHNOLOGY**

A brief look into Acustica's technology.

### **Fifth Sphere (Mars: The Warriors of the Faith) HOW TO REGISTER, INSTALL AND AUTHORIZE**

Guess what... Registration, Installation and authorization guide.

### **Sixth Sphere (Jupiter: The Just Rulers) COPYRIGHTS**

Usage of images, videos texts and other material.

### **Seventh Sphere (Saturn: The Contemplatives) GETTING TECHNICAL SUPPORT**

How to get support from Acustica, troubleshooting and bug report.

### **Eighth Sphere (The Fixed Stars: Faith, Hope, and Love) APPENDIX**

Additional graphs, tech details and some Water-related trivia.

### **Ninth Sphere (The Primum Mobile: The Angels) CONSIDERATIONS**

Final conclusions... or rather not.

### **The Empyrean CONCLUSIONS AND CREDITS**

Final greetings and credits.

## PERFORMANCE NOTE

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

- First of all, please set your buffer size setting as high as possible. Generally, there is 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 only using the necessary features of Viridian.

We do not ensure the complete absence of bugs or perfect operation of the product. Before purchasing, we suggest you download the Trial version to verify the behavior of the plug-in in your system.

Trial products are fully-functional versions of the relative commercial versions. 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 first publication of the product page, but this period may vary at Acustica's 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 specifications 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 the customers with a COMMERCIAL VERSION/ TRIAL VERSION that could be improved and bug fixed within this period.

## FIRST SPHERE - THE MOON: THE INCONSTANT



When visiting the Moon, Beatrice explains to Dante the reasons for the markings on its surface, describing a simple scientific experiment in optics. She also praises the experimental method in general

Yet an experiment, were you to try it,  
could free you from your cavil, and the source  
of your arts' course springs from experiment.

# FIRST SPHERE INTRODUCTION

Welcome to Paradise, the third and last volume of Dante's Divine Comedy, according to Acustica's vision.

Viridian embodies the sonic essence of the 60s and 70s, bringing you the legendary British tone of some of the world's most exclusive solid-state vintage studio gear, used on countless groundbreaking records that literally made music history. In order to give you an even more comprehensive set of tools, we even included a powerful modern reissue of a coveted FET studio compressor, revered by studio engineers from all over the world. But there's even more: for those in need of some authentic tube fairy dust, we included various modules a hyper-rare German console from the 60s.



“The glory of Him who moveth everything  
Doth penetrate the universe, and shine  
In one part more and in another less.  
Within that heaven which most his light receives  
Was I, and things beheld which to repeat  
Nor knows, nor can, who from above descends;  
Because in drawing near to its desire  
Our intellect engulphs itself so far,  
That after it the memory cannot go.

Truly whatever of the holy realm  
I had the power to treasure in my mind  
Shall now become the subject of my song.

O good Apollo, for this last emprise  
Make of me such a vessel of thy power  
As giving the beloved laurel asks!  
One summit of Parnassus hitherto  
Has been enough for me, but now with both  
I needs must enter the arena left.

Enter into my bosom, thou, and breathe  
As at the time when Marsyas thou didst draw  
Out of the scabbard of those limbs of his.

O power divine, lend'st thou thyself to me  
So that the shadow of the blessed realm  
Stamped in my brain I can make manifest,  
Thou'lt see me come unto thy darling tree,  
And crown myself thereafter with those leaves  
Of which the theme and thou shall make me worthy.

So seldom, Father, do we gather them  
For triumph or of Caesar or of Poet,  
(The fault and shame of human inclinations,)

That the Peneian foliage should bring forth  
Joy to the joyous Delphic deity,  
When any one it makes to thirst for it.

A little spark is followed by great flame;  
Perchance with better voices after me  
Shall prayer be made that Cyrrha may respond!

To mortal men by passages diverse  
Uprises the world's lamp; but by that one  
Which circles four uniteth with three crosses,  
With better course and with a better star  
Conjoined it issues, and the mundane wax  
Tempers and stamps more after its own fashion.

Almost that passage had made morning there  
And evening here, and there was wholly white  
That hemisphere, and black the other part,  
When Beatrice towards the left-hand side  
I saw turned round, and gazing at the sun;

Never did eagle fasten so upon it!  
And even as a second ray is wont  
To issue from the first and reascend,  
Like to a pilgrim who would fain return,  
Thus of her action, through the eyes infused  
In my imagination, mine I made,  
And sunward fixed mine eyes beyond our wont.

There much is lawful which is here unlawful  
Unto our powers, by virtue of the place  
Made for the human species as its own.

Not long I bore it, nor so little while  
But I beheld it sparkle round about  
Like iron that comes molten from the fire;  
And suddenly it seemed that day to day  
Was added, as if He who has the power  
Had with another sun the heaven adorned.

With eyes upon the everlasting wheels  
Stood Beatrice all intent, and I, on her  
Fixing my vision from above removed,  
Such at her aspect inwardly became  
As Glaucus, tasting of the herb that made him  
Peer of the other gods beneath the sea.

To represent transhumanise in words  
Impossible were; the example, then, suffice  
Him for whom Grace the experience reserves.

If I was merely what of me thou newly  
Createdst, Love who governest the heaven,  
Thou knowest, who didst lift me with thy light!  
When now the wheel, which thou dost make eternal  
Desiring thee, made me attentive to it  
By harmony thou dost modulate and measure,  
Then seemed to me so much of heaven enkindled  
By the sun's flame, that neither rain nor river  
E'er made a lake so widely spread abroad.

The newness of the sound and the great light  
Kindled in me a longing for their cause,  
Never before with such acuteness felt;  
Whence she, who saw me as I saw myself,  
To quiet in me my perturbed mind,  
Opened her mouth, ere I did mine to ask,  
And she began: "Thou makest thyself so dull

With false imagining, that thou seest not  
What thou wouldst see if thou hadst shaken it  
Thou art not upon earth, as thou believest;  
But lightning, fleeing its appropriate site,  
Ne'er ran as thou, who thitherward returnest."

If of my former doubt I was divested  
By these brief little words more smiled than spoken,

I in a new one was the more ensnared;  
And said: "Already did I rest content  
From great amazement; but am now amazed  
In what way I transcend these bodies light."

Whereupon she, after a pitying sigh,  
Her eyes directed tow'rds me with that look  
A mother casts on a delirious child;  
And she began: "All things whate'er they be  
Have order among themselves, and this is form,  
That makes the universe resemble God.

Here do the higher creatures see the footprints  
Of the Eternal Power, which is the end  
Whereto is made the law already mentioned.

In the order that I speak of are inclined  
All natures, by their destinies diverse,  
More or less near unto their origin;  
Hence they move onward unto ports diverse  
O'er the great sea of being; and each one  
With instinct given it which bears it on.

This bears away the fire towards the moon;  
This is in mortal hearts the motive power  
This binds together and unites the earth.

Nor only the created things that are  
Without intelligence this bow shoots forth,  
But those that have both intellect and love.

The Providence that regulates all this  
Makes with its light the heaven forever quiet,  
Wherein that turns which has the greatest haste.

And thither now, as to a site decreed,  
Bears us away the virtue of that cord  
Which aims its arrows at a joyous mark.  
True is it, that as oftentimes the form  
Accords not with the intention of the art,  
Because in answering is matter deaf,  
So likewise from this course doth deviate  
Sometimes the creature, who the power possesses,  
Though thus impelled, to swerve some other way,  
(In the same wise as one may see the fire  
Fall from a cloud,) if the first impetus  
Earthward is wrested by some false delight.

Thou shouldst not wonder more, if well I judge,  
At thine ascent, than at a rivulet  
From some high mount descending to the lowland.  
Marvel it would be in thee, if deprived  
Of hindrance, thou wert seated down below,  
As if on earth the living fire were quiet."  
Thereat she heavenward turned again her face.

**(Paradise - Canto I - Divine Comedy - Dante Alighieri)**

## 1.1 PACKAGE CONTENTS

VIRIDIAN is the name of the suite that consists of three different plug-ins:

1. VIRIDIAN (Channel strip)
2. VIRIDIAN EQ (Equalizer standalone module)
3. VIRIDIAN COMP (Compressor standalone module)
4. VIRIDIAN PREAMP (Preamp standalone module)

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

1. VIRIDIAN:  
VIRIDIAN  
VIRIDIAN ZL (zero latency)



2. VIRIDIAN EQ:  
VIRIDIAN EQ  
VIRIDIAN EQ ZL (zero latency)



3. VIRIDIAN COMP:  
VIRIDIAN COMP  
VIRIDIAN COMP ZL (zero latency)



4. VIRIDIAN PRE:  
VIRIDIAN PRE  
VIRIDIAN PRE ZL (zero latency)



Let's confidently enter the nine skies of Dante's Paradise and then the Emyrean itself, only to discover all the amazing features of this extraordinary plug-in.

Join us on this extraordinary journey aimed at discovering the rare vintage audio processors that allowed us to create this unique plug-in suite, thanks to the unquestionable precision of our sampling process and the high performance of our exclusive CORE 12 technology.

## 1.2 GENESIS OF VIRIDIAN

This plugin is the result of the constant effort done by Acustica in search of sophisticated devices which are also difficult to find on the market.

Thanks to a series of coincidences, Acustica managed to come into contact with the owners of some much coveted units, known and appreciated for their unique sonic traits. As a consequence, we at Acustica couldn't but devote resources and time to provide you with one of the most outstanding plug-in suites we've ever created.

Without distorting the essence of each unit, we have tried to give back some luster to these devices by creating a new suite that groups them together.

Viridian includes a collection of rare-to-find iconic British processors built from the late '60 to the early '70s. These pre-amps and equalizers were among the first ones based on the relatively new (by then) solid-state technology and expressly made for the pro-audio scene. In their earlier incarnations, they utilized Germanium transistors powered by a negative power supply (a classic circuit topology for those pioneering times); in addition, those devices usually employed a large amount of iron, in the form of input/output and interstage transformers and inductors (in equalizer cells and filters). The warm tone color that these devices are capable of is surely due to those distinctive structural components.

In order to give you an even more comprehensive set of tools, we even included a powerful modern reissue of a coveted FET studio compressor made by the same company, revered by studio engineers from all over the world.

A renowned British solid-state compressor made in Cambridge during the '60's adds great value to the whole Viridian suite. This dynamic processor is characterized by a series of simple and immediate controls, just like in the original unit, in order to facilitate its use while totally respecting the concept behind the original device. We chose to add our 'trademark' SHMOD control in order to make the module even more performing. Plus, for some authentic tube fairy dust, we included few modules from a hyper-rare German console made in the early 60s.

All these incredible units are extremely sought after to this day; for us, being able to sample them has been a great fortune, so once again this is why we decided to invest our time in this new and intriguing project. We think that it represents the perfect conclusion of this trilogy.



## Details

Viridian includes 6 pre-amps, 3 magnificent compressor models with their own preamps and 3 equalizers with full band interaction.

Specifically, this amazing plug-in includes the emulations of the following machines:

1) German Vacuum-Tube Vintage Console (50s / 60s): among the most sought-after consoles, made famous mainly for their preamplification section. Their pre-amp has gone down in history as one of the best mic preamplifiers ever built. Even today, it is possible to recognize its unmistakable character by listening to famous recordings from the 50s and '60s. After careful analysis, this small and rare German jewel surprised us.

Compared to many other contemporary preamplifiers we realized how far it is from the 'parameters' usually associated with vintage sound - i.e very colorful and not very dynamic. No doubt, for many similar products this definition represents the truth, but, in the case of model 72, things are different: you are in front of a tube mic preamp with exceptional linearity and silence. The advantage of having had an entire console at hand allowed us to sample different channels managing to capture different colors and shades obtaining a relatively clean and transparent version, and a more colorful version with a decidedly warmer sound.

2) British Tube Vintage Console (60s/70s): this is a vintage British console in perfect condition. The first model of this well-known brand appeared in 1969. Its sound is known for not being 'transparent'; it rather imparts a distinctive tonal quality to the recording. Part of this sound was due to the euphonic microphone preamps equipped with a Lustraphone input transformer, but this is only part of the story. The quirky EQ section of this masterpiece is where the design really shines. It's a 3-band – semi-parametric equalizer that has been sampled carefully to preserve its full band interaction – which is also its most recognizable feature. This was made possible by a careful sampling work and the technology optimizations provided by Acustica's CORE12 engine.

As in some of our previous releases, we have chosen to split the Presence (Mid Frequencies) section of the EQ into two bands, thus ensuring greater flexibility of use.

This powerful EQ imparts a colorful tonality, yet it can be pushed to its most extreme settings while retaining openness and clarity. It's really a rough gem!

- The very same company built one of the compressors that we have sampled for Viridian. It is rightfully among the rarest units we have ever worked on. This is a completely recapped, green-faced compressor/limiter designed for professional broadcast. Actually, the unit we sampled was built specifically for a well-known television broadcasting company based in London. It differs from the 'standard' version because of a specific mark on the front panel of the module. In our opinion, the compressor has a truly unique character, and its tone color and compressing action are nothing short of awe-inspiring.

- For total versatility, we have also added an exact reissue of a very famous 70's FET compressor/limiter loved by countless engineers throughout the world, the F760 compressor. This faithful emulation shows exactly the same technical specs as the original unit. It's an impressive dynamic processor, extremely popular on drums thanks to its ability to impart a big, powerful and aggressive sound. This compressor is nonetheless very flexible and works wonders both on acoustic guitar and vocals.

3) British FET Vintage Compressor (60s): this very well-known solid state unit was manufactured during the 1960s by an English company based in Cambridge. The company began its business producing military equipment. Later they entered the world of broadcasting, creating professional devices widely used both in television and recording studios.

This processor is based on a revolutionary concept, for the time: the active element in the gain reduction cell is a FET transistor, just like in several other contemporary compressors, but in this case that component is employed as a switch that chops the input signal at ultrasonic frequencies (somewhere in the 200/400KHz ballpark). As a result, the cell behaves like a VCA, with the advantage of a much lower distortion figure and extended dynamic range. This technology is called PWM (Pulse Width Modulation), and it's the same concept behind modern 'class D' power amps. This device has a particular compression curve, with a gradual knee and a smooth, flattering action on all kinds of sources. Despite it's simple controls, it's considered "among the best bus compressors of all times". In a nutshell, it's a powerful tool that will elevate your production.

## 1.3 ACUSTICA AUDIO

Acustica Audio is a leading company specialized 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 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 Vectorial Volterra Kernels Technology (V.V.K.T.) without the negative artifacts created by 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 and analogue).

Acustica... Audio Renaissance

## 1.4 REFERENCES

Acustica Audio is a trademark of Acusticaudio s.r.l.  
Via Tortini, 9  
26900 - Lodi (LO) - Italy  
[www.acustica-audio.com](http://www.acustica-audio.com)

## 1.5 SYSTEM REQUIREMENTS - SAMPLING PROCESS PACKAGE CONTENTS

Water is the latest of an ever-growing number of Acqua Effects plug-ins. Acustica Audio has been working in the field of high-quality software modeling of analogue hardware for over eight years. The audio rendering engine, Acqua, embodies the state-of-the-art sample-based technology and has set a new quality standard in the professional audio plug-in market.

We at Acustica Audio, in a bold move (even for a cutting-edge company like us) have sampled something simply unique and now we are bringing it to you in the form of a ground-breaking and great sounding Acqua plug-in.

No other current software plug-in by other companies is based on sampling, and none come close to the sound of Water. Water is based on our 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 the 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.

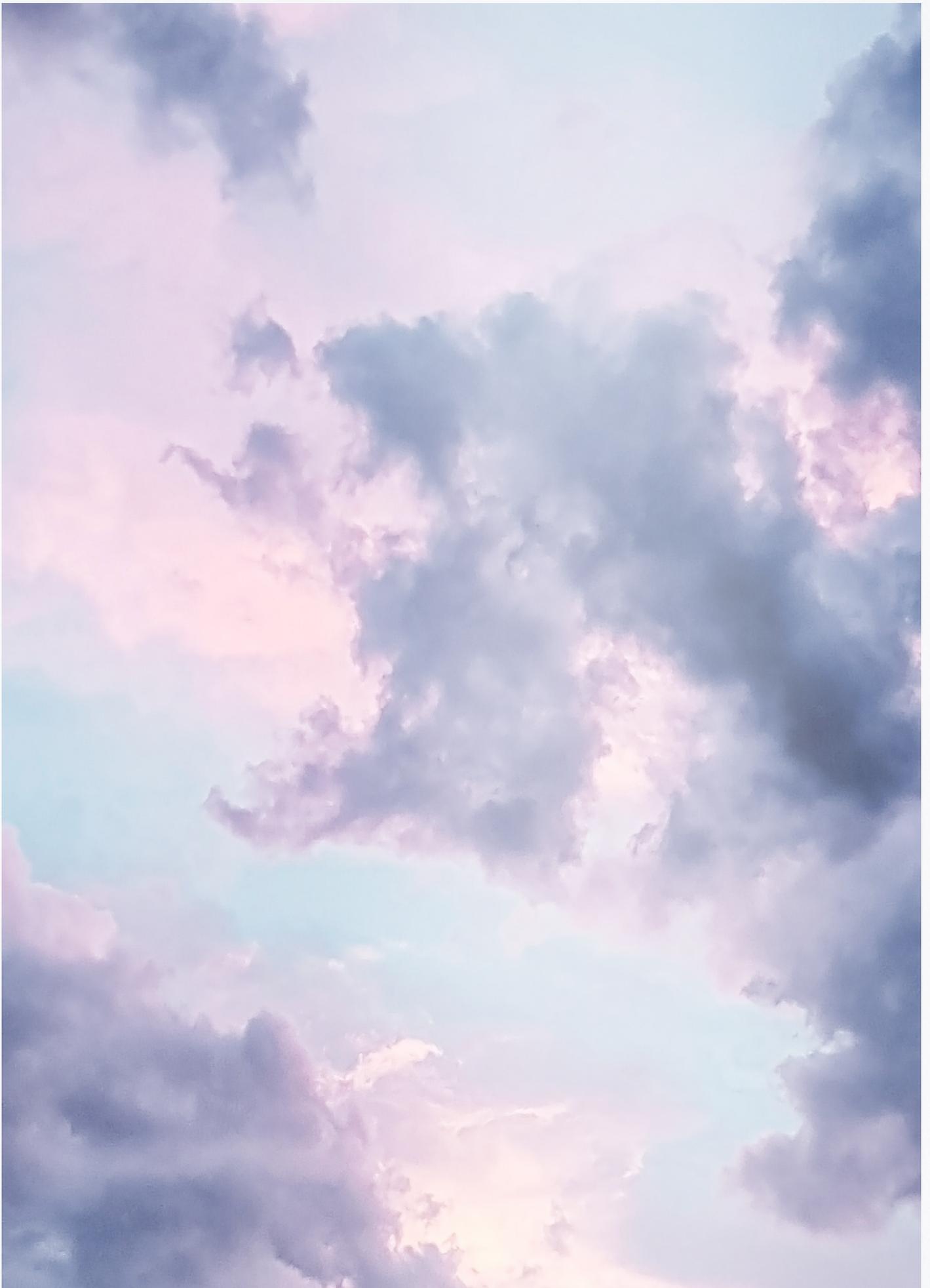
	Windows		OSX	
	Minimum	Recommended	Minimum	Recommended
Operating System	Windows 7	Windows 10	OSX 10.8	OSX 10.12
CPU	Quad Core	Latest multicore CPU	Quad Core	Latest multicore CPU
RAM	4 GB	16 GB to 128 GB	4 GB	16 GB to 128 GB
HDD/SDD	500 MB	500 MB	500 MB	500 MB
Screen Resolution	1024x768 (XGA)	1920x1080 (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

## 1.6 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.

Four sample rates are provided with Water; the native sample frequency was 96KHz. The 44.1K, 48K and 88.2K frequencies were 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; it also quickens project loading times.





## SECOND SPHERE - MERCURY: THE AMBITIOUS



Because of its proximity to the sun, the planet Mercury is often difficult to see. Allegorically, the planet represents those who did good out of a desire for fame, but who, being ambitious, were deficient in the virtue of justice. Their earthly glory pales into insignificance beside the glory of God, just as Mercury pales into insignificance beside the sun.

# SECOND SPHERE OPERATION

## 2.1 VIRIDIAN PRE-AMPS

Each plug-in in the Viridian bundle features different pre-amplifiers, capable of adding warmth to your sound. Thanks to our new CORE 12 technology, today we are able to emulate the phase, harmonic distortion and frequency response of their corresponding circuits even more precisely than before.

We are very proud to provide our customer with different emulations of the pre-amp circuits of some rare and unique units. From now on you'll have even more colors in your sound palette!

**PRE1 (A72):** this pre-amp (STEREO) is characterized by a clean bright and 'gritty' sound; it comes from the input stage of a rare German console. It is an extremely faithful emulation of the original unit, in that it captures the essence of its vacuum-tube circuit. PRE1 is available both in Viridian Channel Strip and in the pre-amp (PRE) stage of the VIRIDIAN PRE.

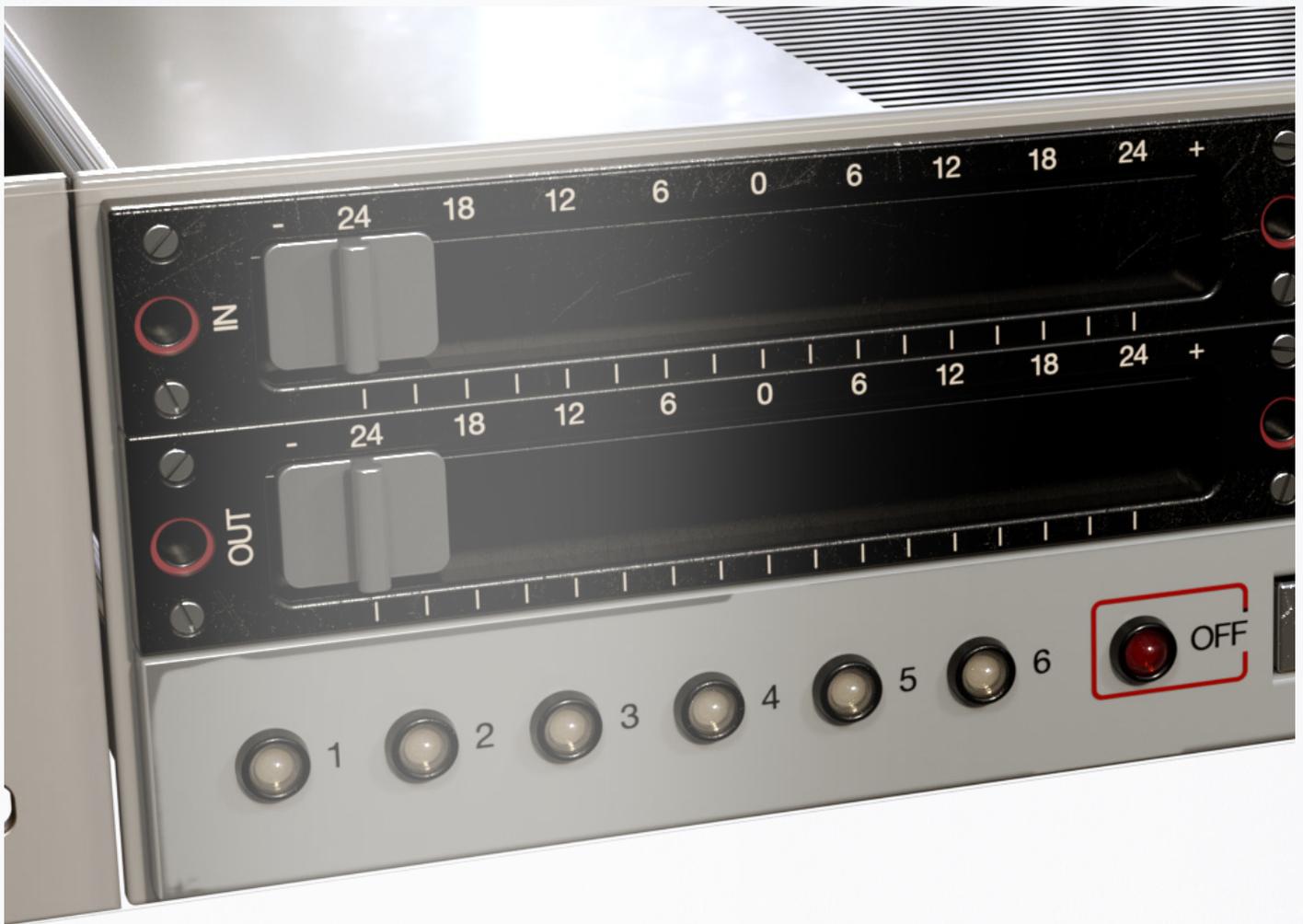
**PRE2 (A72S):** this pre-amp (STEREO) again faithfully reproduces the behavior of the input stage of the same vintage German console of PRE1. This emulation is characterized by a greater harmonic distortion than in PRE1, imparting a stronger tone color to your signal. PRE2 is available both in Viridian Channel Strip and in the pre-amp (PRE) stage of the VIRIDIAN PRE.

Viridian Channel Strip Preamp Section



Viridian Channel Strip Preamp Section





**PRE3 (A69):** this pre-amp (MONO) is available in the VIRIDAN Channel Strip and VIRIDIAN PRE. It emulates the microphone input stage of an iconic British console, including input and output transformers.

Please note: the pre-amp 3 - A69 may undergo minor sound changes during the 'Introductory price' period; nevertheless we ensure total backward compatibility with previous versions.

**PRE4 (A700):** this pre-amp (MONO) (coupled with relative COMP) is sampled from a vintage and rare FET British compressor, known for its aggressive sound. In order to recreate the real 'ferocious' sound of the original device, we suggest to use this pre-amp in combination with its respective COMP emulation.

PRE4 is available both in Viridian channel strip and in the pre-amp (PRE) stage of the VIRIDIAN PRE.

**PRE5 (A760):** this pre-amp (MONO) comes from a flexible British FET compressor circuit. It's a faithful reissue of a hard-to-find '70s unit. It has been sampled including input and output transformers and is especially indicated for those looking for an explosive drums and a real all-around rock vibe.

The PRE5, I combination with its respective COMP model, are a great choice for use on all-things drums, particularly kick, but well suited to any kind of percussive source material, especially when "big" is what you want.

PRE5 is available both in Viridian channel strip and in the pre-amp (PRE) stage of the VIRIDIAN PRE.

**PRE6 (APIE):** A superb, characterful pre-amp (MONO) with a great 'forward' sound. It's excellent on guitars, drums, vocals, keys... It emulates the pre-amp stage of the '60s PWM British Compressor.

## 2.2 VIRIDIAN EQs MODULE

The Viridian EQ section is the result of a massive and elaborate sampling of 2 different units. Again, this time we had the honor and privilege of laying our hands on two valued vintage units: a British solid-state console and a German vacuum-tube based broadcasting console. Two sides of the same coin, two equalizers with different, maybe opposite characteristics as far as design and consequently timbric signature, but in our opinion they both deserve the right to become part of this incredible plugin. We strongly believe that this combination can be a winner. We,ll let posterity will judge...

### A-69:

This Equalizer derived from the vintage british solid-state console.

We know equalizers quite well... really well we should say. After analyzing and recreating dozens of legendary designs, we immediately noticed something particular about this unit and the way its different bands interact with each other. This behavior is an integral part of the DNA of this EQ and it is what makes it sound so special. We have worked hard to faithfully recreate this complex interaction between adjacent bands, so you can exploit all the subtiles the hardware is capable of.

Also its operating principle is, to say the least, eccentric. In typical '70s British fashion (and we just love it!), controls are laid out in a way hardly found in other devices, and their action isn't always what yu'd expect from them, as well. For this reason, if you aren't familiar with the emulated hardware, please be prepared to spend some time in familiarizing with this processor and learn its intricacies. Trust us: it's going to be worth your time.

Simply put, the A69 EQ module is the result of a complete and elaborate sampling of a legendary vintage unit, and thanks to our latest CORE 12 upgrade today we are proud to give to you an even better sonic representation of this machine.



we had the honor and privilege of laying our hands on two valued vintage units: a British solid-state console and a German vacuum-tube based broadcasting console. Two sides of the same coin, two equalizers with different, maybe opposite characteristics as far as design and consequently timbric signature, but in our opinion they both deserve the right to become part of this incredible plugin. We strongly believe that this combination can be a winner. We, ll let posterity will judge...



## A-72:

In order to provide a complete set-up to our customers and offer them a massive EQ arsenal in this impressive project, we decided to complete this EQ section with a great German vacuum-tube unit. We'd hate to be repetitive, but also in this case we really believe we have been lucky to recover such a rare and precious console; we consider it among the most interesting EQ sections that have ever been introduced in the Acqua plug-in collection.

The German brand behind this EQ was an innovator in the fields of television, audio, and consumer electronics. During the '40s, its Hanover factory began producing vacuum-tubes and then eventually high-fidelity and professional audio equipment, in both cases considered among the world's best. Its warm sound is a significant part of all the major hits of the '60s; this characteristic made this vintage unit one of the most venerated and coveted piece of gear in the audio market.

Please note: you'll find further information about this section in the next chapter (Controls), where each control in each EQs module will be analyzed and described in detail.

Viridian Channel Strip EQ Section



Viridian Standalone EQ





## 2.3 VIRIDIAN COMPRESSORS MODULE

After a long research, Acustica is proud to offer to all their customers three very rare vintage compressors made in UK. These masterpieces are available as part of VIRIDIAN Channel-Strip and as a single standalone plug-in.

As usual, the information available on vintage equipment unfortunately can sometimes be quite scarce, despite the great value given to those units.

## Viridian Channel Strip Compressor Section



## Viridian Standalone Compressor



Once more, for this extremely stimulating project we have studied the origins of these dynamics processors and their history. These British compressors have played a fundamental role in music recordings throughout the 70s: many of those recordings have gone down in history (to name just a few artists/bands who have made extensive use of this device in their productions: Jethro Tull, The Eagles, Genesis, Black Sabbath...).

Similar to several other units built by this British company, all these dynamic processors were designed with both broadcast and recording studios in mind.

**A-700:** highly sought after 70's FET compressor/limiter, loved by many engineers worldwide. This is a unit designed specifically for broadcasting. The curiosity related to this specific module is the green color that characterizes its front panel: it is really an one-of-a-kind model, built on commission for a London television station. The emulation faithfully reflects the behavior of the original unit, precisely capturing a sound that became an unmistakable trait of the sonic DNA of Rock Music.

**A-760:** The second compressor model, as already anticipated in the previous chapters, is a modern re-production built by the same British company previously mentioned. Based roughly on the same schematic as the previous one, yet it introduces new sound characteristics. Although comparatively new, this device seems to have already met the success it deserves, gaining in recent years a reputation for being 'ultra-flexible' and versatile. The A760 compressor gives you that big '70s sound that is a trademark of the original model as well, but with the added bonus of flexible controls that you can tweak to your liking. Differently from his forerunner (A700), it offers a number of extended settings, such as additional attack times etc...

**A-PIE:** the last model in the VIRIDIAN COMP series faithfully reproduces the sound of an iconic solid-state unit that was manufactured during the 1960s in Cambridge, UK by a telecommunication company which originally used to build military wireless communication devices. It's deservedly considered a masterpiece in pro-audio circles, and today it is rightfully ranked among the devices that have made music history during the classic rock era. This emulation is defined by a unique sonic behavior despite being equipped with a relatively small number of controls, and it excels at bus compression duties.

"Its quality is in the transparency, so when it's doing a good job, it's not always obvious because you're not hearing common compression artifacts such as pumping and breathing. What you're looking for is a tight, warm sound, a controlled dynamic and a cohesive mix picture".

We are really satisfied with the sound performance of this module. We are confident that these 3 compressors will be essential for your music productions... they can make a real difference!





## THIRD SPHERE - VENUS: THE LOVERS



The planet Venus (the Morning and Evening Star) is traditionally associated with the Goddess of Love, and so Dante makes this the planet of the lovers, who were deficient in the virtue of temperance (Canto VIII):

The world, when still in peril, thought that, wheeling,  
in the third epicycle, Cyprian  
the fair sent down her rays of frenzied love,

.. and gave the name of her  
with whom I have begun this canto, to  
the planet that is courted by the sun,  
at times behind her and at times in front.

# THIRD SPHERE CONTROLS

Viridian is a new high performance plug-in suite released by Acustica.

As with other similar releases, we offer to our customers a versatile and complete bundle consisting of a powerful complete channel-strip plus 3 separate plug-ins, one for each of its pre-amp, EQ and compressor sections.

Each stand-alone plug-in contains the same features included in the strip, and in some cases it also offers some useful extras.



## Generic controls:

**OFF:** disables the section.

**INPUT TRIM:** this function allows for a “one slider” internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -10dB to +10dB, 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 Viridian’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 Viridian is brought up by the set amount in dB and the device will operate at a higher internal level. This will result in higher harmonic distortion levels and stronger compression. Contrary to this, negative values will result in a lower internal operational level.

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

Please Note: VIRIDAN PRE (standalone version), differently from VIRIDIAN channel-strip, is equipped by an INPUT control, so only in this case an automatic compensation level of the plugin isn't available.

**OUT:** this is an output gain control ranging from -10dB to +10dB.

**Meters (IN-OUT):** they display the input and output levels entering and exiting Viridian. Range IN/OUT: -24dBFS to +6dBFS.

## 3.1 PRE-AMPS:

The Viridian PRE module included in Viridan channel-strip and Viridan standalone version (VIRIDIANPRE) is equipped with 6 mutually exclusive pre-amp buttons.

### Details

**OFF:** disables the pre-amps.

**1/2/3/4/5/6:** each of these buttons enables a different pre-amp emulation.

The label that appears once the activation button is pressed identifies the model of the emulated gear.

NOTE: In chapter 8 (Appendix) you may consult the respective harmonic distortion for each pre-amplifier. We invite you to review each chart in order to have a clear understanding of the behavior of each emulation.

## 3.2 EQUALIZERS:

### Overview

Let's go into the details of Viridian's equalizer section. Both the EQ module inside the channel-strip and the standalone EQ plugin are equipped with the same emulations and relevant controls.

VIRIDAN EQ is a 4-band EQ. Each band offers 3 different mutually-exclusive modes.

By pressing:

- **button 1**, model A-69/Peak mode (boost) is enabled;
- **button 2**, model A-69/Trough mode (cut) is enabled;
- **button 3**, model A-72 mode (boost & cut) is enabled.

By pushing the red OFF button, the relevant EQ band will be disabled.

## Details

### 1- A-69 (Peak)

This colorful British 4-band EQ is an inductor-based, passive design. In mode 1 it operates as a frequency selectable Peak EQ.

Please note: in each EQ module, the Cut function of A-69 is enabled by pressing the button n.2. This activates the so-called Trough mode, which is the way the cut function was called on the original hardware.

Among the main features of this exceptional equalizer let's mention the strong interaction happening between two adjacent bands (namely bands 1 & 2 – LF/LMF and bands 3 & 4 - HMF/HF), when (and only when) both bands are in Peak mode (button.1 enabled for both bands). In this case, an evident and pretty audible dip (and all the strong phase shifts that come with it) is generated in the combined frequency response.

In all the other operating modes, i.e. at least one of the two adjacent bands is in Trough (cut) mode or in A-72 mode, no interaction whatsoever occurs.

If used wisely, this feature can really be a “keystone” to get the unique sound you're looking for!

**NOTE 1:** The original unit is characterized by only 3 intervention bands; in usual Acustica fashion, we decided to add extra center-frequency points by using supplementary component values, and then split the middle band into two section with different center frequencies. This provides greater flexibility, fluidity and expands the possibilities for intervention. This design is also helping to preserve the typical interaction between bands, as noted above, and doesn't affect in any way the original sound texture of the device, which is preserved in every aspect.

**NOTE 2:** The LF section gives a +2dB boost even if the Gain control is at 0. This is an intended behavior, since the hardware model acts precisely in the same fashion. If a true flat curve is required, please press buttons n.2 or 3 and set the gain control to 0dB.

Viridian Standalone Equaliser - A-69PK mode



## 2- A-69 (Trough)

As already said, the A-69 'Trough' mode (activated by pressing the button n.2 in each band) enables the attenuation (aka Cut) function of the British 4-band EQ, precisely replicating the behavior of the original hardware. Again, the original Mid section has been split into two bands, in order to allow a greater flexibility of use.

Viridian Standalone Equaliser - A-69TR mode



## 3- A-72

This emulation faithfully emulates the sonic behavior of the EQ section included in a well-known vacuum-tube console built in Germany between the 50' and the 60'. It's a 4-band EQ with fixed frequency LF and HF shelves, and 5 intervention frequencies for the middle ('Presence') band. This band is duplicated, so when you press the button n.3 you will find two copies of the same mid section in LMF and HMF modules. In order to facilitate the understanding of each band and its related EQ model, a summary table with all the essential details is reproduced below.

Viridian Standalone Equaliser - A-72 mode



1. A-69 (Peak)	2. A-69 (Trough)	3. A-72
<p><b>Low Frequency (LF):</b> this is a frequency selectable Peak (=boost) EQ.</p> <p>The Low band has two knobs — FREQ (stepped) and GAIN. At the lowest 30Hz frequency setting, the filter response becomes a shelf.</p> <p><b>Frequencies:</b> 30, 60, 120, 240, 400 Hz</p> <p><b>Gain:</b> approx from 0 dB to +16dB</p> <p><b>Q:</b> Peak filter, proportional Q (except for 30Hz = shelf filter)</p>	<p><b>Low Frequency (LF):</b> Low (Bass) band is a cut-only shelf filter at a fixed frequency of 50Hz.</p> <p><b>Frequencies:</b> 50 Hz</p> <p><b>Gain:</b> approx from 0dB to -15dB.</p> <p><b>Q:</b> Shelf filter.</p>	<p><b>Low Frequency (LF):</b> Low Shelf with fixed frequency at 40 Hz.</p> <p><b>Frequencies:</b> 40 Hz</p> <p><b>Gain:</b> approx from -16 dB to +12dB.</p> <p><b>Q:</b> Shelf filter.</p>
<p><b>Low Mid Frequency (LMF):</b> this mid-range band is a semi-parametric, boost-only peaking cell. It operates as a frequency selectable Peak EQ.</p> <p><b>Frequencies:</b> 200, 300, 400, 700, 1k, 1.4 kHz</p> <p><b>Gain:</b> boost only, approx from 0 dB to +16dB.</p> <p><b>Q:</b> Peak filter. The Proportional Q (bandwidth) on the midrange band changes depending on the gain applied.</p>	<p><b>Low Mid Frequency (LMF):</b> this mid-range band is semi-parametric, cut-only peaking cell. It operates as a frequency selectable Trough (band-stop) EQ.</p> <p><b>Frequencies:</b> 200, 300, 400, 700, 1k, 1.4 kHz</p> <p><b>Gain:</b> cut only, approx from 0dB to -16dB.</p> <p><b>Q:</b> Cut filter. The Proportional Q (bandwidth) on the midrange band changes depending on the cut applied.</p>	<p><b>Low Mid Frequency (LMF):</b> this mid-range band is a boost-only semi-parametric.</p> <p><b>Frequencies:</b> 1, 1.4k, 2k, 2.8k, 4kHz</p> <p><b>Gain:</b> approx from 0 dB to +6dB.</p> <p><b>Q:</b> Peak filter.</p>
<p><b>High Mid Frequency (HMF):</b> this mid-range band is a semi-parametric, boost-only peaking cell. It operates as a frequency selectable Peak EQ.</p> <p><b>Frequencies:</b> 2k, 2.8k, 3.5k, 4.5k, 6k, 10 kHz</p> <p><b>Gain:</b> boost only, approx from 0 dB to +16dB.</p> <p><b>Q:</b> Peak filter. The Proportional Q (bandwidth) on the midrange band changes depending on the gain applied.</p>	<p><b>High Mid Frequency (HMF):</b> mid-range band is semi-parametric, cut-only peaking cell. It operates as a frequency selectable Trough (band-stop) EQ.</p> <p><b>Frequencies:</b> 2k, 2.8k, 3.5k, 4.5k, 6k, 10 kHz</p> <p><b>Gain:</b> cut only, approx from 0dB to -16dB.</p> <p><b>Q:</b> Cut filter. The Proportional Q (bandwidth) on the midrange band changes depending on the cut applied.</p>	<p><b>High Mid Frequency (HMF):</b> this mid-range band is a boost-only semi-parametric.</p> <p><b>Frequencies:</b> 1, 1.4k, 2k, 2.8k, 4 kHz</p> <p><b>Gain:</b> approx from 0 dB to +6dB.</p> <p><b>Q:</b> Peak filter.</p>
<p><b>High Frequency (HF):</b> The High section is a shelf fixed at 10kHz, boost-only mode.</p> <p><b>Frequencies:</b> 10 KHz</p> <p><b>Gain:</b> boost only, approx from 0dB to +16dB.</p> <p><b>Q:</b> Shelf filter</p>	<p><b>High Frequency (HF):</b> The High section is a shelf fixed at 10kHz.</p> <p><b>Frequencies:</b> 10 KHz</p> <p><b>Gain:</b> cut only, approx from -16dB to 0dB.</p> <p><b>Q:</b> Shelf filter</p>	<p><b>High Frequency (HF):</b> High Shelf with fixed frequency at 15 kHz.</p> <p><b>Frequencies:</b> 15 KHz</p> <p><b>Gain:</b> from -16 dB to +12dB.</p> <p><b>Q:</b> Shelf filter</p>

### 3.3 COMPRESSORS:

VIRIDAN channel-strip and VIRIDIAN compressor standalone version are equipped with 3 different compressors: A-PIE, A760, A700.

By pressing:

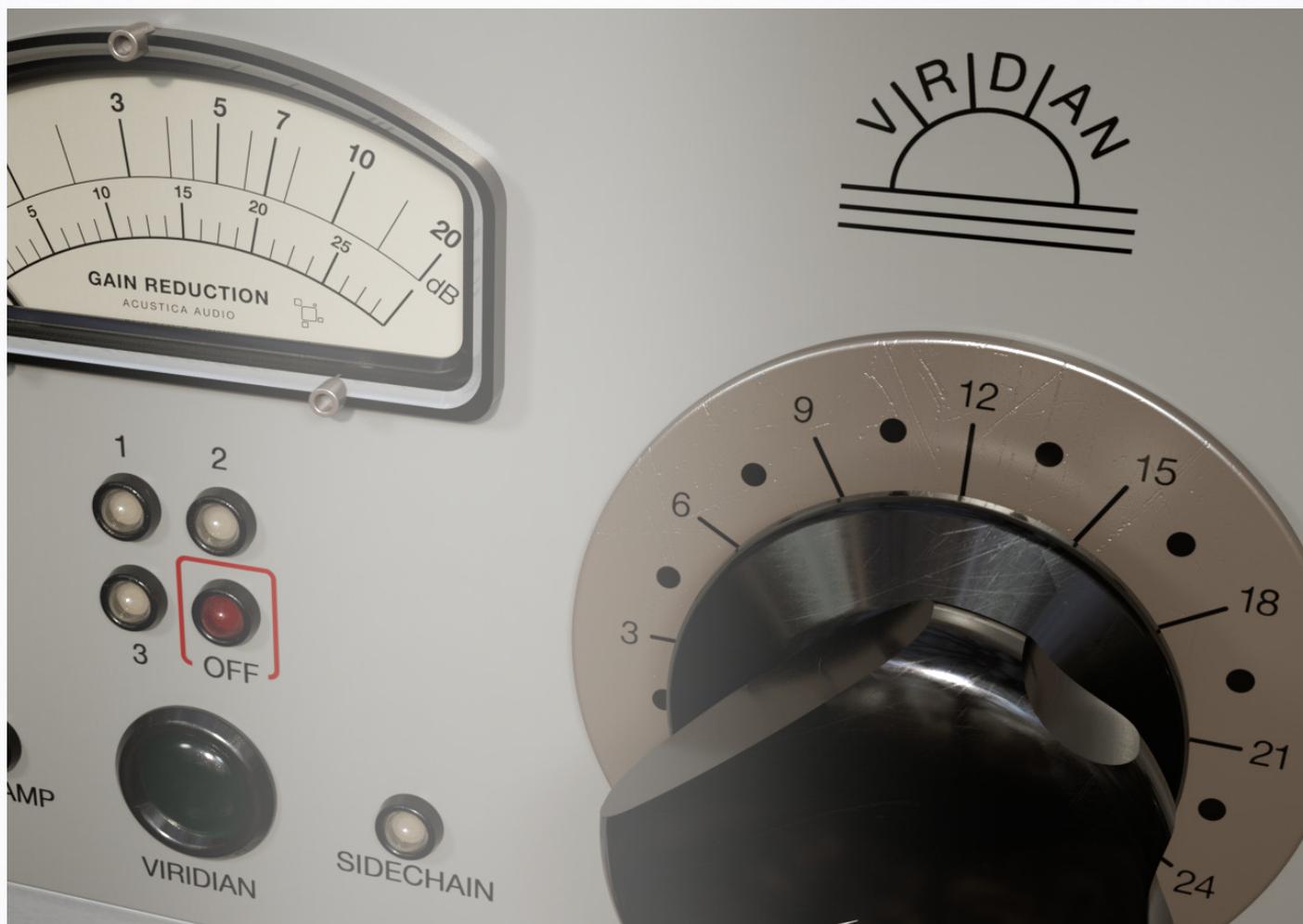
- **button 1**, model A-PIE is enabled;
- **button 2**, model A760 is enabled;
- **button 3**, model A700 is enabled.

By pushing the red OFF button, the compressor will be disabled.

**1: A-PIE** mode is the emulation of a PWM-based device built by a legendary UK company. We have had a fully functional unit at our disposal for our sampling sessions. that granted us a sound performance without compromise.

**2: A760** mode is the emulation of a UK-made versatile reissue of a classic British FET compressor. We chose to sample the best hardware in circulation to give you this perfect emulation.

**3: A700** mode is the emulation of a 60's UK compressor: it's the forerunner of the processor emulated in the A760 model. Compared to A760 it's less versatile, but nevertheless, with its classic sound it might be the best choice to sparkle your tracks.



In order to facilitate the understanding of each compressor model, a summary table with all the essential details is reproduced below.

A-PIE	A760	A700
<p>• Press button n.1 to activate A-PIE compressor.</p> <p>• <b>Ratio:</b> This knob sets the compression ratio. Available values range from 2:1 to 100:1(LIM).</p> <p>• <b>O/P LEVEL ( MAKE-UP):</b> 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.</p> <p>This allows for an easier comparison between the two signals and a better judgment on the compressor's action. It is designed to boost the compressed signal from 0dB to +24dB.</p> <p>• <b>Release:</b> This knob sets the compressor's release time (Values: 370mS - 694mS - 1,184mS - 2S - 3.2S - 5.65S)</p> <p>• <b>Attack:</b> This knob sets the compressor's attack time (fixed value: 0.6 mS).</p> <p>• <b>Threshold:</b> This knob sets the level at which the compressor begin to operate. Range: from -30dBu to 0dBu.</p> <p>• <b>Gain Reduction meter:</b> the GAIN REDUCTION METER measures the gain 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 displayed.</p> <p>• <b>SHmod:</b> 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.</p> <p>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.</p>	<p>• Press button n.2 to activate A760 compressor.</p> <p>• <b>Ratio:</b> This knob sets the compression ratio. Available values range from 1:1 to 20:1.</p> <p>• <b>O/P LEVEL ( MAKE-UP):</b> 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.</p> <p>This allows for an easier comparison between the two signals and a better judgment on the compressor's action. It is designed to boost the compressed signal from 0dB to +24dB.</p> <p>• <b>Release:</b> This knob sets the compressor's release time (Values: 25mS - 50mS - 160mS - 260mS - 400mS - 400mS - 800mS - 1600S - 3200mS).</p> <p>• <b>Attack:</b> This knob sets the compressor's attack time (Values: 0.25mS - 0.5mS - 1mS - 2.5mS - 10mS - 25mS).</p> <p>• <b>Threshold:</b> This knob sets the level at which the compressor begin to operate. Range: from -30dBu to 0dBu.</p> <p>• <b>Gain Reduction meter:</b> the GAIN REDUCTION METER measures the gain 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 displayed.</p> <p>• <b>SHmod:</b> 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.</p> <p>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.</p>	<p>• Press button n.3 to activate A700 compressor.</p> <p>• <b>Ratio:</b> This knob sets the compression ratio. Available values range from 2:1 to 20:1.</p> <p>• <b>O/P LEVEL ( MAKE-UP):</b> 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.</p> <p>This allows for an easier comparison between the two signals and a better judgment on the compressor's action. It is designed to boost the compressed signal from 0dB to +24dB.</p> <p>• <b>Release:</b> This knob sets the compressor's release time (Values: 25mS - 50mS - 160mS - 260mS - 400mS - 400mS - 800mS - 1600mS - 3200mS).</p> <p>• <b>Attack:</b> This knob sets the compressor's attack time (fixed value: 22 mS).</p> <p>• <b>Threshold:</b> This knob sets the level at which the compressor begin to operate. Range: from -30dBu to 0dBu.</p> <p>• <b>Gain Reduction meter:</b> the GAIN REDUCTION METER measures the gain 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 displayed.</p> <p>• <b>SHmod:</b> 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.</p> <p>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.</p>

## Other controls:

**PRE-AMP:** this button enables a pre-amp stage that closely emulates the phase, frequency response and harmonic distortion of the original device. It gives an essential contribution to the authenticity of the global tone color of this unique processor.

**INPUT TRIM:** this function allows for a “one slider” internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -10dB to +10dB, 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 Viridian’s input, the output level is automatically compensated, so that there’s no perceived level change.

**SIDECHAIN (EXTERNAL INPUT):** this button engages the external side-chain of the compressor. This allows for the compression behavior of the unit to be controlled by an external control source. The control signal goes through the sidechain channel and sets the amount of the gain reduction. This control is available only for VIRIDANCOMP standalone plugin. Sidechain operation for different plugin formats:

**VST:** the plugin supports four input channels (Quadro Mode). The first two channels represent the audio channels (1-2), the last two channels are the sidechain channels (3-4).

**AAX:** the external sidechain routing controls a key input parameter to selectively modify the sidechain in PT. Audio channels (1-2), sidechain channels (3-4). Some hosts do not support channels 3 – 4, so using this feature might cause crashes with specific DAWs under certain conditions. This behavior differs depending on format and host used. Please read the manual of your DAW to verify if it supports this feature. The external sidechain is not yet supported in AUDIO UNIT (AU) format. It will be implemented in the future. Users can contact our technical support for more details.

**MIX:** controls the mix proportion between the original (dry) and ‘effected’ (wet) signals. In other words, it determines the balance between the compressed and uncompressed program. Range: from 0% to 100%

**FILTER:** this knob allows to use a IIR type high-pass filter within the sidechain circuit of the compressor. It is a handy way to control how the compressor reacts to bass heavy sources, limiting its sensitivity to the low frequency range of the signal. Available range: Off (bypass)/from 50 to 250 Hz. This control is available in VIRIDAN (Channelstrip) plugin and VIRIDANCOMP standalone version.

**BIG VIRIDIAN LED:** this led gives another indication for the input level of the signal entering the plugin. The greater the intensity of the light, the greater the input level.



Viridian Standalone Compressor - A-PIE



Viridian Standalone Compressor - A-760



Viridian Standalone Compressor - A-700





## FOURTH SPHERE - THE SUN: THE WISE



Beyond the shadow of the Earth, Dante deals with positive examples of Prudence, Justice, Temperance, and Fortitude. Within the Sun, which is the Earth's source of illumination, Dante meets the greatest examples of prudence: the souls of the wise, who help to illuminate the world intellectually.

Initially, a circle of twelve bright lights dance around Dante and Beatrice.

# FOURTH SPHERE TECHNOLOGY

Our technology provides seamless real-time emulations of 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 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 recalling, 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>



## 4.1 CORE 12

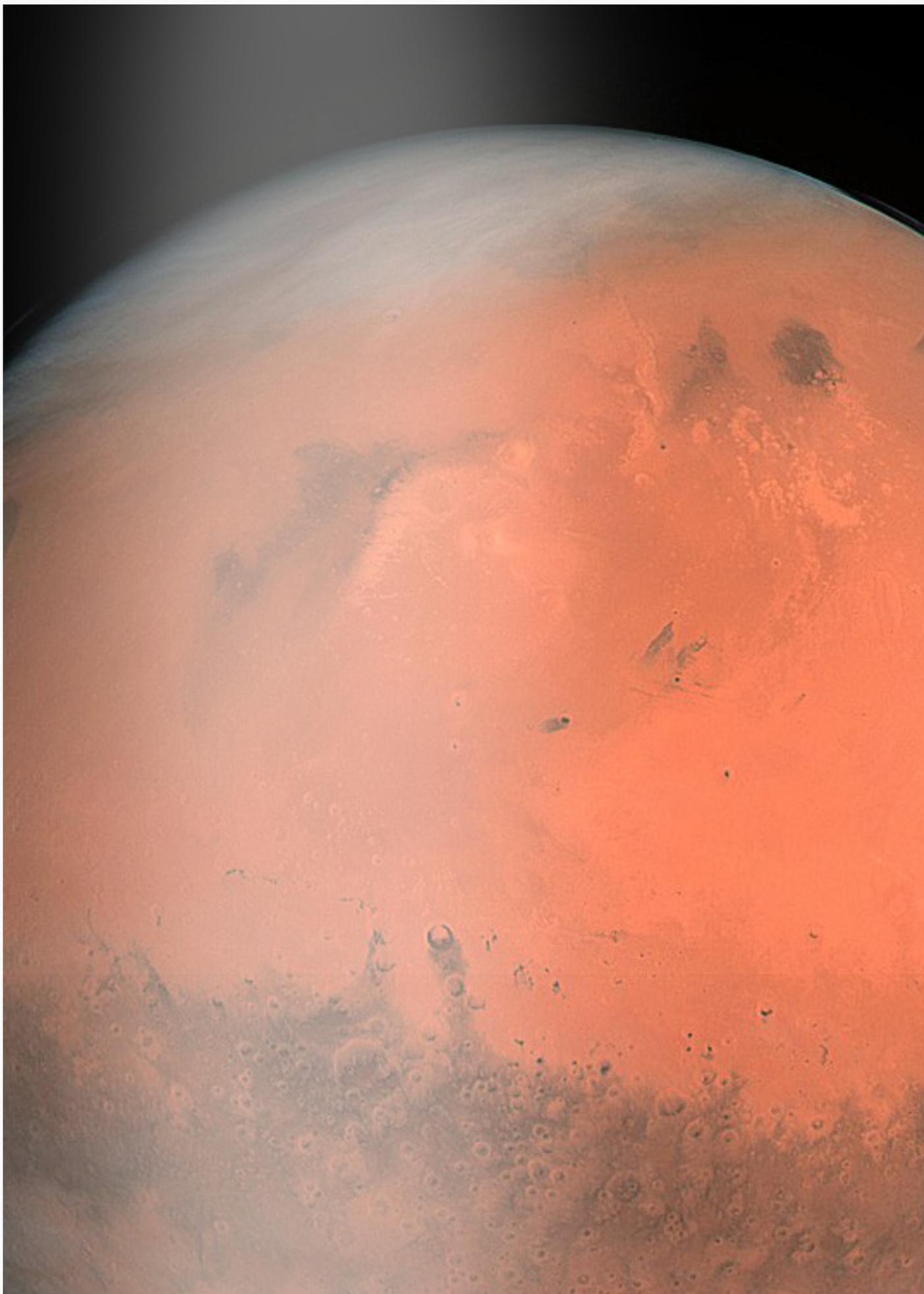
Viridian is based on CORE 12, the last significant upgrade featuring new important features affecting both the performance and sonic quality of our products.

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.





## FIFTH SPHERE - MARS: THE WARRIORS OF THE FAITH



The planet Mars is traditionally associated with the God of War, and so Dante makes this planet the home of the warriors of the Faith, who gave their lives for God, thereby displaying the virtue of fortitude.[21] The millions of sparks of light that are the souls of these warriors form a Greek cross on the planet Mars, and Dante compares this cross to the Milky Way.

# FIFTH SPHERE HOW TO REGISTER, INSTALL & AUTHORIZE

## 5.1 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.

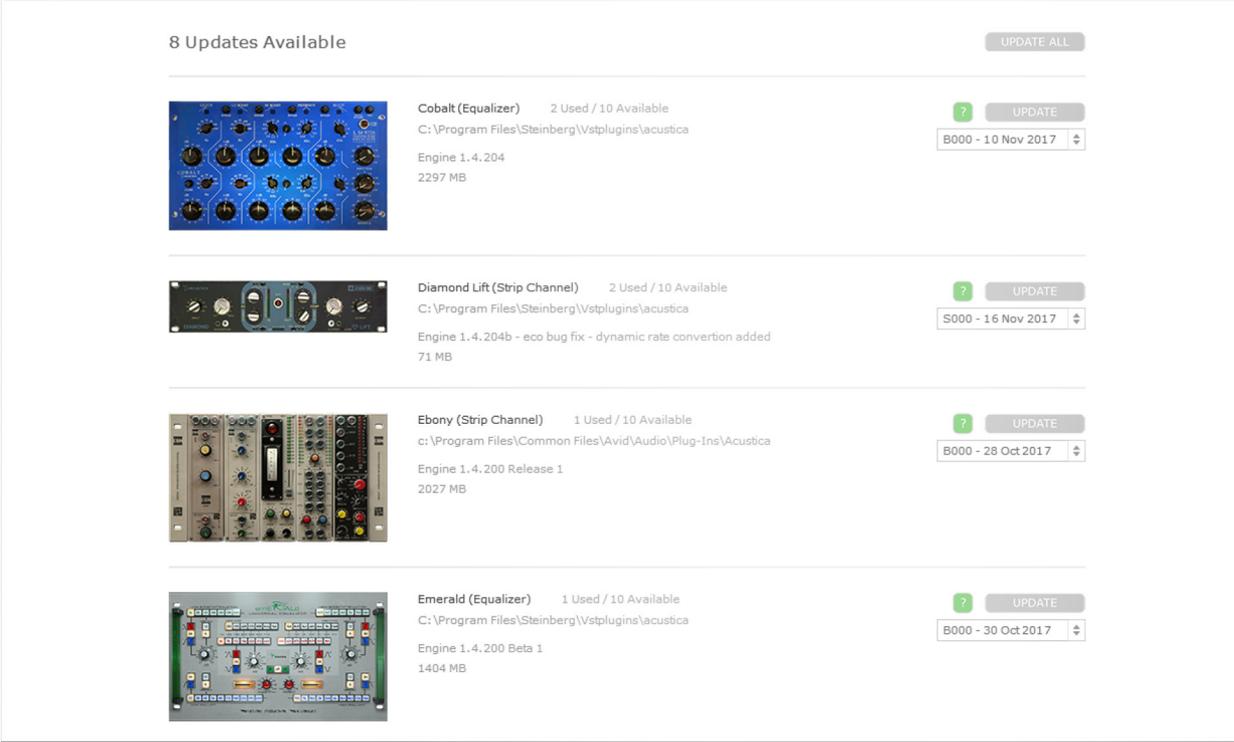


## 5.2 PRODUCT AUTHORIZATION

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.

## 5.2.1 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.).



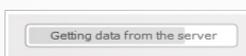
The screenshot displays the Aquarius application's update management interface. At the top, it indicates "8 Updates Available" and includes an "UPDATE ALL" button. Below this, four product update entries are listed, each with a thumbnail image of the product's interface, its name, usage status, file path, engine version, size, and a date-based update button.

Product Name	Usage	File Path	Engine Version	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

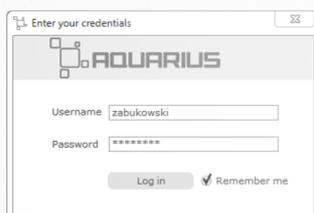
Aquarius runs as Windows 32 bit (64 bit optional) and Mac OSX universal-binary application (32/64 bit). You will need a working internet connection in order to run the application. Off-line mode is not available, yet.

Important: On Windows, WKL V application 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.



The screenshot shows a login dialog box titled "Enter your credentials". It features the Aquarius logo at the top. Below the logo, there are two input fields: "Username" with the text "zabukowski" and "Password" with masked characters. At the bottom, there are two buttons: "Log in" and "Remember me" with a checked checkbox.

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.WKH path where your products (installation files) are downloaded (stage area)
- 2.WKH paths where your installed products are located, so Aquarius can find them
- 3.WKH paths 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 image at the top left to force refresh of the current page.



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

Amethyst 3 (Strip Channel) ACUSTICA  
Release: 25 Oct 2017

INSTALL

VST2 x64  
✓ VST2 x86  
AAX x86  
AAX x64

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 VH products ZHUH previously installed from WKH »Purchased« page.

### Section A (Updates available)

**Coral Strip (Strip Channel)** 2 Used / 10 Available  
C:\Program Files\Steinberg\Wstplugins\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.

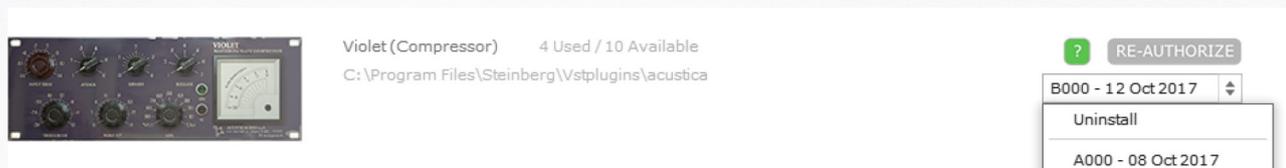
To install, select the desired update version (its description and size will be displayed) and click on the »Update« button. Before installing an update, check "Settings/Installation" page to ensure that proper installation target paths are defined. Please see the »Settings« section for more details.

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

## Section B (Updates Installed)



Violet (Compressor) 4 Used / 10 Available  
C:\Program Files\Steinberg\Vstplugins\acustica

? RE-AUTHORIZE

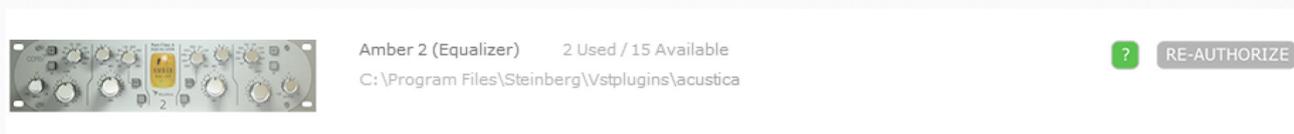
B000 - 12 Oct 2017

Uninstall

A000 - 08 Oct 2017

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 **UNINSTALL** 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)



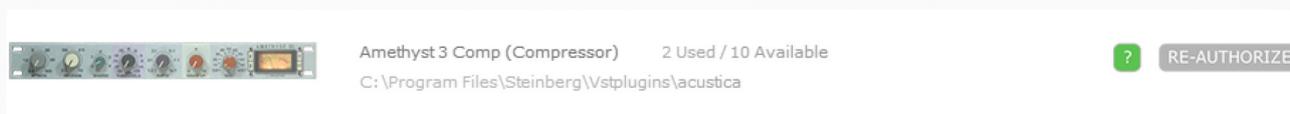
Amber 2 (Equalizer) 2 Used / 15 Available  
C:\Program Files\Steinberg\Vstplugins\acustica

? RE-AUTHORIZE

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 the section B.

To authorize product, select »Re-Authorize« button – please see chapter »Authorization« for more details. Green question mark button will show a hint about possible actions, which can be taken.

## Section D (Manual Updates)



Amethyst 3 Comp (Compressor) 2 Used / 10 Available  
C:\Program Files\Steinberg\Vstplugins\acustica

? RE-AUTHORIZE

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. Stage area path is defined in “Settings/Installation” page. When (re)installing or updating product, which has already been downloaded, its files from the stage area are used instead of being downloaded again.

This way installation process is much faster. You can manually delete files from 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 cloud. Download bar (located inside 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..

### 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

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.

### Search Paths

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

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

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

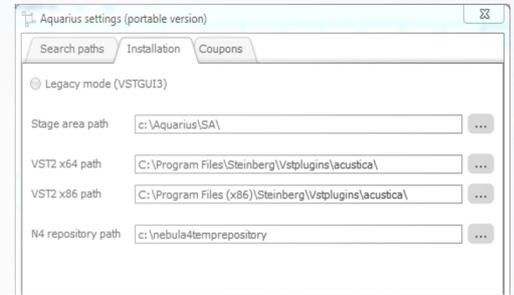


## Installation

On this page, you can define stage area path (check chapter "Stage area usage, downloading and installing"), 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 default its values. This happens also with the first start of the program.

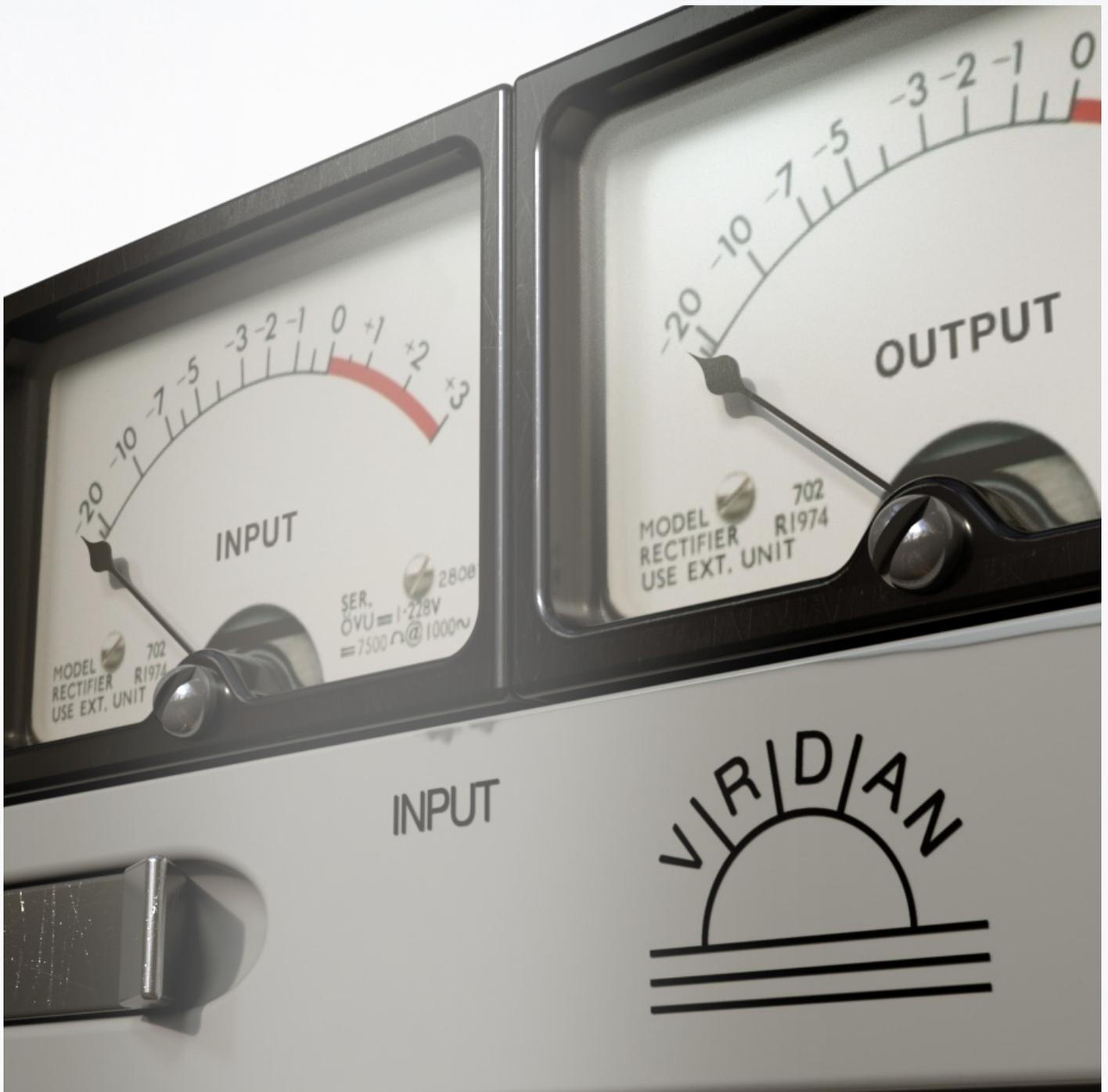
Every used path for VST2 plugins is automatically added to user defined product search paths in "Search paths" page. This way all products will be always found, even if you change VST2 path after installation. You can manually delete these paths, if you don't need them anymore.



## Coupons

Here you can enter and apply a coupon code.





## 5.2.2 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.

### 5.2.2.1 Computer identification creation

Run your audio/video host and create a new session (avoid templates). Your Acqua Effect plugin 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 (VIRIDIAN.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 privilege. If you don't understand what we are talking about, please contact your system administrator for more information.

### **5.2.2.2 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 refuse to create Acqua Effect plug-in Computer Identification file, try it again running it as true administrator with administrator privilege. If you don't understand what we are talking about, please contact your system administrator for more information.

### **5.2.2.3 Computer Identification file path in OS X**

- 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)

### **5.2.2.4 Authorization request**

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

Browse to your computer ID file (VIRIDIAN.SER) created in Acustica/Acustica64 folder(s), Components folder, AAX Plug-ins folder, depending which format are you using, and upload it in Acustica Audio 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 (VIRIDIAN.SER) after each request, wait at least 3 minutes.

### **5.2.2.5 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.

### **5.2.2.6 License file path in OS X**

. 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)

### 5.2.2.7 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)

### 5.2.2.8 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)

### 5.2.2.8 OS X 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.

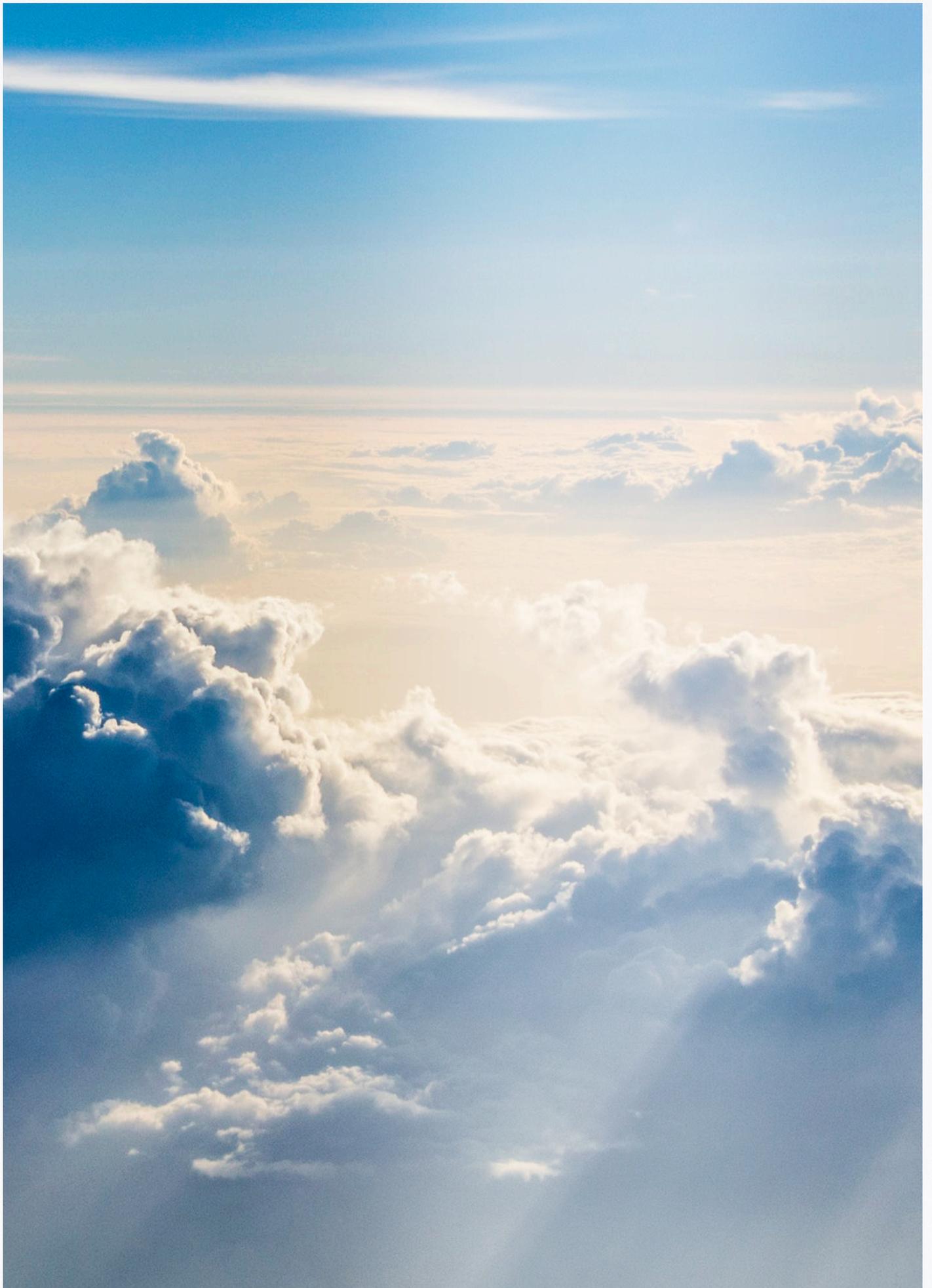
### 5.2.3 Number of authorization slots

Each commercial product includes five authorization slots, NFR products include also five authorization slots, and trial products include five authorization slots. Free products do not use our protection system and you do not need an authorization to use them.

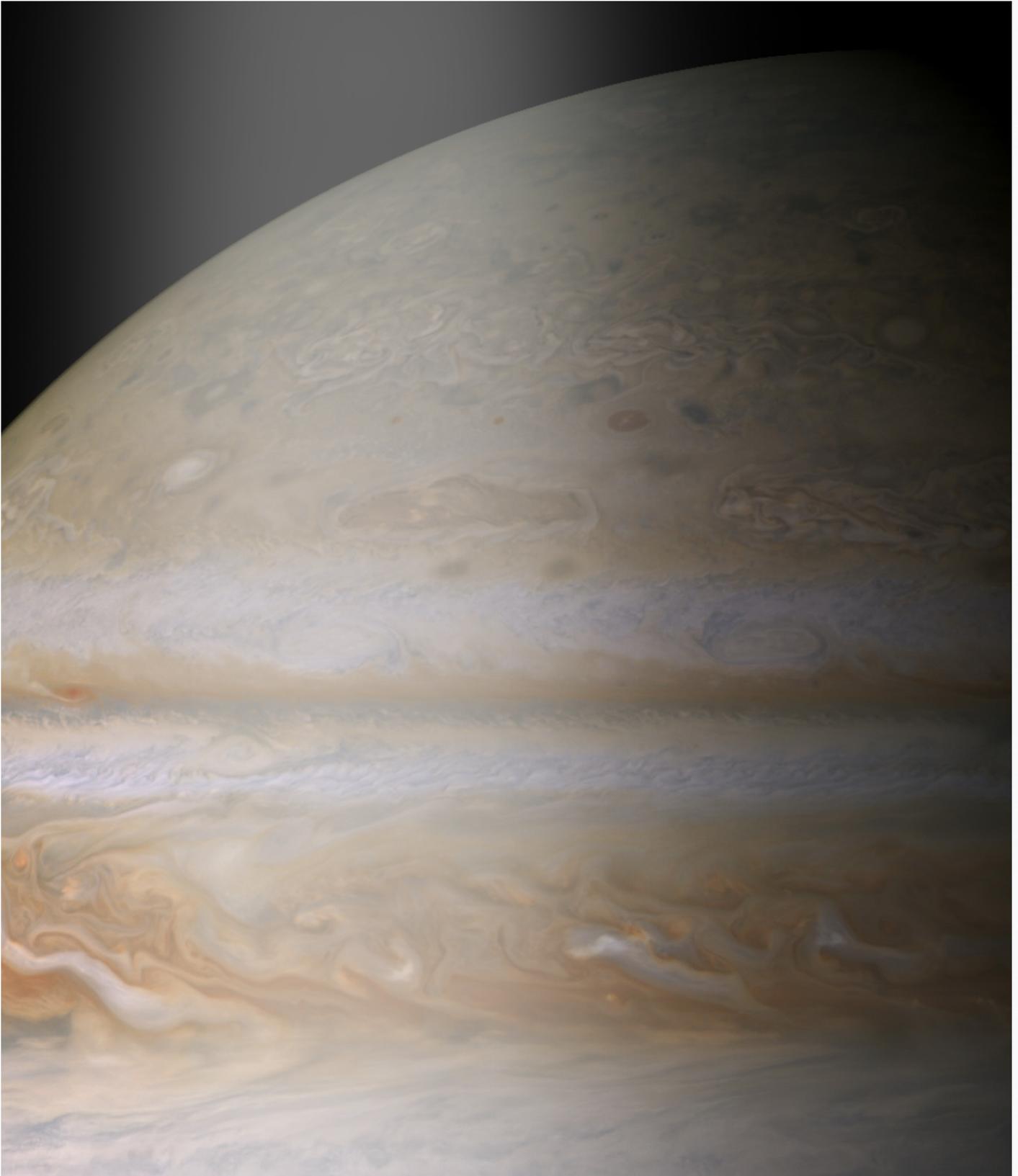
Customers with commercial products may require additional authorization slots if they consume the initial five. Additional authorization slots are free of charge if they are not used abusively.

### 5.2.4 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.



## SIXTH SPHERE - JUPITER: THE JUST RULERS



An imperial eagle. The souls forming the final “M” of “TERRAM” transform themselves into this shape. The planet Jupiter is traditionally associated with the king of the gods, so Dante makes this planet the home of the rulers who displayed justice. The souls here spell out the Latin for “Love justice, ye that judge the earth”, after which the final “M” of that sentence is transformed into the shape of a giant imperial eagle.

## SIXTH SPHERE GETTING TECHNICAL SUPPORT

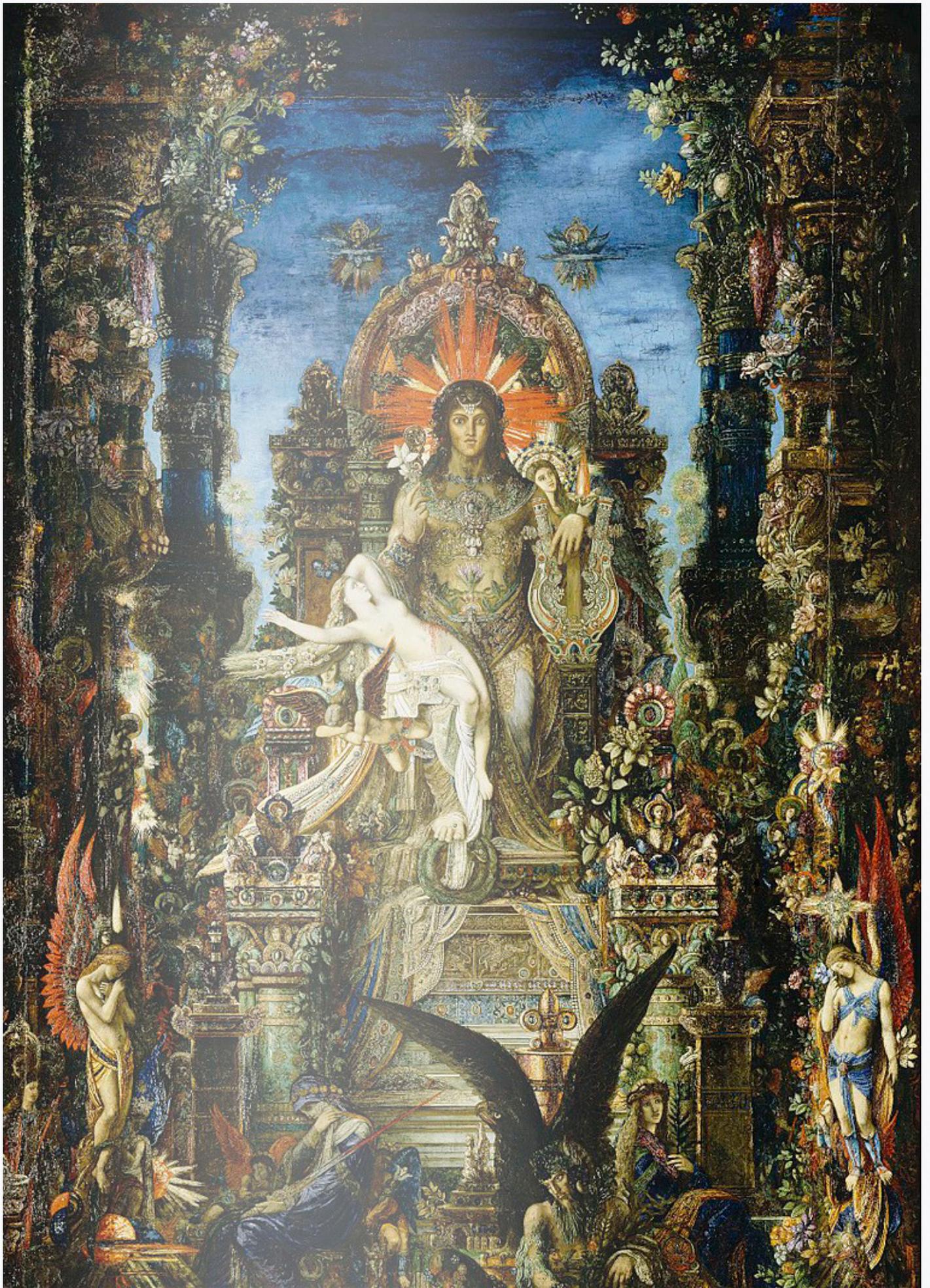
Technical support is only provided through our ticket system. In order to send a ticket to our technical support department, sign into your Acustica Audio account and go to the 'Help-desk Portal' Section, click on 'New support ticket' compile the form and Submit a Ticket, remember to assign it to the 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@acusticaaudio.net](mailto:support@acusticaaudio.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.

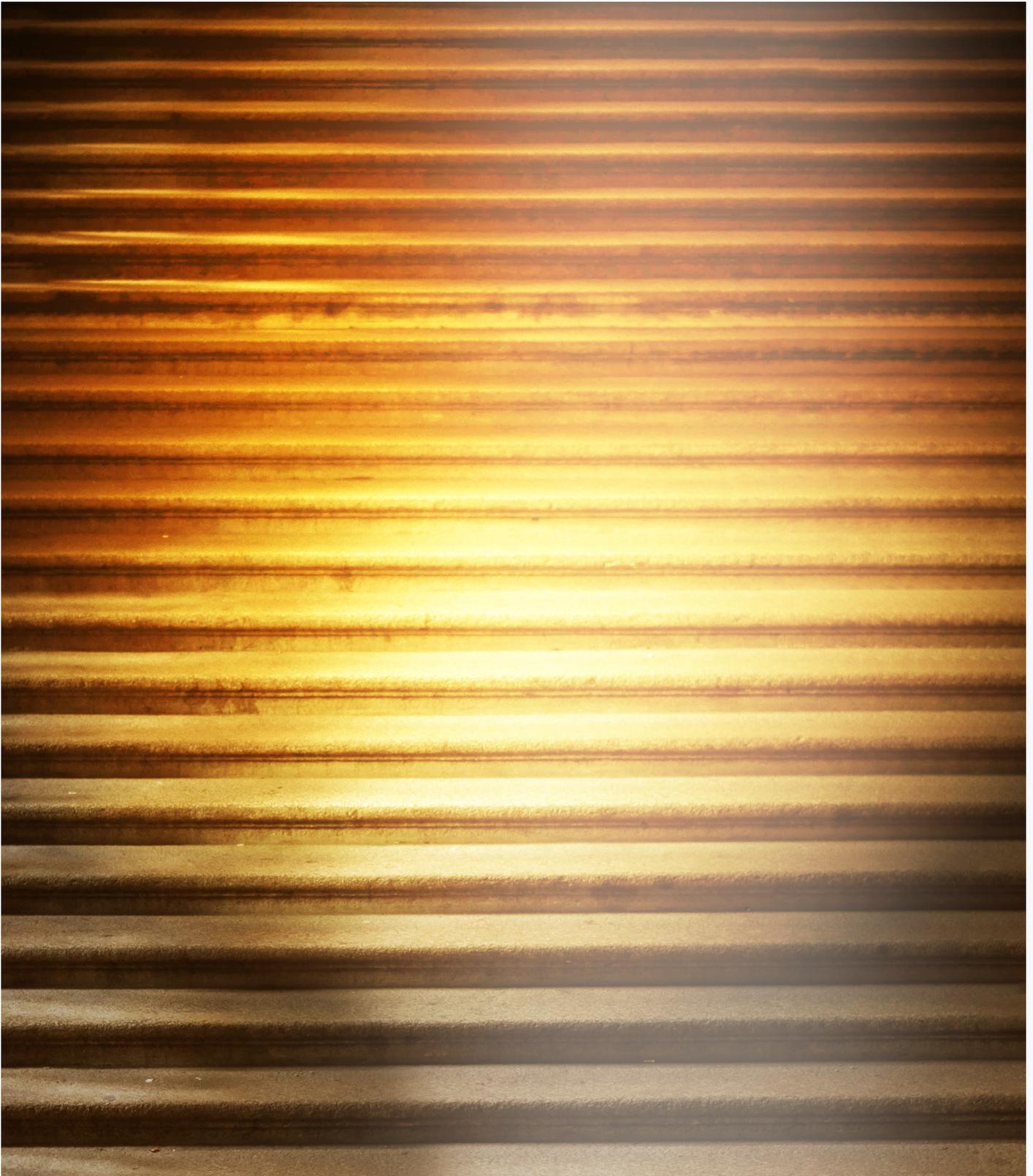


### 6.1 TROUBLESHOOTING AND BUG REPORT

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.



## SEVENTH SPHERE - SATURN: THE CONTEMPLATIVES



The sphere of Saturn is that of the contemplatives, who embody temperance. Dante here meets Peter Damian, and discusses with him monasticism, the doctrine of predestination, and the sad state of the Church. Beatrice, who represents theology, becomes increasingly lovely here, indicating the contemplative's closer insight into the truth of God.

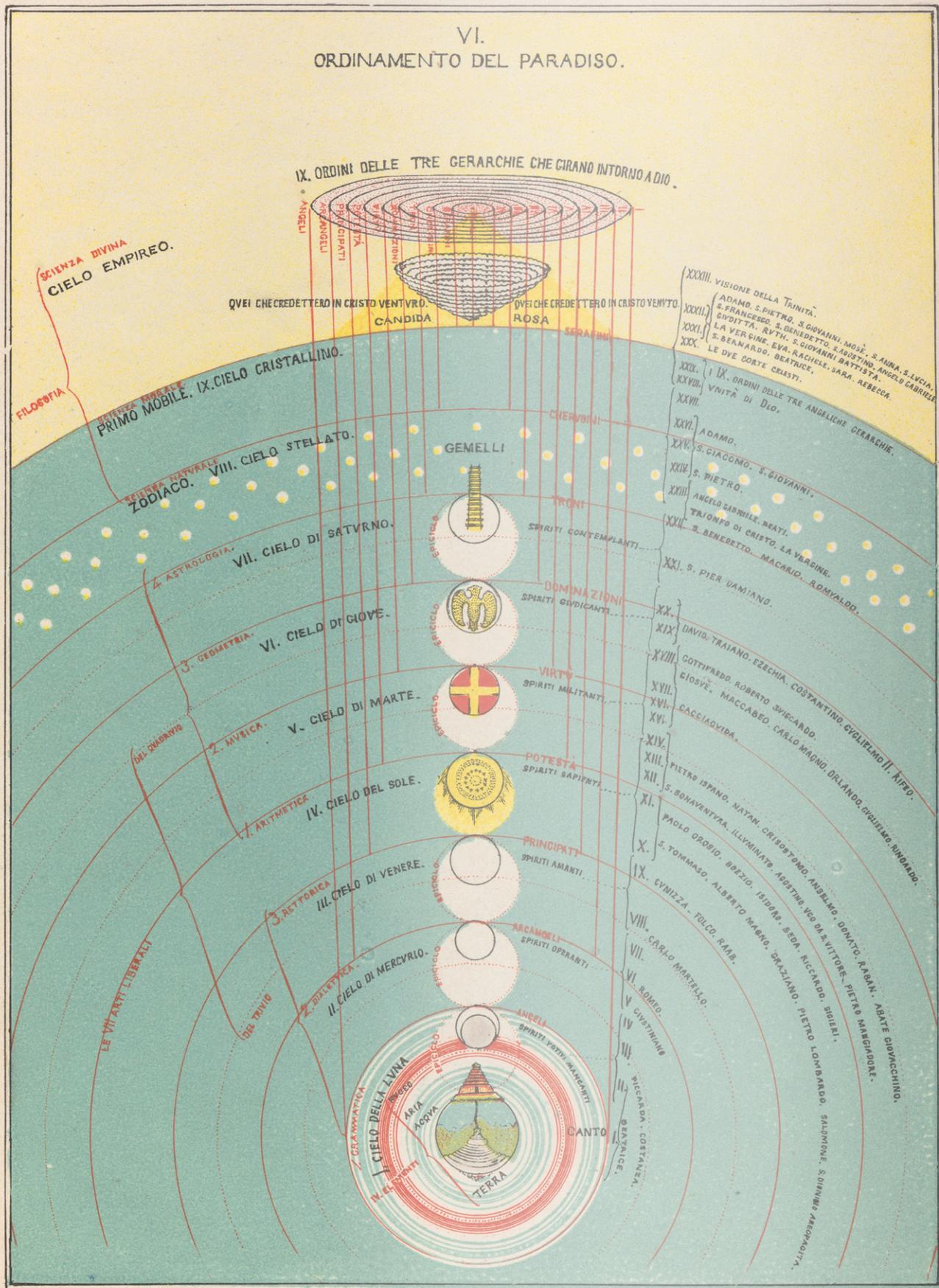
# SEVENTH SPHERE COPYRIGHTS

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# VI. ORDINAMENTO DEL PARADISO.

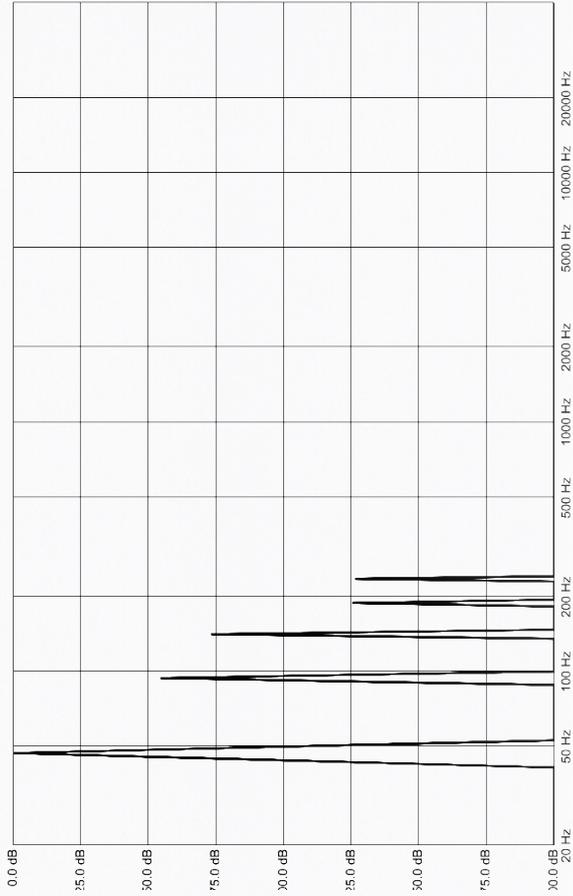


EIGHTH SPHERE - THE FIXED STARS:  
FAITH, HOPE AND LOVE

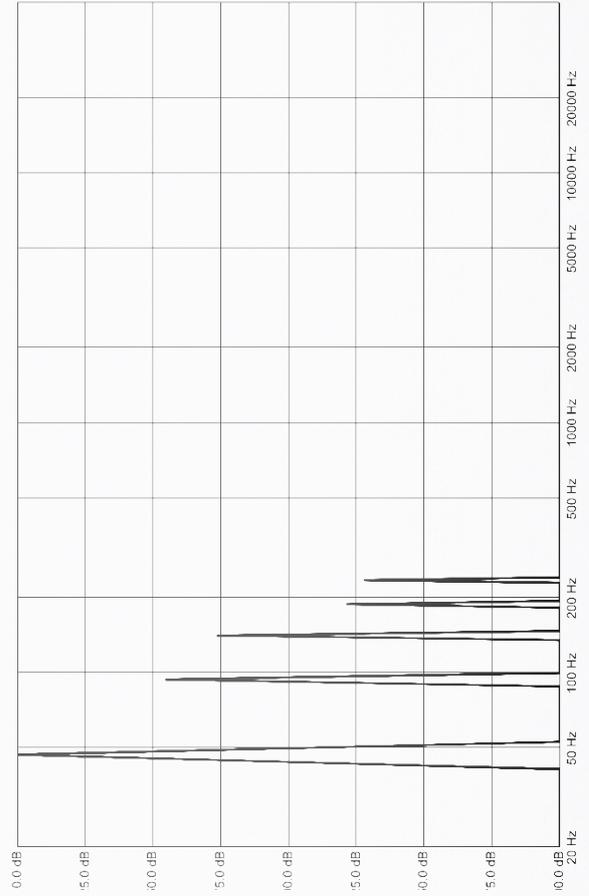


The sphere of the Fixed Stars is the sphere of the church triumphant. From here (in fact, from the constellation Gemini, under which he was born), Dante looks back on the seven spheres he has visited, and on the Earth

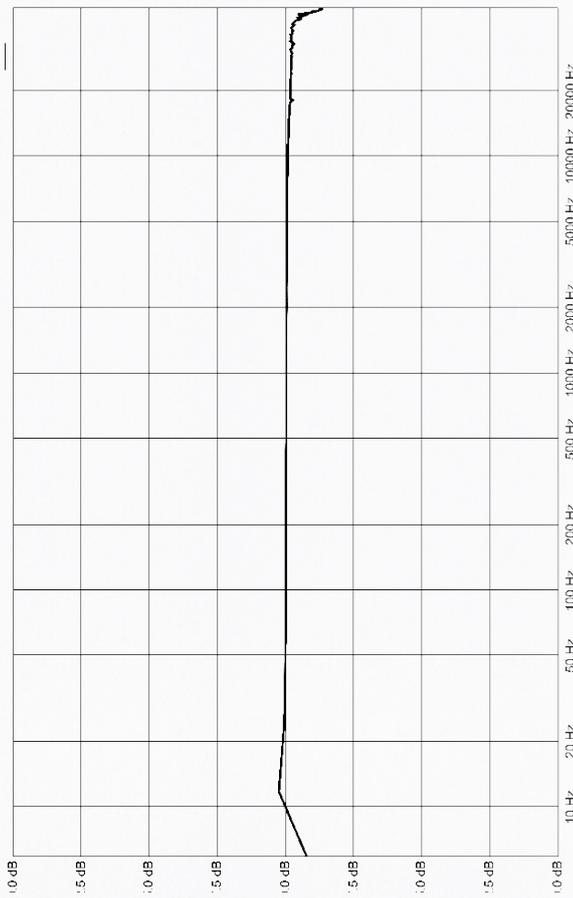
# EIGHTH SPHERE - APPENDIX PREAMPS GRAPHS



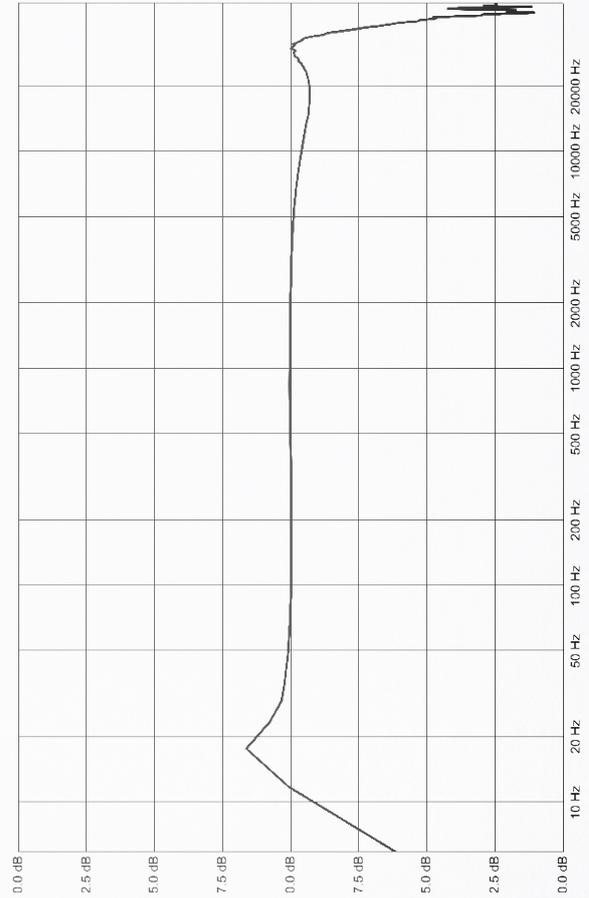
PRE A-72 Harmonics



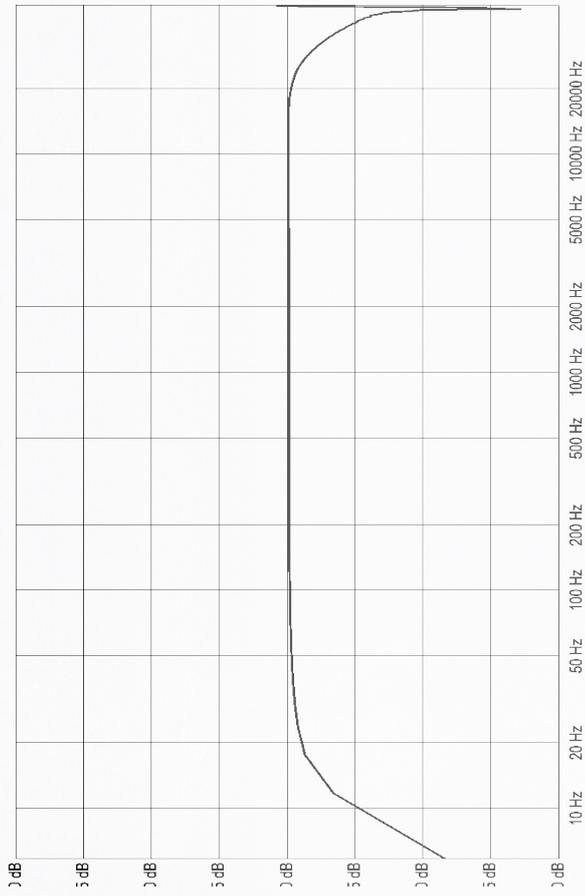
PRE A-72S Harmonics



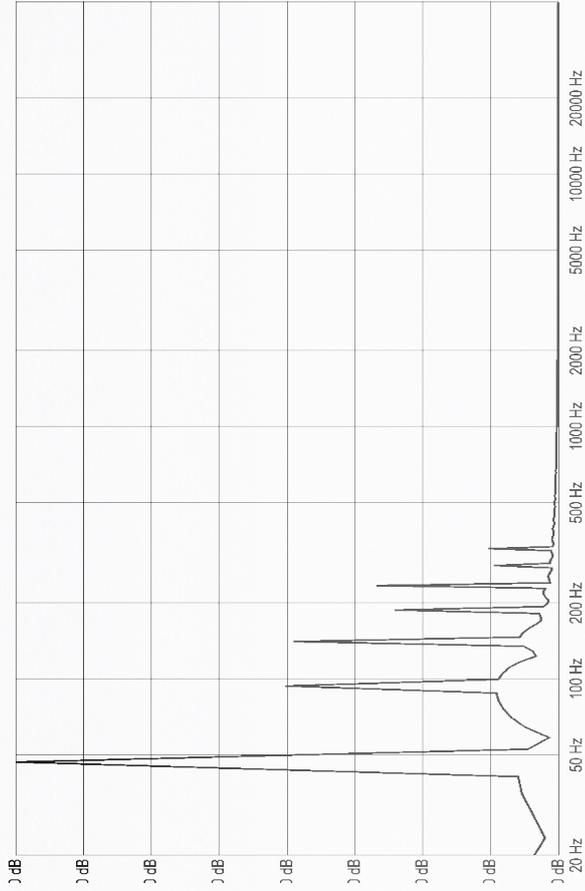
PRE A-72



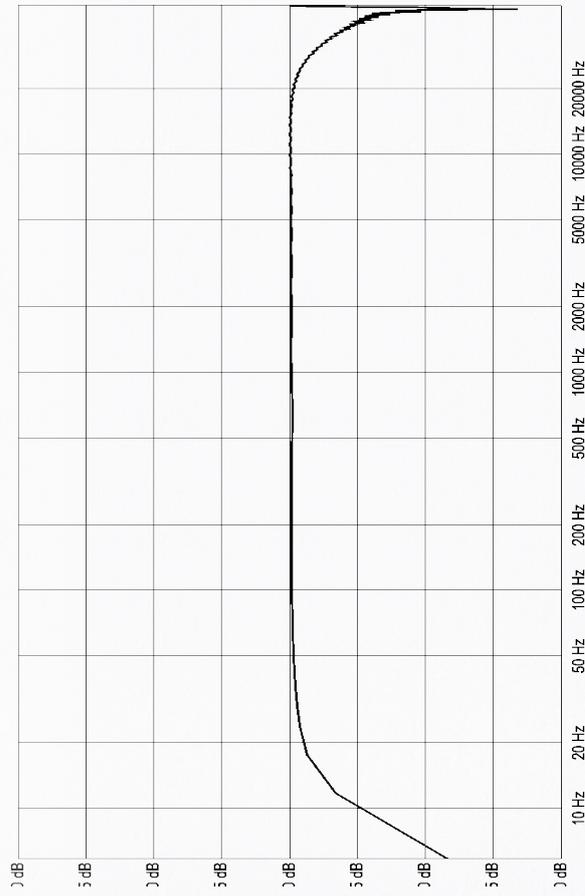
PRE A-72S



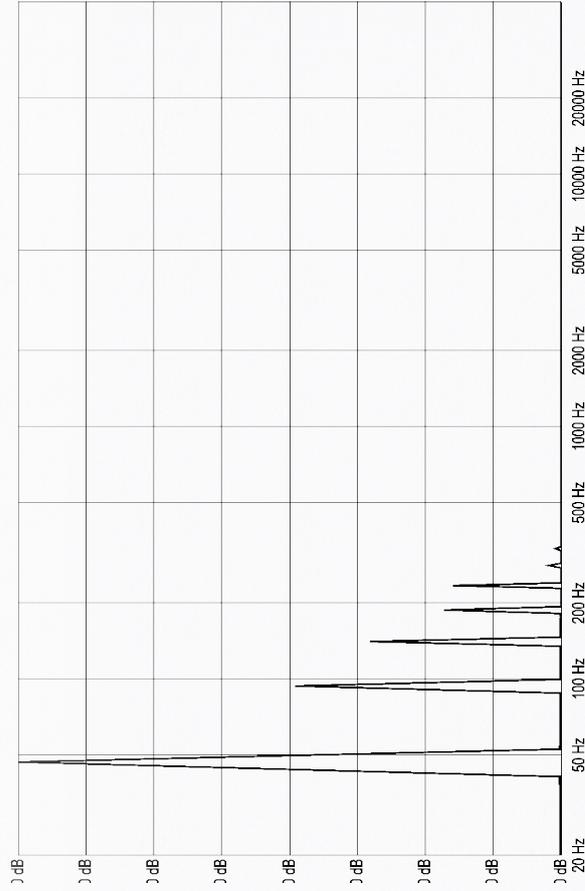
PRE A-69



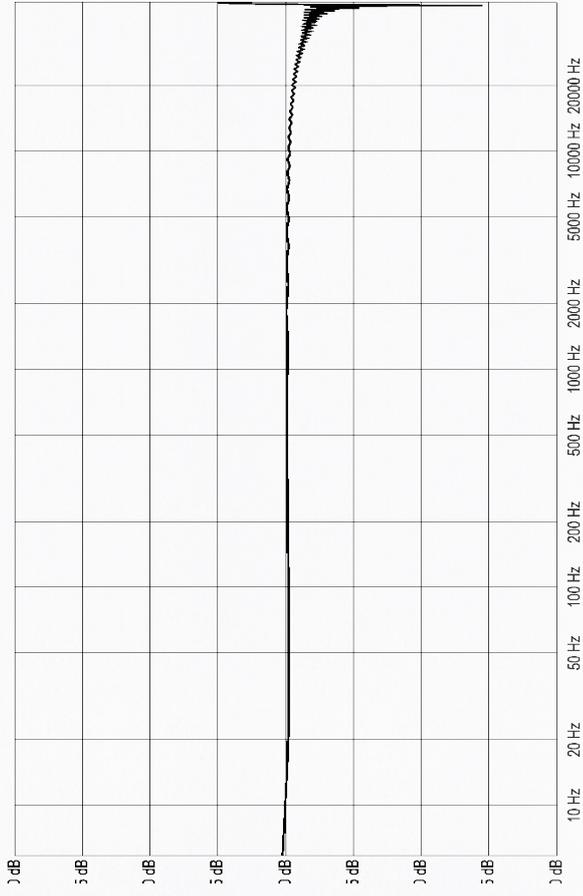
PRE A-69 Harmonics



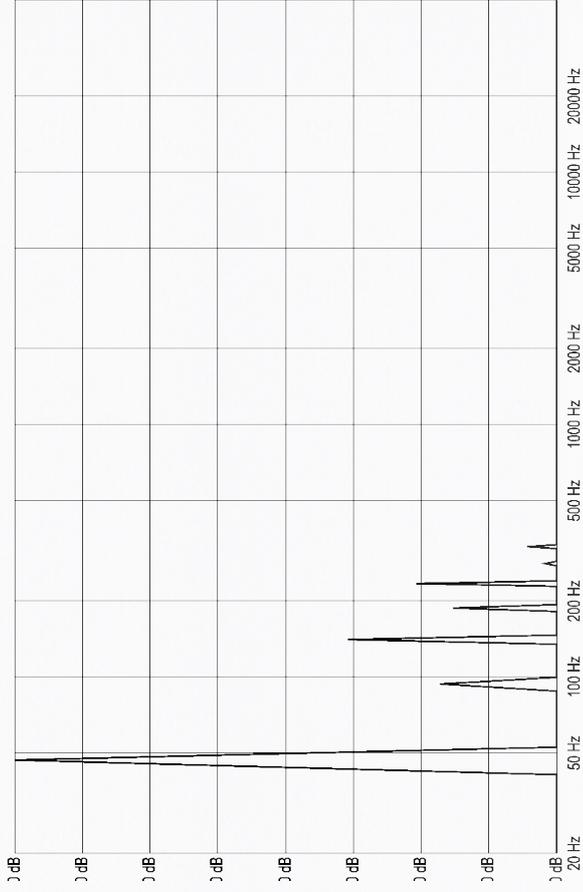
PRE A-700



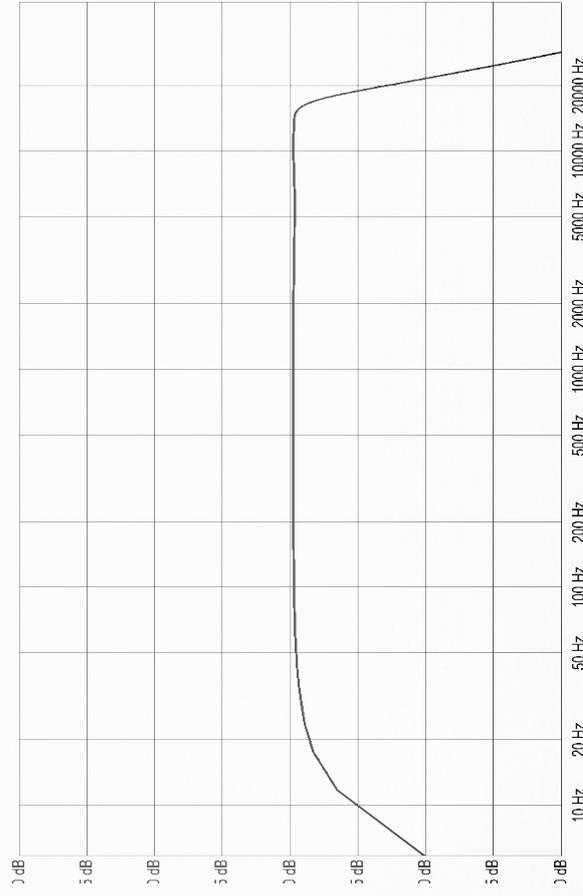
PRE A-700 Harmonics



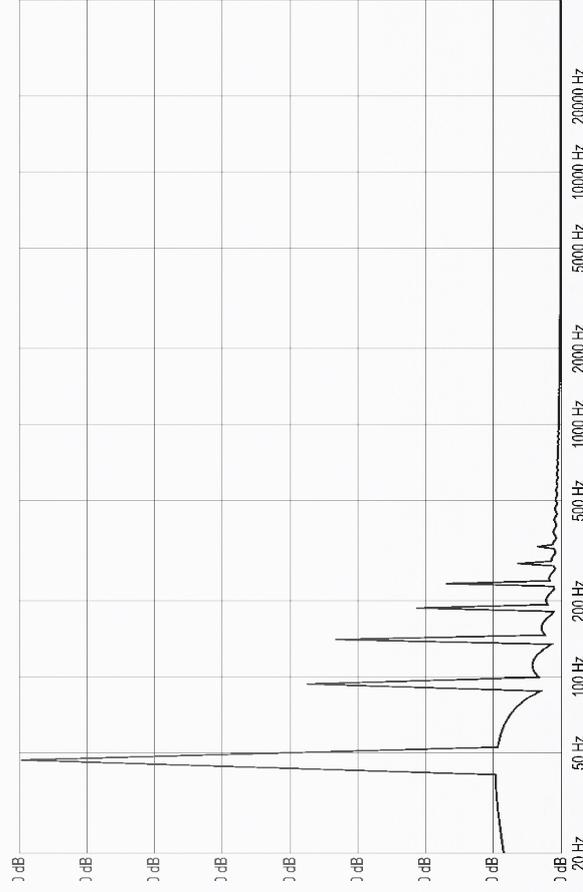
PRE A-760



PRE A-760 Harmonics

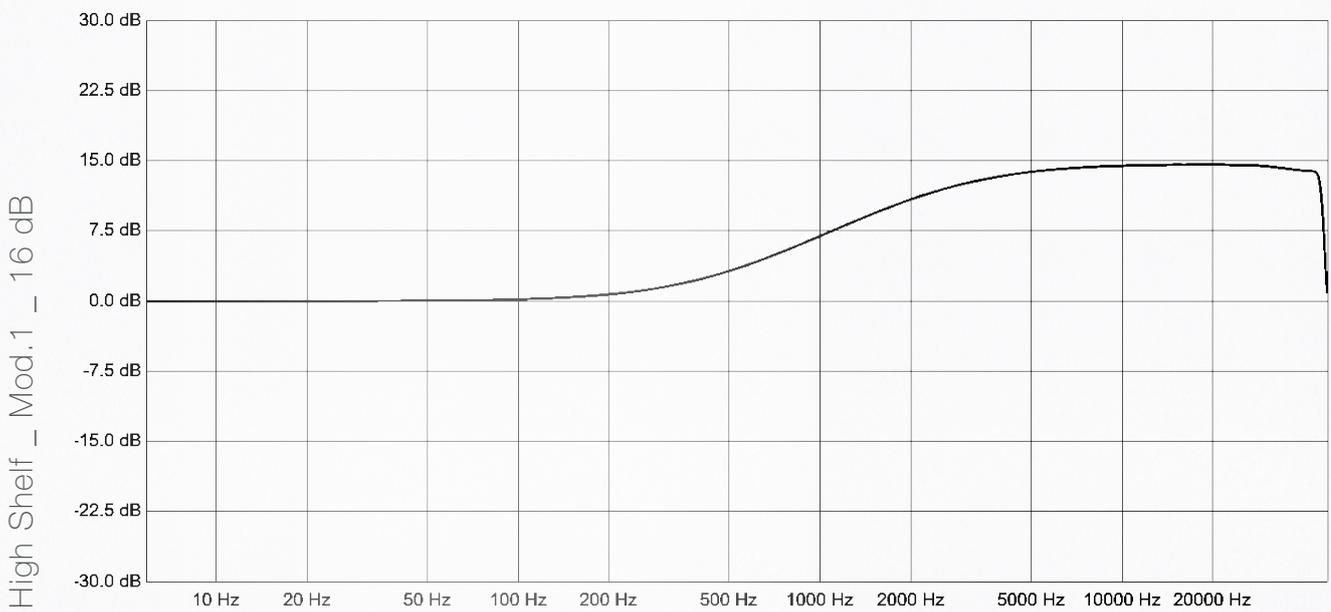
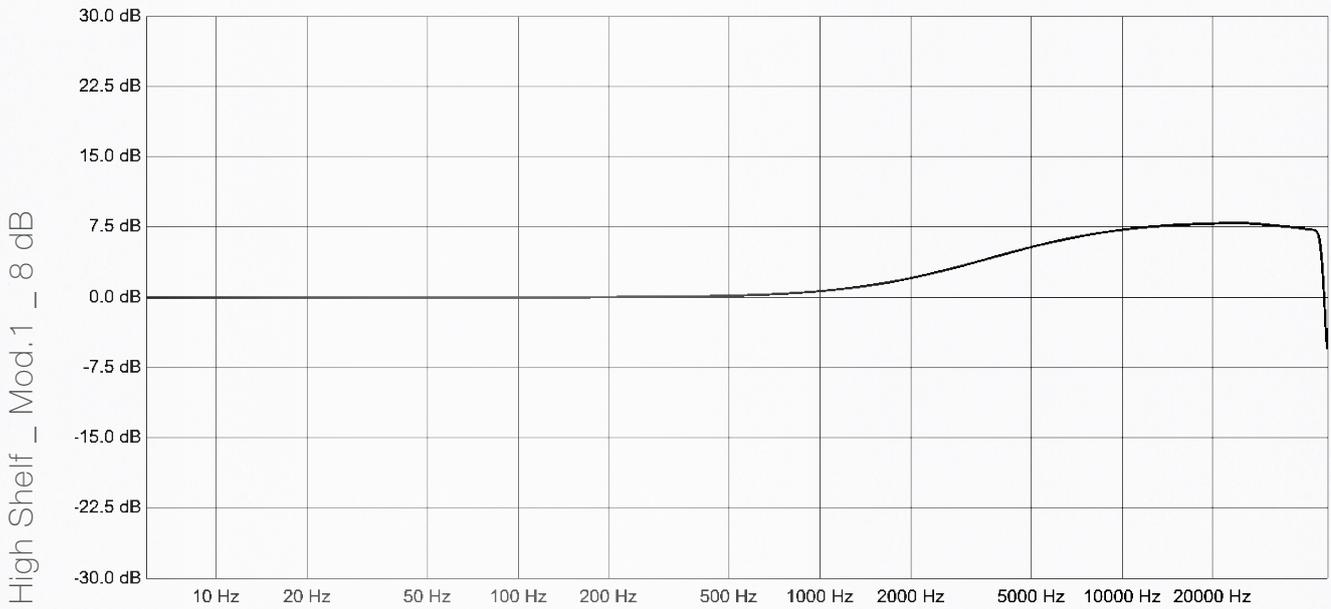
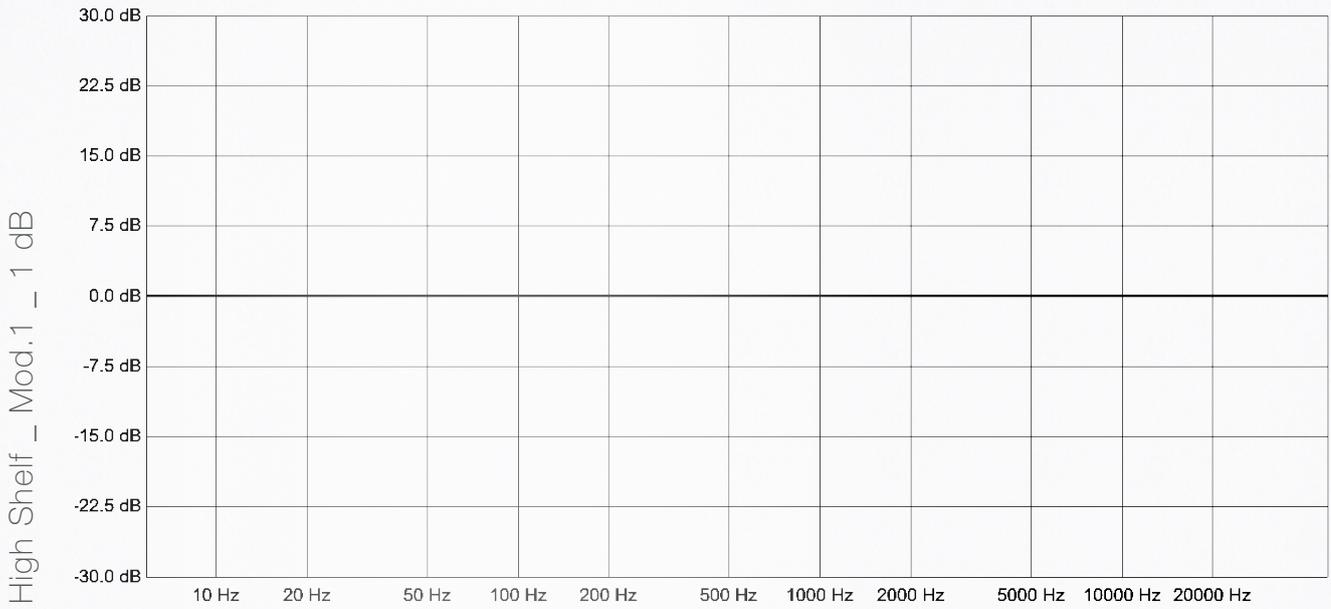


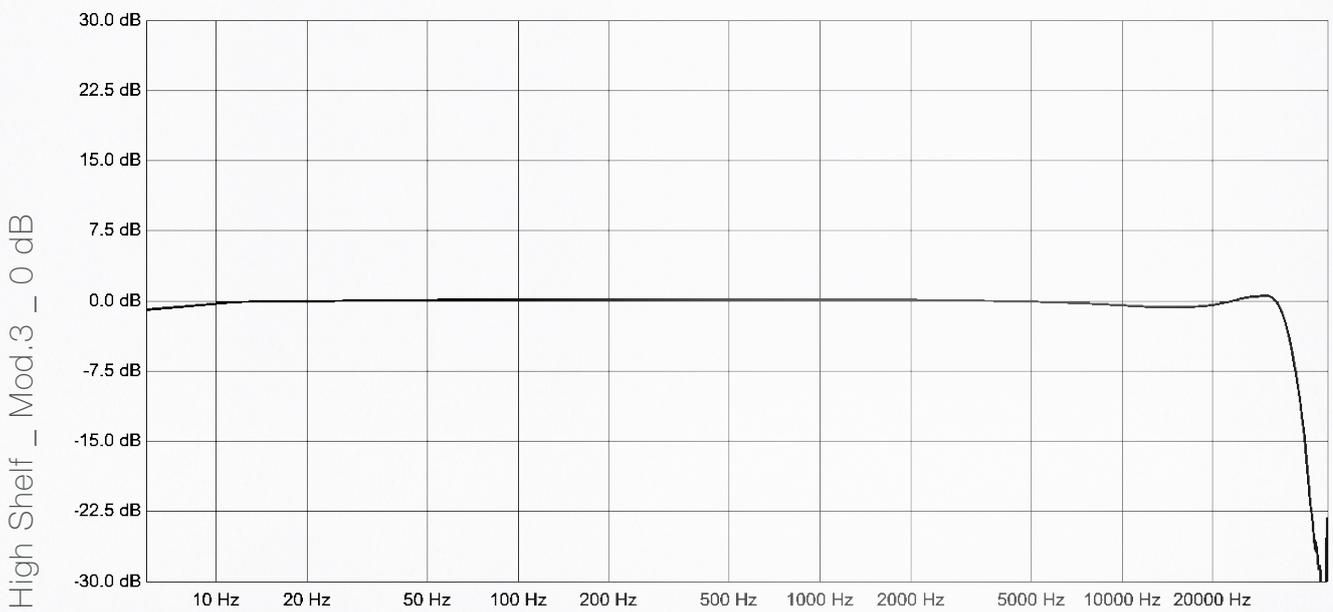
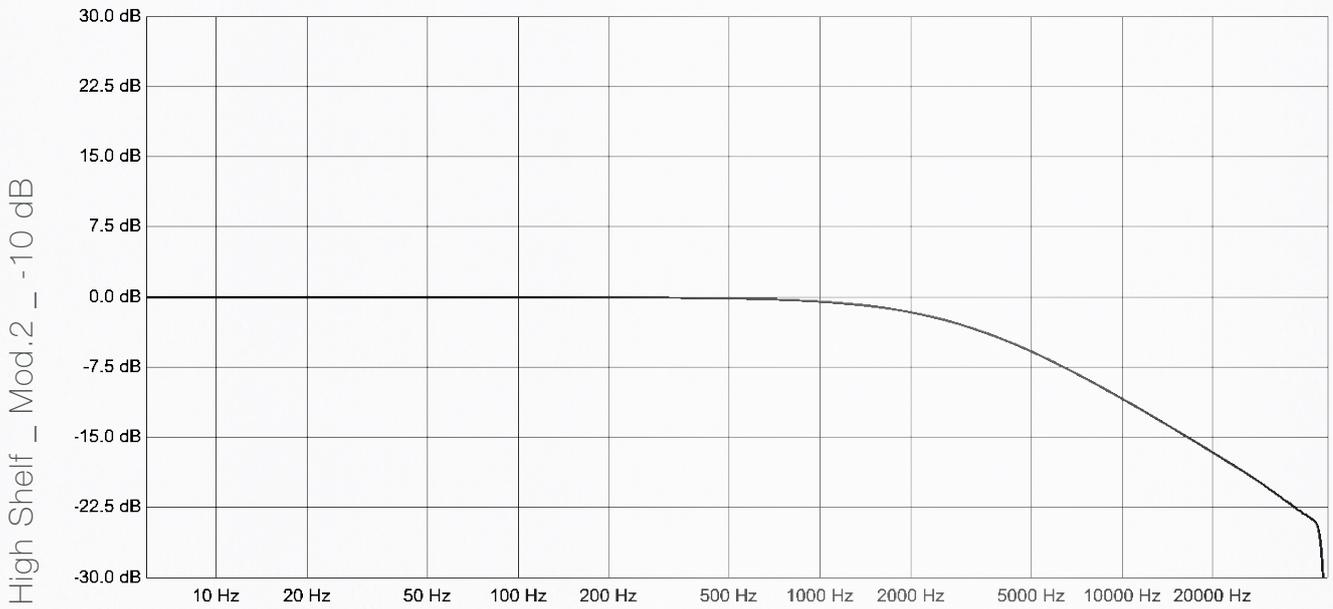
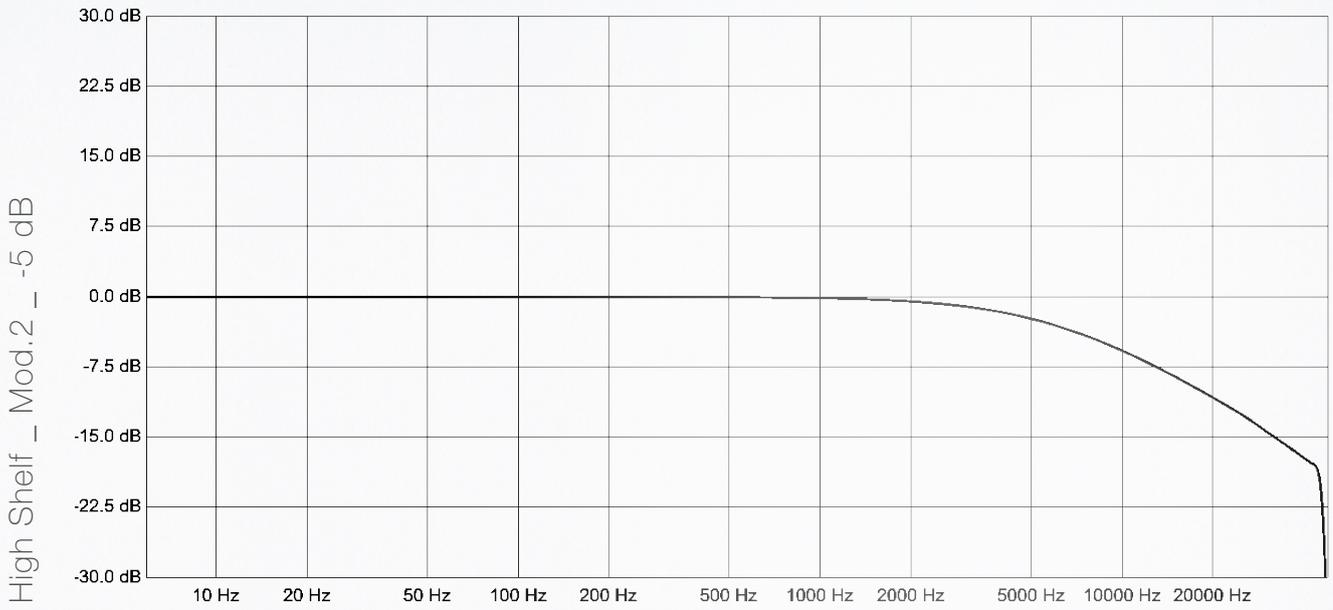
PRE A-PIE

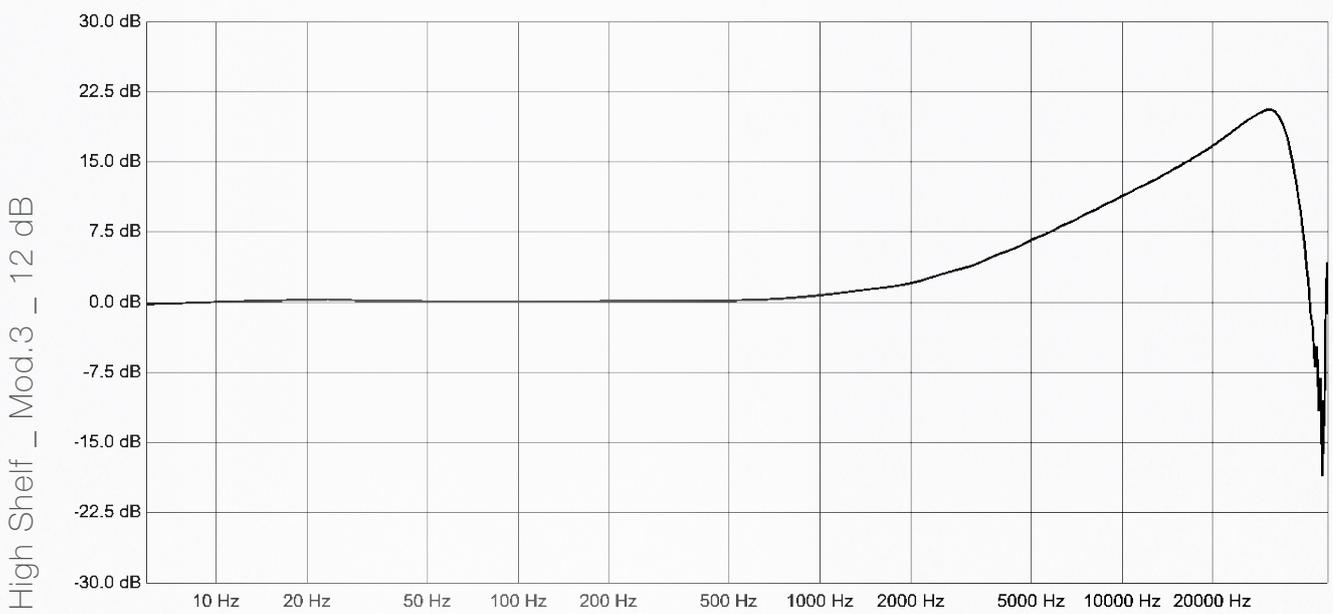
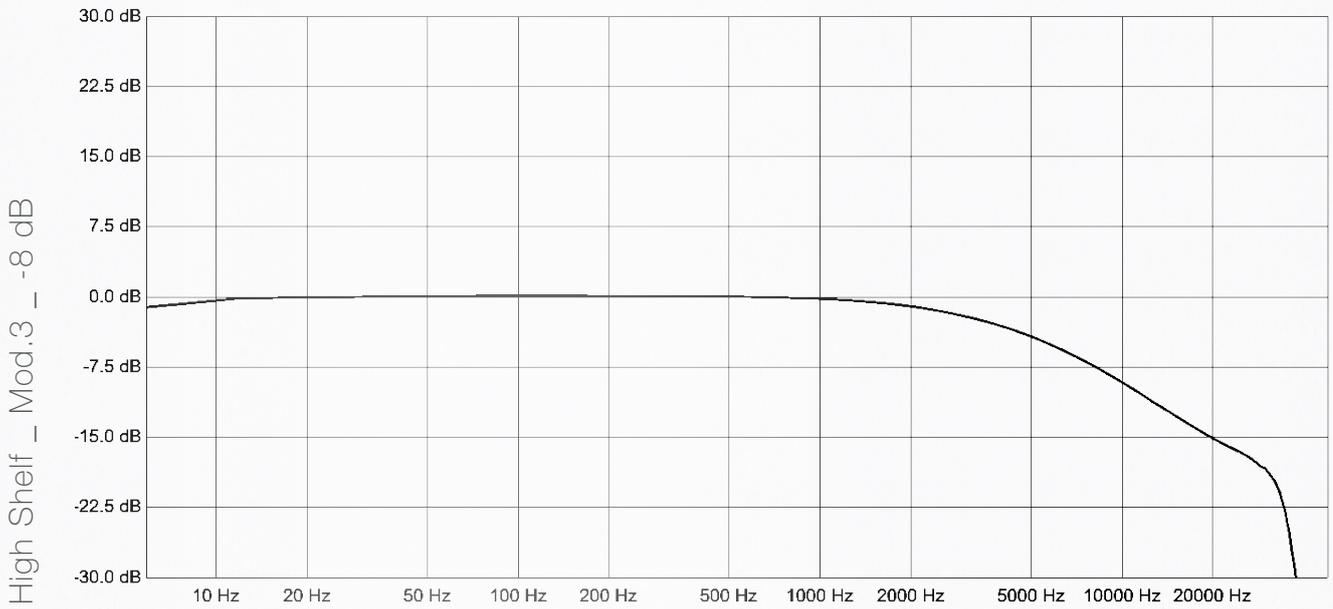
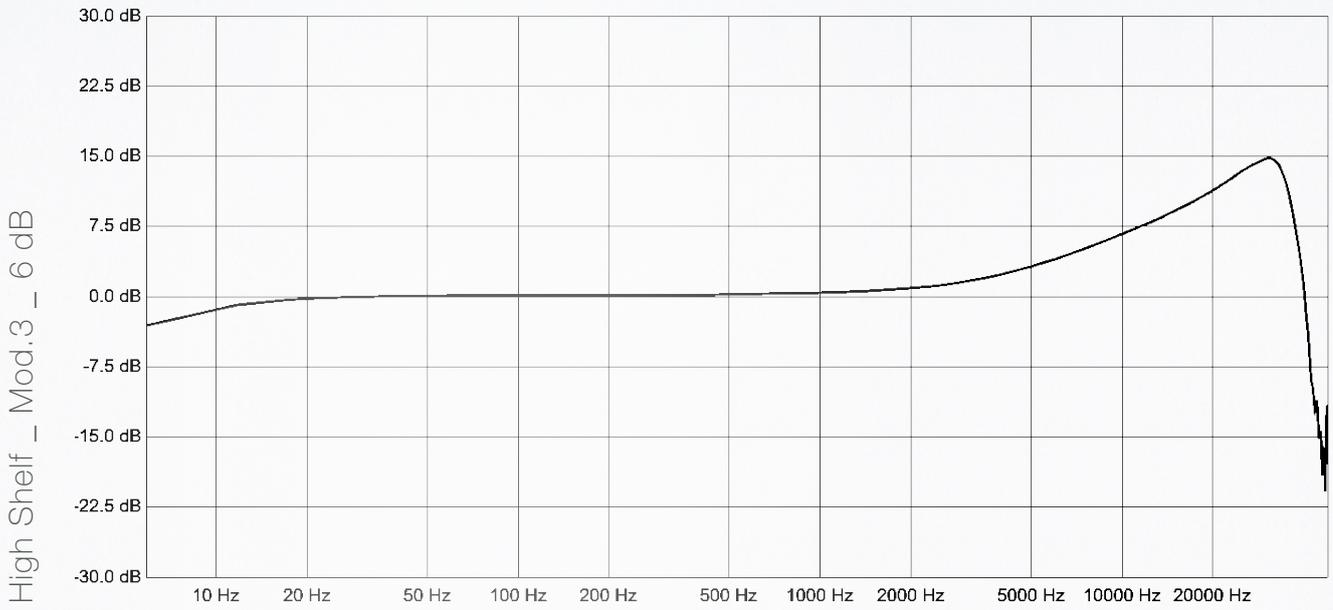


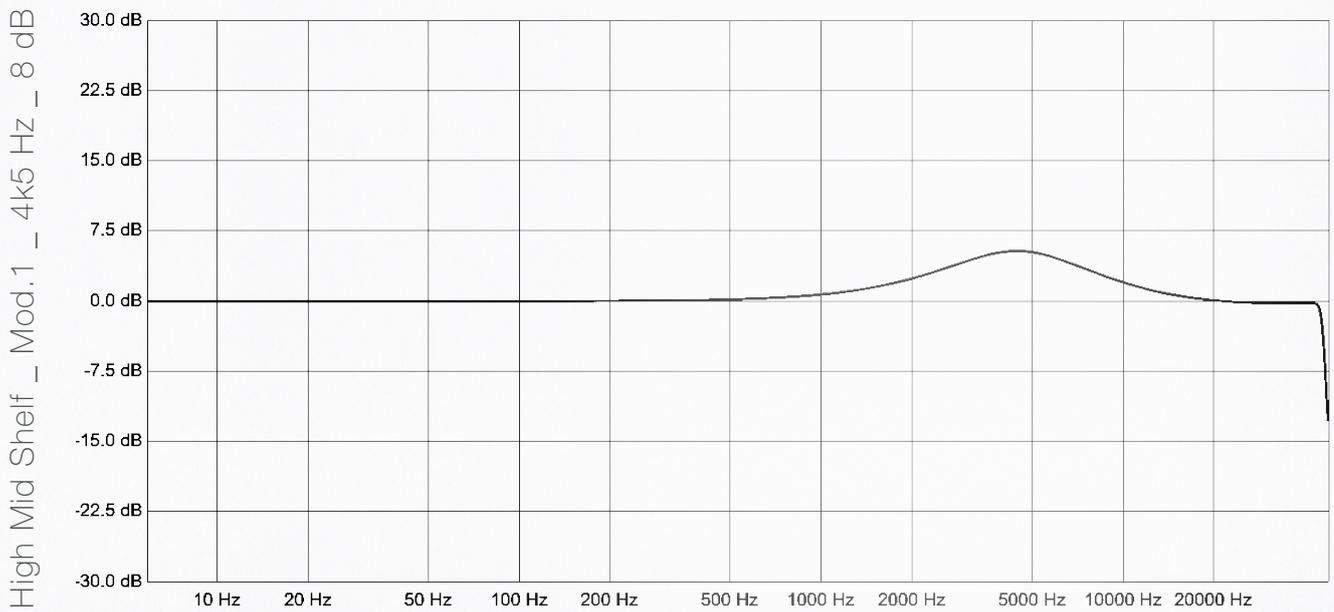
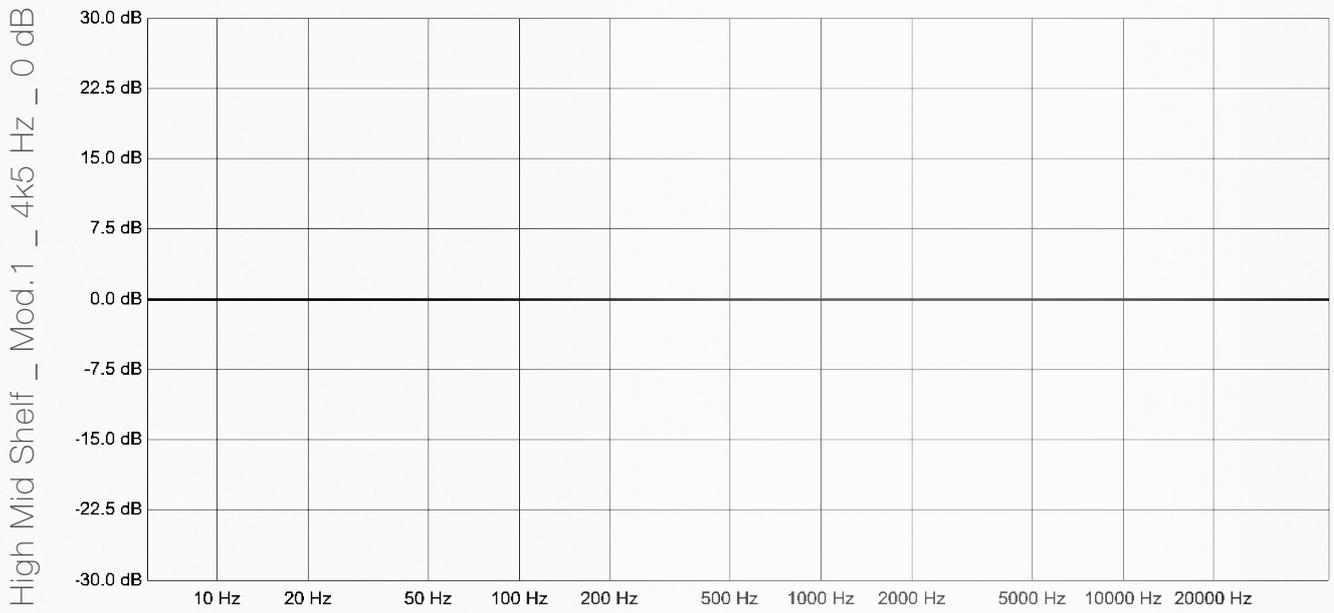
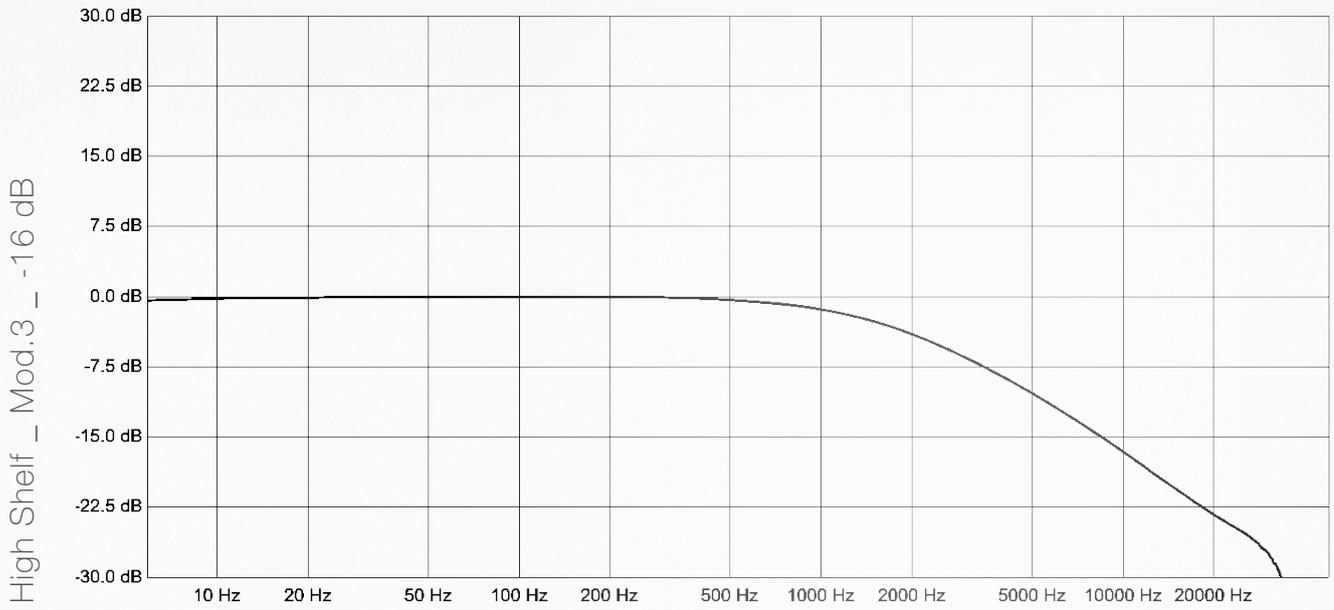
PRE A-PIE Harmonics

# EQUALIZER GRAPHS

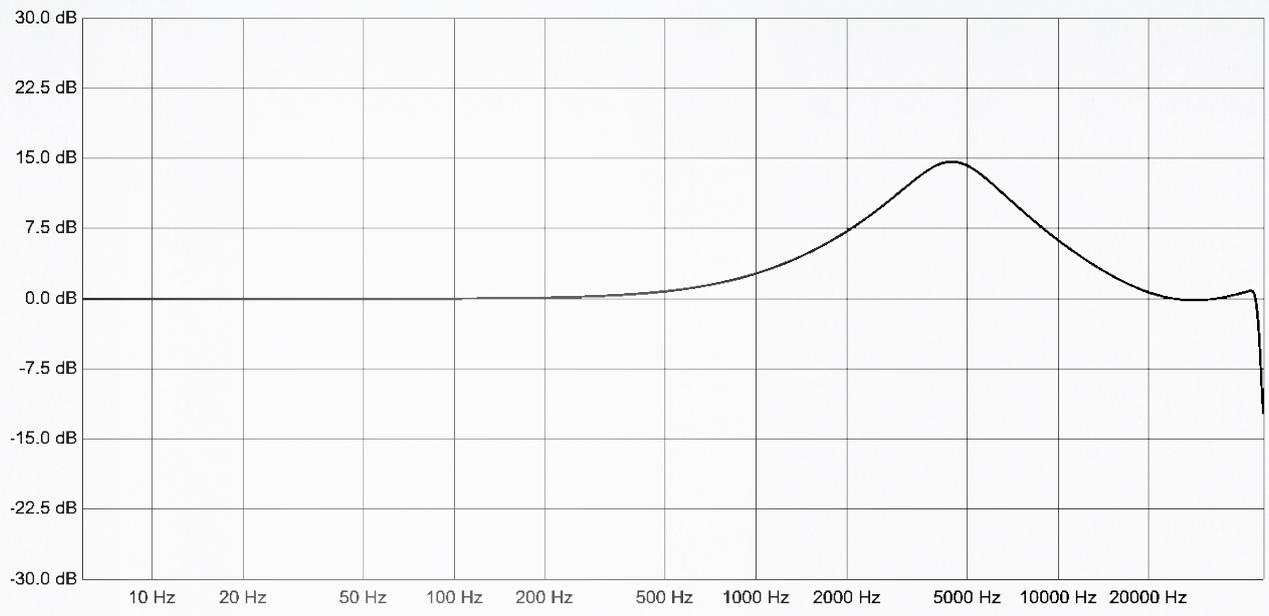




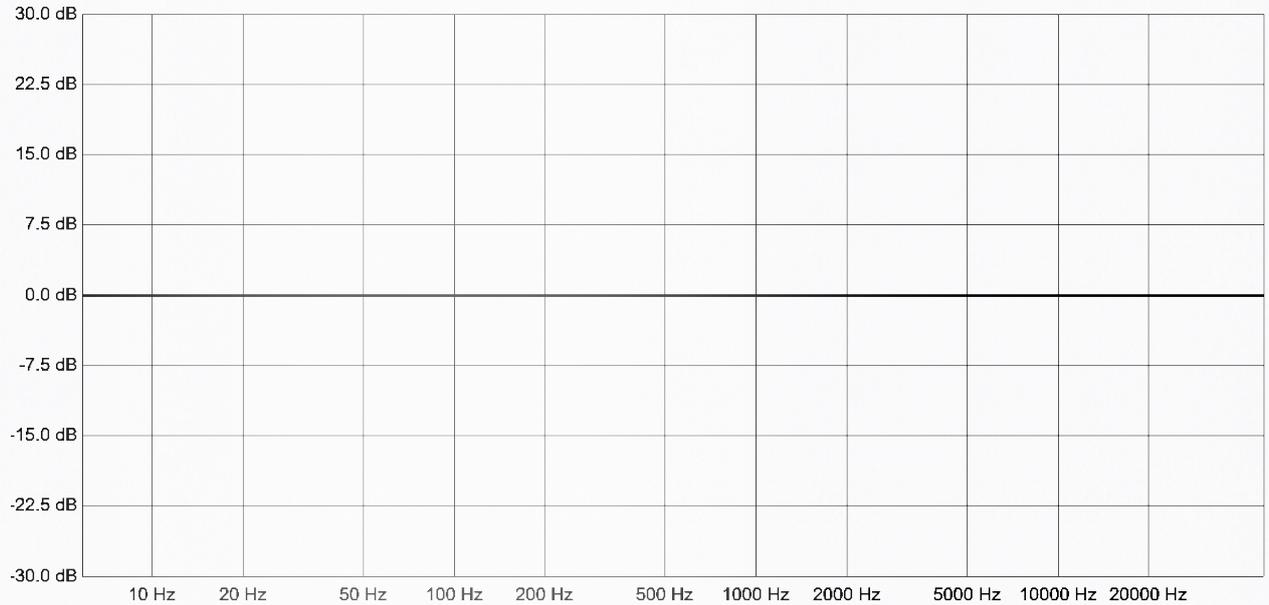




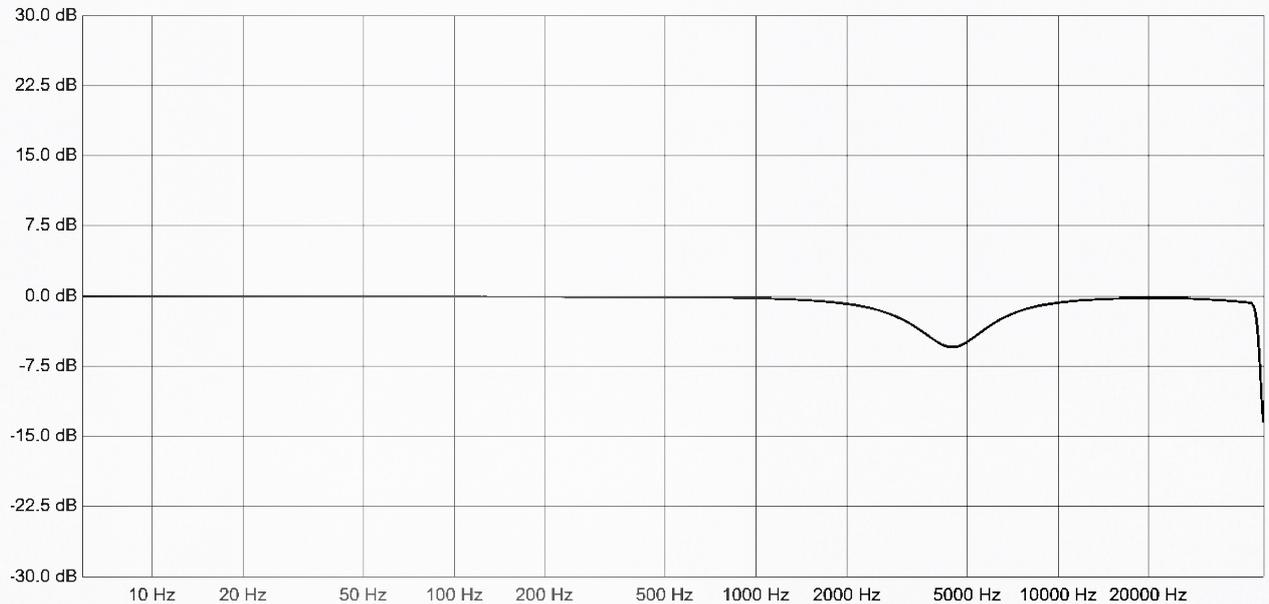
High Mid Shelf \_ Mod.1 \_ 4k5 Hz \_ 16dB



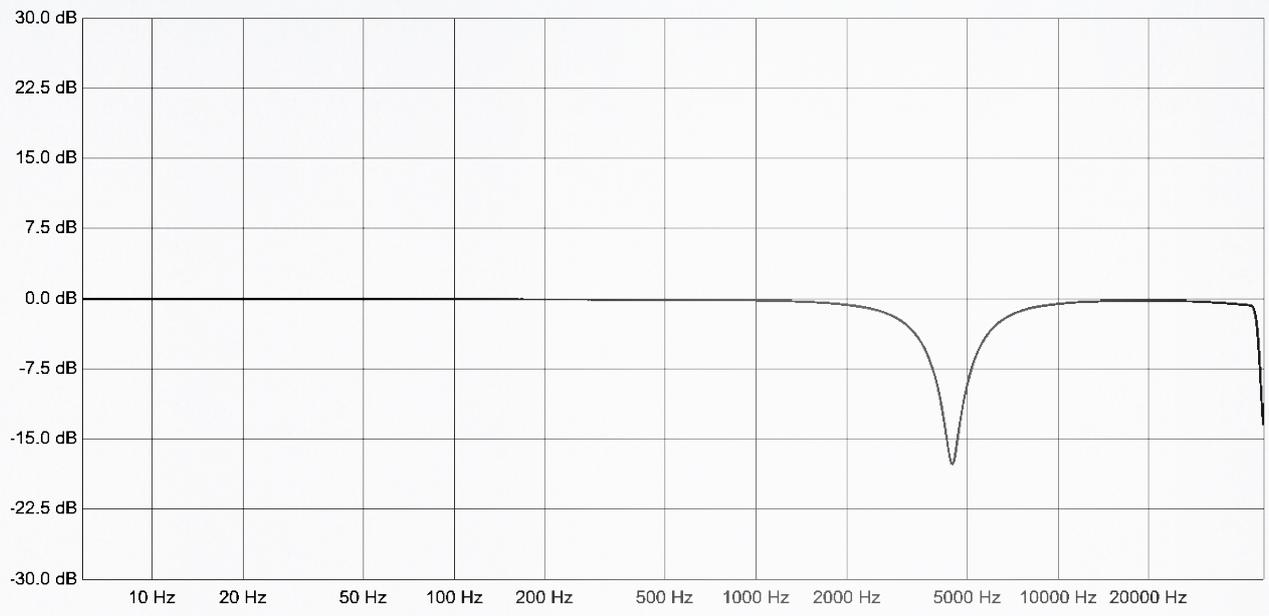
High Mid Shelf \_ Mod.2 \_ 4k5 Hz \_ 0 dB



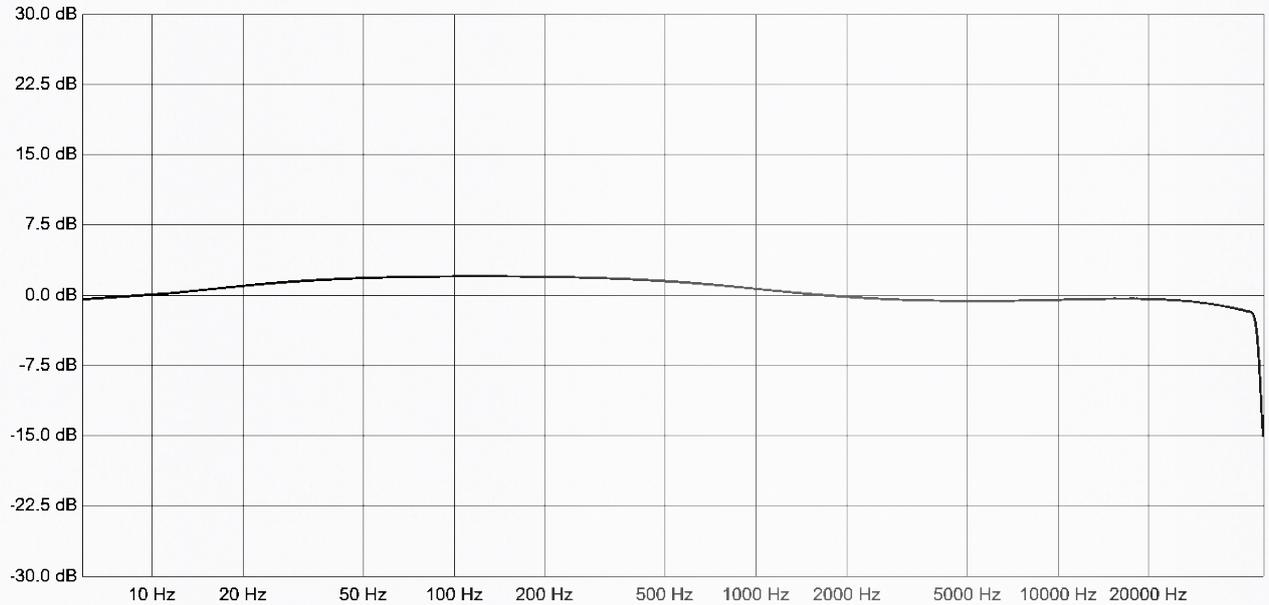
High Mid Shelf \_ Mod.2 \_ 4k5 Hz \_ -8dB



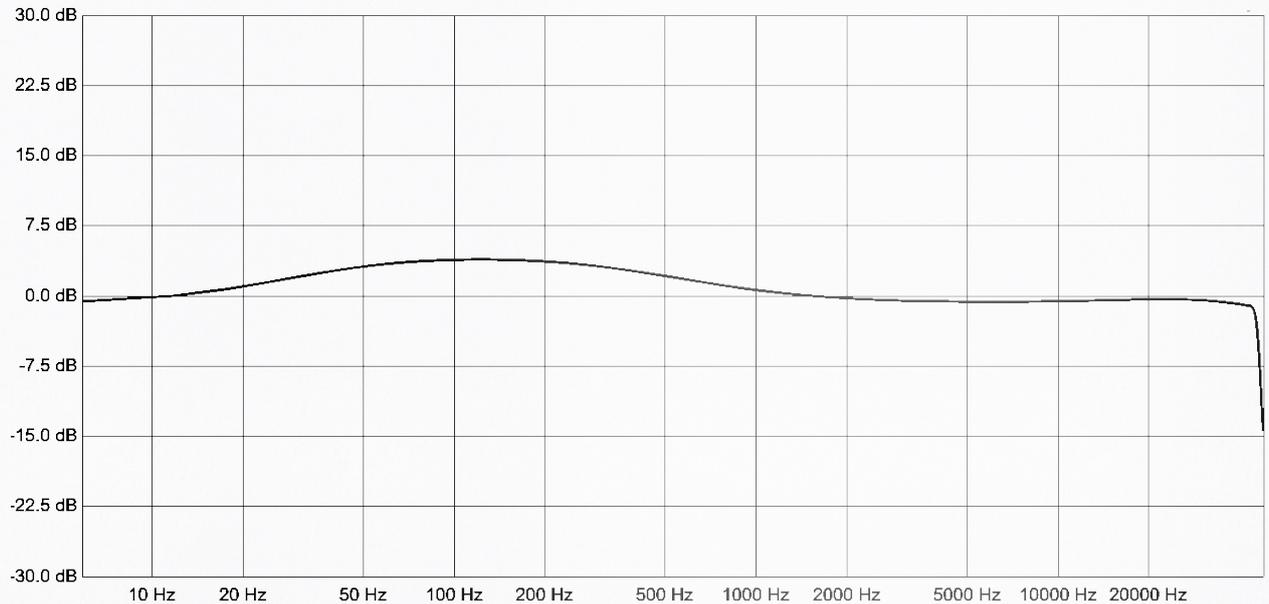
High Mid Shelf \_ Mod.2 \_ 4k5 Hz \_ -16dB

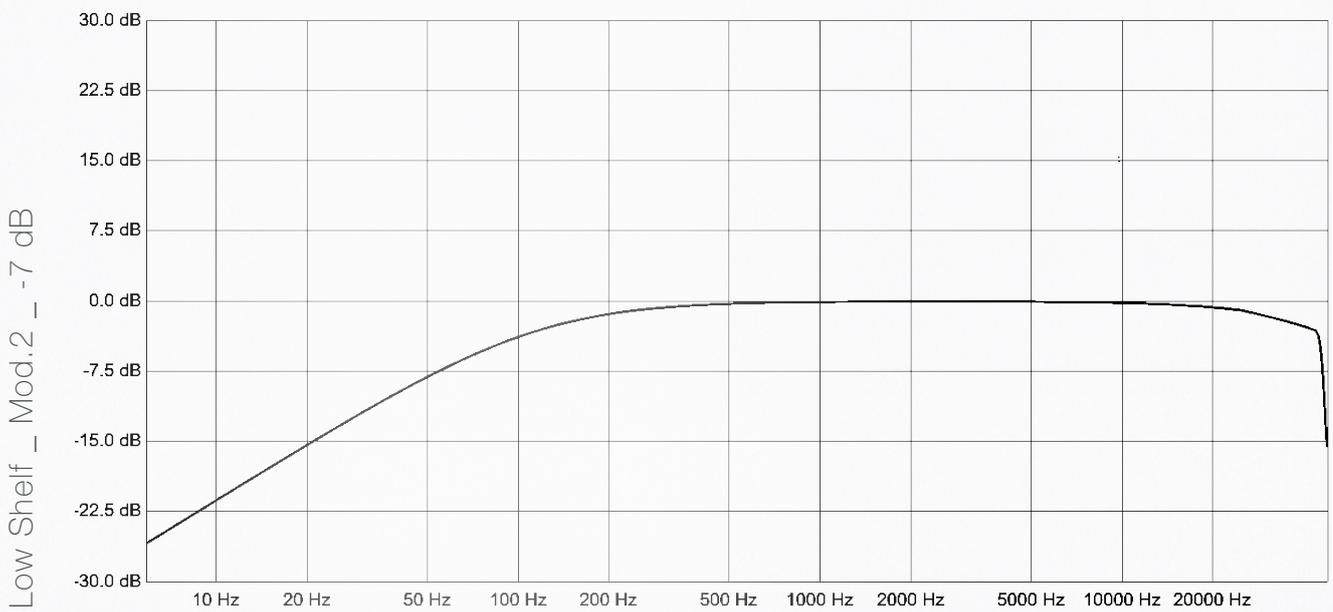
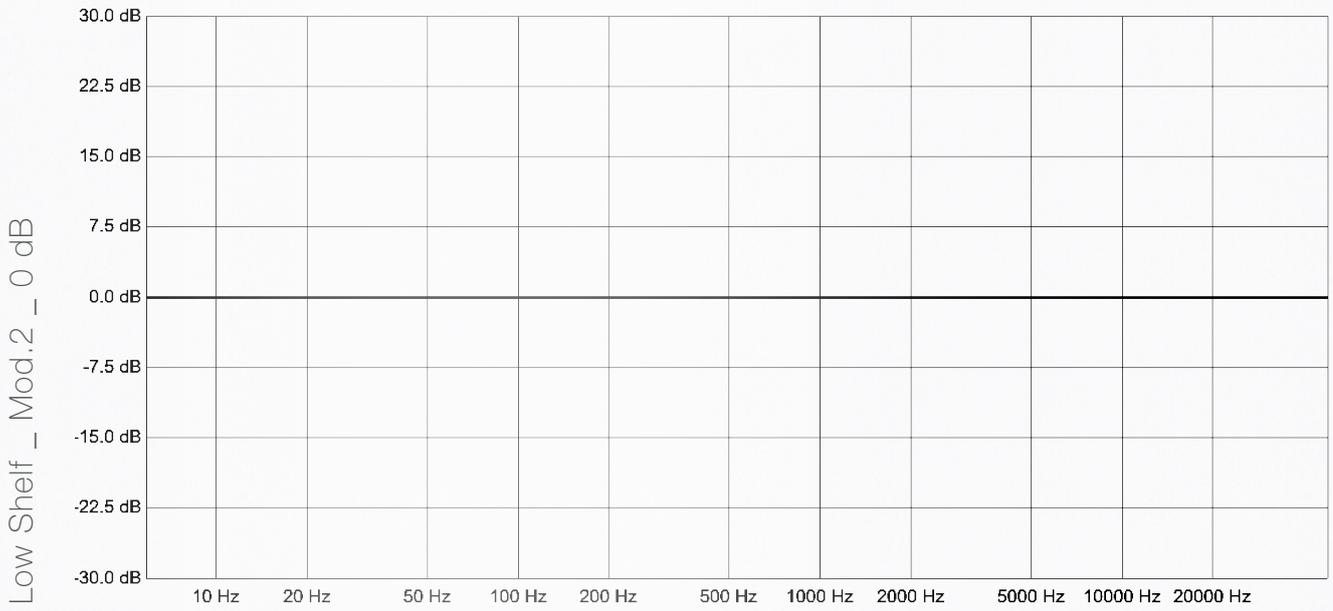
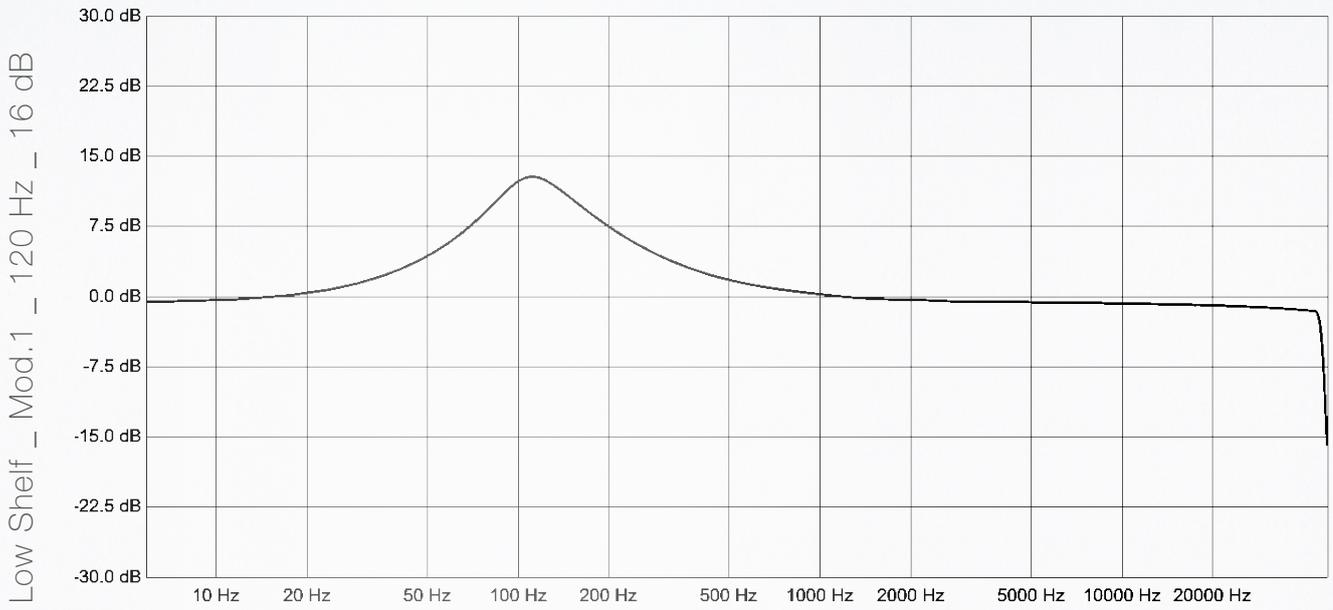


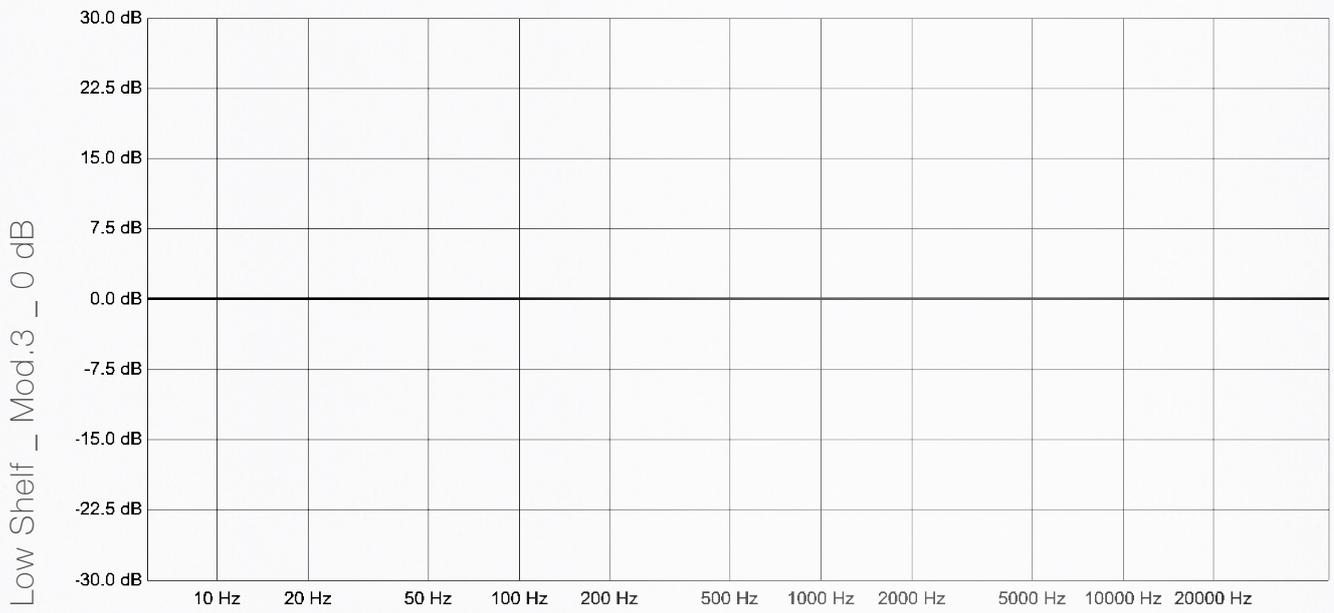
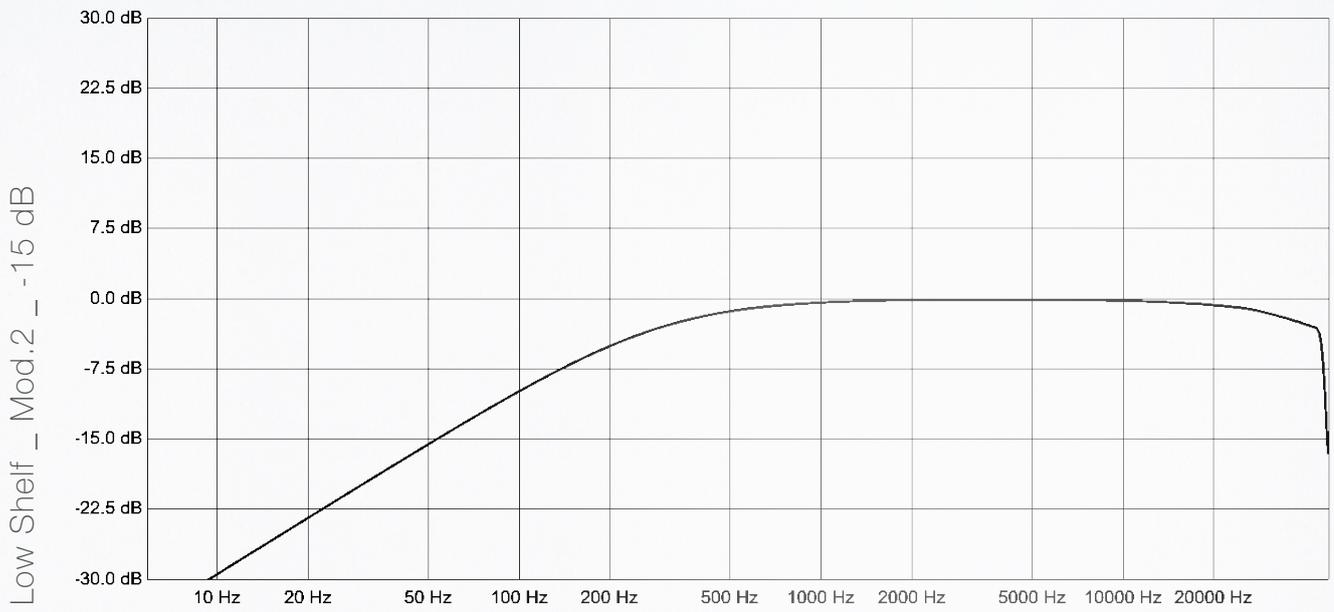
Low Shelf \_ Mod.1 \_ 120 Hz \_ 0 dB



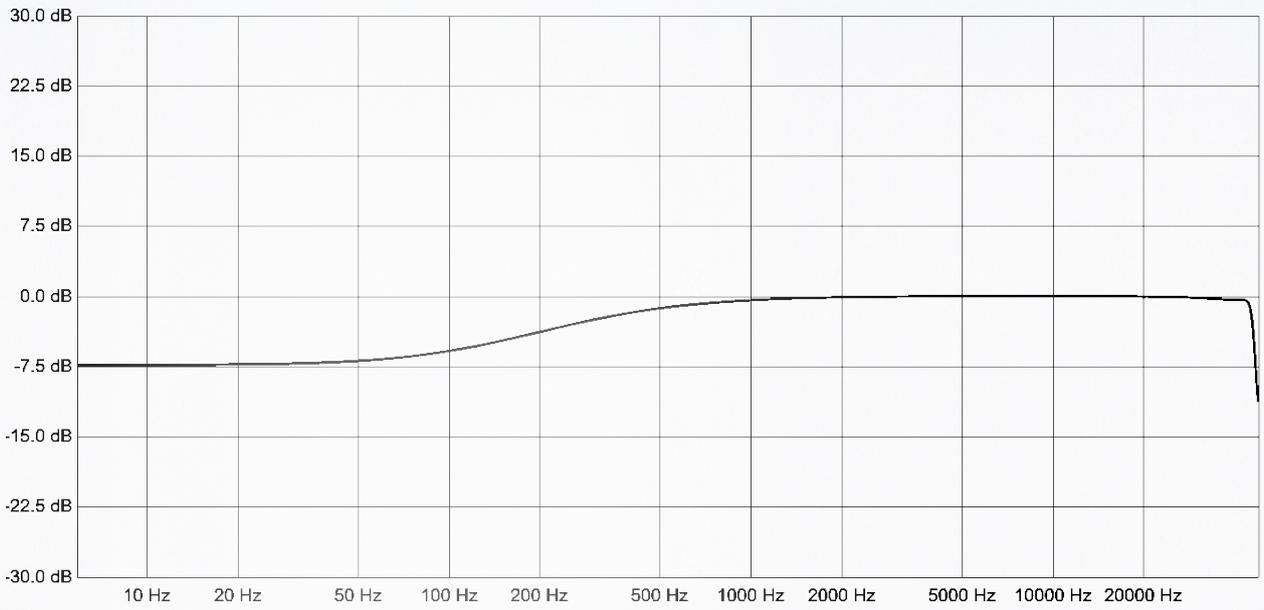
Low Shelf \_ Mod.1 \_ 120 Hz \_ 4 dB



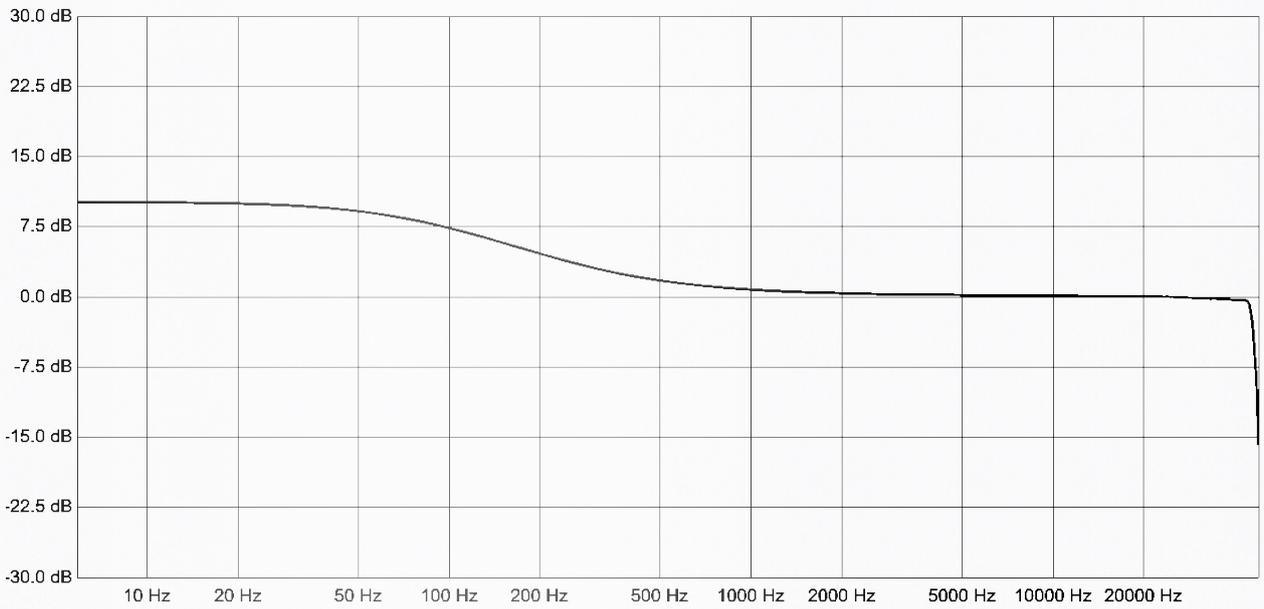




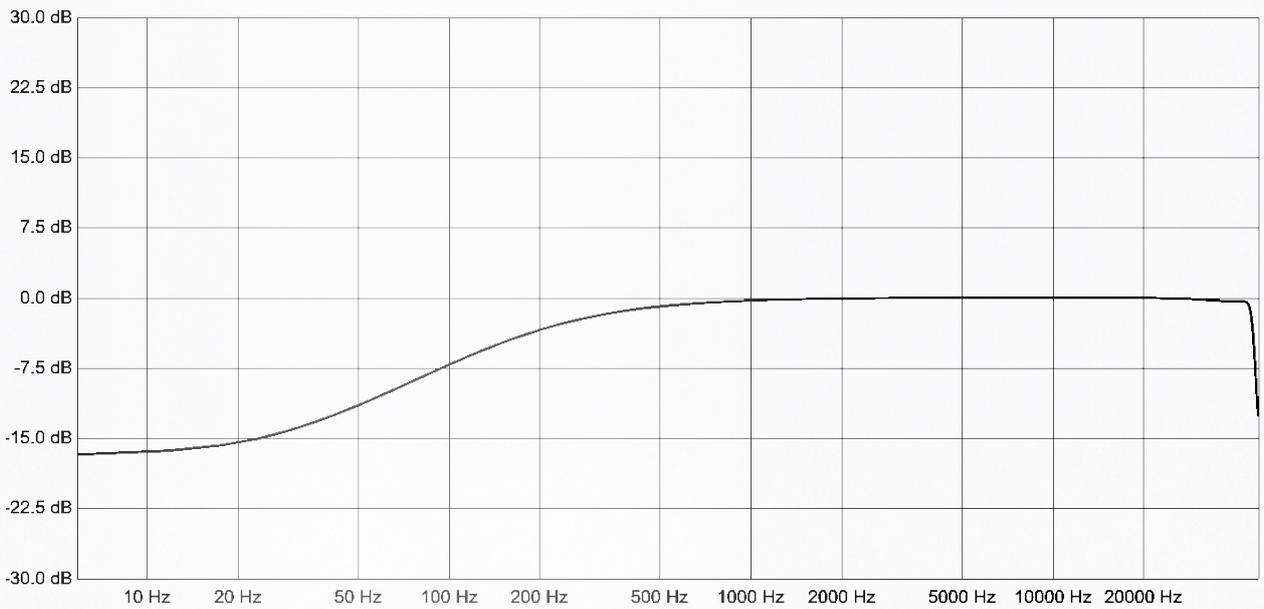
Low Shelf \_ Mod.3 \_ -7 dB

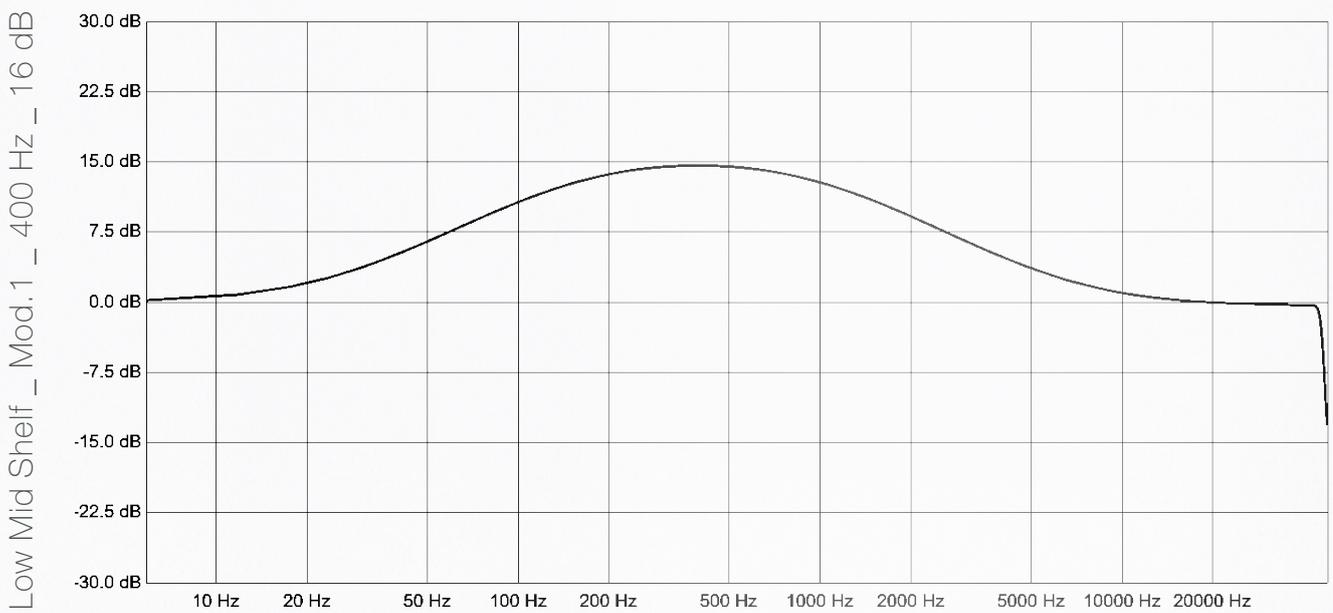
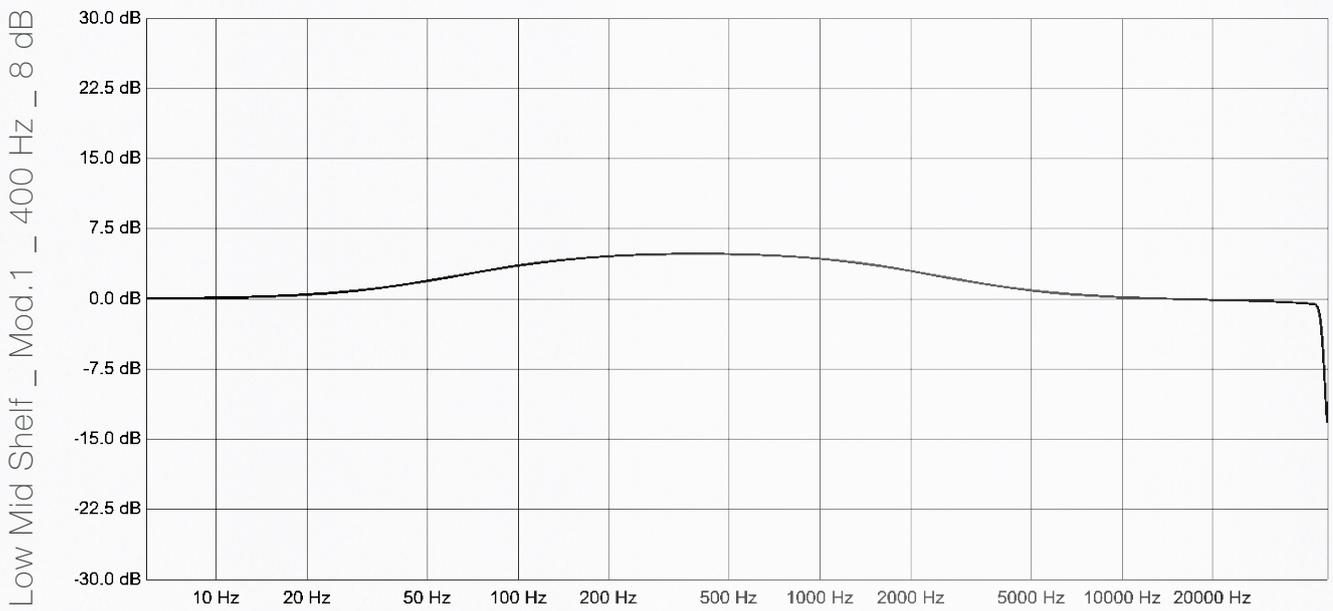
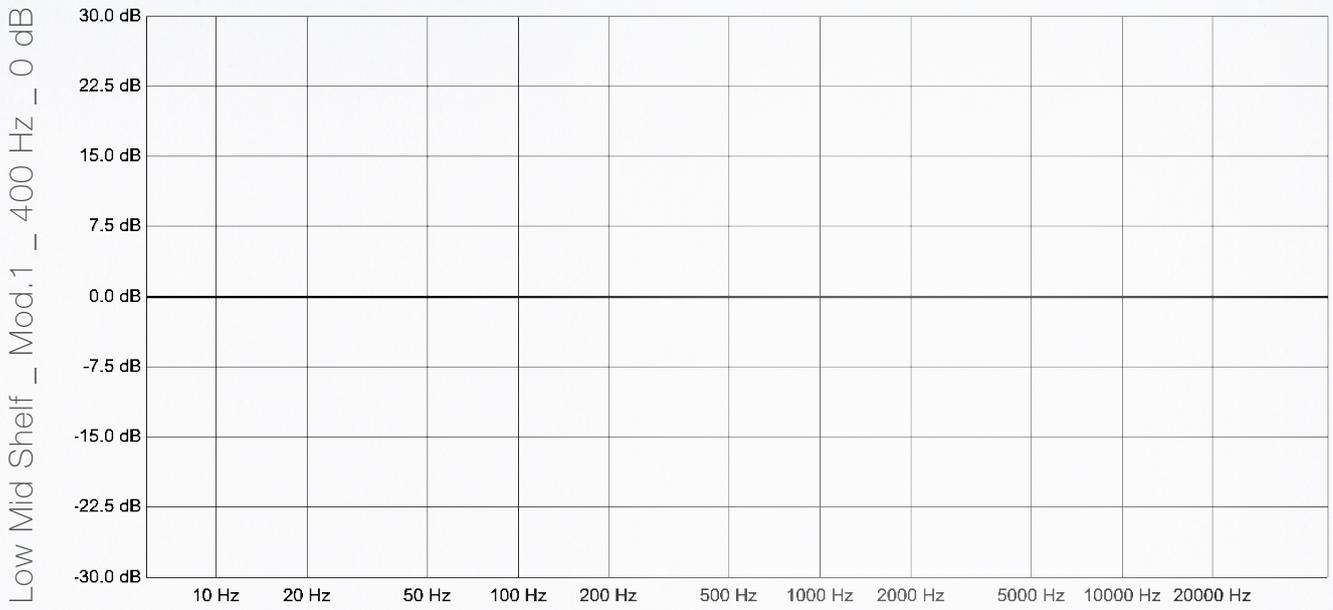


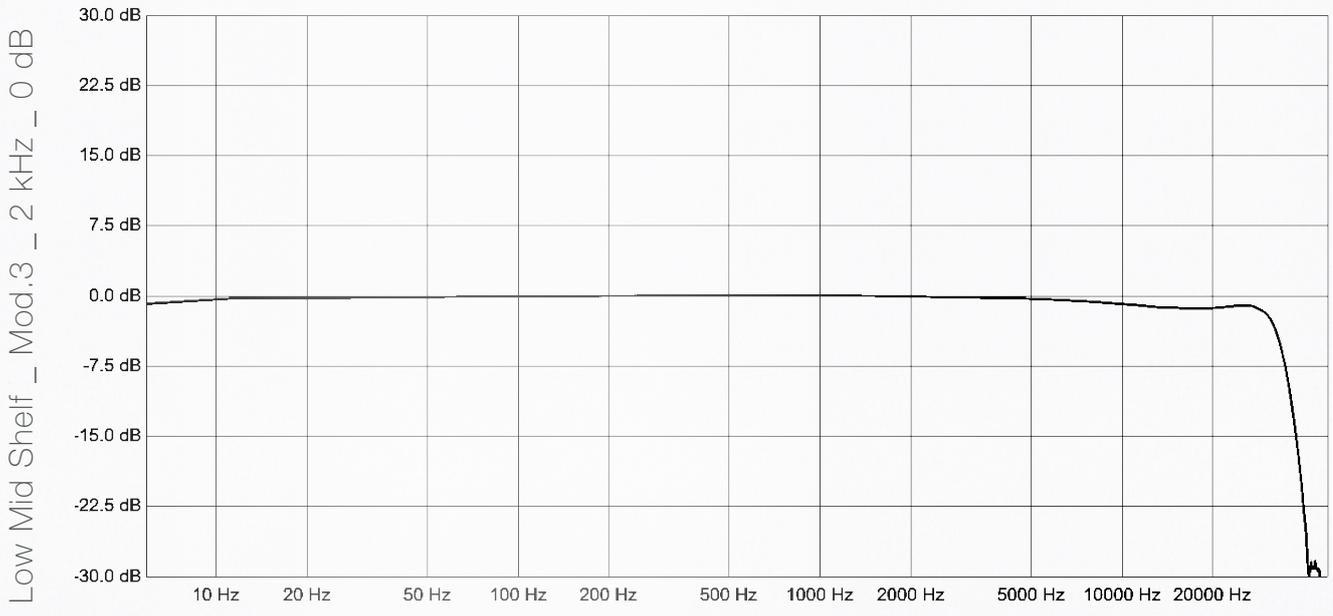
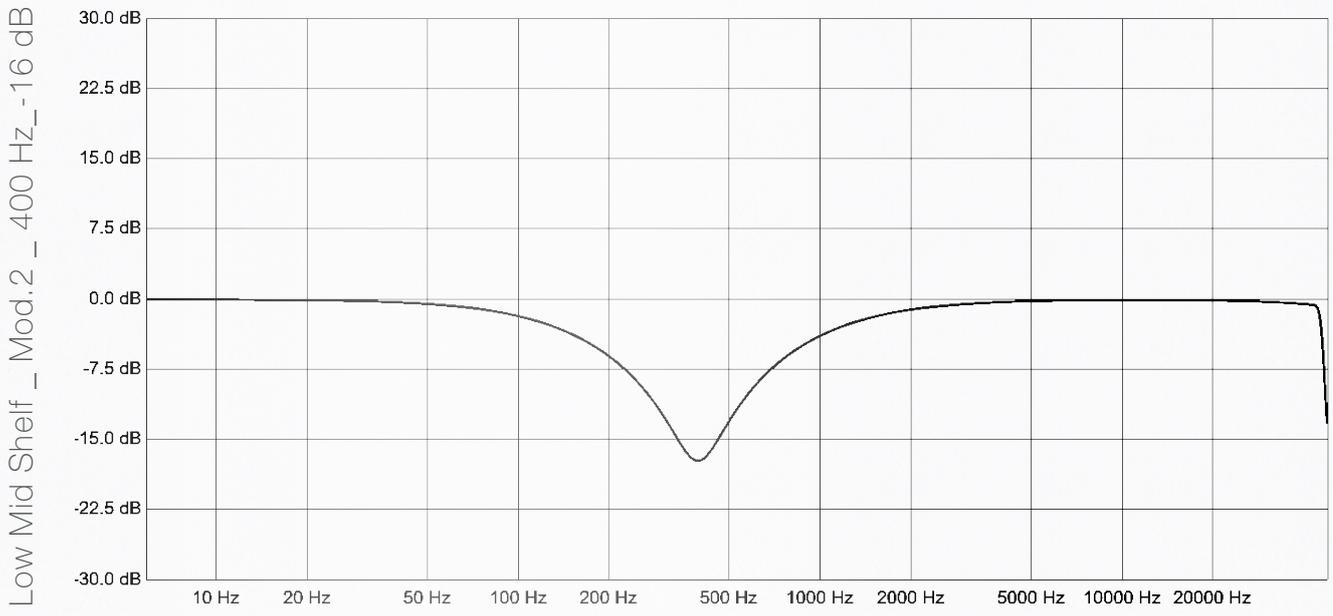
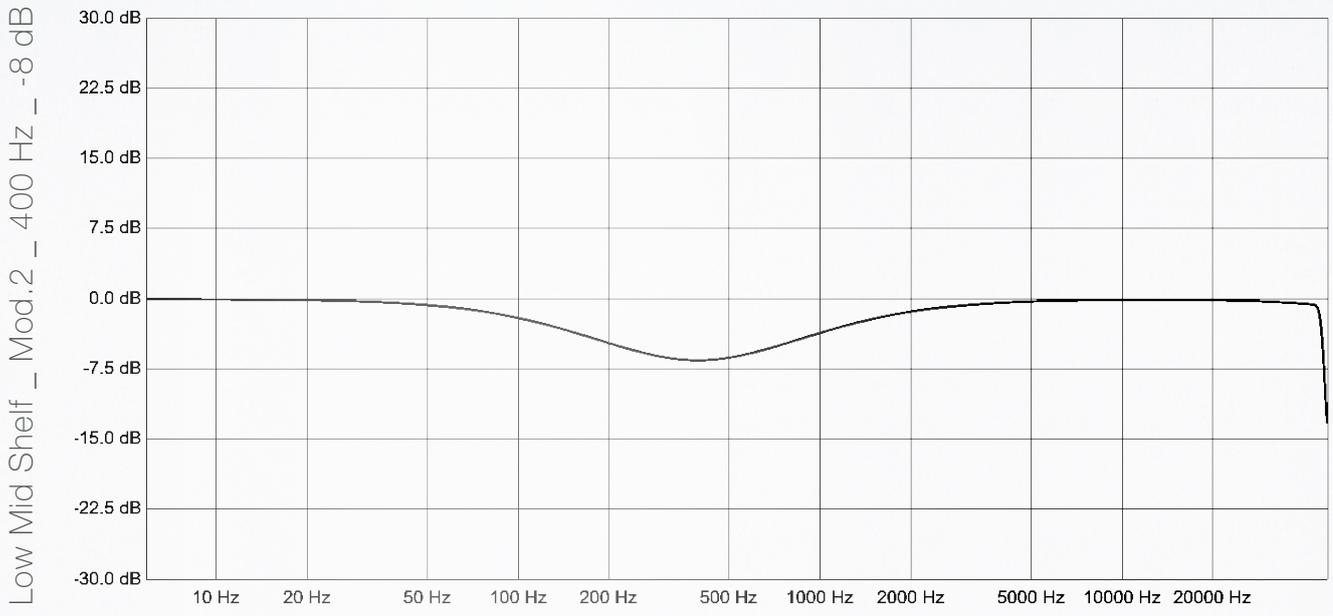
Low Shelf \_ Mod.3 \_ 12 dB



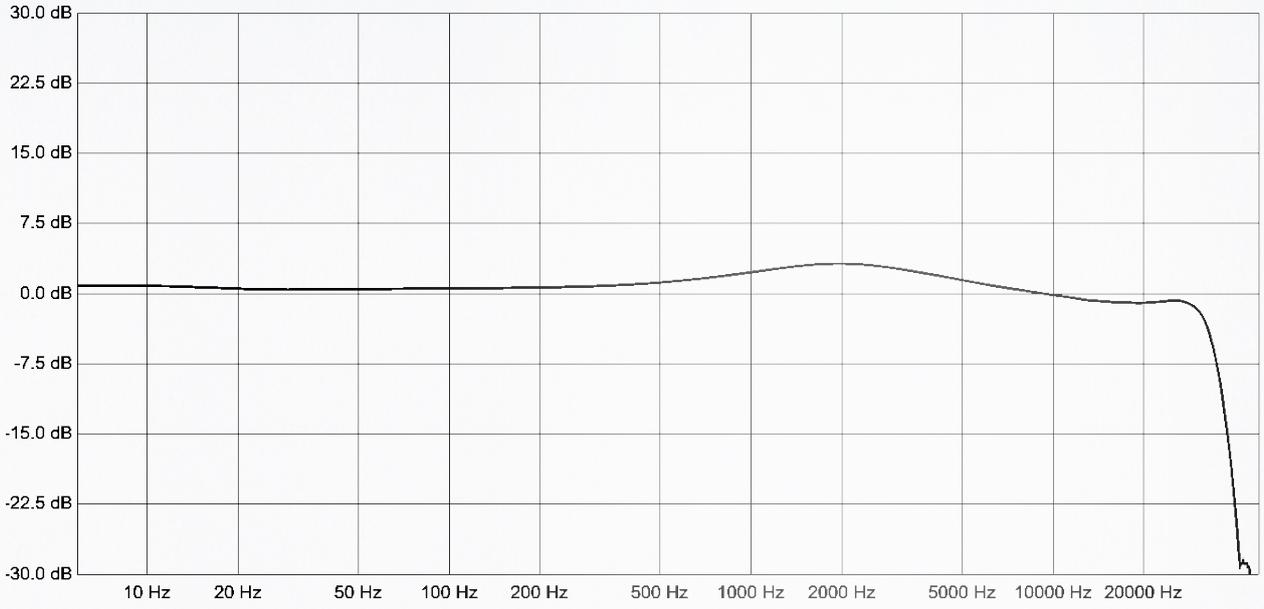
Low Shelf \_ Mod.3 \_ -16 dB



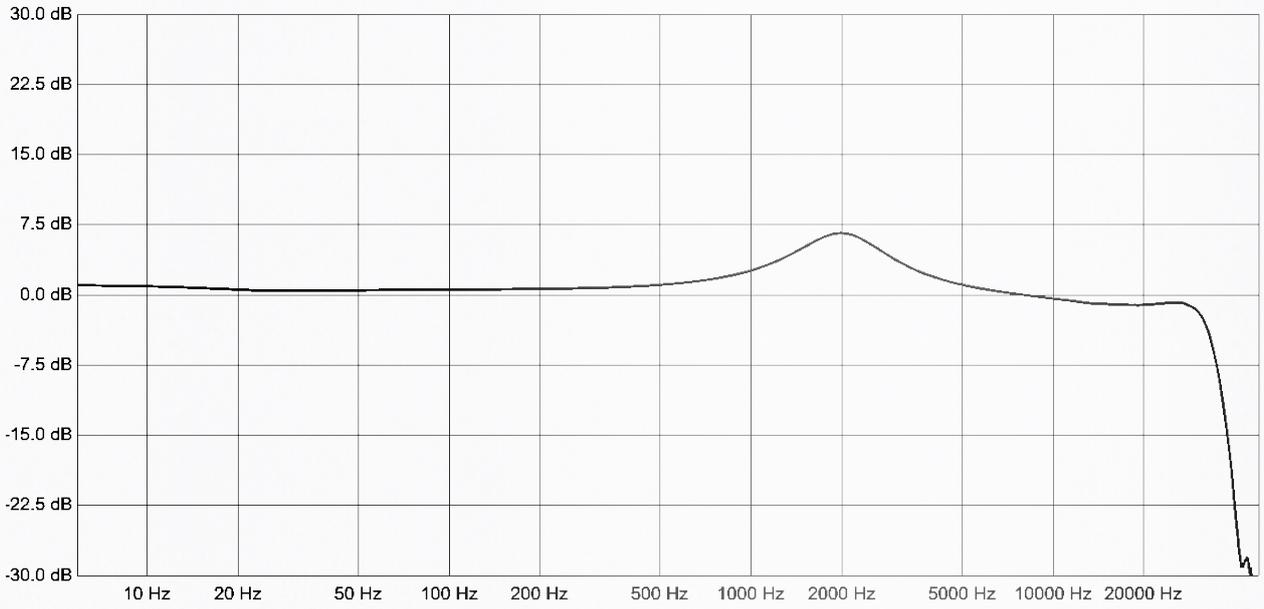




Low Mid Shelf \_ Mod.3 \_ 2 kHz \_ 3 dB

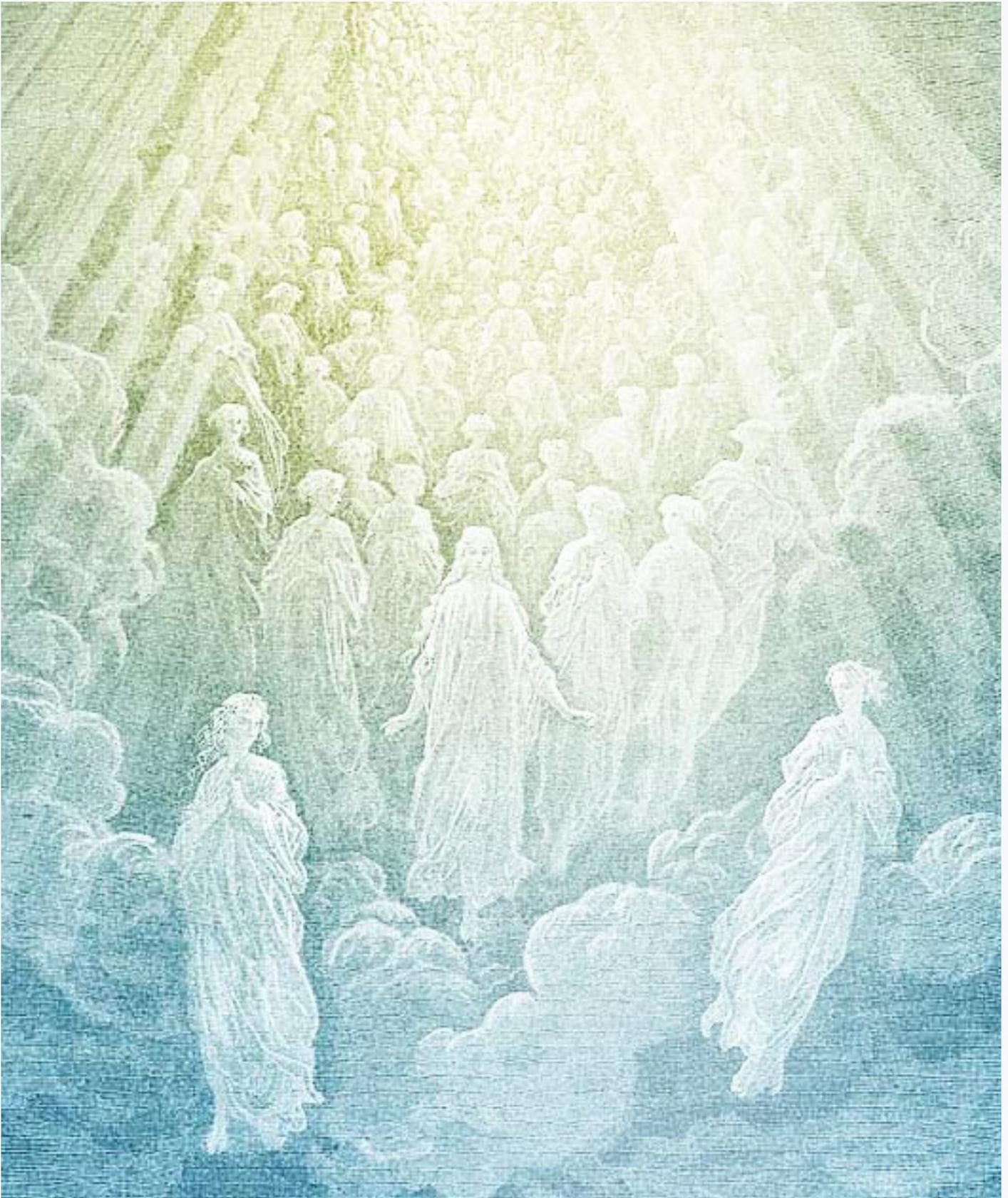


Low Mid Shelf \_ Mod.3 \_ 2 kHz \_ 6 dB





## NINTH SPHERE - THE PRIMUM MOBILE: THE ANGELS

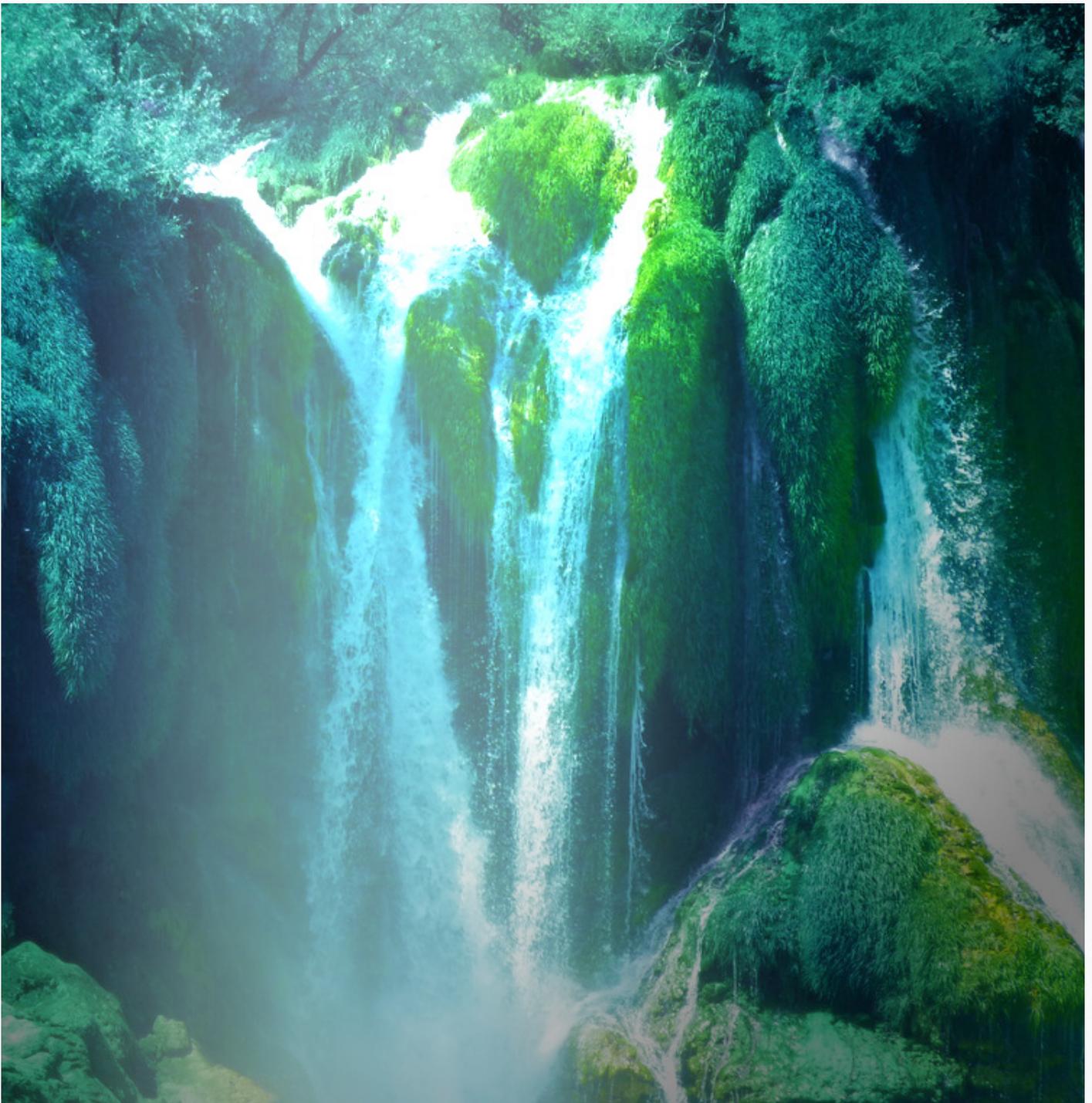


The Primum Mobile ("first moved" sphere) is the last sphere of the physical universe. It is moved directly by God, and its motion causes all the spheres it encloses to move.

## NINTH SPHERE CONSIDERATIONS

Our trilogy is finally complete and you now have a sacred collection of tools that will help you elevate your productions to an empyrean level. But this is only the beginning of a lifelong journey into sound. What you can now achieve depends entirely on the purity of your own spirit. Let Viridian be your guide and bestow the gift of sonic perfection upon your listeners.

Speaking of perfection, we would like to thank Stefano dall'Ora for having spent countless hours, sleepless nights and having given up eating (and possibly even drinking) for days in order to dedicate his entire being to the uber-meticulous sampling process that went into capturing the full vintage soul that is now immortalized into Viridian.





## THE EMPYREAN CONCLUSIONS AND CREDITS

“THOU Virgin Mother, daughter of thy Son,  
Humble and high beyond all other creature,  
The limit fixed of the eternal counsel,  
Thou art the one who such nobility  
To human nature gave, that its Creator  
Did not disdain to make himself its creature.  
Within thy womb rekindled was the love,  
By heat of which in the eternal peace  
After such wise this flower has germinated.

Here unto us thou art a noonday torch  
Of charity, and below there among mortals  
Thou art the living fountain-head of hope.

Lady, thou art so great, and so prevailing,  
That he who wishes grace, nor runs to thee,  
His aspirations without wings would fly.

Not only thy benignity gives succour  
To him who asketh it, but oftentimes  
Forerunneth of its own accord the asking.

In thee compassion is, in thee is pity,  
In thee magnificence; in thee unites  
Whate'er of goodness is in any creature.

Now doth this man, who from the lowest depth  
Of the universe as far as here has seen  
One after one the spiritual lives,  
Supplicate thee through grace for so much power  
That with his eyes he may uplift himself  
Higher towards the uttermost salvation.

And I, who never burned for my own seeing  
More than I do for his, all of my prayers  
Proffer to thee, and pray they come not short,  
That thou wouldst scatter from him every cloud  
Of his mortality so with thy prayers,  
That the Chief Pleasure be to him displayed.

Still farther do I pray thee, Queen, who canst  
Whate'er thou wilt, that sound thou mayst preserve  
After so great a vision his affections.

Let thy protection conquer human movements;  
See Beatrice and all the blessed ones  
My prayers to second clasp their hands to thee!”  
The eyes beloved and revered of God,  
Fastened upon the speaker, showed to us  
How grateful unto her are prayers devout;  
Then unto the Eternal Light they turned,  
On which it is not credible could be  
By any creature bent an eye so clear.

And I, who to the end of all desires  
Was now approaching, even as I ought  
The ardour of desire within me ended.

Bernard was beckoning unto me, and smiling,  
That I should upward look; but I already  
Was of my own accord such as he wished;  
Because my sight, becoming purified,  
Was entering more and more into the ray  
Of the High Light which of itself is true.

From that time forward what I saw was greater  
Than our discourse, that to such vision yields,  
And yields the memory unto such excess.  
Even as he is who seeth in a dream,  
And after dreaming the imprinted passion  
Remains, and to his mind the rest returns not,  
Even such am I, for almost utterly  
Ceases my vision, and distilleth yet  
Within my heart the sweetness born of it;  
Even thus the snow is in the sun unsealed,  
Even thus upon the wind in the light leaves  
Were the soothsayings of the Sibyl lost.

O Light Supreme, that dost so far uplift thee  
From the conceits of mortals, to my mind  
Of what thou didst appear re-lend a little,  
And make my tongue of so great puissance,  
That but a single sparkle of thy glory  
It may bequeath unto the future people;  
For by returning to my memory somewhat,  
And by a little sounding in these verses,  
More of thy victory shall be conceived!

I think the keenness of the living ray  
Which I endured would have bewildered me,  
If but mine eyes had been averted from it;  
And I remember that I was more bold  
On this account to bear, so that I joined  
My aspect with the Glory Infinite.

O grace abundant, by which I presumed  
To fix my sight upon the Light Eternal,  
So that the seeing I consumed therein!

I saw that in its depth far down is lying  
Bound up with love together in one volume,  
What through the universe in leaves is scattered;  
Substance, and accident, and their operations,  
All interfused together in such wise  
That what I speak of is one simple light.

The universal fashion of this knot  
Methinks I saw, since more abundantly  
In saying this I feel that I rejoice.

One moment is more lethargy to me,  
Than five and twenty centuries to the emprise  
That startled Neptune with the shade of Argo!  
My mind in this wise wholly in suspense,  
Steadfast, immovable, attentive gazed,  
And evermore with gazing grew enkindled.

In presence of that light one such becomes,  
That to withdraw therefrom for other prospect  
It is impossible he e'er consent;  
Because the good, which object is of will,  
Is gathered all in this, and out of it  
That is defective which is perfect there.

Shorter henceforward will my language fall  
Of what I yet remember, than an infant's  
Who still his tongue doth moisten at the breast.  
Not because more than one unmingled semblance  
Was in the living light on which I looked,  
For it is always what it was before;  
But through the sight, that fortified itself  
In me by looking, one appearance only  
To me was ever changing as I changed.  
Within the deep and luminous subsistence  
Of the High Light appeared to me three circles,  
Of threefold colour and of one dimension,  
And by the second seemed the first reflected  
As Iris is by Iris, and the third  
Seemed fire that equally from both is breathed.

O how all speech is feeble and falls short  
Of my conceit, and this to what I saw  
Is such, 'tis not enough to call it little!  
O Light Eterne, sole in thyself that dwellest,  
Sole knowest thyself, and, known unto thyself  
And knowing, lovest and smilest on thyself!

That circulation, which being thus conceived  
Appeared in thee as a reflected light,  
When somewhat contemplated by mine eyes,  
Within itself, of its own very colour  
Seemed to me painted with our effigy,  
Wherefore my sight was all absorbed therein.

As the geometrician, who endeavours  
To square the circle, and discovers not,  
By taking thought, the principle he wants,  
Even such was I at that new apparition;  
I wished to see how the image to the circle  
Conformed itself, and how it there finds place;  
But my own wings were not enough for this,  
Had it not been that then my mind there smote  
A flash of lightning, wherein came its wish.  
Here vigour failed the lofty fantasy:  
But now was turning my desire and will,  
Even as a wheel that equally is moved,  
The Love which moves the sun and the other stars.



**Let yourselves be pervaded by the Glory of Paradise.**

You have come to the end of a journey that we hope was inwardly illuminating and spiritually elevating. Here, in the last realm visited by Dante, at last you can comprehend how love is the mechanism that moves the world and every moment of each one's life.

Now, in this otherworldly place where you can finally enjoy the infinite contemplation of Viridian, let yourselves be pervaded by its magnificence, now that you have atoned for your sins and finally have come to divine redemption.

Thanks to all our loyal users for having once again chosen to place your trust in us. Enjoy this incredible product and continue to follow us: this extraordinary journey has ended, but rest assured that other wonderful surprises await you in time to come.

