

PURPLE 3

ACUSTICA

WHAT'S THAT
SIZZLING SOUND
I HEAR?



Let's have a BB-EQ!

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PACKAGE CONTENTS

The Purple3 suite is made up of:

- Purple3 P-1 (Vintage tube-based, passive program Equalizer)
- Purple3 P-AA (Tube-based passive program Equalizer reissue)
 - Purple3 M-5 (Classic mid range tube EQ)
 - Purple3 M-5V (Vintage classic mid range tube EQ)
 - Purple3 H2 (Vintage single channel tube EQ)
- Purple3 HLF (Passive 12dB/octave resonant high/low pass filter)

During the modeling process we used the best converters and cables on the market, we measured the unit 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 plugins in your audio workstation. We spend countless hours developing these no-compromise plug-ins to give you nothing but the best sound and feel that is as close to the real hardware as can be imagined. We are confident that this plug-in will help you make more professional mixes... Because: Sound First!

Each plug-in included in the Purple3 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.

CORE 15

CORE 15 marks a new chapter in the development of the unique technology driving our plugins. Although we are still refining some of the aspects that characterize this new Core, we have worked hard to further extend the creative potential and flexibility of our emulations.

Enhanced Harmonic Response™

One of the advantages of our approach to sampling is the ability to capture the intrinsic harmonic content of a piece of gear.

This is one of the main aspects that makes the sonic DNA of a particular machine and is indeed one of the things our users listen out for and appreciate the most.

However, not all machines are built the same and their response may vary. Some have very musical, yet low harmonic content while others have a more pronounced 'mojo', so to speak.

Thanks to our Enhanced Harmonic Response™ technology, it is now possible, using the input trim, to push the harmonics of a plugin into much higher values, dramatically increasing them and making it more obvious to the ear.

Dynamic Routing™ technology makes it possible to treat sections of a channel strip as dynamic elements that are re-arranged as needed, hugely improving on flexibility, responsiveness, and CPU consumption. In the previous cores, this was only possible using a static approach. This marks a huge step forward in terms of overall usability and opens up new scenarios for more future developments.



PURPLE3 M-5



INTRODUCTION

This is a classic vintage “iconic” passive equalizer. It’s an accurate emulation of a 3 band mono midrange equalizer characterized by two boost bands and one dip band in the midrange region. One of the most renowned studio equalizers ever, this EQ is coveted by producers for its ability to work on critical mid-frequency ranges thanks to its unique interaction between filters.

Use the Purple3 M-5 midrange equalizer to fine-tune this crucial frequency range in your mixes, while injecting unmistakable vintage vibe. The M-5 exists for everything between 200Hz and 7kHz. That’s where your vocal tracks are most vibrant, where your guitars have girth and body, and where mixes can either shine or fall flat. In classic vintage EQ fashion, you get two bands of midrange boost and one attenuation band....All you need to add amazing mojo to any track is the Purple3 M-5 midrange equalizer.

Purple3 M-5 is sampled from sought after gear revered for its ability to improve the sound of audio even when just passing signal through it; equalizers like the M-5 are the stuff of legend. You’ve heard them on countless hits. Rare vintage units cost a pretty penny (if you can even find one in good condition). So, we offer you our faithful emulation. Now you can grace your recordings with the sweet sound of the M-5: a genuine EQ!

Long story short, a detailed, vibrant, rich midrange is what separates world-class mixes from the rest. It’s where most of the sonic excitement of your mix lives, and the M-5 gives you two bands of boost and one attenuation band to shape it just right. The sound is amazing, and with a little experimentation you’ll be enhancing vocal intelligibility and beefing up guitars with incredibly musical results.

PURPLE3 M-5V



You maybe wondering why we are introducing another M-5 into the Purple3 suite? It is a legitimate question, but very easy to answer ... we challenge anyone to find two equal legendary passive EQ's. The case of our M-5 and M-5V is a clear demonstration that two faithfully sampled versions of two different models can have differences in terms of sound. For this reason, when we had the original unit in our hands (from which we derived our M-5V), we were really pleasantly surprised and decided to offer you a new "vintage" plugin, very colorful, given it's tube nature, and with a control panel that is immediately intuitive...All you need to add amazing mojo to any track.

The V version is characterized by the same controls as M-5: a peak, a dip and a peak, with respective frequency settings, five choices (mid-low), eleven choices (mid-low to mid-high) and five choices (mid-high).

-The V version has a less pronounced high-cut roll-off than the M-5 version

-The boost/attenuation levels for each band are a bit different and the fixed bandwidth is much narrower in V version.

-The lower peak has a maximum gain of around 10 dB, but that varies a little depending on the frequency. The higher peak has a maximum setting of approx 8 dB, again depending upon the frequency selected. Finally, the mid attenuation maximum varies between 10.5 dB and 11.3 dB.

All these features demonstrate what was previously stated at the beginning of this chapter, the same models don't necessarily mean the same behavior, especially when it comes to Vintage!



PURPLE3 M-5 (V) OPERATION

Note: Purple3 M-5 and Purple3 M-5V are equipped with the same controls, below we describe them without distinguishing between each model.

In/out

This knob allows you to enable (IN) or disable (OUT) the EQ stage of the plug-in.

Preamp led / button

This Led/button allows you to enable (LAMP ON) or disable (LAMP OFF) the Preamp of the plug-in.

Input Trim

Sets the input level from -24dB to +24dB (from 0 to 10), and is used to control the signal level inside the Eq, the output level is then automatically compensated by the same amount of gain.

At the first execution of the plug-in, set the input to ensure that you feed an appropriate level from the first stage of your signal path to the final one.

LowMid Frequency

Frequencies for LowMid Boost: 200 Hz, 300 Hz, 500 Hz, 700 Hz, 1000 Hz.

Default

200 Hz

LowMid Peak

Low Bell Boost Equalization steps from 0dB to 11dB.

Default

0

Mid Frequency

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

Default

200 Hz

Mid Attenuation

Mid Bell Cut Equalization steps from 0dB to 11dB.

Default

0

HiMid Frequency

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

Default

1.5 kHz

HiMid Peak

Mid Bell Boost Equalization steps from 0dB to 11dB.

Default

0

PURPLE3 P-1



This EQ is still very popular for accentuating the desired frequencies without altering close frequencies, always being soft even when used for large boosts or cuts.

This modern software emulation gives you a legendary tube EQ that can give your tracks the massive bass, silky air, and addictive warmth that made this a studio standard. Some say that it sounds like magic, its well thought out features can make any audio sound richer.

The two-band design basically gives you flexible low shelving, along with broad-bandwidth mid-range peak control. Because the boost and attenuate controls work independently you can use “the trick” to add weight to the bass region while also notching a bit above the cutoff point, by boosting and attenuating at the same time (try it on a kick drum and you’ll never look back). On the high-frequencies, you can set separate ranges for the boost and attenuation.

Using this technique, you can boost at 12kHz and cut at 5k, adding “air” to a track without increasing presence.



PURPLE3 P-1 OPERATION

In/out

This knob allows you to enable (IN) or disable (OUT) the EQ stage of the plug-in.

On

This switch allows you to enable (LED LAMP ON) or disable (LED LAMP OFF) the Preamp of the plug-in.

Input Trim

Sets the input level from -24dB to +24dB (from 0 to 11), and is used to control the signal level inside the Eq, the output level is then automatically compensated by the same amount of gain.

At the first execution of the plug-in, set the input to ensure that you feed an appropriate level from the first stage of your signal path to the final one.

High Attenuation

Fixed Frequency Shelf Cut Equalization from 0dB to 11dB. Increasing the "Attenuation" control reduces the wide shelf high frequencies.

High Boost

High Bell Boost Equalization steps from 0dB to 11dB.

Frequencies for High Boost: 3kHz, 4kHz, 5kHz, 8kHz, 10kHz, 12kHz and 16kHz (designated as KCS, meaning KiloCycles per Second).

The High Boost has a "Q" Bandwidth control.

High Boost/Cut

Simultaneous Boost and Cut on a single control from 0dB to 11db.

Fixed Shelf Cut Frequency with Simultaneous Bell Boost Frequencies: 3kHz, 4kHz, 5kHz, 8kHz, 10kHz, 12kHz and 16kHz (designated as KCS, meaning KiloCycles per Second).

The High Boost/Cut has a "Q" Width control.

Low Attenuation

Low Shelf Frequency Cut Equalization from 0dB to 11dB.

Frequencies for Cut: 20Hz, 30Hz, 60Hz, and 100Hz (designated as CPS, meaning Cycles per Second).

Low Boost

Low Shelf Frequency Boost Equalization from 0dB to 11dB.

Frequencies for Boost: 20Hz, 30Hz, 60Hz, and 100Hz (designated as CPS, meaning Cycles per Second).

Low Boost/Cut

Low Shelf Simultaneous Boost and Cut Equalization from 0dB to 11dB.

Frequencies for Simultaneous Boost and Cut: 20Hz, 30Hz, 60Hz, and 100Hz (designated as CPS, meaning Cycles per Second).

Banwidth (Broad/Sharp)

Similar to the "Q" control, this knob is used to select the Q shape of the High Boost/Cut section of the Plug-In. This bandwidth control is variable from sharp to broad.

PURPLE3 P-AA



Purple3 P-AA is the faithful emulation of one of the most widespread passive EQ's clones made by a young Texan brand that in recent years has concentrated its production efforts on the development of units that incorporate 'historic' top-level outboard patents.

Although this project embodies the original units of this well-known US brand as closely as possible, Purple3 P-AA equalization curves differ substantially from our P-1 emulation. We heard some noticeable differences though, and for this reason we could not fail to introduce a new emulation into this incredible suite.

Purple3 P-AA is at the cutting edge of tube technology, it's able to create a one-of-kind euphonic coloration.

This manifests itself as a little sparkle in the highs which are generally more defined; it sounds more like an analogue recording without the engineer touching a thing!

It sounded really sweet on the low end — equal to the original unit, in fact.

The high boost on the Purple P1 sounded a hair smoother, for example, but if anything, the Purple3 P-AA actually seemed a bit tighter in the lows. The main difference seems to be in some of the filter curves and the perceived 'width' in the highs.

We firmly believe that Purple3 P-AA could become an interesting lead contender.

-The P-AA sounds really good. It sounds tighter than the P-1 but has the least low end content of the EQs.

-P-1 has the largest overall boost on the Lows.

-Purple3 P-AA seems to be brighter and more harmonic whereas the P-1 sounds a bit more rolled off in comparison to the other emulations in the Mids.

-Both P-1 and P-AA are more open and similar on the Highs.

PURPLE3 P-AA OPERATION

Preamp led / button

This Led/button allows you to enable (LAMP ON) or disable (LAMP OFF) the Preamp of the plug-in.

In - Out bypass knob

This knob allows you to enable (IN) or disable (OUT) the EQ stage of the plug-in.

Input Trim

Sets the input level from -24dB to +24dB (from 0 to 10), and is used to control the signal level inside the Eq, the output level is then automatically compensated by the same amount of gain. At the first execution of the plug-in, set the input to ensure that you feed an appropriate level from the first stage of your signal path to the final one.

NOTE: when the EQ preamp section is bypassed the Input trim control has no effect on the plug-ins.

High Boost/Atten

High Bell Boost/Cut Equalization steps from 0dB to approx 10dB.

Frequencies for High Boost: 3 kHz, 4kHz, 5kHz, 8kHz, 10kHz, 12kHz, 16kHz.

The frequencies are marked in KiloHertz (kHz).

The High Boost Plug-In has a variable "Q" Bandwidth control (from sharp=0 to broad=10).

Bandwidth (Broad/Sharp)

Similar to the "Q" control, this knob is used to select the Q shape of the High Boost/Cut section of the Plug-in.

High Boost/Atten simultaneously

Simultaneous Boost and Cut on a single controller from 0dB to approx 10dB.

Fixed Shelf Cut Frequency with Simultaneous Bell Boost Frequencies: 3 kHz, 4kHz, 5kHz, 8kHz, 10kHz, 12kHz, 16kHz.

The frequencies are marked in KiloHertz (kHz).

High Attenuation Sel

Frequencies for High Atten: 3 kHz, 4kHz, 5kHz, 8kHz, 10kHz, 12kHz, 16kHz. (0 to approx -10 dB).

The frequencies are marked in KiloHertz (kHz).

Low Boost/Atten

Low Shelf Frequency Boost/Cut Equalization from 0dB to approx 10dB.

Frequencies for Cut: 20Hz, 30Hz, 60Hz, 100Hz, 200Hz, 400Hz, 800Hz.

The frequencies are marked in Hertz (Hz).

Low Shelf Simultaneous Boost and Cut Equalization from 0dB to approx 10dB.

Low Boost/Atten simultaneously

Low Shelf Simultaneous Boost and Cut Equalization from 0dB to 11dB.

Frequencies for Simultaneous Boost and Cut: 20Hz, 30Hz, 60Hz, 100Hz, 200Hz, 400Hz, 800Hz.

The frequencies are marked in Hertz (Hz).



PURPLE3 H2



Purple3 H2 is a passive tube EQ renowned for the ability to both boost and cut the low frequencies at the same time to add analogue mojo to fatten basses in your mix. This emulation is derived from a rare and vintage 2U single channel program EQ designed as a compact version of our Purple3 P-1 with a more transparent character.

The Purple3 H2 differs from its bigger sibling however with different peak boost curves but the same Class-A output stage as the M-5 (mid-band EQ). Perhaps the most noticeable difference is the fixed bandwidth for the HF Boost and fixed High cut at 12kHz.





PURPLE3 H2 OPERATION

Fixed 12kHz Attenuation

Fixed HF bandwidth

20, 30, 60, 100 CPS* shelf boost, 0 - approx 10 dB;

20, 30, 60, 100 CPS* shelf attenuate, 0 - approx 10 dB;

3, 5, 8, 10, 12 KCS** peak boost, 0 - approx 10 dB;

10 KCS** shelf attenuate, 0 - 10 dB;

Preamp Led/Button

This Led/button allows you to enable (LAMP ON) or disable (LAMP OFF) the Preamp of the plug-in.

Bypass

This knob allows you to enable (IN) or disable (OUT) the EQ stage of the plug-in.

In/out

Sets the input level from -24dB to +24dB (from 0 to 11), and is used to control the signal level inside the Eq, the output level is then automatically compensated by the same amount of gain. At the first execution of the plug-in, set the input to ensure that you feed an appropriate level from the first stage of your signal path to the final one.

NOTE * CPS: The “cycle per second” was a once-common English name for the unit of frequency now known as the hertz (Hz)

** KCS, meaning “KiloCycles per Second”.

PURPLE3 HLF



This simple yet powerful plugin completes the Purple3 'Passive' EQ suite by adding a 12 dB/oct low-cut and high-cut filter, plus a preamp emulation derived directly from the Purple3 P-1.

Despite its simple operation, this is an ideal tool for tonal sculpting or achieving special effects. Thanks to carefully selected frequencies, you can easily create effects like telephone voices, sounds from 'outer space,' and more by merely fiddling with a couple of knobs.

If you need to remove hum and rumble as well as hiss and distortion with a minimal loss of content, this filter plugin is going to give you the most musical results possible.



PURPLE3 HLF OPERATION

Pre

This switch allows you to bypass the Preamp of the plug-in.
This preamp emulation derived from the Purple3 P-1 plug-in.

Input Trim

Sets the input level from 0dB to +10dB, and is used to control the signal level inside the Eq, the output level is then automatically compensated by the same amount of gain. At first execution of the plug-in, set the input to ensure that you feed an appropriate level from the first stage of your signal path to the final one.

Output

This knob is an output gain control ranging from -10dB to +10dB.

Low Cut-off

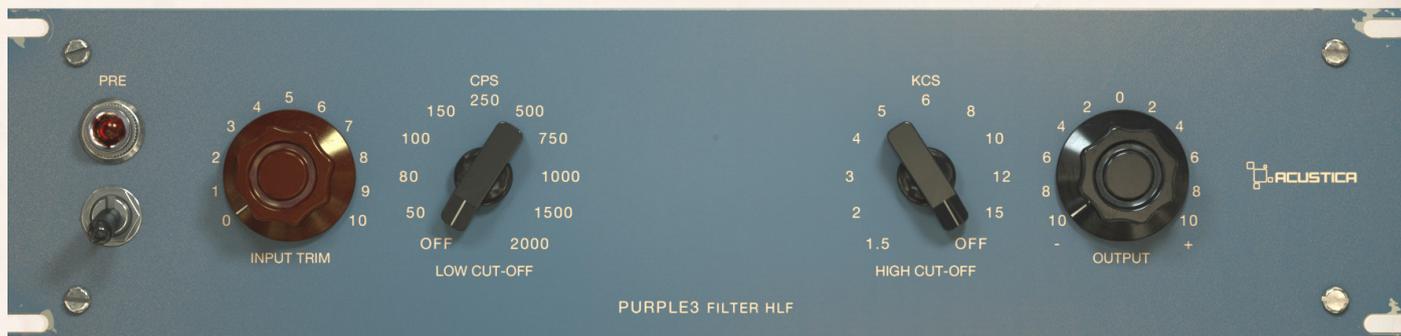
High Pass Filter, available values: 50, 80, 100, 150, 250, 500, 750, 1000, 1500, 2000 CPS*, Off (the first knob step bypasses the HP filter).

High Cut-off

Low Pass Filter, available values: 1.5, 2, 3, 4, 5, 6, 8, 10, 12, 15 KCS**, Off (the first knob step bypasses the LP filter).

NOTE * CPS: The “cycle per second” was a once-common English name for the unit of frequency now known as the hertz (Hz)

** KCS, meaning “KiloCycles per Second”.





AND NOW...
**LET'S
GRILL!**

SNARE SAUTE

Turn any mediocre snare into a snazzy and delicious Snare Saute! Everyone loves a snare with enough heft and snap but still doesn't compete with other menu elements. This is a perfect compliment for any meal that has a drum kit included.

Ingredients

- . 1 pre-recorded snare drum. Make certain that snare is fresh and not over-cooked (freshness and food-purity is essential to proper nutritional bliss and gastronomical elation!)
- . 1 completed drum kit recording, mix-ready
- . 1 M-5 (or M-5V) equalizer



Directions:

Pre-heat a DAW on medium to medium-high heat.

When it is hot enough to make the mix sizzle a little, load an instance of the M-5 (or M-5V) and quickly add the snare. Having the snare hit the high heat is critical to locking in the flavors and juiciness.

With the snare playing (and while playing it in the context of the entire kit or even the mix), stir in some high-mids (start with 3kHz, but some recipes will "pop" more with a different setting... Cooking a mix is fun and adventurous, so EXPERIMENT with FLAVORS).

After adding the high-mids, keep the snare moving in the pan...The flavors blend quickly and it will soon start to sizzle!

Now that things are sufficiently hot and searing, you may want/need to add some girth AND clean up some excess heaviness...If so, try slowly adding some 200Hz, stirring it in. Simultaneously mix in some attenuation at 300Hz until the flavor is big yet snappy. You will know when you have found the right ratio because it is MAGIC! The snare comes to life without getting in the way. You will applaud yourself at this mastery, and anyone who tastes this delicious concoction will marvel at the delicacy.

Serve while hot.

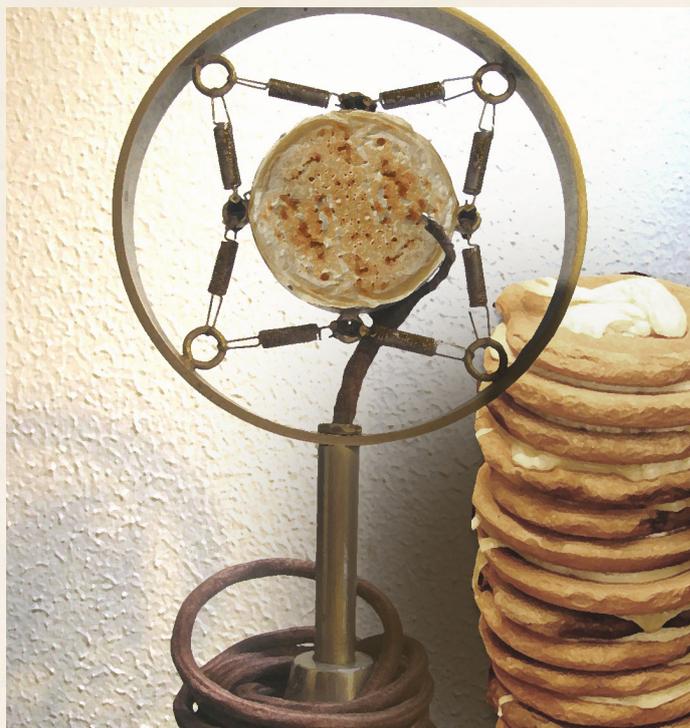
Remember this recipe, can also be used (when modified) for other dishes such as various percussion instruments, some vocals, brass...almost anything you can imagine MIGHT taste amazing using these ingredients...Just try it for yourself!

CREAMY VOCAL BAKE

Dishing up vocals can be tricky. A perfect creamy vocal bake is an easy yet scrumptious way to serve up vocals. This simple but elegant recipe will fool your friends and family into thinking you are a world class mixing chef (if you are not already...ha ha)

Ingredients

- . 1 medium-well recorded vocal track (male, female, or any derivative will do)
- . Complimentary tracks to accompany vocal (although this can be served as a light entree, I suppose)
- . 1-2 pounds of critical listening skills
- . 1 M-5 (or M-5V) equalizer



Directions:

Before starting, pre-heat the session to a medium-high to high heat. Don't be afraid to let things get very very hot before starting.

Using the well pre-heated session, add an entire portion of M-5 (ore M-5V) to the vocal track. Make sure the preamp is engaged, we want full flavor this time.

Play audio and engage your critical listening...how does the vocal sit in the mix? Is it tasty or bland? Does it command attention or lack luster? Start stirring the mix vigorously while adding some low-mids to the vocals. There is no magic frequency for this, each chef needs to determine what is needed here. Things like the range of the vocals (male or female? Alto or baritone?) will be the big factors to listen for.

For example, let's say our ingredient is male and it is not too low. For this to be more delicious we could stir in a few cups of 500Hz to heat things up. But before things get too warm and "in your face", quickly stir in a 1/3 ratio of attenuation of the same frequency. (This IS similar to the Low End Secret Sauce, by the way. The more you cook the more you will notice that many mixes use the same "rules" just configured differently)

Now that the vocal is tasting warm and inviting, we can add some zest by stirring in a large dose of high's. Lets blend in 3-5 decibels of 5kHz. Wow, now it zings!

Once you can hear that the musical food is well-prepared, succulent, and irresistibly delicious, fold that back into the session that you have kept hot all this time.

Do a final mix of the entire batch and serve fresh.

BASS BOTTOM BRULEE

This is a recipe for a thick but precise brulee, often used for dipping your favorite snacks and songs into. This can have some serious thickness while retaining a clean, crisp, snappy after-taste. Perfect when the rest of the meal is complex and full-flavored!

Ingredients

- . 1 tasteful pre-recorded bass or bass-oriented track (bass guitar, bass synth, or even tuba would work for this recipe)
- . 1 M-5 (ore M-5V) equalizer



Directions:

After the bass part is thoroughly cooked, combine the bass and M-5 (or M-5V) and let them naturally blend for a few minutes. This allows their flavors to mix subtly before adding more ingredients.

Assuming that the bass is already bass-heavy, we want to judiciously start mixing in some “dip” flavoring. I suggest using the 300Hz (but as with all of my recipes, I encourage you to experiment with the other flavors available)

Keep blending while stirring the entire mix, paying attention to the way the bass is still thick and creamy while getting less and less consuming (if all is going as intended, of course!) While continuing to stir in the ingredients, taste the mix often to note when the flavor is “cleaner” but still has “oomph”

You may notice that to get the flavor “clean” enough, there may suddenly be a very small lack of “pep” or “bite”. If this happens, have no fear...We merely add some high-mids to the mix by stirring in some high-mids from the first band. The 1000Hz (same as 1kHz) setting is usually tasty and effective. But use your cooks inner-sense, experiment with other high-mid flavors until the flavor is just right.

Since this is a Brulee, keep blending and mixing with different ratios of the ingredients until it is a thick yet crisp consistency. Put this into a large bowl (or multiple smaller bowls) and serve with your favorite mixes.



Let's mix
with Family!



FELONIOUS PUNK'S LOW END SECRET SAUCE

This is a thick and savory sauce that can be used with almost anything. It is satisfying yet still subtle, and can be applied very liberally. Often there can be much more of this sauce than one would expect...It's THAT tasty and magic.

Ingredients

- . 1 P-1 equalizer
- . Any audio source that could benefit from some sonic magic in the low to low-mid range (bass, kick drum, brass, guitars, even some vocals and keys).
- . Desire to seriously kick some bass-ass.

Directions:

Choose the audio source that you want to add the sauce to. This could be anything, and this sauce can be added to multiple things...Only you set your own limits with this recipe.

Add a fully cooked P-1 to the track. Be careful not to burn yourself (always use safe-handling habits while cooking with the P-1...things can get very hot!).

Depending on the source ingredient, start stirring in generous amounts of low-end boost. Stop at about 5 decibels and carefully taste.

If satisfied with the thickness of the bass sauce, now add similar amounts of attenuation. While stirring this in, pay attention to how it cleans up some of the "flab" without robbing the sauce of the great flavor you added by boosting.

Carefully experiment with the ratios of boosting and attenuating, this simple combination is deceptively powerful and delicious (never underestimate the magic of simplicity and grace with these recipes).

When the sauce has the right huge taste while still retaining the delicate clean low end, try seasoning to taste with the high frequencies. A little CAN go a long way, but sometimes you can pour in the highs by the cupful!

Serve on your favorite mix (any and all!). As said before this sauce goes with almost anything!



GRILLED KICK KABOBS

This is a clever and simple recipe for you grille enthusiasts! This will help transform a decent kick drum sound into a fat and delicious sonic force.

Ingredients

- . 1 pre-mic'ed drum kit
- . 1 drummer, preferably one with groove
- . 1 P-1 equalizer



Directions:

After the drums have been pre-cooked in the DAW, separate the kick from the rest of the dish. With the solo'ed kick drum in a mixing bowl, open your P-1 and add to the track. Add a generous amount of 60Hz to taste. Remember, this is where the low-end flavor comes from, it's where the "kick" gets it's name!

While blending the 60Hz, start sprinkling in some attenuation, paying attention to the recipes texture and consistency.

If 60Hz doesn't taste right, or if it doesn't go with the rest of the meal, try using a different frequency. Cooking a song is an individual journey and expression!

After you are satisfied with the "oomph" of the kick, try sprinkling 2-4 (or more!) decibels of some high-mids. I start with 3kHz, but as with all of my recipes, I encourage you to taste while you go and make decisions based on your own desires.

After this is all seasoned to taste, put your kick drum onto skewers and grille until hot and tasty. Best served while still fresh.

Enjoy!

GUITAR CRUNCH HOT DISH

This is a quick and tasty snack best served hot. It can be added to almost anything that you can think of. Truly something to sink your teeth into.

Ingredients

- . 1 or more electric guitars (for this recipe either single-coil or humbucker pickups will work)*
- . 1 or more guitar amplifiers set for distortion (the use of distortion pedals is acceptable if the amplifier is a “clean-only” sort)*
- . 1 guitar player*
- . 1 P-1 equalizer*



Directions:

Track 1 or more guitar parts at any sample-rate. Record as many parts as the project needs. Remember to have fun and be expressive!

After recording, slowly stir in an instance of the P-1 to a guitar track.

Listen to the guitar part in the mix. Does it have crunch? Bite? Heft? Sizzle?

Add 1 or 2 decibels of 100Hz frequency on the low band.

Now carefully start poring in some Attenuation of the low frequency band...things are starting to sound tasty, right?

While listening to the part and how it interacts with the song, keep adding both the boost and the attenuate (remember to keep stirring!) until the low end of the guitar has girth yet is not too overpowering. And feel free to experiment with the frequency selection, there is never only one correct setting!

After you are satisfied with the texture and flavor of the guitar's low end, add some high frequencies until it has the right sizzle for your tastes (I like to start with 5kHz, but every cook has their own style and flair). Experiment with the bandwidth, this can also affect the flavor. And always attenuate to taste!

Bake at a high heat and serve while hot.

MIX YOUR FLAVORS!

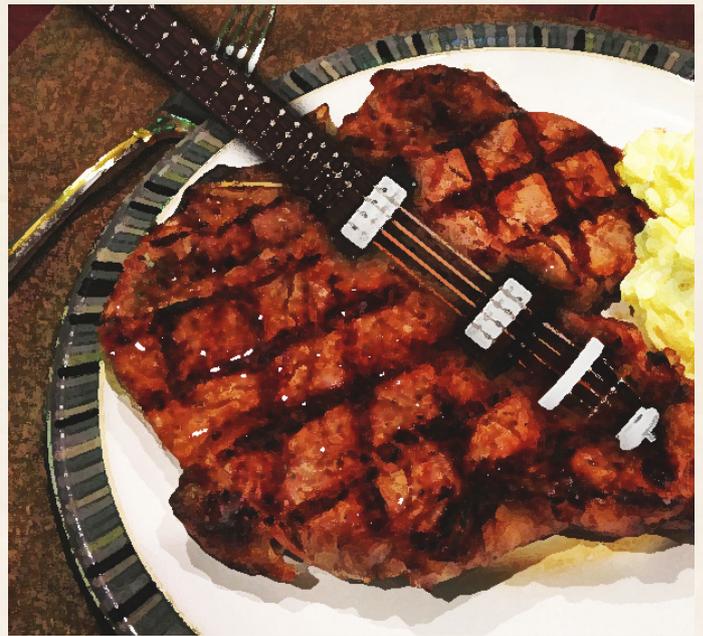


WE'LL GIVE YOU
THE RECIPE!

SEARED TWO BUSS MENAGERIE

I assume that now that you are reading this you have worked your way through all of the recipes. Have you learned anything about the magic world of cooking? Have you amassed some skills as an audio chef? Let's hope so because this final recipe tries to tie together some of the cuisine skills you have learned from the other recipes. If you still lack confidence, you can either come back to this or do what I would do....try the recipe anyway! Nothing ventured, nothing gained.

This recipe attempts to add some finesse and fine-tuned flavors to an entire mix meal.



Ingredients

- . 1 final mix that you are comfortable with.
- . 1 DAW that has been simmering for most of the day
- . Eager ears awaiting the serving of this new masterpiece
- . 1 P-1 equalizer
- . 1 M-5 equalizer

Directions:

Open up the session and let it heat up gradually.

Carefully add M-5 and P-1 and let them warm up to the temperature of the mix.

Using some of the critical listening skills we discussed earlier, make your decisions about the overall balance and flavor of the mix. Is there any spice or seasoning missing? Have you added enough low end with the ingredients earlier? How much sizzle is there? How much sizzle do you want to mask?

For fun, using the P-1 add a small amount of LOW, like 20 or 30Hz. This is not bombastic cooking now, we are dealing with enhancements and tasteful flavorings. So add maybe 1-2 decibels of this low end.

Now add equal or near-equal amounts of attenuating the same frequency that you boosted. This should give the food a poignant kick in the gut while still behaving in the mix.

Depending on how much of everything you have added while you were assembling the base ingredients for this, stir in some high sparkle, I'd go with 10kHz.

Pay attention to how this affects the rest of the dish and use the bandwidth parameter to give this a snappy flavor that can still stay out of the way if and when that is needed.

Chances are, this lovely dish would benefit from possibly a tiny addition of high-end attenuation.

Try 20kHz, but keep the attenuation to small numbers (a little can go a long way)
Now with the M-5, you can clean up the mud if needed. Maybe try a pinch of boost at 200Hz and a pinch of dip at 300Hz. This will not work for all recipes, but it's a great start.
After all of this mixing and tasting, does the food still need any more presence? If so, dial in some high-mids from the M-5 band we still have not used.
Season to taste and serve to the masses!

HOT AND SPICY BBQ VOCALS

In this oven-baked version of the classic fried vocal part, a small eq treatment combined with a broiling analog signal path crisps up the audio and leaves the vocal tender and juicy. Follow this with a low-mids sauce dip and you are guaranteed a delightful warm flavor.

Ingredients

- . 1 P-1 equalizer
- . 1 M-5 equalizer (for sauce)
- . pre-made spicy vocals

Directions:

Prepare low-mids dipping sauce by having M-5 ready but set to flat for now

Combine vocals with generous amounts of P-1, accenting the highs

You can temper the intense spiciness by slightly attenuating the extreme highs, but a little is all you need (we still want it to zing!)

Gently toss the vocals in some low boosts and low attenuation, making sure each are evenly spread. This is very important for the recipe to give you the heft that you crave.

Broil vocals in a pre-heated DAW for as long as it takes for them to become tasty and hot.

Now for the low-mids dipping sauce. With the warmed up M-5, slowly add some low-mids attenuation, applying liberally while continually tasting to ensure that you don't rob the music meat of too much warmth. Feel free to try some high mids with the M-5 here, it just may compliment the highs you cooked into things with the P-1. The "right" amount is when you still can taste the lows but have removed the cloudy flavor.

Mix all the ingredients until the vocals are completely covered in this blend of analog goodness and righteous tube flavor.

Add any left-over sauce as needed until everything tastes perfect in the context of the meal. Your vocal delicacy should have enough spiciness to get your attention, enough warmth to be savory and satisfying, but also with enough clarity to not overshadow the other more delicate flavors that you worked so hard to mix into this meal.



WHITE CAKE KICK

Have you ever tried making a cake with only 3 ingredients? Here is a very simple and tasty recipe to spice up your low end.

Thanks to Purple's ability to boost and cut low frequencies at the same time - it can add powerful, tight bass without sacrificing detail or focus.



Ingredients

- . 1 kick drum.
- . 1 P-AA equalizer

Directions:

Finely chop some white chocolate, and let it dissolve in a saucepan. Take a bowl, and mix some '30Hz fresh cheese' using a spoon to make it creamier. Add the melted chocolate to the cheese cream and mix everything until you get a soft cream.

Now, begin to increase the cut / att and boost simultaneously by 5 dB. You might want to add a few more dBs for a stronger taste. Incorporate some organic egg yolk, making sure that the amount of INPUT TRIM is not excessive and that your preamp is turned on. Whip the egg whites and add them to the mixture. Line a 18-cm wide mold with baking paper and pour the mixture.

Cook at 170 degrees for 15 minutes, until you get a greater quantity of low frequencies which will give your palate a feeling of greater depth and creaminess. The kick will stay in the correct range but will become more appetizing. You will get a "sinful", delicious cake - a concentrate of pure flavor.

HOT CONGA BEEF

“Fast and Easy! This Simple Sizzlin’ Conga Beef recipe is a sure fire winner!

Hot Conga Beef and the Purple H-2 are the only ingredients.

Grill the Conga Beef for a couple minutes, no more, and remember to insert the preamp...If not, the Beef will get overcooked!

Then, just a pinch of equalization, nothing else. Only a few ingredients, so it goes from grill to the table super Fast and super Hot!!! “



Ingredients

- . 1 set of congas.
- . 1 H2 equalizer

Directions:

Before beginning, Once again pre-heat your session to a high heat. How to do this?, it's simple, use the preamp section and get ready to put your hands on the input trim control.

Remember, use the trim sparingly and don't abuse of it, with great power comes great responsibility.

Now using the well pre-heated track, we just have to insert an entire portion of H2 to your source. Spend your time to engage in careful listening, the result we want to achieve is a more focused conga track. Taking advantage of the Valve / tube emulation we are able to add subtle character even with the EQ bypassed.

Let us, however, ask these questions: how does the percussion part sit in the mix now? Is it tasty or bland?

Also in this case there isn't a magic frequency to determine what is needed here. Each chef proposes to add a little bit of gain little by little, place yourself in a frequency range consistent with the instruments, they will not be the same for everyone, in our case 30 Hz and 8 kHz with 3dB of boost satisfied widely our palates.

Now our congas are tasting warm and inviting, we recommend you to serve this track with a good Italian wine!

BASSBECUE



Ingredients

- . a groovy bass line.
- . 1 HLF Filter

Directions:

Beginning with an already fat sound, a groovy, no-frills bass tone can be achieved with a cut around 40 Hz and by attenuating the entire frequency content above 1500 Hz. Important: remember to pre-heat the EQ (PRE inserted).

VOICE ON THE PHONE COCKTAIL



Ingredients

- . a persuasive voice
- . 1 HLF Filter

Directions:

2 controls are enough to achieve the telephone voice effect. Just cut the low frequencies around 800 Hz and the high frequencies around 4000 Hz. Serve cold (Pre off).



CONTENTS

1. About The company

Acustica Audio is a leading company specializing in analog hardware virtualization. Since the birth of Nebula in the summer of 2005, there has been an active collaboration 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 many 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 technology Vectorial Volterra Kernels Technology (V.V.K.T.) without the negative artifacts created by the current convolution technology. After many years of fruitful labor, this creative forward thinking group has evolved into a team of experts in knowing what it takes to serve the "best of both worlds" (digital & analog).
Acustica... Audio Renaissance



2. System Requirements

Acustica Audio has been working in high-quality analog hardware device software modeling for over fourteen years now. The audio rendering engine, Acqua, embodies state of the art, sample-based technology, and has set a new quality standard in the professional audio plug-in market.

Acustica Audio, in a bold move, even for a cutting-edge company like us, have created something great and we are now bringing it to you in the form of this ground-breaking and incredible sounding Acqua plug-in. Of the current software plug-ins available on the market, none come close to the sound of the Purple3 suite. This plug-ins bundle is based on our new CORE 15 technology.

| | PC Windows | | Apple macOS | |
|----------------------------|--------------------------------|----------------------------------|--------------------------------|----------------------------------|
| | MINIMUM | RECOMMENDED | MINIMUM | RECOMMENDED |
| OPERATING SYSTEM | Windows 10 64 bits | Windows 10 64 bits | macOS 10.9 | macOS 10.14 |
| CPU | Intel i5 Broadwell 3.1 GHz* | Intel i9 Coffee Lake 3.5 GHz* | Intel i5 Broadwell 3.1 GHz* | Intel i9 Coffee Lake 3.5 GHz* |
| RAM | 4 GB of RAM ⁽¹⁾ | 64 GB of RAM ⁽¹⁾ | 4 GB of RAM ⁽¹⁾ | 64 GB of RAM ⁽¹⁾ |
| SSD | 1100 MB | 1100 MB | 1100 MB | 1100 MB |
| SCREEN RESOLUTION | FHD (1920x1080) | UHD (3840x2160) | FHD (1920x1080) | UHD (3840x2160) |
| PLUG-IN FORMAT | VST & AAX ⁽²⁾ | VST & AAX ⁽²⁾ | VST, AAX & AU ⁽²⁾ | VST, AAX & AU ⁽²⁾ |
| AQUARIUS | Mandatory | Mandatory | Mandatory | Mandatory |
| INTERNET CONNECTION | Mandatory | Mandatory | Mandatory | Mandatory |

All technical specifications of Acustica Audio products provided are intended to be estimates or approximations. Due to numerous variables, no guarantees of compatibility or performance can be made. The end-user is solely responsible for, prior to purchase, ensuring that the end-user's devices are compatible and meet the system requirements for Acustica Audio products.

* AMD or Intel Xeon CPUs are not recommendable and the CPU speed is more important than the number of CPU cores.

⁽¹⁾ In order to run more plug-ins instances it is always necessary to increase the amount of RAM.

⁽²⁾ 64-bits supported only.

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 plugins in your audio workstation.

We spend countless hours developing these no-compromise plug-ins to give you only the best sound and feel that is as close to real hardware as can be imagined. We are confident that this plug-in will help you make your production sound more professional.

IMPORTANT:

- It is the user's responsibility to configure correctly the operating system, drivers and the DAW application
- The computer system should be optimized to work at high CPU load and low audio latency.

3. PRODUCT REGISTRATION

After you have purchased a product from our web-shop, product registration is automatic. Your newly purchased product will be available for downloading using our installation assistant application Aquarius. For more details about product registration, please refer to the Aquarius user manual on our website.

4. PRODUCT AUTHORIZATION

Product authorization and de-authorization is an on-line automatic process that creates a product license based on your computer's identification code.

This procedure is automatically performed by our installation application, Aquarius. Its purpose is to simplify and automate the authorization, installation and uninstallation process of your purchased Acustica products.

For more details about installation/authorization, please refer to the Aquarius user manual on our website.

RECOMMENDATION:

Please always update Aquarius to the latest version available. In case of authorization problems with an Acqua plug-in, we recommend you to proceed with a product uninstall and then re-install through the latest version of the Aquarius app.

5. PERFORMANCE CAUTION

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

-First of all, set your buffer size setting as large as possible.

There is generally no specific reason for using a low buffer size setting during mixing or mastering sessions. Increasing buffer sizes (consequently latency) highly decreases required CPU power.

-You should also consider only using the necessary features. We do not ensure the complete absence of bugs or the perfect operation of the product. Before purchasing, we suggest you download the Trial version to verify the behavior of the plug-in with your system.

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

We do not take any responsibility for the misuse of the product, or collateral problems derived from it. Normally the Introductory price period ends within 30 days from the publication on the product page, but this period may vary at our discretion.

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

The Purple3 plug-in suite comes in a “Standard version” and an alternative “ZL*” version which operates at ‘zero latency’ and is thus suitable for use during tracking, at the cost of extra processing load.

NOTE: Please keep in mind that for each plug-in in the Purple3 suite we recommended that you calibrate your input levels to the usual Acqua/Nebula convention: $-18\text{dBFS} = 0\text{VU}$; this way you will avoid any unwanted distortion or unpredictable behavior due to an excessively high input level.

6. What is a ZL instance for?

Acustica Audio’s plug-ins come in two versions: ZL (zero latency) and normal (non ZL). While the ZL version does not introduce any latency to your system, the standard version does.

This buffer varies in size for each plug-in and helps to significantly reduce the CPU and system load of your computer.

For this reason we recommend that you use a ZL instance whilst tracking.

Keep in mind that anything that can reduce the CPU load on your system should be considered. For example the track count of your session, the number of plug-in instances used, sample rate, etc.

You could also consider direct monitoring or doubling the buffer/hybrid audio engine in your host if available.

Basically both plug-in instances are identical but the current Acqua engine can work with a long audio buffer or without any audio buffer. The instance without audio buffers, “ZL”, or zero latency, does not have any audio buffer pre-loaded, and will process the audio without any delay, but at the same time the CPU load will be higher compared to the standard non ZL instance. The idea behind a ZL instance is to give users the option to run Acqua Effect products with minimal latency, which is useful for tracking or direct monitoring.





ACUSTICA



7. Preset Management

The Purple3 P-1 EQ includes AI (Artificial Intelligence) Presets.

By clicking the “PRESET” drop down menu on the left hand side of the Purple3 P-1 you can select a preset from the displayed list. You can choose between several presets. You may find a detailed list of presets in the following Chapter “AI PRESET LIST & CREDITS”.

A normal preset would simply load the same settings each time you use it. Our AI Presets are based on a huge amount of data sampled from real-life mixing sessions by renowned engineers. Any AI Preset will assess the audio being fed into the plug-in and then, based on the data stored in its memory, it will automatically modify the EQ settings, emulating what the referenced engineer would have done in the same situation.

Here’s the procedure to obtain the best results:

- loop a short section of audio that you deem is most significant for the AI evaluation. The analyzed time frame is quite short (only a couple of seconds) so different points in the audio will obviously produce different results;
- click the preset you would like to use;
- sit back and watch as the eq settings change.

This brand new technology works very well on individual tracks and groups, whereas results on the master bus may vary.

AI preset List and credits

01. ALEX TRECARICHI

Preset Technique (used in the AI capture phase)

- EQ for individual tracks, in particular voice and drums
- EQ for Mix Bus purposes

Alex Trecarichi - Class 1977, Alex Trecarichi has been involved in countless productions for recording, mixing, mastering, arranging, producing and playing instruments for some of the most famous Italian artists and TV Shows.

Alex has toured as FOH engineer with some of the best Italian acts and travelled the world for passion, getting in touch with thousands people, learning languages and.. life! Loving sharing his knowledge, Alex took the opportunity to teach at SAE Insitute, IED and in many other schools all over his country.

Co-founder of the RESET! collective, in 2007 he started organizing huge parties and producing electronic music, remixing and working with international dance artists such as Fatboy Slim, Cassius and many more. In September 2012 Alex opened Monodynamic Studio, where he has produced and mixed several multiple platinum hits.

www.alextracarichi.it

02. AI MAX PAPARELLA

Preset Technique

(used in the AI capture phase)

- EQ for Master Bus purposes

Max Paparella - born in 1975, is a Hammond organist with a great passion for vintage musical instruments. For over 20 years in the music industry he has collaborated over the years both in Europe and in the USA, working on the creation of numerous albums as a composer, musician, remixer and ghost producer.

In 2010 he founded the Groove Sound Design studio, starting a solid partnership with the guitarist and producer Valerio Fuiano (member of Mind Music Labs in Sweden), working for singers, artists and record labels on productions as a mixing & mastering engineer.

In 2011 he became a member of AES (Audio Engineering Society). In 2014, as part of his professional training, he took two courses for mastering engineering at the SAE Institute in the UK, passing both with full marks (100/100). He has been working as a mastering engineer and musician with many record labels such as BMG Production Music (UK), Good Looking Records (UK), Cabana Recordings (USA), Selektá Re-cordings (USA), IRMA Records (IT).

Groove Sound Design

www.groovesounddesign.com

03. AI OLEG YORSHOFF

Preset Sampling Technique

(used in the AI capture phase)

- General Purpose EQ suitable for individual audio sources, group busses and mixbus.

Oleg “Yorshoff” Yershov - mixing and mastering engineer, pro audio journalist and respected audio mentor and educator from Ukraine. Former classical piano player, then heavy metal touring vocalist Oleg now focuses on studio work for different artists producing different genres and styles of music - from synth-pop and Indie to EDM, atmospheric black metal and countless Hip-Hop artists all over East Europe.

In 2013 Oleg launched YorshoffMix, a Youtube-channel with the aim of helping Russian speaking audio engineers to grow and become better educated in music production, mixing and mastering. In addition, Oleg writes for Future Music Russia magazine.

Yorshoff Mix | Mixing & Mastering Services

www.yorshoffmix.com

04. MATTHIAS FLEISHMANN

General Purpose EQ suitable for individual audio sources, group busses and mixbus.

Matt Fleischmann, born in 1968 in Germany, started playing piano and guitar at the age of 6. A relative introduced him to sound technology at the early age of 14 by taking him to his studio on a regular basis. At the age of 19 Matt left for Ireland and the UK where he worked as a musician and live-sound technician for more than 10 years while studying studio sound engineering in the UK. This gave him the chance to work with some notable folk and rock artists from Ireland and the UK, both live and in his first own studio.

After moving back to Germany in the late 90s he worked as a musician and freelance sound engineer. At the time he was primarily involved in live recordings. He reopened his own recording studio which is now located near Stuttgart and Ulm, Germany. Matt's widespread musical interests include the recording, mixing and mastering of hand made folk, blues, jazz, rock and also classical music in the same way as world music and experimental electronic music. His studio services also include audio restoration.

Today Matt is mainly running his own studio while still maintaining the live side of things on the side. He never lost his passion for live mixing and recording, he plays in a couple of bands himself and enjoys supporting new talent. He's also distributor and product specialist for Fuchs Audio Technology guitar amplifiers as well as some high-end recording microphones and outboard gear. On top of that he's beta-tester for some DAW and plugin makers, and gives classes in audio engineering and workshops in guitar technology and guitar recording.

www.pro-suite-audio.de

AND NOW...



LET'S TAKE AN AFTER!

