

BigCeil

USER MANUAL

RUBY is the perfect recreation of D.W. Fearn's stellar VTS Vacuum Tube Stereo Equalizer, bringing your productions the same articulate, elegant and expensive tone as the original unit. The original hardware equalizer uses passive LC circuitry with class-A triode vacuum tube stages for the input and output. The input transformer is made by Jensen. The output stage utilizes the same custom Jensen transformer used on the VT1/VT2 mic preamps.

JANUARY

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FEBRUARY

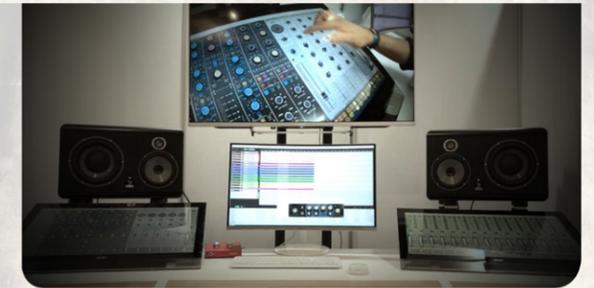
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AZURE is a state-of-the-art mastering tool for highly demanding studio applications. It delivers the sound of a custom-made vacuum tube passive mastering EQ which embodies the most accurate representation of Zino Mikorey's holographic and three dimensional sound.

PINK2 is a VST/AAX/AU plug-in suite based on a collection of well known late 60s American studio gear that is still being used by engineers all around the world. With 5 different EQ models, a super flexible dynamic section - comprising a single band and a multiband compressor, plus a collection of preamps - you can have a comprehensive set of tools for your in-the-box studio that can rival analog setups costing up to several thousands of dollars.

MARCH

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APRIL

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ACUSTICA has a different idea about the future: true power is knowledge. When it comes to our tools, anyone with a small amount of money (compared to the enormous cost of audio gear and software) can have tools more powerful and more "musical" than they have ever imagined.



CREAM is a VST/AAX/AU bundle composed of several modules based on an iconic series of hand-built British vacuum tube and transistor-based solid state hardware made between the late 50s to the early 70s. For the first time ever, Acustica is proud to introduce a next-generation plugin which includes and recreates all channels of an ultra-rare vintage console in their entirety, painstakingly reproducing their sonic imprint and subtle differences, giving you utmost control, sonic versatility and tridimensionality, like never before.

MAY

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JUNE

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WATER is a powerful VST/AAX/AU suite carefully crafted with the goal of building a set of characterful tools that reproduce the sonic behavior of ultra-rare vintage hardware devices and include new features making it flexible and suitable for the demands of modern productions. Water embodies the spirit of revolution and the desire to experiment typical of the 1960s!

MAGENTA4 is a powerful VST/AAX/AU plugin suite, possibly one of the best we have ever created. Imagine being able to fully exploit the authentic sound of analog while having the same amount of control and precision as digital and more. Not only is Magenta4 a huge leap forward compared to its predecessor, but it pushes the limits of what technology can achieve in order to give you the exact same sound as its hardware counterparts and even improve on it!

JULY

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AUGUST

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GOLD2 reproduces the sonic behavior of an iconic, vintage British console celebrated for its unmistakable warmth and organic sound. All of its modules have been sampled from the original devices - most of them built during the 60s - and now extremely rare. Gold 2 expands on the previous version by adding 3 new astounding preamps and an incredibly rare EQ.

VIRICHOAIN is a AU/VST/AAX plug-in suite based on several iconic units. It embodies the 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 helped write the history of music. In order to give you an even more comprehensive set of tools, we even included a powerful modern revision of a coveted ECT studio compressor, revered by studio engineers all over the world. Plus, for some authentic tube fat, we included a hyper-rare German console from the early 60s.

SEPTEMBER

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OCTOBER

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TALUPE is the king of sample-based analog tape plugins. 21 analog and digital tape machines, 40 finely crafted programs, 3 consoles, 2 compressors, a dedicated MIDI control, authentic dynamic compression, real harmonic saturation and more.

EL REY is the third plugin of our DIAMOND series, created by Acustica Audio and Studio DMI, in collaboration with multiple GRAMMY-nominated producer, songwriter, musician and mixing engineer Greg Wells and including exclusive presets from some of the industry's most important names ever.

NOVEMBER

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DECEMBER

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CEIL is an extremely powerful AU/VST/AAX plugin based on a heavily modified British channel strip. Ceil features a powerful compressor - which can work as a general audio leveler or a full-blown dynamics destroyer - an inclusive EQ section, pan and stereo spread controls, and a preamp.

CEIL INTRODUCTION

The Ceil plugin is a brand new, incredible piece of dreamware for your studio based on a heavily modified British channel strip that we sampled at the end of 2017 during one of our official workshops - held at a studio near the lake of Como.

Below we will describe in detail the Ceil plugin controls.



Block schematic of the entire processing flow in **CEIL**

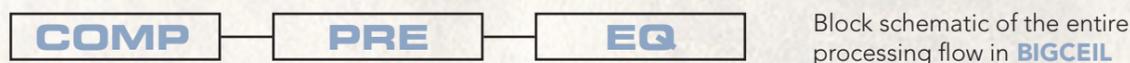
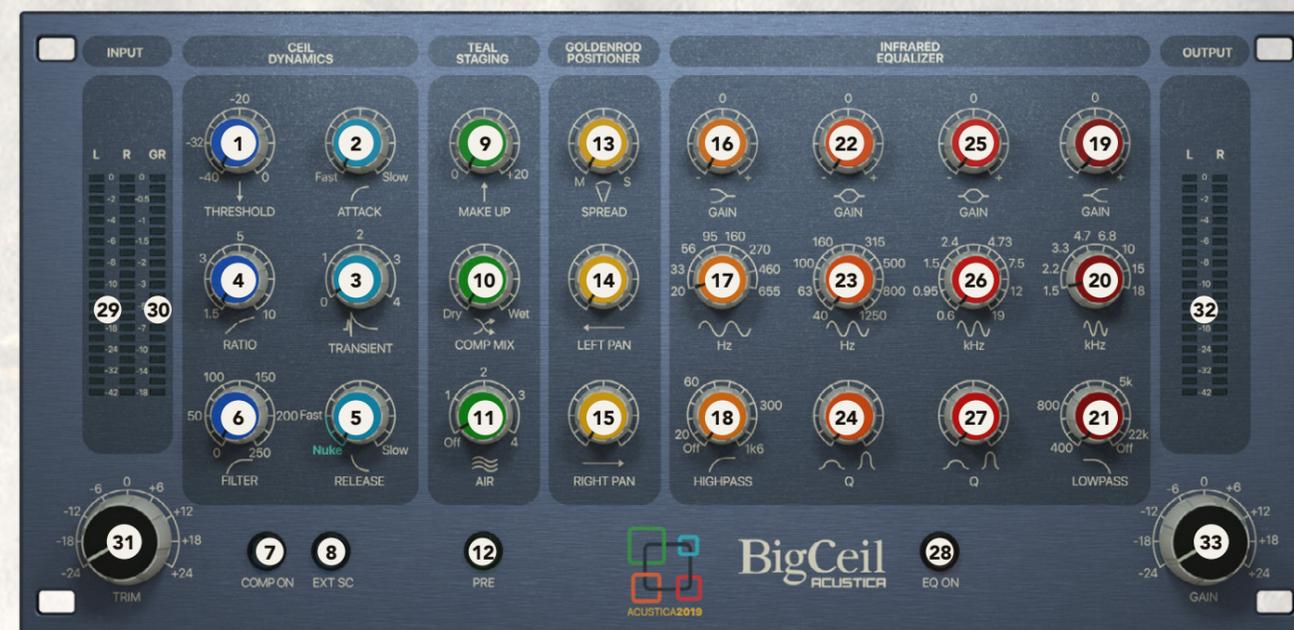
- 1- Threshold:** This knob sets the level at which the compressor begins to operate. Range: from -40dBu to 0dBu.
- 2- Attack:** This knob sets the compressor's attack time (Values from fast to slow).
- 3- Transient:** alters the shape of the attack envelope. This allows fine-tuning of the attack behavior in order to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a look-ahead function is enabled. The range/amount of look-ahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.
- 4- Ratio:** This knob sets the compression ratio. Available values range from 1.5:1 to 10:1
- 5- Release:** This knob sets the compressor's release time (Values: from Nuke*,fast to slow – *Nuke: this parameter was sampled from another unit, a famous American FET compressor introduced in 1968 to further improve the versatility of the compressor. The interaction of NUKE with the attack is never the same , like on a real analog device and it allows for extremely creative results, ranging from soft compression to complete sound mangling.
- 6- Filter:** this knob allows the management of the IRR sidechain filter included in this compressor; working in External sidechain mode so it doesn't affect the direct audio signal. The frequency range (Hz) : 0 (bypass); 50 to 250.
- 7- Comp On:** Press it to activate the compressor.
- 8- Ext SC:** this button engages the external side-chain of the compressor. (AU format doesn't support this feature).
- 9- Make-up:** This is a classic compressor make-up gain control. It allows for the compressed signal to be boosted so that it is level matched to the uncompressed signal. This allows for an easier comparison between the two signals for a better judgment on the compressor's action. It is designed to boost the compressed signal from 0dB to +20dB.
- 10- Comp 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 signal. Range: DRY(0%) to WET(100%).
- 11- Pre:** Press this to activate the preamp.
- 12- Spread:** this knob controls the balance between full MONO (M) and full SIDE (S) signal.
- 13- Pan:** this knob controls the left/right signal level therefore the stereo image.
- 14- Highpass (filter):** Sets a roll-off frequency from 20Hz to 1k6Hz
- 15- Lowpass (filter):** Sets a roll-off frequency from 400Hz to 22kHz.
- 16- Flt On:** Press this to activate the Hi and Lo pass filters.
- 17- Gain:** Low Frequency shelf boost and cut; ± 18 dB of adjustable gain.
- 18- Low band (Hz):** this is a Low Shelf EQ. Values (Hz): 20-33-56-95-160-270-460-655
- 19- Gain:** High Frequency shelf boost and cut; ± 18 dB of adjustable gain.
- 20- High band (kHz):** this is a High Shelf EQ. Values (kHz): 1.5-2.2-3.3-4.7-6.8-10-15-18
- 21- EQ On:** Press it to activate the Equalizer.
- 22- Input (L-R)meters:** they display the input levels entering Ceil. Range IN (L-R): -42dB to +0dB. They are volume unit (VU) led meters (300 ms average) that measures the stereo input level.
- 23- Gain reduction meter:** the Gain Reduction meter measures the gain reduction level applied by the 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.
- 24- (Input) Trim:** this function allows for a "one knob" internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal operational level of the plugin. Note that this is different from a standard input gain control due to the linked output gain stage, which always ensures that whatever gain change is introduced at Ceil's input, the output level is automatically compensated so that there's no perceived level change.
- 25- Output (L-R) meters:** they display the output levels exiting Ceil. Range OUT (L-R): -42dB to +0dB. They are volume unit (VU) led meters (300 ms average) that measures the stereo output level.
- 26- (Output) Gain:** is the output gain control ranging from -24dB to +24dB.

BIG CEIL INTRODUCTION

Below we will describe in detail the BigCeil plugin controls. Unless expressly indicated each control will be available in both channelstrip versions (CEIL and BIGCEIL).



- 1- Threshold:** This knob sets the level at which the compressor begins to operate. Range: from -40dBu to 0dBu.
- 2- Attack:** This knob sets the compressor's attack time (Values from fast to slow).
- 3- Transient:** alters the shape of the attack envelope. This allows fine-tuning of the attack behavior in order to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a look-ahead function is enabled. The range/amount of look-ahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.
- 4- Ratio:** This knob sets the compression ratio. Available values range from 1.5:1 to 10:1
- 5- Release:** This knob sets the compressor's release time (Values: from Nuke*,fast to slow – *Nuke: this parameter was sampled from another unit, a famous American FET compressor introduced in 1968 to further improve the versatility of the compressor. The interaction of NUKE with the attack is never the same , like on a real analog device and it allows for extremely creative results, ranging from soft compression to complete sound mangling.
- 6- Filter:** this knob allows the management of the IRR sidechain filter included in this compressor; working in External sidechain mode so it doesn't affect the direct audio signal. The frequency range (H z) : 0 (bypass); 50 to 250.
- 7- Comp On:** Press it to activate the compressor.
- 8- Ext SC:** this button engages the external side-chain of the compressor. (AU format doesn't support this feature).
- 9- Make-up:** This is a classic compressor make-up gain control. It allows for the compressed signal to be boosted so that it is level matched to the uncompressed signal. This allows for an easier comparison between the two signals for a better judgment on the compressor's action. It is designed to boost the compressed signal from 0dB to +20dB.
- 10- Comp 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 signal. Range: DRY(0%) to WET(100%).
- 11- Air:** this stepped knob emulates the 'air' of a transformer input . The main idea behind this new control is to accentuate the inherent HF resonance of the transformer input, creating a sort of 'brighter' sound, this emulation should give you the illusion of a "natural space" around the sound, an "airy" effect — hence the name. NOTE: First step of this knob bypasses the control.



- 12- Pre:** Press this to activate the preamp.
- 13- Spread:** this knob controls the balance between full MONO (M) and full SIDE (S) signal.
- 14/15- Pan (L-R):** lets you pan each channel (LEFT-RIGHT) independently, you also could use this on a normal stereo track to reduce the stereo separation. So you can add space in a mix through panning the instruments center, left and right in the stereo field.

The Equaliser section features two separate parametric bands plus shelving low and high frequencies, high- and low-pass filters.

- 16- Gain:** Low Frequency shelf boost and cut; ±18dB of adjustable gain.
- 17- Low band (Hz):** this is a Low Shelf EQ. Values (Hz): 20-33-56-95-160-270-460-655
- 18- Highpass (filter):** Sets a roll-off frequency from 20Hz to 1k6Hz
- 19- Gain:** High Frequency shelf boost and cut; ±18dB of adjustable gain.
- 20- High band (kHz):** this is a High Shelf EQ. Values (kHz): 1.5-2.2-3.3-4.7-6.8-10-15-18
- 21- Lowpass (filter):** Sets a roll-off frequency from 400Hz to 22kHz.

Big Ceil is also characterized by Low-mid & Hi-mid parametric bands, each with continuously variable boost/cut with 16 different frequencies, and fully variable Q.

- 22- Gain:** Low-mid Frequency shelf boost and cut; ±18dB of adjustable gain. (these bands/controls are not included in the CEIL strip).
- 23- Low-mid frequencies:** Values (Hz) 40-50-63-80-100-125-160-200-250-315-400-500-630-800-1000-1250.
- 24- Q:** Fully variable Q (bandwidth), Peak mode;
- 25- Gain:** High-mid Frequency shelf boost and cut; ±18dB of adjustable gain. (these band/controls are not included in the CEIL strip).
- 26- High-mid frequencies:** Values (kHz) 0.6-0.75-0.95-1.2-1.5-1.88-2.4-3-3.75-4.73-6-7.5-9.45-12-15-19.
- 27- Q:** Fully variable Q (bandwidth), Peak mode;
- 28- EQ On:** Press it to activate the Equalizer.
- 29- Input (L-R)meters:** they display the input levels entering Ceil. Range IN (L-R): -42dB to +0dB. They are volume unit (VU) led meters (300 ms average) that measures the stereo input level.
- 30- Gain reduction meter:** the Gain Reduction meter measures the gain reduction level applied by the 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.
- 31- (Input) Trim:** this function allows for a "one knob" internal gain staging control by automatically linking input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal operational level of the plugin. Note that this is different from a standard input gain control due to the linked output gain stage, which always ensures that whatever gain change is introduced at Ceil's input, the output level is automatically compensated so that there's no perceived level change.
- 32- Output (L-R) meters:** they display the output levels exiting Ceil. Range OUT (L-R): -42dB to +0dB. They are volume unit (VU) led meters (300 ms average) that measures the stereo output level.
- 33- (Output) Gain:** is the output gain control ranging from -24dB to +24dB.

The beauty of the morning,
The melancholia, blinding sunset.
Sunrise and Sunset.
They chase each other,
Yet they are always the same in the eyes of this bored little human.
The fragile, bent blade of grass is still there,
invisible under the dew,
lost in the middle of it all.
Then comes real beauty,
something you cannot touch,
as it would lose all its essence,
my little Japanese man.



End game.