

# TAUPE



 ACUSTICA



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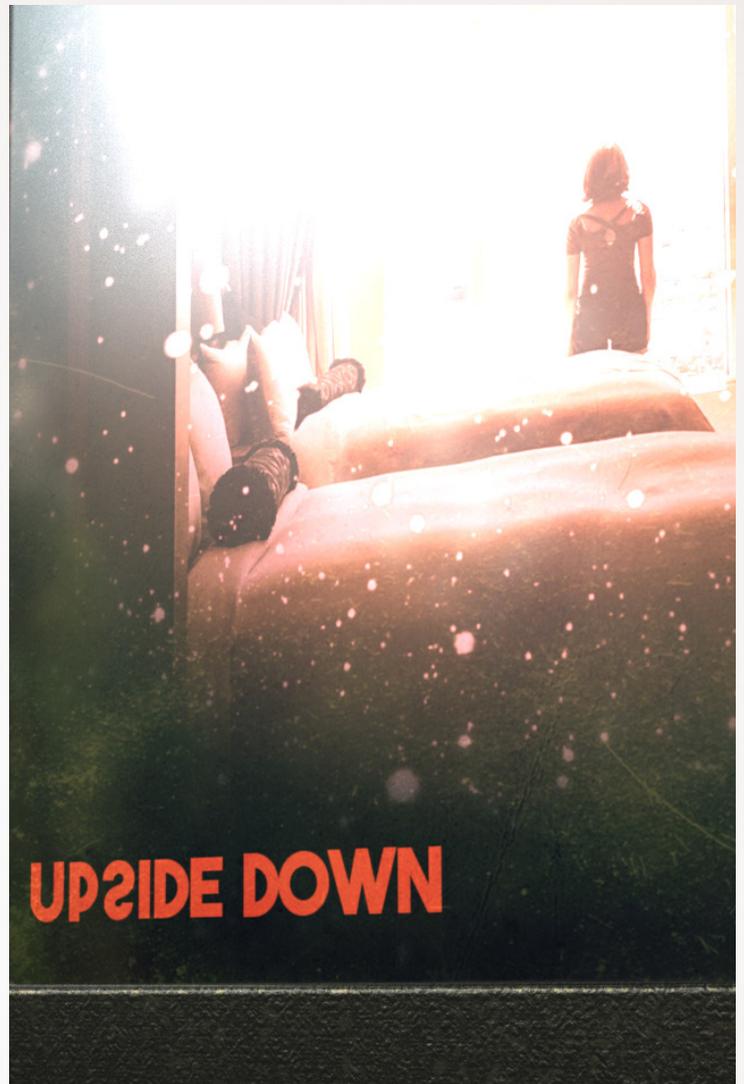
## Introduction

Acustica is pleased to release TAUPE: the newest AU/VST/AAX plugin suite based on our Core12 technology. The fulcrum of this suite is the tape module included in the TAUPE Channel strip (and in the standalone version). It is our Dreamware Multi Tape machine plugin, a revolutionary plugin focused entirely on the tape machines that have made history in music production.

It was an ambitious project that cost a lot of time in design and development, but that time, which we willingly spent, has repaid us considerably given the incredible results achieved.

The outcome of this effort is one of the most extensive and rich plugins that Acustica has ever created.

Taupe includes 40 different Tape machine emulations derived from 21 different machines with great sonic character and high performance. It faithfully reproduces the behaviour and sound of many different vintage and modern tape machines.



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## 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)

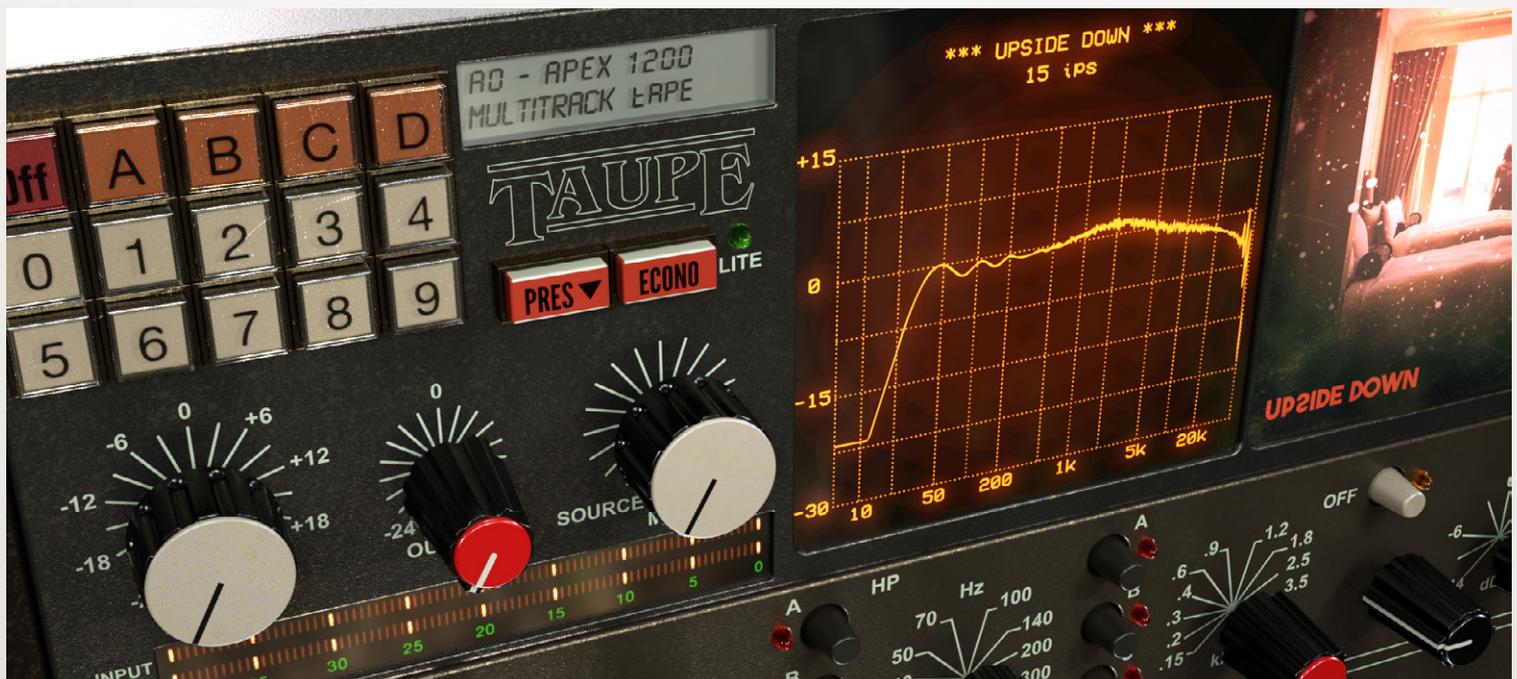
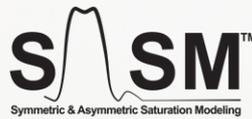
<http://www.acustica-audio.com/pages/engine>

# Core 13

Core 13 represents a new technological advancement by Acustica:

- NEW Our new Core 13 engine improves on the previous version by introducing our new VLA™ technology (Vector Loading Acceleration), which makes the response of the plugin much faster.
- 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 13 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.



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# Operation

Before we immerse ourselves into the explanation of each plugin control, a necessary consideration must be made concerning the nature of this new Acqua Effect Plugin, the first of its kind in the world of Acustica.

We started to introduce to our customers the tape suggestive environment when we released LEMON, now with TAUPE we are very proud to go into elaborate detail. 21 analog and digital tape machines - carefully sampled from all around Europe - 40 finely crafted programs, 3 consoles, 2 compressors, a dedicated MIX control, authentic dynamic compression, real harmonic saturation and more.

It took us over 10,000 minutes of sampling time to craft Taupe. This is not just a regular analog tape emulation plugin. It goes above and beyond that, giving you the world's most powerful tool that will finally embed the sonic signature of iconic, rare and expensive stereo and multitrack tape machines into your creative workflow. Simply put, Taupe will take your entire concept of analog mixing and turn it ...upside down.



Taupe suite consists of different plugins:

- **TAUPE Channel-strip**  
(Dreamware Strip – a 6 rack unit Channelstrip)
- **TAUPE TAPE**  
(Dreamware Tape – a 3 rack unit)
- **TAUPE EQ**  
(Dreamware Equalizer – a 3 rack unit)
- **TAUPE COMP**  
(Dreamware Comp – a 1 rack unit)

We have put so much passion into this amazing plugin, we are really excited to release the first 100% Tape machine processor by Acustica! Each plug-in included in the Taupe suite comes in a “Standard” version and an alternative “ZL\*” version which operates at \*zero latency and is thus suitable for use when tracking, at the cost of extra processing resources.

## What is a ZL instance for?

Acustica Audio's plug-ins come in two versions: ZL (zero latency) and normal (none 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 reduce significantly the CPU and system load of your computer. For this reason we recommend that you to use a ZL instance during 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 and the number of plug-in instances used, sample rate, etc. You could also consider the use of direct monitoring or double the buffer/hybrid audio engine in your host if it is available.

Basically both plug-in instances are identical but current Acqua engine can work with long audio buffer or without any audio buffer.

The instance without audio buffers, or “ZL”, or zero latency, do not have any audio buffer pre-loaded, and will process the audio without any delay, so at the same time the CPU load will be higher compared with standard non ZL instance.

The idea behind a ZL instance is to give users the option to run Acqua Effect products with minimal latency, useful for direct monitoring for example.

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## Details

Taupe Channel-strip is the main plugin of this suite and it includes three modules:

- FIRST MODULE -> Tape section
- SECOND MODULE -> Equalizer section
- THIRD MODULE -> Compressor section

Each of the mentioned modules is also available as standalone plugins of Taupe suite.



### - First module

Banks/Progr section

Taupe includes 4 memory banks (BANKS A-B-C-D) and an OFF button to disable this module.

In order to select a specific bank, just press the relevant button. Each button is mutually exclusive;

as a consequence, only one memory bank at a time can be activated.

Each bank contains 10 different emulations (0-9). For reasons of convenience from now on we will use the term PROGRAM to indicate each emulated unit.

Therefore TAUPE offers a total of  $4 \times 10 = 40$  programs, corresponding to 40 different emulations.

Please don't confuse PROGRAMS with PRE-SETS: they are different things. More about this later on.

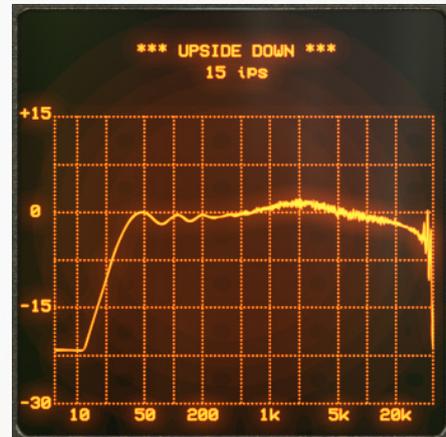
1. the name of the program is shown in the 2-line alphanumeric display, from now on called the "master display":



In this LCD monitor you can find,

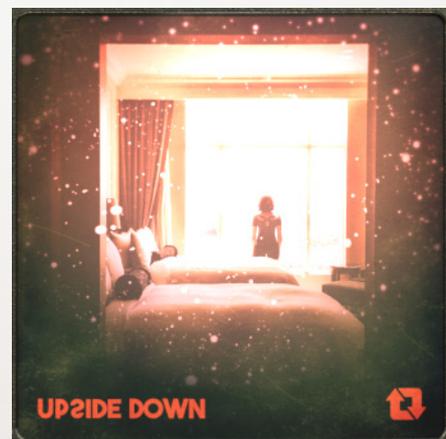
- BANK-PROG combination - Name of the PROGRAM (FIRST LINE)
- Description/Type of hardware (SECOND LINE)

2. The name-type of the TAPE program and relative frequency response is shown in the larger central amber monochrome monitor display:



3. Lastly the Taupe plugins (Channel-strip and TAPE standalone versions) are equipped with a third display.

We decided to associate an evocative image with each program; both this image plus a small frequency graph of the emulated device will be visible in the large display monitor.



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**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 -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 Taupe’s input, the output level is automatically compensated, so that there is no perceived level change.

When a positive value is selected, the signal entering Taupe 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 Taupe. In this way you can ensure that you are hitting Taupe at a suitable operating level, depending on the recorded source.

**OUT (OUTPUT GAIN)** knob sets the output gain level from -24 dB to +24dB. This control allows you to match the output level of the plugin with the level of the incoming signal.

**INPUT – OUTPUT METERS** displays the input and output signal levels of the plug-in.

**MIX (Tape/Source Control):** it allows you to adjust the desired amount of ‘tape coloration’ - from 0 (Preamp input signal) to 100% (Tape signal); NOTE: MIX control will change depending on the selected program and its associated device.

**MIX (Tape/Source Control):** it allows you to adjust the desired amount of ‘tape coloration’ - from 0 (Preamp input signal) to 100% (Tape signal); NOTE: MIX control will change depending on the selected program and its associated device. So you can adjust the PREAMP/TAPE signal or you can adjust the DRY/PREAMP(SOURCE) signal so in this case it controls and mixes the preamp signal with the original dry source. In this way you can appreciate the characteristic sound of the emulation in its uniqueness, fully reflecting the actual potential and tone color of the PROGRAM.

NOTE: when turning the MIX knob from the right to the left position the harmonic distortion is gradually decreased;

**For program equipped with SOURCE/TAPE - MIX control:**

In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

**For program equipped with BYPASS/TAPE - MIX control:**

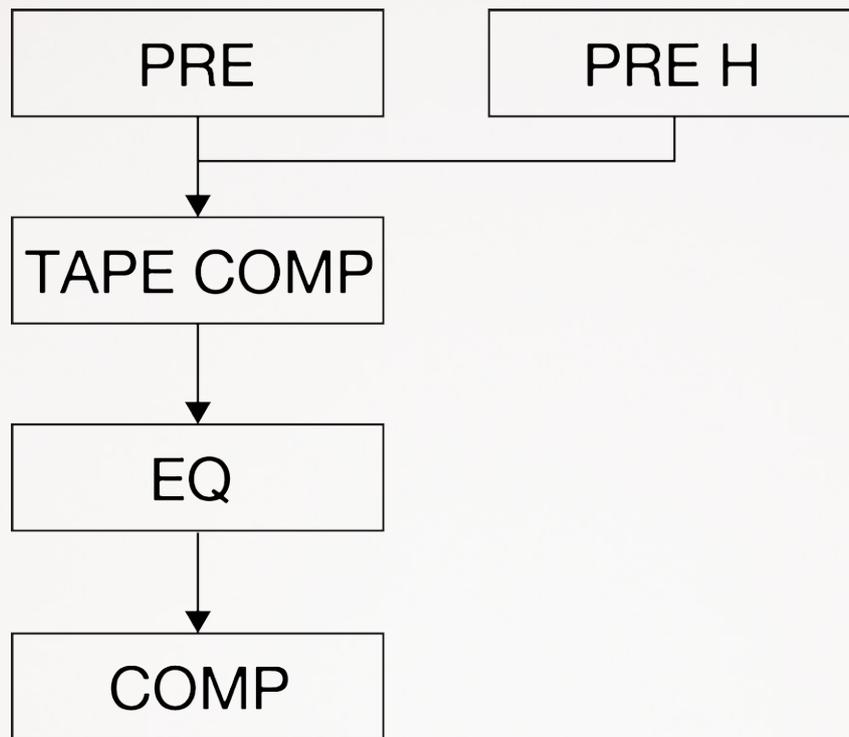
In BYPASS mode (leftmost position) harmonic distortion is totally disabled, the Harmonics cell in parallel with Fundamental component (H1) is bypassed.

**ECONO**, this term refers to the Economy mode of the TAPE Channelstrip; Press this button to disabled the compression component inside the tape.



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## Block schematic of the entire processing flow in TAUPE



Let's go into the detail of the tape component (cell):

### The tape cell consists of:

- Fundamental component (H1) of the tape, it can be controlled by means of MIX knob (manages quantity of tape desired - from SOURCE to TAPE through the interpolation of two different samples);
- Harmonics component (in parallel compared to the main tape cell - H1);
- Tape compression component (in series compared to the main tape cell - H1);

### Preset Management

**Taupe (TAPE standalone plugin and Channel Strip) includes PRESETS!**

Presets are present as a default in both the commercial and the trial version of the TAUPE (TAPE standalone plugin and Channel Strip version).

### PRES

By pressing the PRES button you will select a preset from the displayed list.

Choose and Load up one of the included presets to easily apply different kinds of tape saturation to your track.

With these presets we have tried to give you an easy way to choose between various types of authentic tape saturation, warmth and depth, so just try them out to find what is right for you!



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## Our suggestions

As already stated in other Acqua plugin user manuals, we like to provide our users some suggestions that will help the understanding of our products, hereinafter are some indications on the correct approach for using Taupe.

To use/test a tape-emulation preset, we suggest:

- select the TAPE PRESET you want;
- adjust the MIX control (SOURCE-TAPE) the reel-tape processed signal with the preamp signal.

In this way you can appreciate the characteristic sound of the emulation, its uniqueness, and the potential and tone color of the PROGRAM.

Obviously, the first rule in Audio is: "There are no inviolable rules", so this is just a simple suggestion we think is worth trying in order to achieve the best sonic results from our carefully crafted emulations.

## More info

For more information on PRESETS, please also refer to TAUPE product page on our website (<http://www.acustica-audio.com/store/products/taupe>).

In the event of malfunction, first ensure that the TAUPEPRESET.N2S and TAUPETAPEPRESET.N2S

Files are located in the same folder where also the TAUPE.N2S file is placed. If the problem persists, please open a ticket to our technical support using the Acustica Audio Help-desk Portal (<https://acusticaudio.freshdesk.com/support/home>).

Every time a session is saved, the PROGRAM settings will automatically be saved as well. We're confident that these PRESETS will be useful, motivate and inspire your production!

Chapter PROGRAM (pag.25) explains in detail the PROGRAMS of TAUPE's first module (and standalone version).



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## - Second module

Ok let's go into the details of Taupe's equalizer section. The EQ module inside the channel-strip and the standalone EQ plugin are equipped with the same emulations and relevant controls.

The Taupe EQ section is the result of an intensive and elaborate sampling of 3 different units. With this new sensational EQ section, we strongly believe that the combination of these 3 units is a perfect match. This is our opinion, the final verdict is up to you.



### 1) EQ A:

The EQ section of a console made in the U.S.A. in 1976, one of the most flexible consoles ever built in that period which lead the Professional Recording Industry into the age of Automation. In fact it introduced the automated VCA fader system. It was a pioneer and as such we could not back away from sampling it, so we worked to create the best EQ emulation of this unit we could to celebrate this piece of history in our own way!

### 2) EQ B:

The EQ section of an In-Line console made in the U.S.A. in 1979 (built by the same company of the previous EQ emulation).

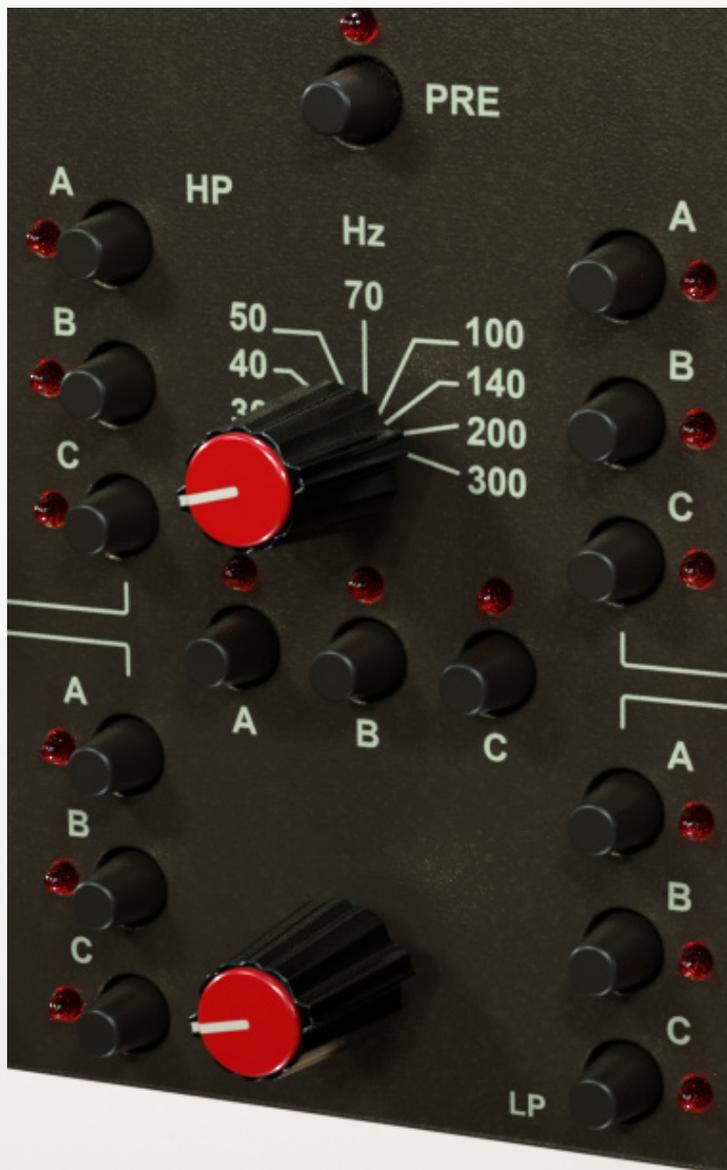
The original unit is a professional mixing console versatile enough to be used for several applications (mixing, broadcasting, etc.)

### 1) EQ C:

This incredible EQ section is derived from a clean yet sweet console built in 1982 by a famous Swiss Company.

We put a lot of time into re-creating the essence of the original EQ, the result is incredibly precise bands, extended to the audible limit as the original device.

The choice of specific components, the input stage, the line amplifiers in the transformer output section, and the toroidal transformer etc. are just some of the characteristics that distinguish these units, designed and built in an era where there was no compromise either in terms of quality or reliability. We were faithful to the sound, the timbre and color of the original console.



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## Details:

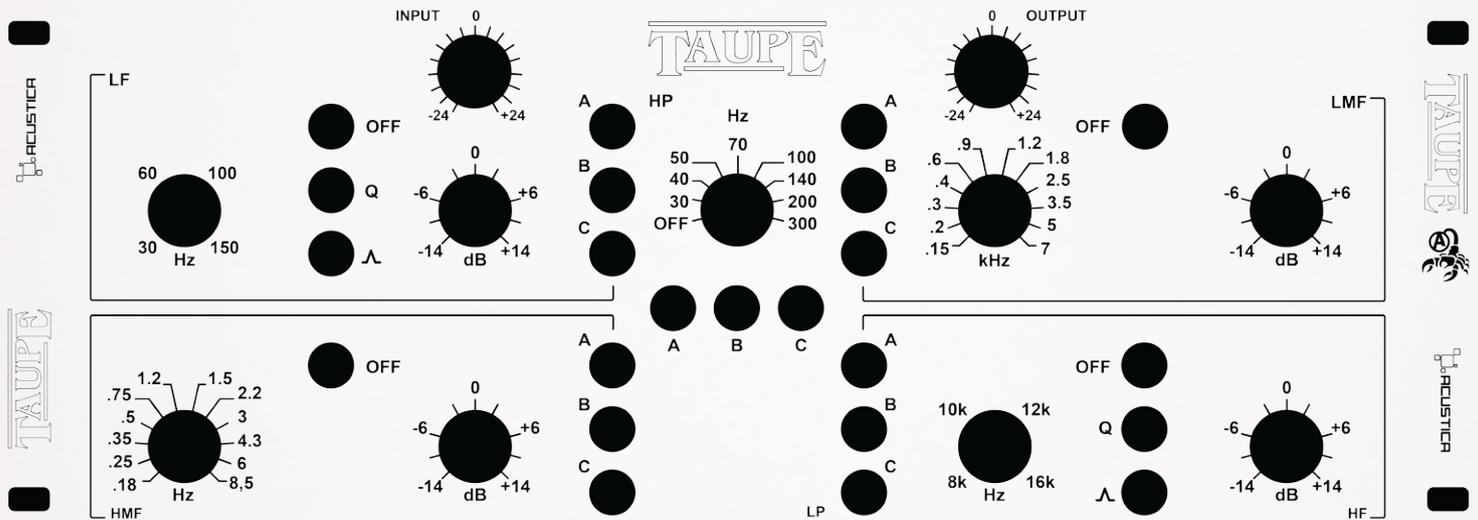
TAUPE EQ is a 4-band EQ. Each band offers 3 different mutually-exclusive modes.

By pressing:

- button A, model A is enabled;
- button B, model B is enabled;
- button C, model C is enabled.

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

Press the PRE button to enable the preamplification of the EQ module capable of adding warmth to your sound. This button is only available in Taupe EQ (standalone plugin).



## 1-EQ A:

This iconic American EQ emulation has four basic adjustment areas.

The EQ Filter frequencies are interrelated MUSICALLY (1/2 octave ranges ) so that they relate directly to the music you are recording.

This features characterizes the original device, technologically unique considering the period in which it was introduced in the recording market. In fact this console was designed for maximum flexibility and for an easy conversion to AUTOMATED CONTROL introducing VCA to the level control function of the channels.

A Low Frequency Shelf (fixed mode) can be switched between 30, 150 Hz.

The adjustable gain for this circuit is +/-10 dB. Press the Q button to switch between SHELF or PEAK mode.

A High Frequency Shelf or a High Frequency Peaking circuit (switchable by pressing the relative Q button) is provided.

These circuits may be switched between 8-16 kHz. Press the Q button to switch between SHELF or PEAK mode.

Also for this band, the adjustable gain for this circuit is +/-10 dB.

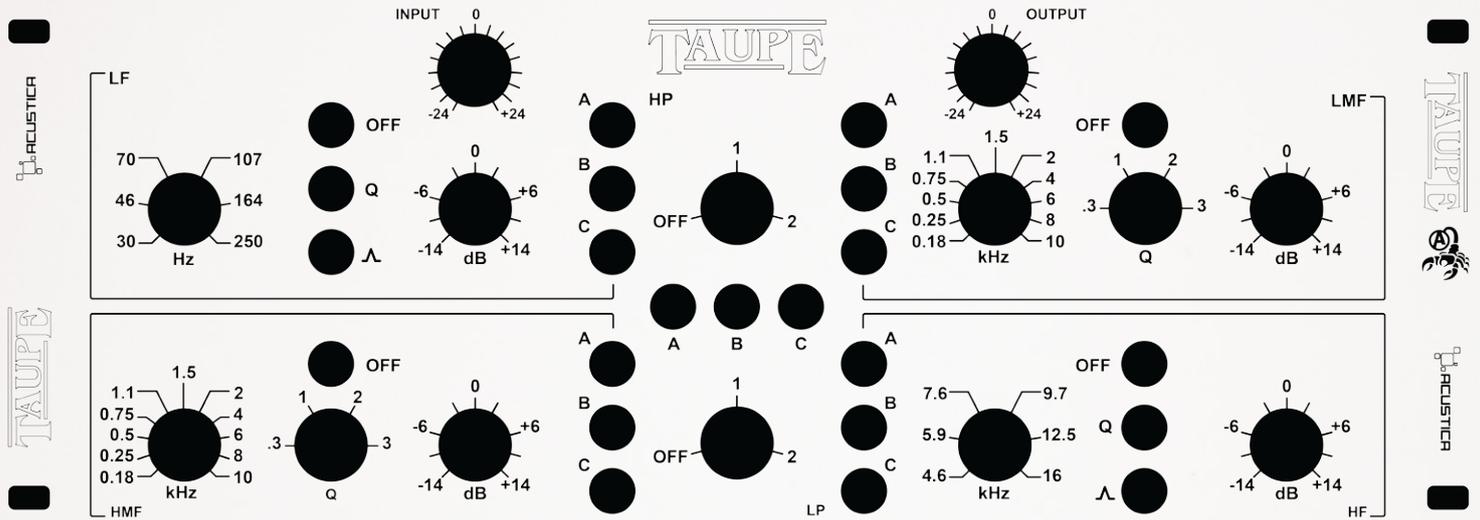
The LMF band can be in BOOST or CUT mode at any of the 1/2 octave frequencies between 150 Hz and 7.5 kHz.

For the LMF band, the adjustable gain for this circuit is +/-10 dB.

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For the HMF band, you may switch between a BOOST or a CUT circuit at any of the 1/2 octave frequencies between 180 Hz and 8.5 kHz: For the HMF band, the adjustable gain for this circuit is +/-10 dB.

This EQ is equipped with a HIGH PASS FILTER tunable between 30 Hz and 300 Hz and has a slope of 24 dB per octave. More details below in the EQ specifications table.



**1-EQ B:**

This EQ emulation is equipped with 4-band semi-parametric EQ channels with detented controls, Vari-Q parametric and High Pass/Low Pass filters.

Low-band is +/- 14 db from 30 Hz to 250 Hz, Mid-band is +/- 14db from 180 Hz to 10 kHz, High-band is +/- 14 db from 4.6 kHz to 16 kHz, as well as a high pass and low pass filter.

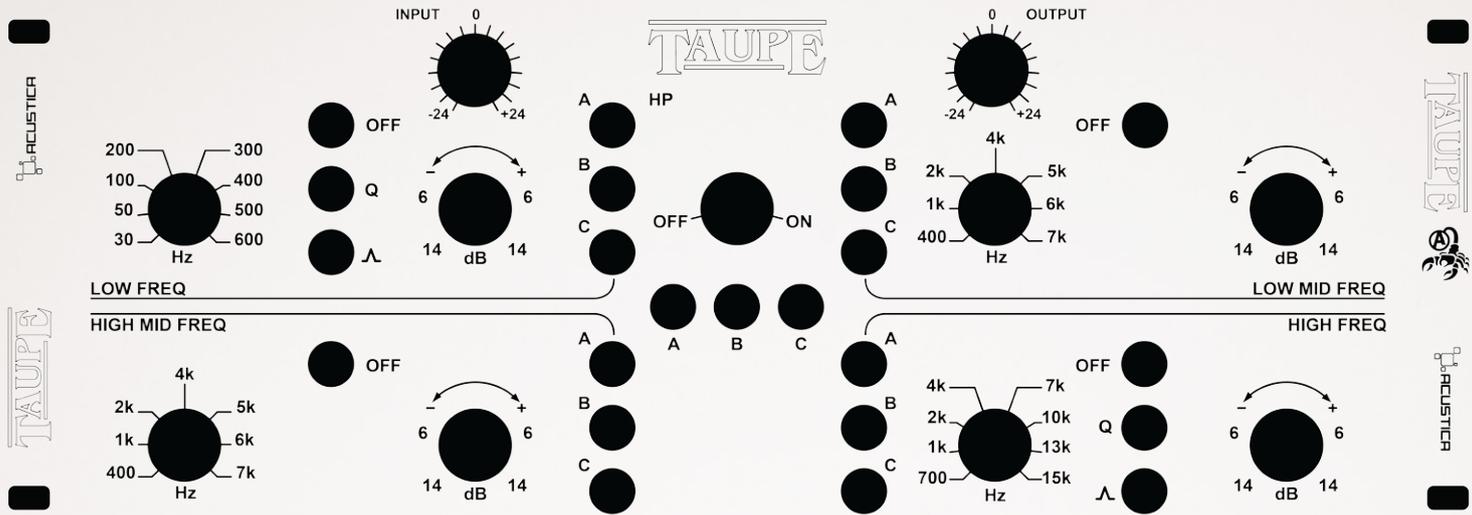
More details below in the EQ specifications table.

**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 sections with different center frequencies. This provides greater flexibility, fluidity and expands the possibilities for intervention.



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### 1-EQ C:

This emulation faithfully reproduces the sonic behavior of the EQ section included in a well-known console built in 1982 by a famous Swiss Factory probably the largest console manufacturer of that period.

It is equipped with a renowned hi-pass filter and a very flexible 4-band parametric EQ with several intervention frequencies for each band.

The MID band is duplicated, so when you press C button you will find two copies of the same mid section in LMF and HMF modules.

The original EQ section of the console 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 sections with different center frequencies. This provides greater flexibility, fluidity and expands the possibilities for intervention.

The C emulation is very clean and smooth but at the same time it adds irresistible punch and detail that makes music sound very alive. In short, it sounds killer!

In order to facilitate a proper understanding of each band and its related EQ model, a summary table with all the essential details is reproduced below.



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EQ A	EQ B	EQ C
<p><b>Low Frequency (LF):</b> this is a frequency selectable Shelf EQ. The Low band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 30, 60, 100, 150 Hz</p> <p><b>Gain:</b> from -14 dB to +14dB approx.</p> <p><b>Q:</b> Shelf filter -fixed NOTE: this button has no effect for this EQ band.</p> <p><b>Peak Mode:</b> Peak filter not switchable NOTE: this button has no effect for this EQ band.</p>	<p><b>Low Frequency (LF):</b> this is a frequency selectable Shelf/Peak EQ. The Low band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 30, 46, 70, 107, 164, 250 Hz</p> <p><b>Gain:</b> from -14 dB to +14dB approx.</p> <p><b>Q:</b> this band is equipped with a Q control. In this case it isn't a Q knob but a Q button (2 steps) Q range: variable from .4 (Q button OFF) to .8 (Q button IN).</p> <p><b>Peak Mode:</b> push this button to switch from Shelf to Peak filter.</p>	<p><b>Low Frequency (LF):</b> this is a frequency selectable Shelf EQ. The Low band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 30, 50, 100, 200, 300, 400, 500, 600 Hz</p> <p><b>Gain:</b> from -14 dB to +14dB approx.</p> <p><b>Q:</b> Shelf filter-fixed</p>
<p><b>Low Mid Frequency (LMF):</b> this mid-range band is a semi-parametric, boost/Cut circuit at any of the ½ octave frequencies between 150 Hz and 7.5 kHz.</p> <p><b>Frequencies:</b> 0.15, 0.2, 0.3, 0.4, 0.6, 0.9, 1.2, 1.8, 2.5, 3.5, 5, 7 kHz</p> <p><b>Gain:</b> from -14 dB to +14 dB approx.</p> <p><b>Q:</b> - fixed. NOTE: Q button/mode not available for this band.</p> <p><b>Peak Mode:</b> Peak filter not switchable NOTE: Peak button/mode not available for this band.</p>	<p><b>Low Mid Frequency (LMF):</b> this mid-range band is semi-parametric, boost/Cut circuit at any of the ½ octave frequencies between 180 Hz and 10 kHz.</p> <p><b>Frequencies:</b> 180, 250, 500, 750, 1.1k, 1.5, 2, 4, 6, 8, 10 kHz</p> <p><b>Gain:</b> from -14 dB to +14 dB approx.</p> <p><b>Q:</b> this band is equipped by a Q control. Q range – continuously variable from .3 to 3</p> <p><b>Peak Mode:</b> NOTE: Peak button/mode not available for this band.</p>	<p><b>Low Mid Frequency (LMF):</b> this is a frequency selectable Peak EQ. The Low-mid band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 400, 1, 2, 4, 5, 6, 7, kHz</p> <p><b>Gain:</b> from -14 dB to +14dB approx.</p> <p><b>Q:</b> Peak filter- fixed</p>



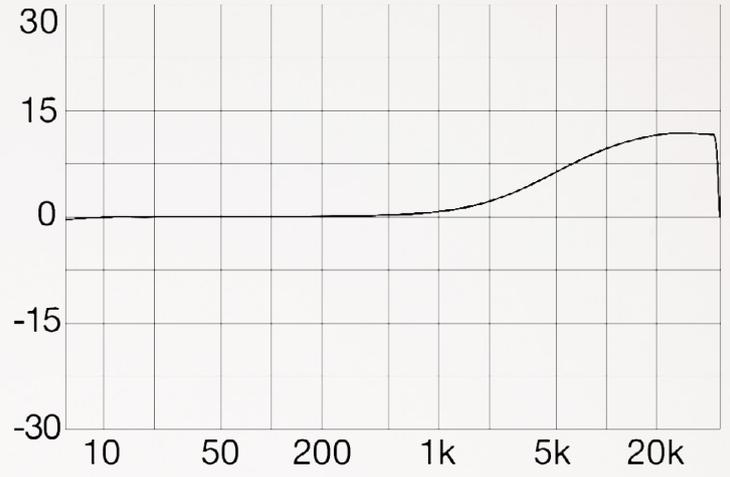
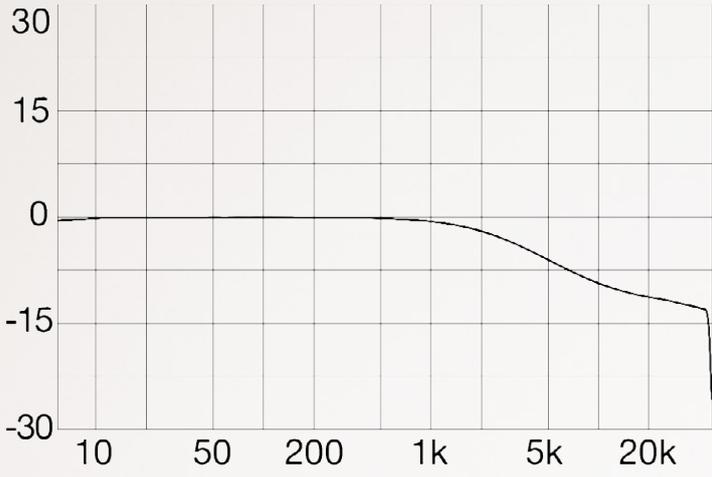
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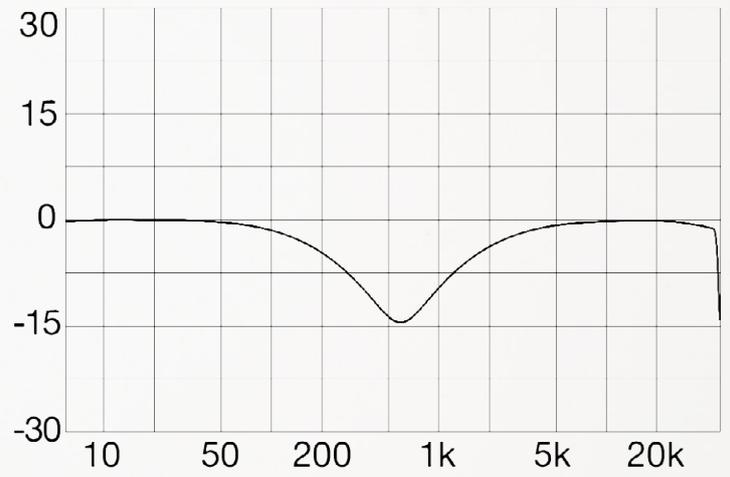
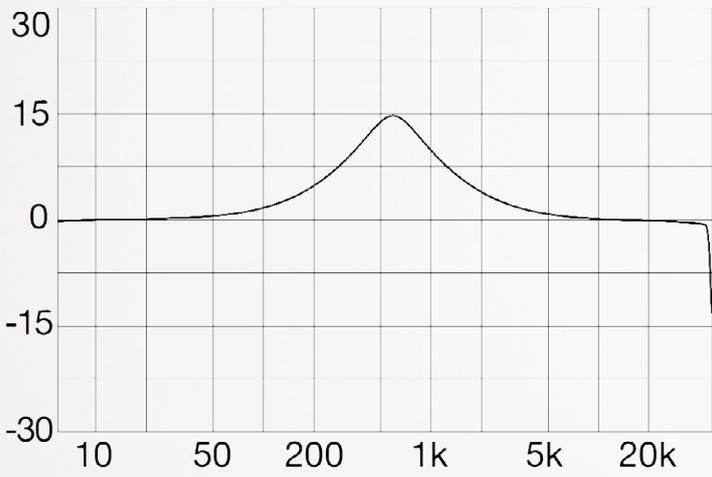
EQ A	EQ B	EQ C
<p><b>High Mid Frequency (HMF):</b> this mid-range band is a semi-parametric, boost/cut circuit at any of the 1/2 octave frequencies between 180 Hz and 8.5 kHz.</p> <p><b>Frequencies:</b> 0.18, 0.25, 0.35, 0.5, 0.75, 1.2, 1.5, 2.2, 3, 4.3, 6, 8.5 kHz</p> <p><b>Gain:</b> -fixed. NOTE: Q button/mode not available for this band.</p> <p><b>Q:</b> - fixed. NOTE: Q button/mode not available for this band.</p> <p><b>Peak Mode:</b> Peak filter not switchable NOTE: Peak button/mode not available for this band.</p>	<p><b>High Mid Frequency (HMF):</b> this mid-range band is semi-parametric, boost/cut circuit at any of 1/2 octave frequencies between 180 Hz and 10 kHz.</p> <p><b>Frequencies:</b> 180, 250, 500, 750, 1.1, 1.5, 2, 4, 6, 8, 10 kHz</p> <p><b>Gain:</b> from -14 dB to +14 dB approx.</p> <p><b>Q:</b> this band is equipped by Q control. Q range – continuously variable from .3 to 3.</p> <p><b>Peak Mode:</b> NOTE: Peak button/mode not available for this band.</p>	<p><b>High Mid Frequency (HMF):</b> this is a frequency selectable Peak EQ. The High-mid band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 400, 1, 2, 4, 5, 6, 7, kHz</p> <p><b>Gain:</b> from -14 dB to +14dB approx.</p> <p><b>Q:</b> Peak filter-fixed</p>
<p><b>High Frequency (HF):</b> this is a frequency selectable Shelf/Peak EQ. The High band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 8, 10, 12, 16 kHz</p> <p><b>Gain:</b> from -14 dB to +14 dB approx.</p> <p><b>Q:</b> Shelf filter - fixed NOTE: this button has no effect for this EQ band.</p> <p><b>Peak Mode:</b> Peak filter switchable</p>	<p><b>High Frequency (HF):</b> this is a frequency selectable Shelf/Peak EQ. The High band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 4.6, 5.9, 7.6, 9.7, 12.5, 16 kHz</p> <p><b>Gain:</b> from -14 dB to +14dB approx.</p> <p><b>Q:</b> this band is equipped by a Q control. In this case it isn't a Q knob but a Q button (2 steps) Q range: variable from .4 (Q button OFF) to .8 (Q button IN).</p> <p><b>Peak Mode:</b> push this button to switch from Shelf to Peak filter.</p>	<p><b>High Frequency (HF):</b> this is a frequency selectable Shelf EQ. The Low band has two knobs – FREQ (stepped) and GAIN.</p> <p><b>Frequencies:</b> 700, 1, 2, 4, 7, 10, 13, 15 KHz</p> <p><b>Gain:</b> from -14 dB to +14dB approx.</p> <p><b>Q:</b> Shelf filter -fixed</p>
<p><b>Hi Pass Filter:</b> Press the A button to enable the high pass filter of this EQ model. It is tunable between 30 Hz and 300 Hz and has a slope of 24 dB per octave. This filter section may be switched off if desired.</p>	<p>Press the B button to enable the High and Low filters of this EQ model.</p> <p><b>Low Pass Filter:</b> 18 dB/Oct slope 3dB point at 16 kHz.</p> <p><b>Hi Pass Filter:</b> 18 dB/Oct slope 3dB point at 45 Hz.</p>	<p><b>Hi Pass Filter:</b> Press the C button to enable the high pass filter of this EQ model. Fixed frequency.</p>

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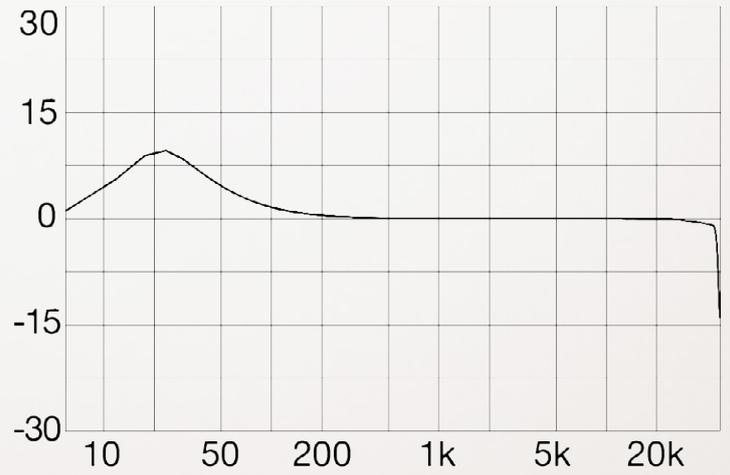
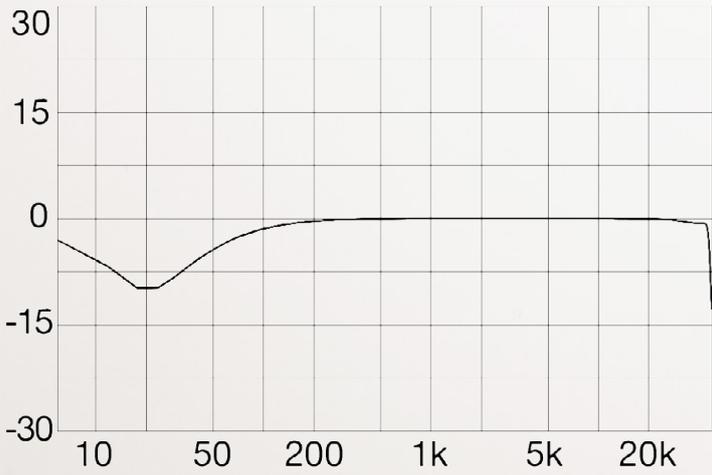
# EQ A



High Frequencies Band



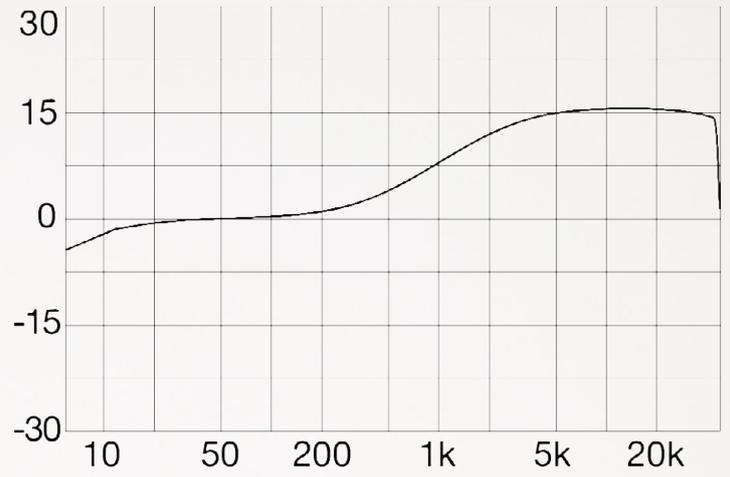
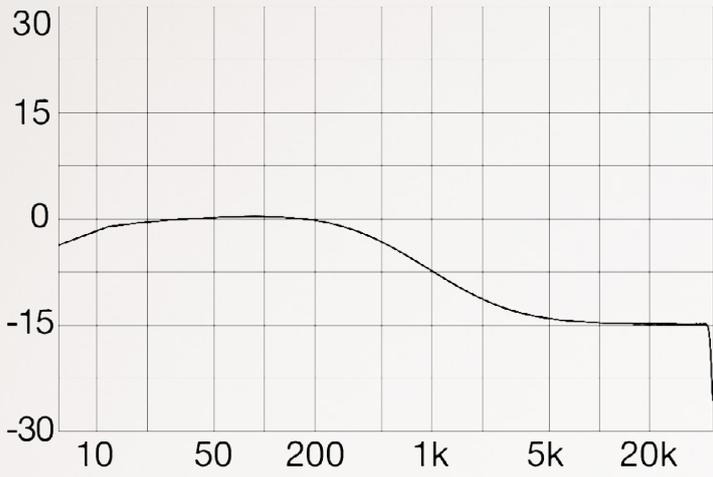
High/Low Mid Frequencies Band



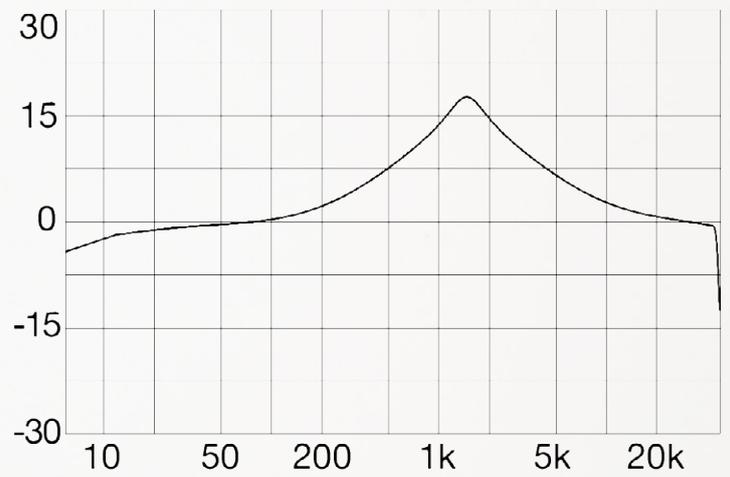
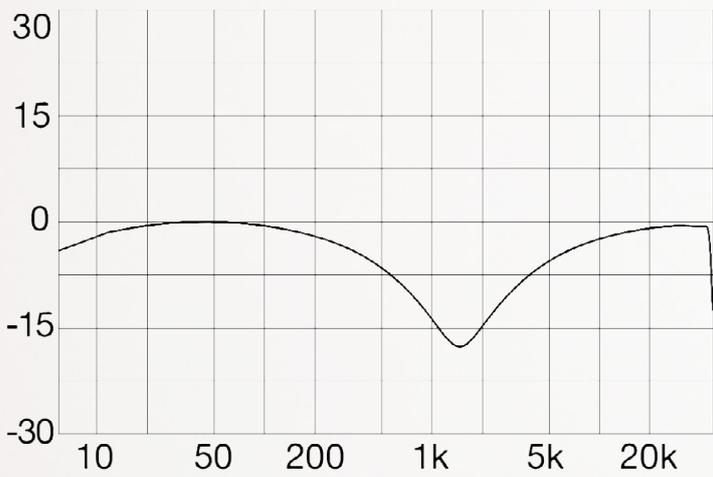
Low Frequencies Band

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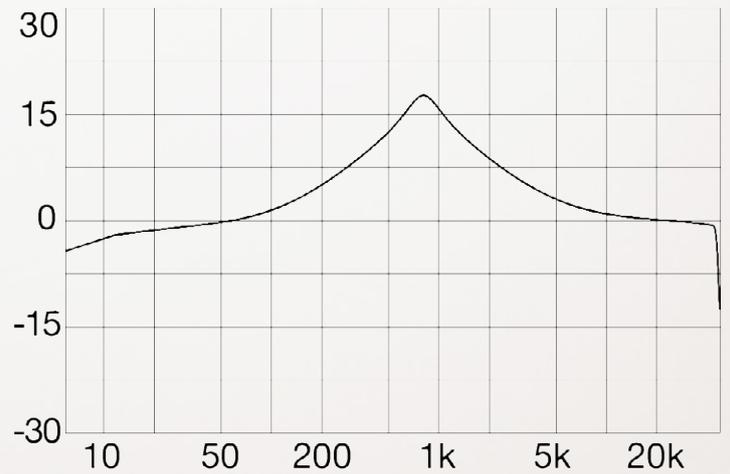
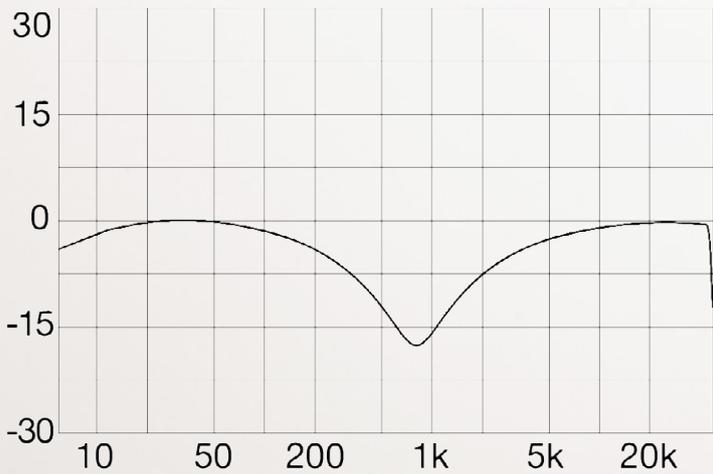
## EQ B



High Frequencies Band

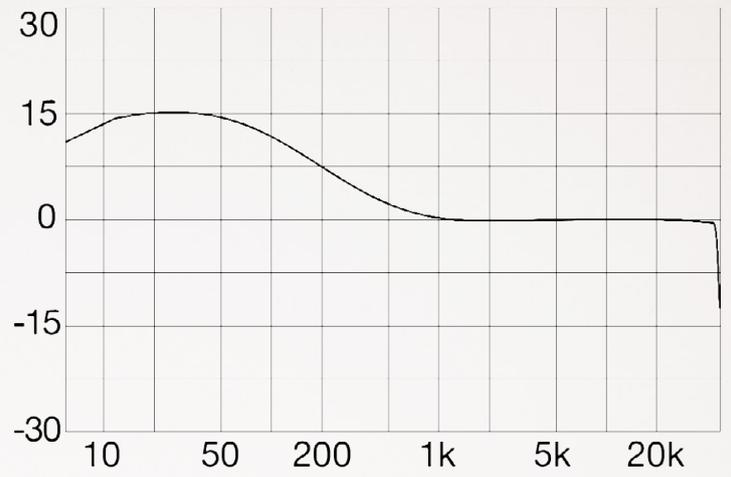
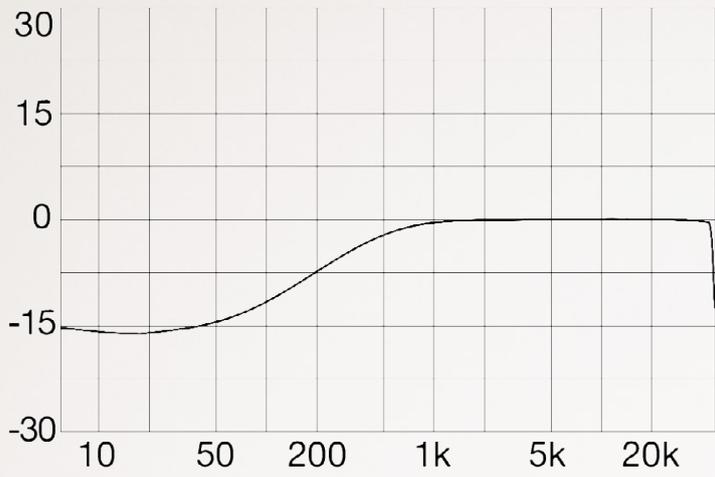


High Mid Frequencies Band



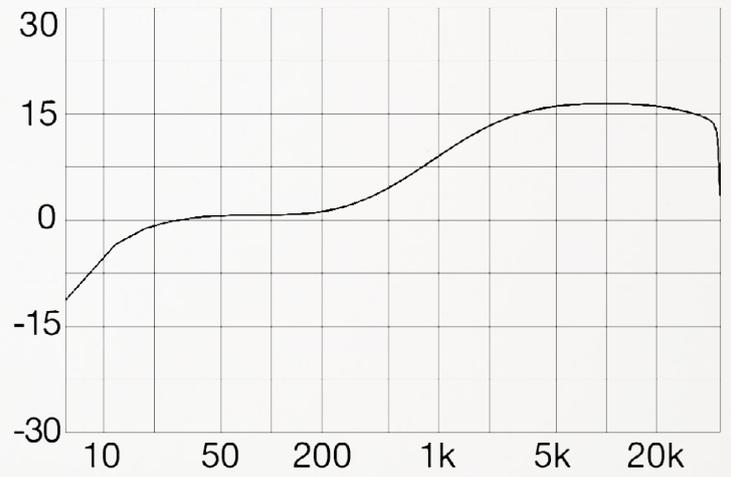
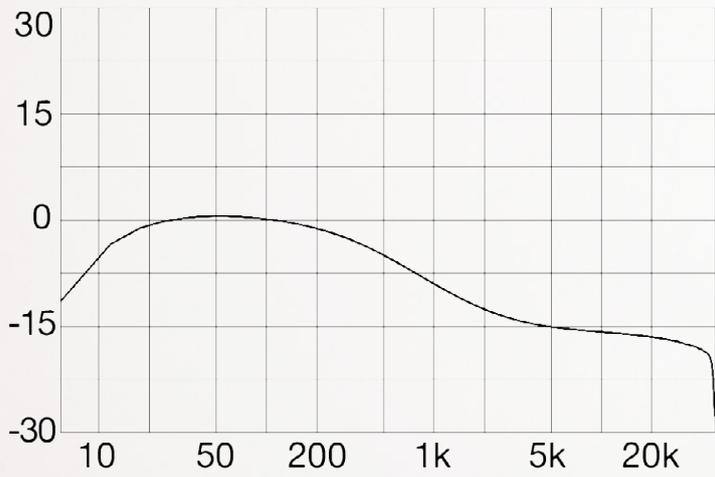
Low Mid Frequencies Band

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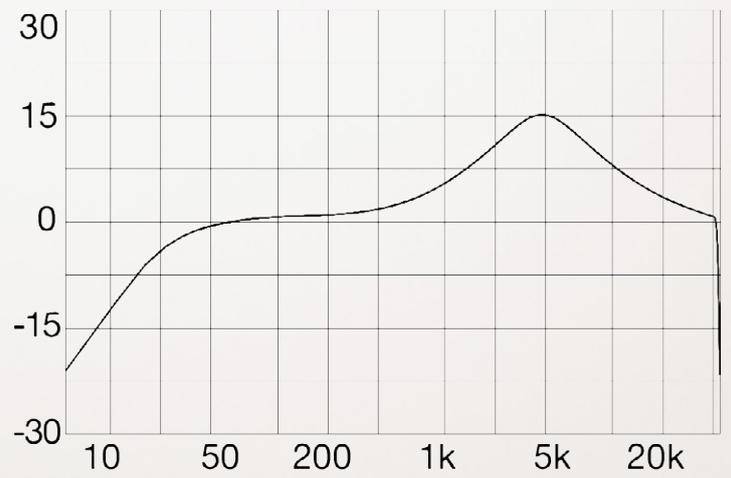
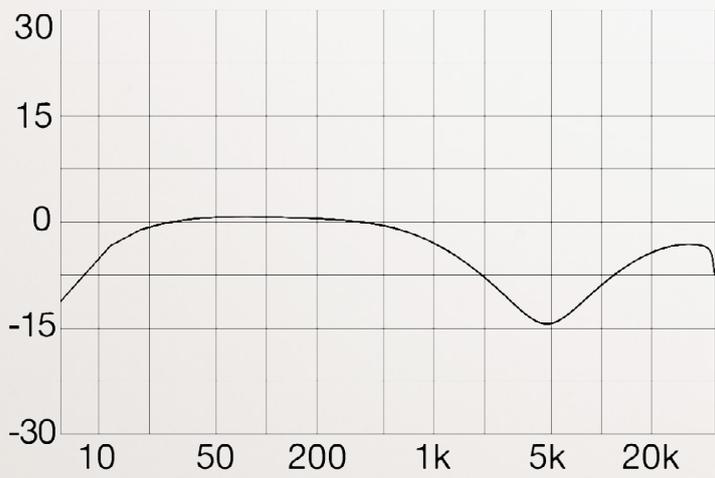


Low Frequencies Band

EQ C

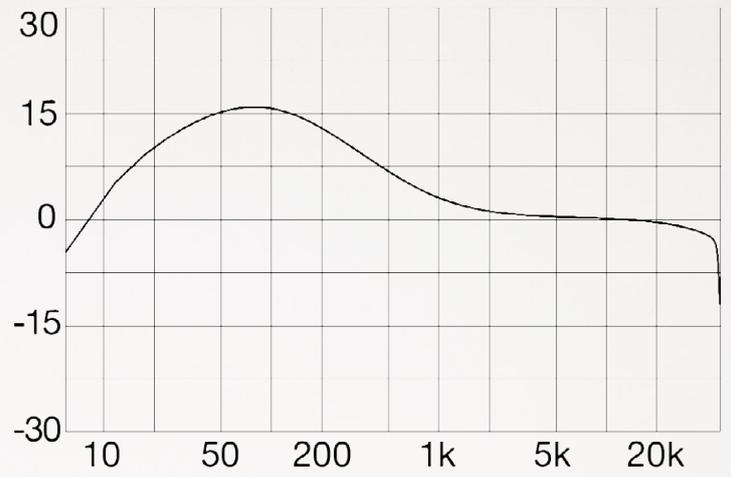
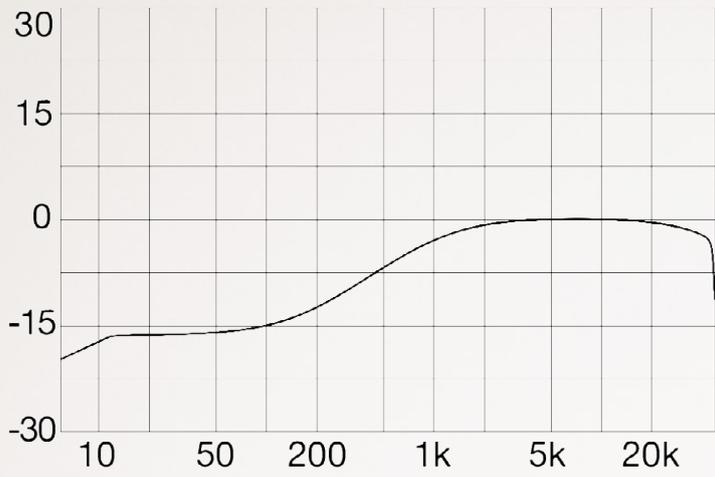


High Frequencies Band

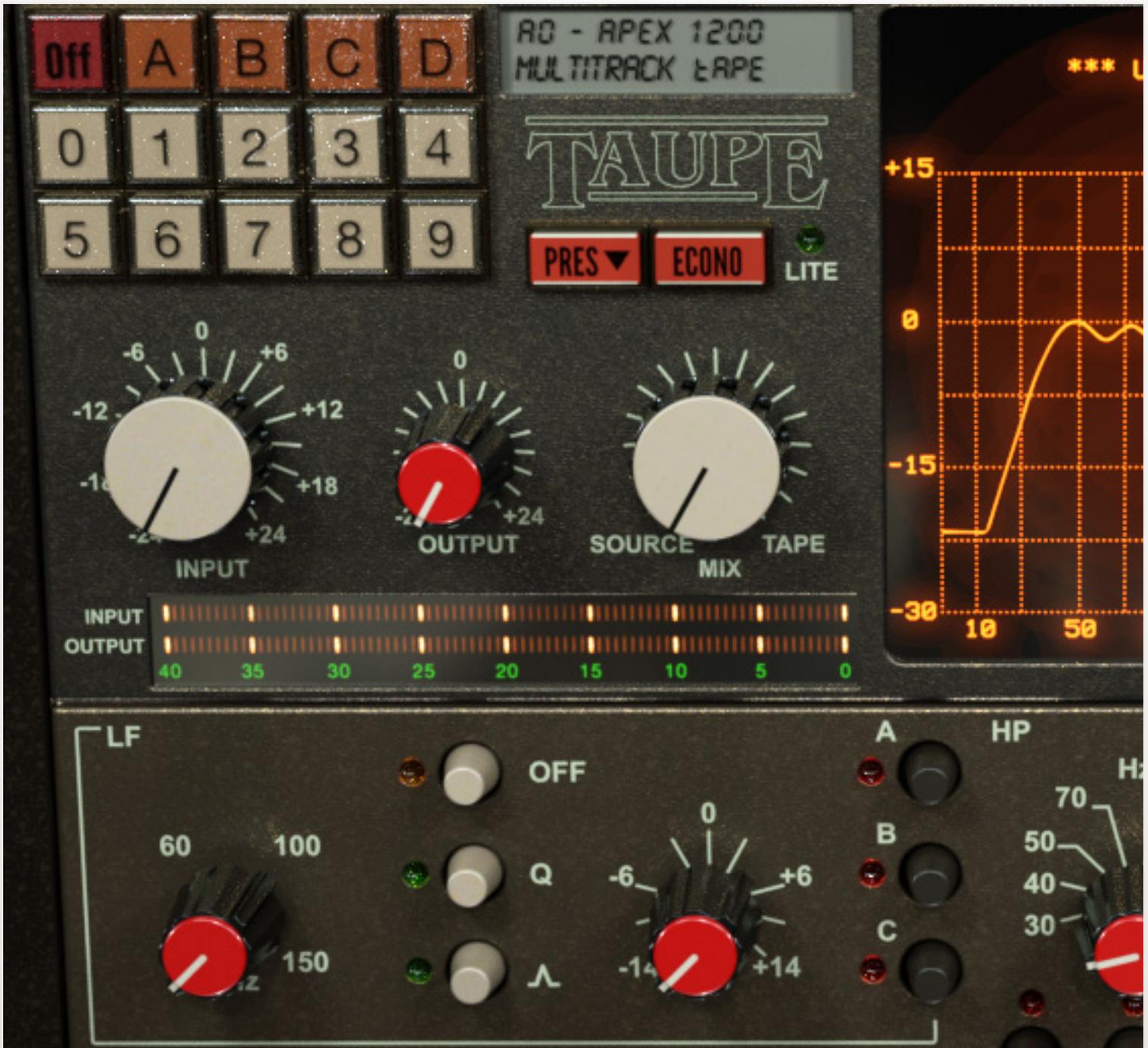


High/Low Mid Frequencies Band

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Low Frequencies Band



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## - Third module

TAUPE channel-strip and TAUPE compressor standalone version are equipped with a compressor and limiter emulations.

By pressing:

- the COMP button, the compressor emulation is enabled;

- the LIM button, the limiter emulation is enabled;

These buttons are mutually exclusive, by pushing the red OFF button, the compressor/limiter will be disabled.

**1: COMP** mode is the emulation of a compressor module included in a well-known console built in 1982 by a famous Swiss Company. We had a fully functional unit at our disposal for our sampling sessions that granted us a sound performance without compromise.

**2: LIM** mode is the emulation of the limiter inside the same hardware made by Swiss long-time favorites in professional recording. We carefully sampled this mode step by step to give you a real and reliable emulation.

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

COMPRESSOR	LIMITER
<ul style="list-style-type: none"><li>• <b>COMP BUTTON:</b> Press it to activate the compressor.</li><li>• <b>OFF:</b> disables this section.</li><li>• <b>PRE:</b> enables the preamp circuit emulation of this section. This control is only available for TAUPECOMP standalone version</li><li>• <b>Input Trim:</b> 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 -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 Taupe’s input, the output level is automatically compensated, so that there’s no perceived level change.</li><li>• <b>Ratio:</b> This knob sets the compression ratio. Available values range from 1.5:1 to 100:1(LIM).</li><li>• <b>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. 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 +24dB.</li></ul>	<ul style="list-style-type: none"><li>• <b>LIM BUTTON:</b> Press it to activate the limiter.</li><li>• <b>OFF:</b> disables this section.</li><li>• <b>PRE:</b> enables the preamp circuit emulation of this section. This control is only available for TAUPECOMP standalone version</li><li>• <b>Input Trim:</b> 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 -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 Taupe’s input, the output level is automatically compensated, so that there’s no perceived level change.</li><li>• <b>Ratio:</b> Fixed value</li><li>• <b>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. This allows for an easier comparison between the two signals and for a better judgment on the compressor’s action. It is designed to boost the compressed signal from 0dB to +24dB.</li></ul>

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• **RELEASE:**

This knob sets the compressor's release time (Values: 0.2S - 1S - 2S - 3S - 4S - 5S)

• **ATTACK:**

This knob sets the compressor's attack time (Values: 0.2mS - 1mS - 2mS - 3mS - 4mS - 5mS)

• **THRESHOLD:**

This knob sets the level at which the compressor begin to operate.

Range: from -50dBu to 0dBu.

• **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.

• **SHMOD:**

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.

• **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%)

• **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): OFF (bypass); 50 to 250.

• **RELEASE:**

FIXED release time (Value: 4S)

• **ATTACK:**

FIXED attack time (Value: 0.156 mS)

• **THRESHOLD:**

This knob sets the level at which the compressor begins to operate.

Range: from -50dBu to 0dBu.

• **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.

• **SHMOD:**

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.

• **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%)

• **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): OFF (bypass); 50 to 250.



# PROGRAMS

<b>A0</b> .....	Upside Down
<b>A1</b> .....	Upside Down II
<b>A2</b> .....	Goosebumps
<b>A3</b> .....	Goosebumps II
<b>A4</b> .....	Garden Of Eden
<b>A5</b> .....	Garden Of Eden II
<b>A6</b> .....	Garden Of Eden III
<b>A7</b> .....	Garden Of Eden IV
<b>A8</b> .....	Eleven
<b>A9</b> .....	Eleven II
<b>B0</b> .....	Eleven III
<b>B1</b> .....	Eleven IV
<b>B2</b> .....	Leave Me Alone
<b>B3</b> .....	Leave Me Alone II
<b>B4</b> .....	Nightmare
<b>B5</b> .....	Nightmare II
<b>B6</b> .....	Nightmare III
<b>B7</b> .....	Stranger Machines I
<b>B8</b> .....	Stranger Machines II
<b>B9</b> .....	Final countdown
<b>C0</b> .....	Final countdown II
<b>C1</b> .....	Rocky
<b>C2</b> .....	Rocky II
<b>C3</b> .....	Rocky III
<b>C4</b> .....	Rocky IV
<b>C5</b> .....	90210
<b>C6</b> .....	90210 II
<b>C7</b> .....	Paranoid
<b>C8</b> .....	Paranoid II
<b>C9</b> .....	Paranoid III
<b>D0</b> .....	Enter the dragon
<b>D1</b> .....	The rime of the ancient mariner
<b>D2</b> .....	The southern oracle
<b>D3</b> .....	Miyagi chronicles
<b>D4</b> .....	Pulp Fictions
<b>D5</b> .....	My heart will go on
<b>D6</b> .....	Stray cats
<b>D7</b> .....	Dungeons and dragons
<b>D8</b> .....	Tron
<b>D9</b> .....	Pacman Legacy

# A0 MULTITRACK TAPE



**UPSIDE DOWN**



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“The Upside Down is an alternate dimension existing in parallel to the human world. Most, if not all, flora and fauna present in the dimension are linked together in a hive mind controlled by a malevolent entity, essentially forming an enormous superorganism. This place appears to be a reflection of the real world, with structures in approximately the same place as their 1983 counterparts. An evocative image that we hope is a suitable association. Keep yourself ready to discover this malefic program.”



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

## Details

The holy grail of tape machines. This emulated model is by the far the best sounding and most advanced out of all 300 model machines built by a renowned USA company.

This Program is based on a rare Vintage Tape Recorder/Reproducers a high quality precision instrument designed for the professional user who requires the finest and most faithful recording and reproduction. The sampled unit was introduced in April 1953 by an American electronics company founded in 1944. The device that we sampled was in perfect condition (it was meticulously cleaned and restored before the sampling) so it was a privilege for us to put our hands on it.

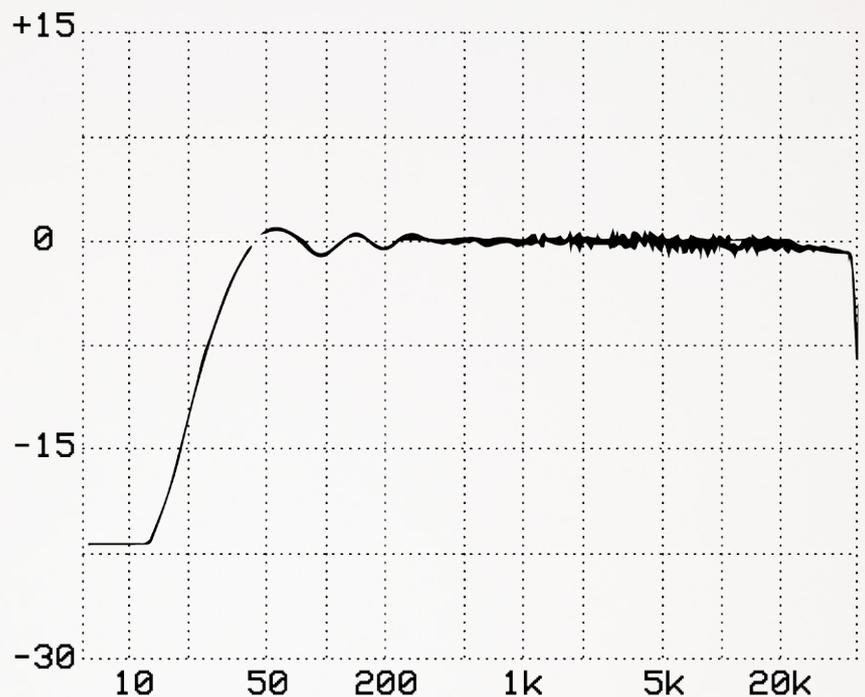
Consideration: This tape model was used by countless recording studios to record every type of music you could imagine. It was an updated version of the first model that Elvis Presley, Bill Black and Scotty Moore used to record “That’s All Right” in July 1954.

The “Upside down” PROGRAM is the “New” vintage, set aside your obsolete units and let yourself be infected by this new sound dimension.

Sampling location  
Edac Studio - Fino Mornasco (CO) - Italy

\*\*\* UPSIDE DOWN \*\*\*

15 ips



# A1 MULTITRACK TAPE



**UPSIDE DOWN**



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"It is a place of decay and death, a plane out of phase, a place of monsters. It is right next to you and you do not even see it." Imagine a world exactly like our own, but distorted by time and space. You can still access familiar places, but they're askew, empty; they lack the principle of formality, and appear as mere simulations. This is, in essence, the Upside Down, a shadowy version of the world we know and inhabit"



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

## Details

The Upside Down II Program is based on the same previous unit but with different settings. The original device is one of recordings stand-out tape machines designed for the professional user who requires the finest and most faithful recording and reproduction.

It is equipped with an amazing tube preamp, in fact these units are often used as mic preamps in the hope of getting that classic sound of the 50's. They sound great when re-capped.

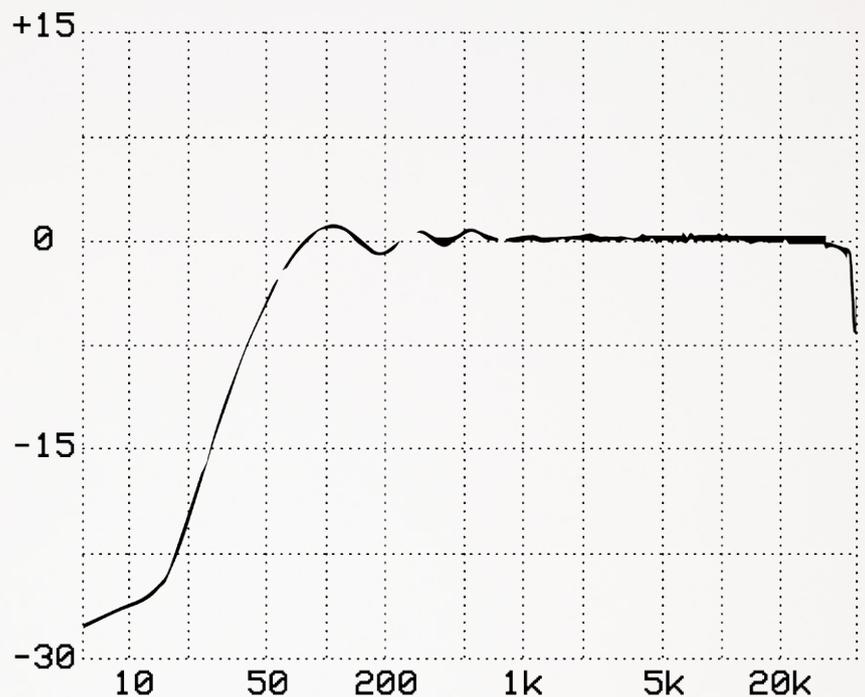
This basic recorder/reproducer consisted of a tape transport for operation at tape speed pairs of 3.75 ips and 7.5 and 15 ips, a head assembly for use with 1/4-Inch magnetic tape, and an electronic assembly which contained the record amplifier, reproducer amplifier, bias and erase oscillator, and power supply. Head assemblies for either full track, half track or two track stereophonic operation were available. CCIR equalization could also be obtained on request when ordering this machine. This machine could handle the nab 10-1/2 inch diameter tape reels or the eia 5 and 7-inch reels. Either of two capstan drive motor speeds could be selected at the low-high tape speed switch which was also on the tape transport on the front panel of the electronic assembly. There were facilities for setting record level and (reproduce) playback level, selecting low speed or high speed equalization, selecting three input arrangements by means of the input transfer switch, and switching the vu meter at the meter and output switch so that playback (reproduce) record, bias and erase level(s) could be read.

Consideration: A vast amount of music was recorded on this professional tape machine. Frank Sinatra, Hank Williams, Miles Davis and hundreds of other icons were captured by tape similar to this one.

Sampling location  
Edac Studio - Fino Mornasco (CO) - Italy

\*\*\* UPSIDE DOWN II \*\*\*

30 ips



# A2 TUBE PREAMPLIFIER



GOOSEBUMPS



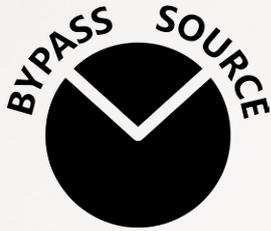
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“Give me anything that moves my heart,  
that gives me goosebumps.”

\*\*\* GOOSEBUMPS \*\*\*

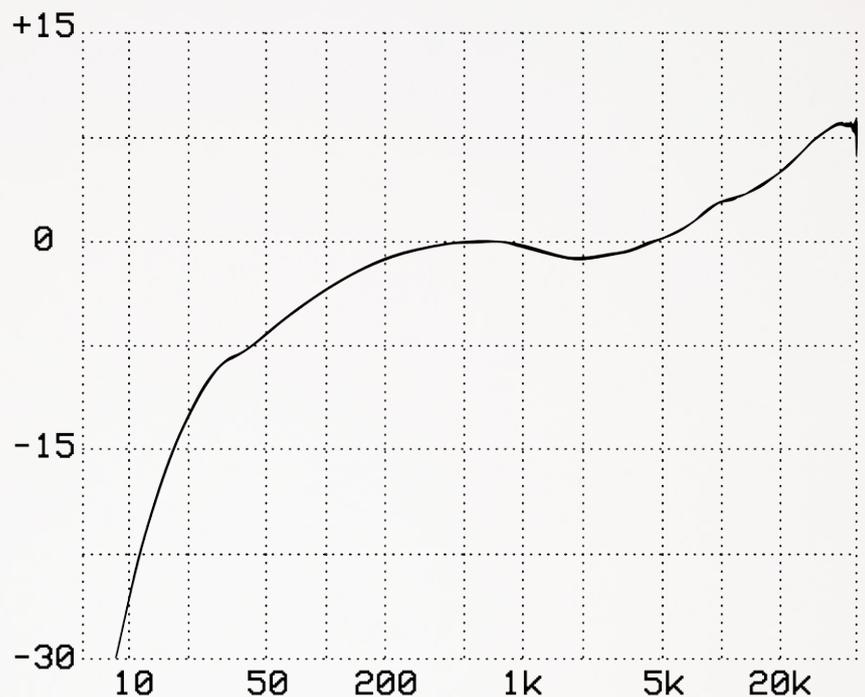
50' s

Jeremy Spencer



This program equipped with BYPASS/  
TAPE - MIX control:

In BYPASS mode (leftmost position) har-  
monic distortion is totally disabled, the  
Harmonics cell in parallel with Funda-  
mental component (H1) is bypassed.



## Details

This program comes from the careful sampling of a flagship vintage device made in the U.S.A from 1958. This unit was built by a great company founded in 1944, we are proud to be able to give you one of the best Multichannel tape recorders developed by this brand which has always been famous for creating world class tapes characterized by unique sounds.

The Original device provided up to 24 channels of audio recording/reproducing capability using one-inch or two-inch audio recording tape. The 8-channel version used one-inch tape and the 16 and 24-channel versions used two-inch tape. In a short time it became a must in the world's most famous recording studios, it has retained its pedigree thanks to its sound and versatility, now we are offering you a faithful emulation that preserves its peculiarities.

### Consideration:

It's been a long time since we said that many signal processors often survive in recording studios for decades. The problem is that not all of these are fully functional or perfectly re-capped. This is an important consideration that many users should not underestimate.

As we have said before owners are accustomed to and do not want to part with them, or they are so bewitched by the “vintage” charm of these devices, that they can no longer be without them, despite their conditions not be always being optimal.

### Sampling location

Sotto il Mare Recording Studios - Povegliano Veronese (VR)- Italy

# A3 TUBE PREAMPLIFIER



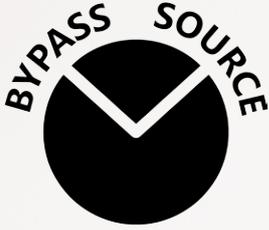
GOOSEBUMPS



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"It hurts to set you free, but you'll never follow me".

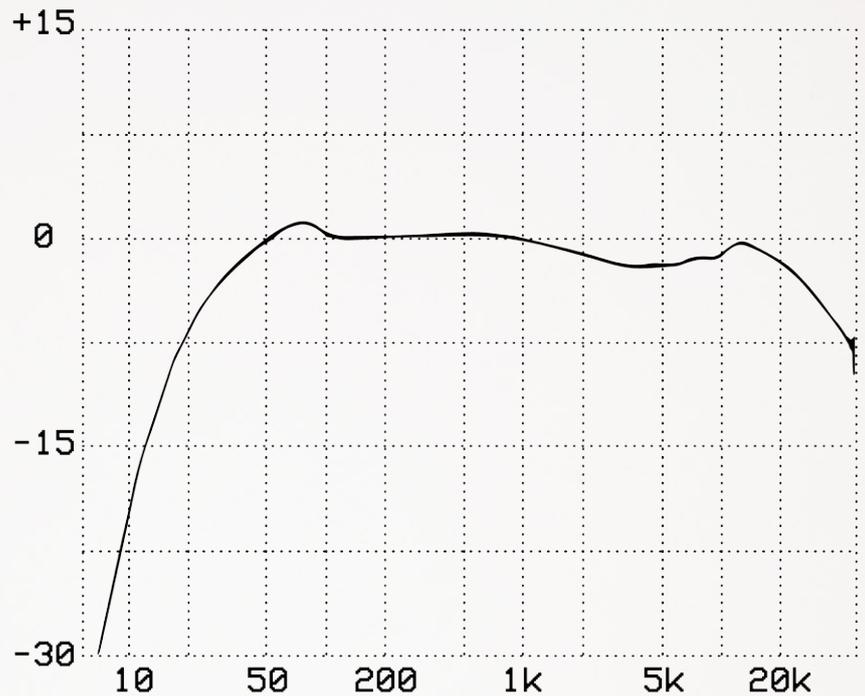
"The End" by The Doors (1967)



This program equipped with BYPASS/TAPE - MIX control:

In BYPASS mode (leftmost position) harmonic distortion is totally disabled, the Harmonics cell in parallel with Fundamental component (H1) is bypassed.

\*\*\* GOOSEBUMPS II \*\*\*  
60' s



## Details

This program comes from the same flagship vintage device which we derived the previous emulation. In this case the linear speed of this PROGRAM is 30 ips (inches per second). Obviously this hardware setting guarantees different sound properties and characteristics compared to the previous emulation.

As well as for this PROGRAM, in the case of multiple sampling of the same unit at different tape velocity (inches per second) it will be our concern to give you details about the hardware setting. Below we report again some historical and characteristic mention of the original unit.

This unit was built by a great company founded in 1944, we are proud to be able to give you one of the best Multichannel tape recorders developed by this brand which has always been famous for creating world class tapes characterized by unique sounds.

The original machine was capable of operating at three speeds: 7.5ips, 15ips, and 30ips. Nab and iec (ccir) equalization capabilities were included. It also had selective synchronization, the capability of recording on one or more channels simultaneously while monitoring one or more previously recorded channels. This feature was enabled by using the record head of the previously recorded channel in a playback mode while one or more record heads were in record mode.

Sampling location

Sotto il Mare Recording Studios - Povegliano Veronese (VR)- Italy

# A4 STEREO TAPE



GARDEN OF EDEN



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“Give me the storm and tempest of thought and action, rather than the dead calm of ignorance and faith! Banish me from Eden when you will; but first let me eat of the fruit of the tree of knowledge!”

Robert G. Ingersoll,  
The Works Of Robert G. Ingersoll, Vol. III



This PROGRAM is equipped with SOURCE/TAPE - MIX control: In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* GARDEN OF EDEN \*\*\*  
stereo



## Details

Garden Of Eden represents an old glory in the Acustica world. This Program is based on a Vintage British Tape Recorder (1960 –also known as the “Green Machine”). For the connoisseurs of Acustica products, this program should be familiar, in fact we decided to careful re-sample and focus on the tape component of an ultra rare machine already incorporated into our Cream plugin suite. Now we are finally able to give you 100% the sound of this device! Below some historical nods about the original unit, directly from Cream User’s manual: In 1947 the first batch of British-made valve tube tape recorders became available from one of the historical record companies based in London.

These machines were reel-to-reel tape recorders, and their design was based on the recorders used by the Germans during the World War II. Since these multi-track recorders were painted in a typical pale green, they then became known as the “Green Machines”. The first model made was named BTR1 (British Tape Recorder 1). The BTR1 machines were first made in 1947, but were superseded shortly after by the BTR2 mono machine in 1952 (with adjustable bias current, allowing better fidelity). The BTR2 was made in greater quantity, and the general quality of this recorder was much higher compared to the previous models.

Consideration: Garden Of Eden is stereo with 15 ips tape speed.

Sampling location  
Edac Studio - Fino Mornasco (CO) - Italy

A5 STEREO TAPE



GARDEN OF EDEN



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“Those ancients who in poetry presented the golden age, who sang its happy state, perhaps, in their Parnassus, dreamt this place.

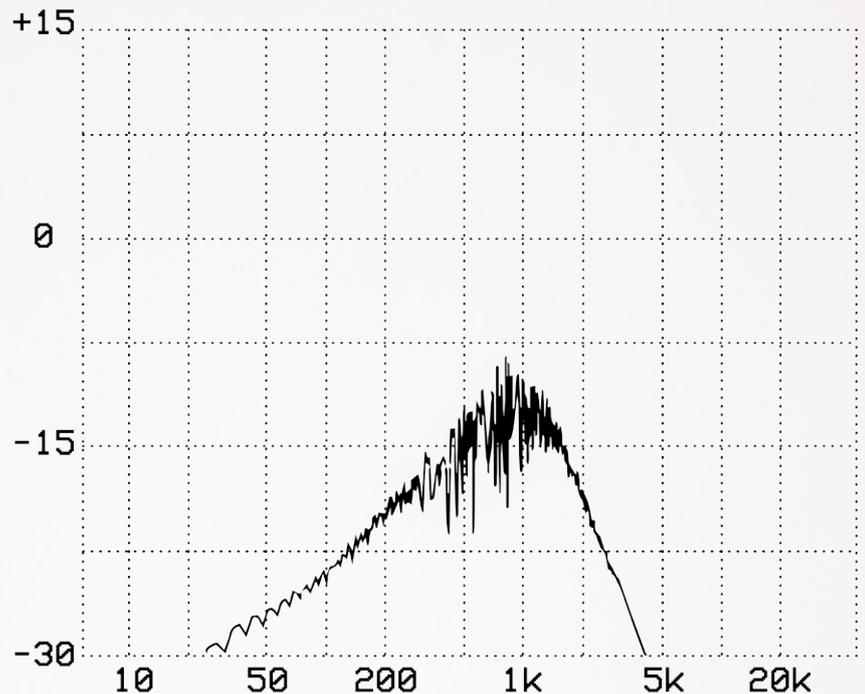
Here, mankind’s root was innocent; and here were every fruit and never-ending spring; these streams--the nectar of which poets sing.”

Dante Alighieri, The Divine Comedy



This PROGRAM is equipped with SOURCE/TAPE - MIX control: In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* GARDEN OF EDEN II \*\*\*  
dual left



## Details

Garden Of Eden 2 is the second Program based on an old glory in the Acustica world. This emulation is based on a Vintage British Tape Recorder (1960 –also known as the “Green Machine”). For the connoisseurs of Acustica products, this program should be familiar, in fact we decided to careful re-sample and focus on the tape component of an ultra rare machine already incorporated into our Cream plugin suite. Now we are finally able to give you 100% the sound of this device! Below some historical notes about the original unit, directly from Cream User’s manual:

In 1947 the first batch of British-made valve tube tape recorders became available from one of the historical record companies based in London.

These machines were reel-to-reel tape recorders, and their design was based on the recorders used by the Germans during the World War II. Since these multi-track recorders were painted in a typical pale green, they then became known as the “Green Machines”.

The first model made was named BTR1 (British Tape Recorder 1). The BTR1 machines were first made in 1947, but were superseded shortly after by the BTR2 mono machine in 1952 (with adjustable bias current, allowing better fidelity). The BTR2 was made in greater quantity, and the general quality of this recorder was much higher compared to the previous models.

Consideration: Garden Of Eden 2 is dual left with 15 ips tape speed.

Sampling location

Edac Studio - Fino Mornasco (CO) - Italy

# A6 STEREO TAPE



GARDEN OF EDEN



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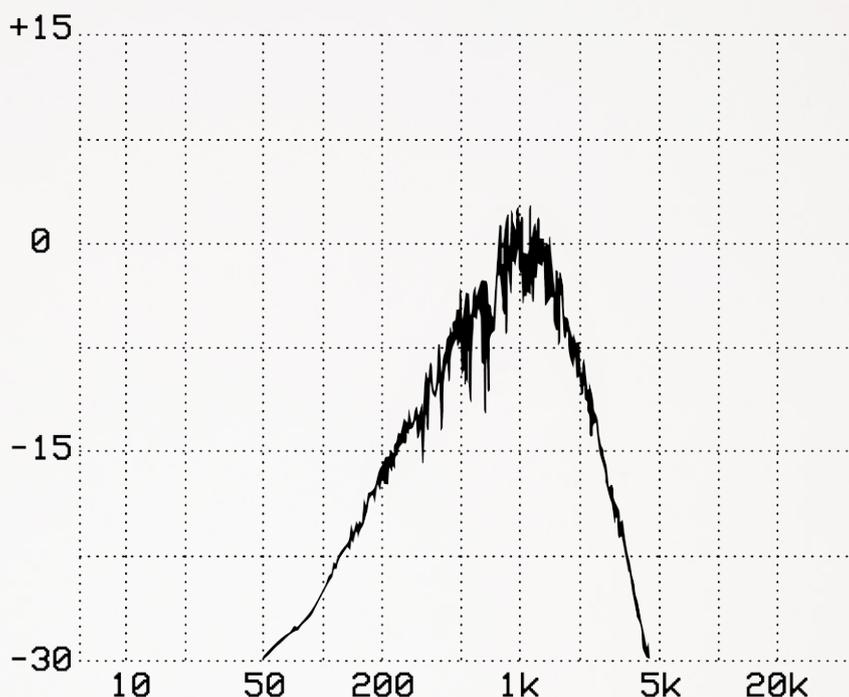
“When you start to live outside yourself,  
it’s all dangerous.”

\*\*\* GARDEN OF EDEN III \*\*\*  
stereo

Ernest Hemingway, The Garden of Eden



This PROGRAM is equipped with  
SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position)  
harmonic distortion is decrease by -18  
dB compared with TAPE mode.



## Details

Garden Of Eden 3 is the third Program based on an old glory in the Acustica world. This emulation is based on a Vintage British Tape Recorder (1960 –also known as the “Green Machine”). For the connoisseurs of Acustica products, this program should be familiar, in fact we decided to careful re-sample and focus on the tape component of an ultra rare machine already incorporated into our Cream plugin suite. Now we are finally able to give you 100% the sound of this device! Below some historical notes about the original unit, directly from Cream User’s manual:

In 1947 the first batch of British-made valve tube tape recorders became available from one of the historical record companies based in London. These machines were reel-to-reel tape recorders, and their design was based on the recorders used by the Germans during the World War II. Since these multi-track recorders were painted in a typical pale green, they then became known as the “Green Machines”.

The first model made was named BTR1 (British Tape Recorder 1). The BTR1 machines were first made in 1947, but were superseded shortly after by the BTR2 mono machine in 1952 (with adjustable bias current, allowing better fidelity). The BTR2 was made in greater quantity, and the general quality of this recorder was much higher compared to the previous models.

This was a portable machine designed for location use. It delivered good sound quality, but apparently needed constant tweaking to keep it in spec. Its 8.25” spool capacity allowed for only 20 mins of recording time when running at 15ips. It could also be operated at 3.75 or 3.5ips with different EQ settings automatically applied as the speed selector control was changed.

Consideration: Garden Of Eden 3 is stereo with 30 ips tape speed.

Sampling location  
Edac Studio - Fino Mornasco (CO) - Italy

A7 STEREO TAPE



GARDEN OF EDEN



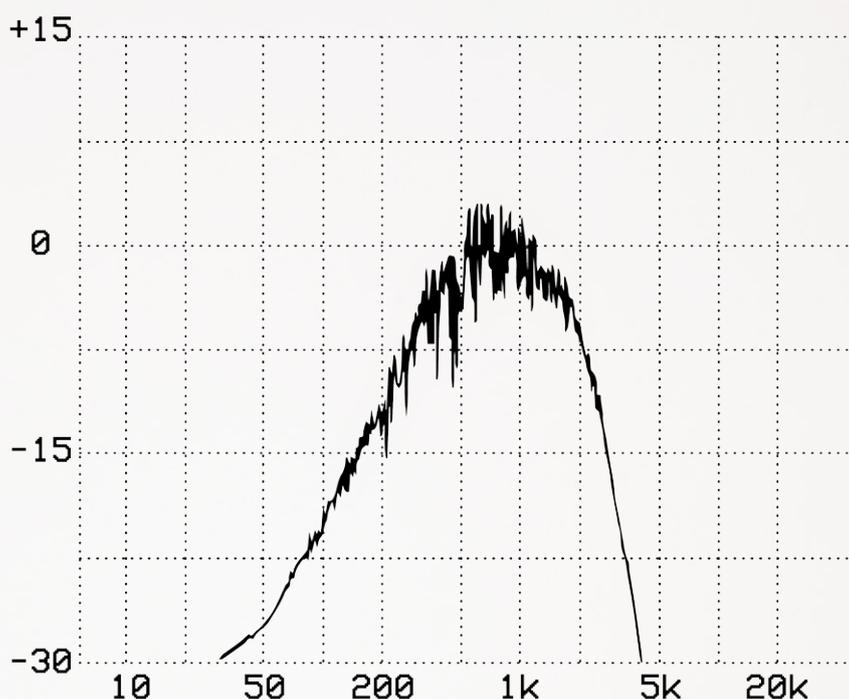
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“We must cultivate our own garden. When man was put in the garden of Eden he was put there so that he should work, which proves that man was not born to rest”.  
Voltaire



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* GARDEN OF EDEN IV \*\*\*  
dual left



## Details

Garden Of Eden 4 is the fourth Program based on an old glory in the Acustica world. This emulation is based on a Vintage British Tape Recorder (1960 –also known as the “Green Machine”). For the connoisseurs of Acustica products, this program should be familiar, in fact we decided to careful re-sample and focus on the tape component of an ultra rare machine already incorporated into our Cream plugin suite. Now we are finally able to give you 100% the sound of this device! Below some historical nods about the original unit, directly from Cream User’s manual:

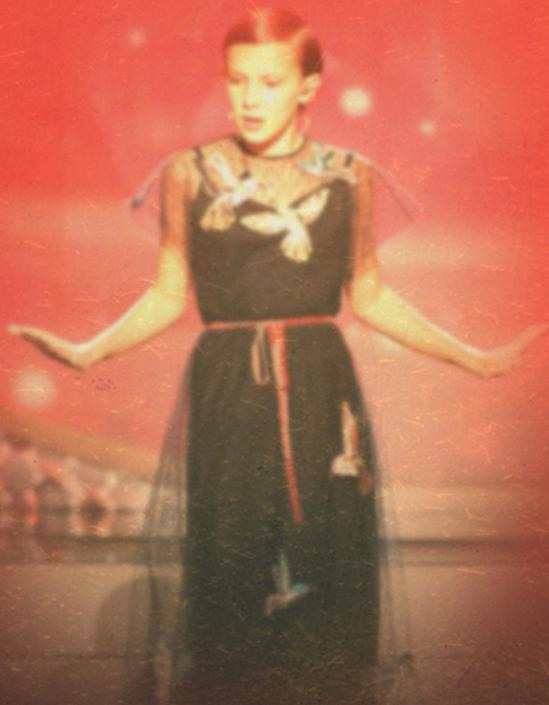
In 1947 the first batch of British-made valve tube tape recorders became available from one of the historical record companies based in London. These machines were reel-to-reel tape recorders, and their design was based on the recorders used by the Germans during the World War II. Since these multi-track recorders were painted in a typical pale green, they then became known as the “Green Machines”.

The first model made was named BTR1 (British Tape Recorder 1). The BTR1 machines were first made in 1947, but were superseded shortly after by the BTR2 mono machine in 1952 (with adjustable bias current, allowing better fidelity). The BTR2 was made in greater quantity, and the general quality of this recorder was much higher compared to the previous models. This was a portable machine designed for location use. It delivered good sound quality, but apparently needed constant tweaking to keep it in spec. Its 8.25” spool capacity allowed for only 20 mins of recording time when running at 15ips. It could also be operated at 3.75 or 3.5ips with different EQ settings automatically applied as the speed selector control was changed.

Consideration: Garden of Eden 4 is dual left with 30 ips tape speed.

Sampling location  
Edac Studio - Fino Mornasco (CO) - Italy

A8 STEREO TAPE



ELEVEN



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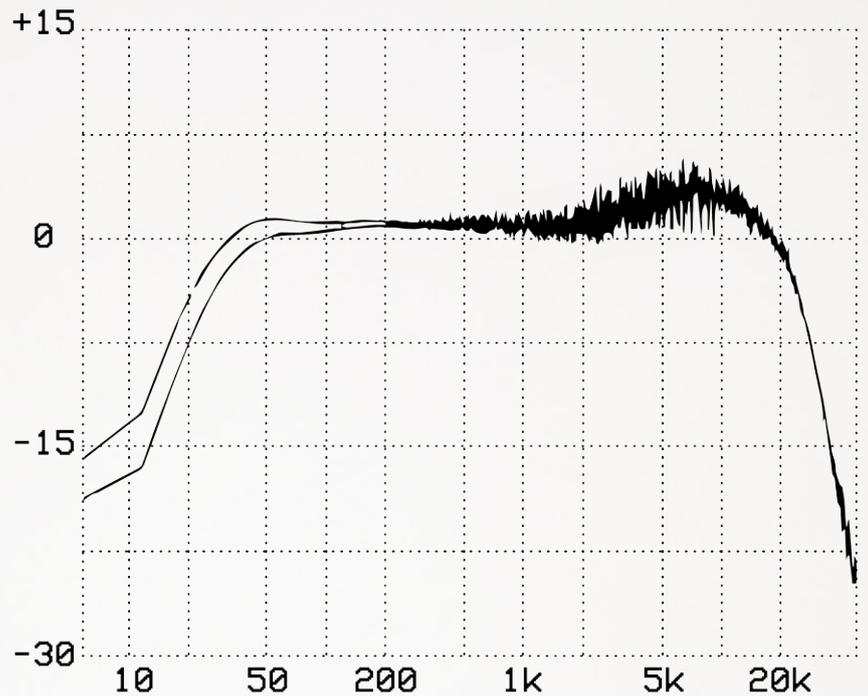
"Friends don't lie".

Eleven, Stranger Things, Season 1:  
Chapter One: The Vanishing Of Will  
Byers



This PROGRAM is equipped with  
SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position)  
harmonic distortion is decrease by -18  
dB compared with TAPE mode.

\*\*\* ELEVEN \*\*\*  
15 ips - stereo



## Details

This program is based on a 1979 Professional Reel-to-Tape Analog Recorder (1/4' 2 track) made in USA, still in use in one of the best recording studios in Italy. The sampled unit was in perfect condition, aligned and adjusted to meet the exacting needs of any mix engineer. Among the specifications of this device we will mention: totally transformerless electronics, 1/4 and 1/2 inch master tape recorders, 3 speed quarts controlled transport - 7 1/2, 15, 30 ips, variable speed control.

If you're mixing totally in the box and have been longing for some analog lovin', then these "Eleven" programs should be certainly what's right for you, just have a go with this program, you will not regret it!

Consideration: Eleven is stereo with 15 ips tape speed.

Sampling location  
Fonoprint Studios - Bologna- Italy

# A9 STEREO TAPE



# ELEVEN



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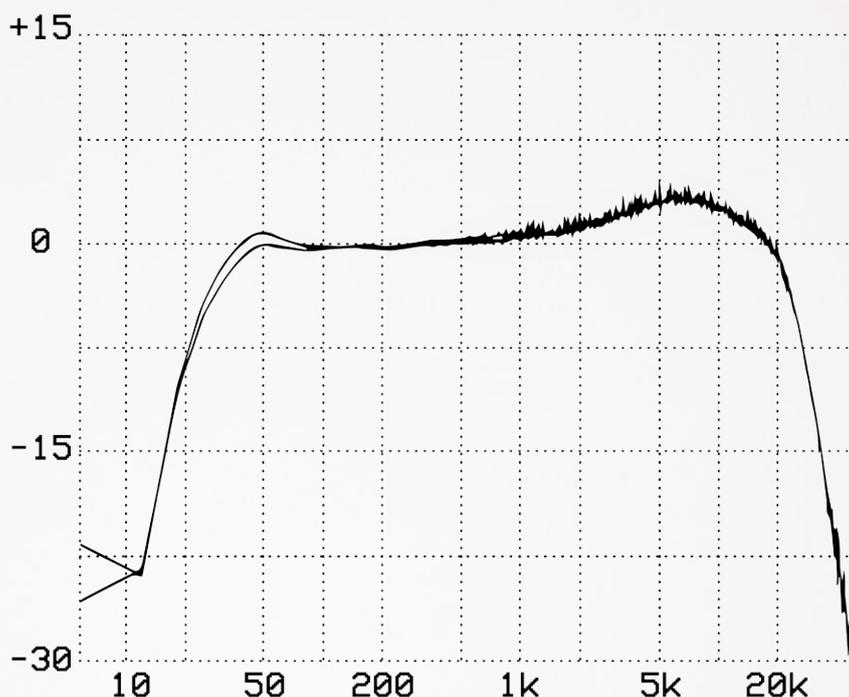
Eight: "They can't save you!"  
Eleven: "No...But I can save them".  
Eight and Eleven  
"Stranger Things", Season 2

\*\*\* ELEVEN II \*\*\*

30 ips - stereo



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

Eleven 2 is the second program based on the same 1979 Professional Reel-to-Tape Analog Recorder (1/4' 2 track) made in USA, still in use in one of the best recording studios in Italy. The sampled unit was in perfect condition, aligned and adjusted to meet the exacting needs of any mix engineer. Among the specifications of this device we mention: totally transformerless electronics, 1/4 and 1/2 inch master tape recorders, 3 speed quarts controlled transport - 7 1/2, 15, 30 ips, variable speed control.

If you're mixing totally in the box and have been longing for some analog lovin', then these "Eleven" programs should certainly be what's right for you, just have a go with this program, you will not regret it!

Consideration: Eleven2 is stereo with 30 ips tape speed.

Sampling location  
Fonoprint Studios - Bologna- Italy

# B0 STEREO TAPE



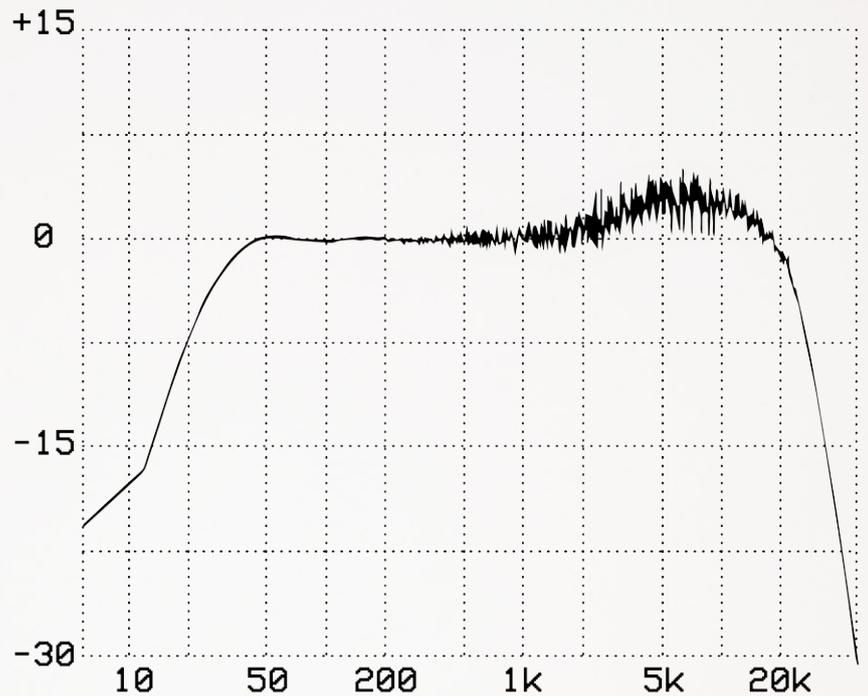
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“The gate... I opened it.  
I’m the monster”  
-Eleven “Stranger Things”, Season 1

\*\*\* ELEVEN III \*\*\*  
15 ips - dual left



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

Eleven 3 is the third program based on the same 1979 Professional Reel-to-Tape Analog Recorder (1/4' 2 track) made in USA, still in use in one of the best recording studios in Italy. The sampled unit was in perfect condition, aligned and adjusted to meet the exacting needs of any mix engineer. Among the specifications of this device we mention: totally transformerless electronics, 1/4 and 1/2 inch master tape recorders, 3 speed quarts controlled transport – 7 1/2, 15, 30 ips, variable speed control.

If you're mixing totally in the box and have been longing for some analog lovin', then these "Eleven" programs should certainly be what's right for you, just have a go with this program, you will not regret it!

Consideration: Eleven3 is dual left with 15 ips tape speed.

Sampling location  
Fonoprint Studios - Bologna- Italy

# B1 STEREO TAPE



# ELEVEN



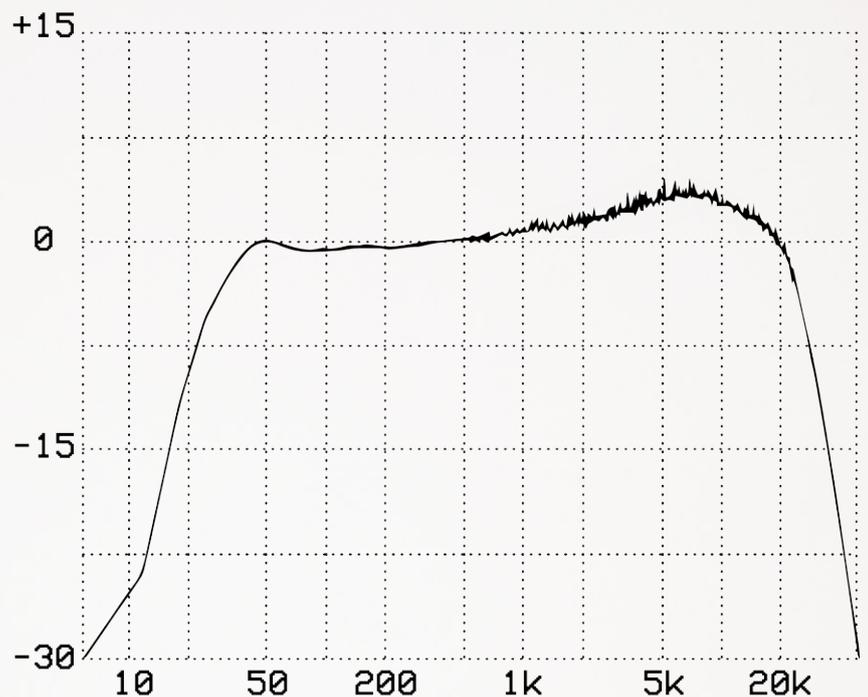
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“One and one are sometimes eleven”  
Kashmiri Proverb

\*\*\* ELEVEN IV \*\*\*  
30 ips - dual left



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

Eleven 4 is the fourth program based on the same 1979 Professional Reel-to-Tape Analog Recorder (1/4' 2 track) made in USA, still in use in one of the best recording studios in Italy. The sampled unit was in perfect condition, aligned and adjusted to meet the exacting needs of any mix engineer. Among the specifications of this device we mention: totally transformerless electronics, 1/4 and 1/2 inch master tape recorders, 3 speed quarts controlled transport - 7 1/2, 15, 30 ips, variable speed control.

If you're mixing totally in the box and have been longing for some analog lovin', then these "Eleven" programs should certainly be what's right for you, just have a go with this program, you will not regret it!

Consideration: Eleven 4 is dual left with 30 ips tape speed.

Sampling location  
Fonoprint Studios - Bologna- Italy

# B2 MULTITRACK TAPE

Leave Me Alone



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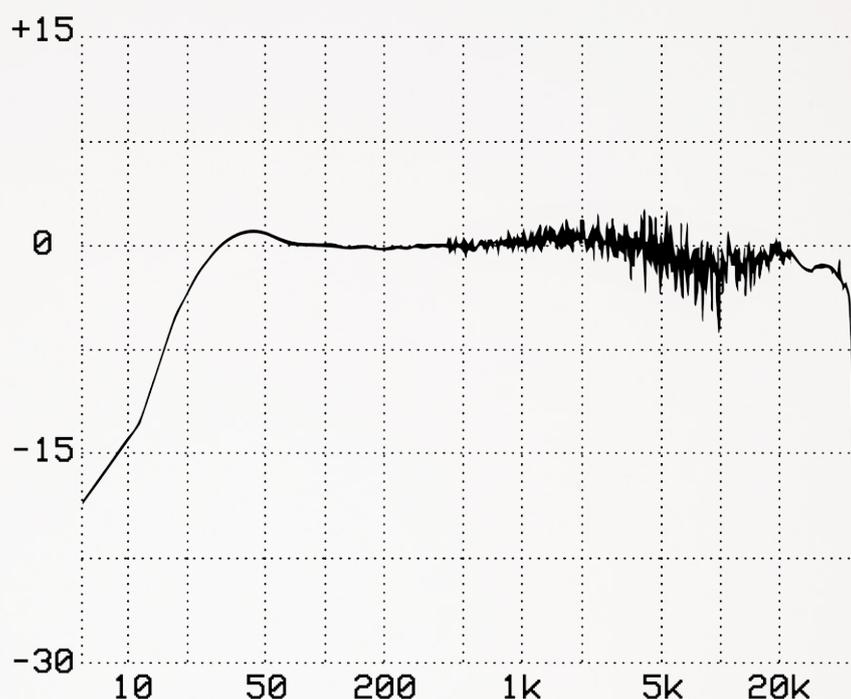
“A bore is someone who deprives you of solitude without providing you with company”.  
Oscar Wilde



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* LEAVE ME ALONE \*\*\*

15 ips



## Details

This is a famed and industry standard tape unit. This is the machine that made the USA company that built this unit famous. You HAVE heard this machine before - it was the workhorse machine for studios all over the United States for all of the 1980s. These machines record at both 15 & 30 IPS, and have separate controls for both speeds, so you can toggle between speeds at the flip of a switch. It comes with auto locator & a remote. It consists of three multitrack tape configurations: an eight track version using one inch tape, a sixteen track version, and a twenty-four track version both using two inch tape. The sampled unit was in nice condition, before sampling it was aligned, heads adjusted, re-soldered.

Consideration: Leave me alone is Mono with 15 ips tape speed.

Sampling location  
Edac Studio - Fino Mornasco (CO) - Italy

# B3 MULTITRACK TAPE



Leave Me Alone



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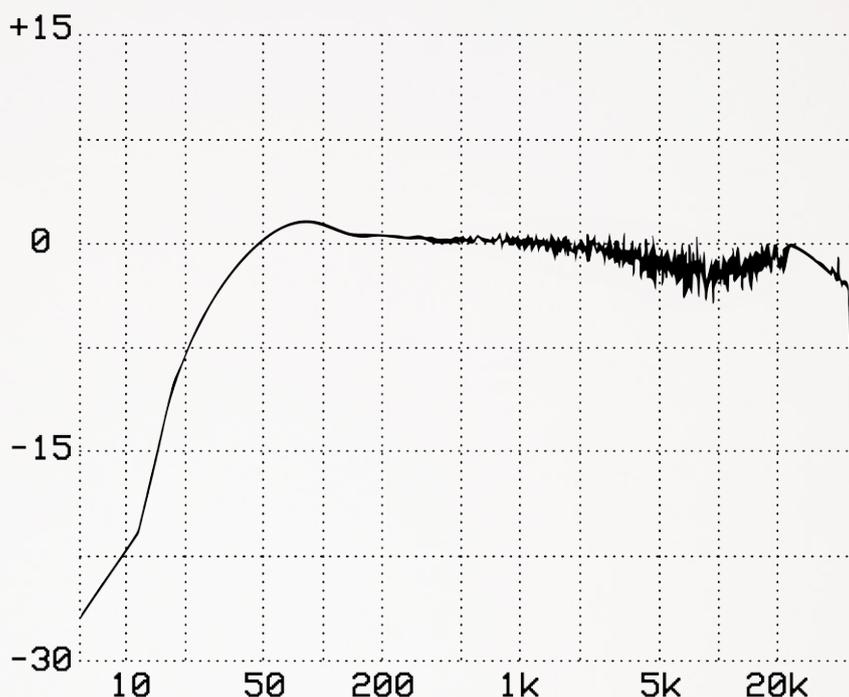
"It's far better to be unhappy alone than unhappy with someone".  
Marilyn Monroe

\*\*\* LEAVE ME ALONE II \*\*\*

30 ips



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

This is the second Program based on the famed and industry standard tape unit. This is the machine that made the USA company that built this unit famous. You HAVE heard this machine before - it was the workhorse machine for studios all over the United States for all of the 1980s. The standard operating speeds of this machine were 15 and 30 ips, derived from a stable 96 kHz crystal oscillator. A variable speed control could vary the pitch by 20% above or below the standard speeds. It used servo controlled dc motors to precisely control the tape speed and tension. It's equalization networks not only provided the proper amplitude response in accordance with either the NAB or IEC specifications, but also compensated for phase errors normally introduced by these networks. The phase integrity of the Record/reproduce electronics gave it an excellent square wave response which surpassed conventional equalization techniques.

There were no transformers in the line input or line output amplifier circuits. Balanced amplifiers were used to provide greater noise immunity and lower distortion. Transformers were also eliminated from the reproduce and record/cue head preamps. QUIOR (QUIet Initiation Of Record) circuitry eliminated punch-in and punch-out noise. These delay and ramp circuits controlled the timing of the erase and bias signals to prevent clicks and pops from being recorded onto the tape when switching into or out of record mode. The sampled unit was in nice condition, before sampling it was aligned, heads adjusted, re-soldered.

Consideration: Leave me alone is Mono with 30 ips tape speed.

Sampling location  
Edac Studio - Fino Mornasco (CO) - Italy

# B4 MULTITRACK TAPE



Nightmare

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“Nightmares exist outside of logic, and there’s little fun to be had in explanations; they’re antithetical to the poetry of fear.”

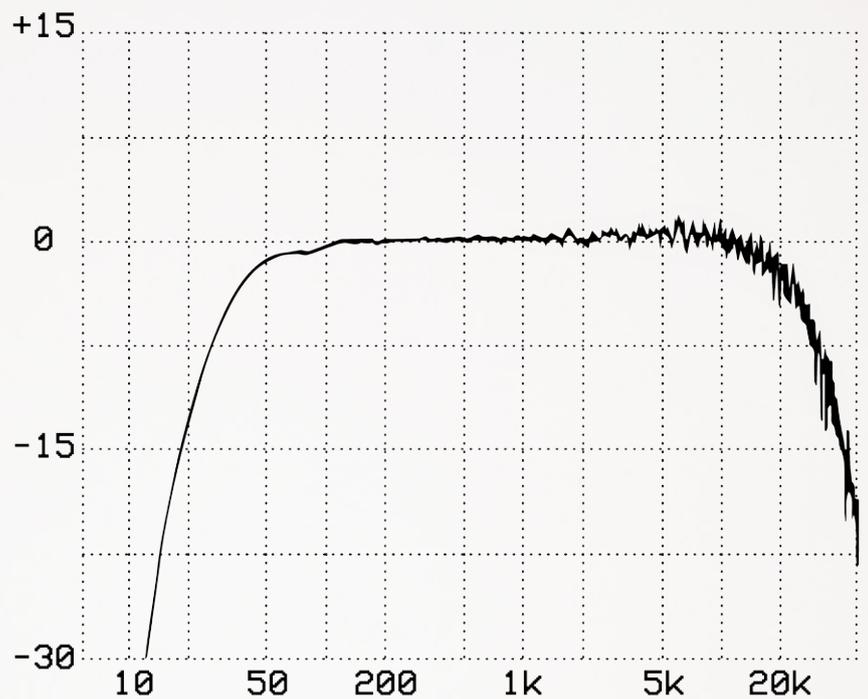
Stephen King



This PROGRAM is equipped with SOURCE/TAPE - MIX control: In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* NIGHTMARE \*\*\*

8-15 ips - NAB



## Details

The sampled unit is a vintage 8-track tape recorder made in USA in 80s. The company is the former name of a United States manufacturer of professional audio equipment that operated from 1955 until 1982 when it was acquired by a famous Japanese Corporation. This machine is the 8 track version of the sampled unit for our "Eleven" Program. Our version proves to be a worthy emulation. It sounds so good! We are really satisfied with the result.

Consideration:

Nightmare is Mono with 15 ips tape speed - NAB

Sampling location

La Sauna Recording Studio - Varano Borghi (VA) - Italy

# B5 MULTITRACK TAPE



Nightmare



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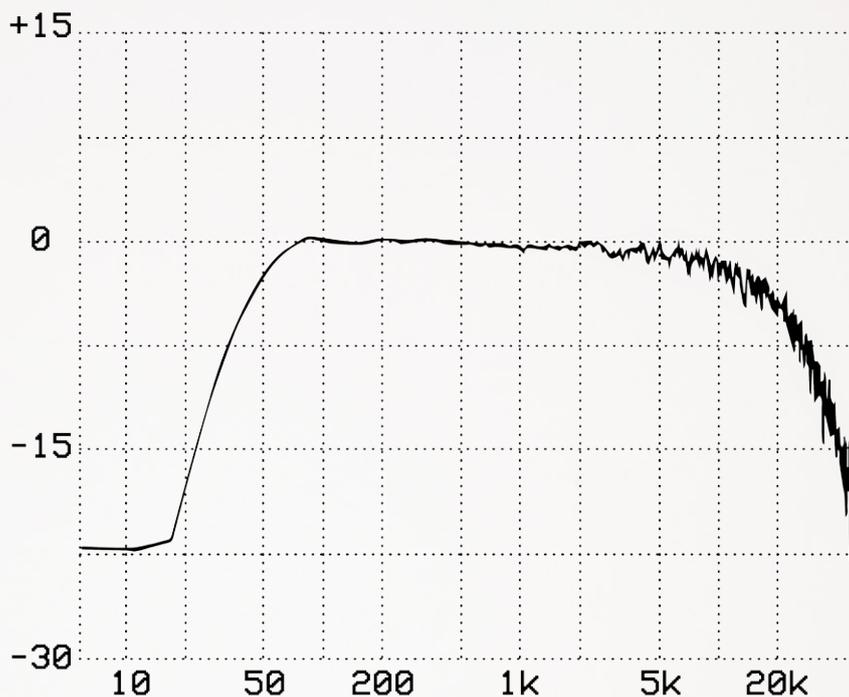
“Vision without action is a daydream.  
Action without vision is a nightmare”  
Japanese Proverb

\*\*\* NIGHTMARE II \*\*\*

8-15 ips - IEC



This PROGRAM is equipped with  
SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position)  
harmonic distortion is decrease by -18  
dB compared with TAPE mode.



## Details

Nightmare 2 program is derived from the same vintage 8-track tape recorder made in USA in the 80s already sampled for the previous program.

In this case the set-up of the unit was slightly different, we used IEC tape, the result of our intense sampling session was great, is really impressive,

Our version is a worthy emulation, it sounds so good, we are really satisfied with the end result.

Consideration: Nightmare 2 is Mono with 15 ips tape speed - IEC

Sampling location

La Sauna Recording Studio - Varano Borghi (VA) - Italy

# B6 MULTITRACK TAPE



Nightmare

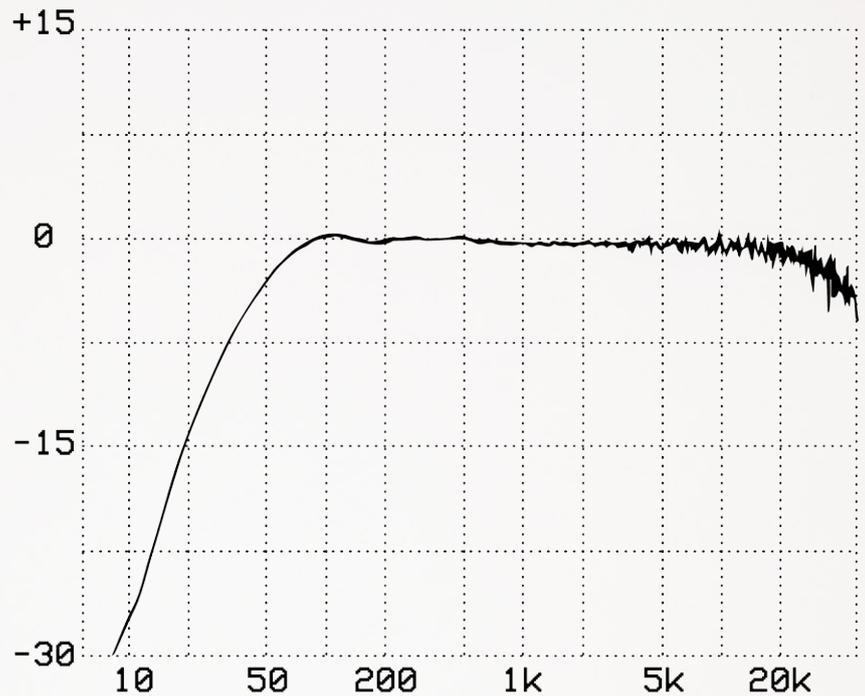
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

Of all the things you choose in life, you don't get to choose what your nightmares are. You don't pick them; they pick you. John Irving

\*\*\* NIGHTMARE III \*\*\*  
8-30 ips - NAB



This PROGRAM is equipped with SOURCE/TAPE - MIX control: In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

Nightmare 3, third and last program derived from the same vintage 8-track tape recorder made in USA in 80s already sampled for the previous programs (Nightmare and Nightmare 2). For this program we used a tape reel incorporating a NAB hub and it was set to a higher speed of tape.

Consideration: Nightmare 3 is Mono with 30 ips tape speed - IEC

Sampling location  
La Sauna Recording Studio - Varano Borghi (VA) - Italy

# B7 MULTITRACK TAPE



**STRANGER MACHINES**



\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

It has become appallingly obvious that our technology has exceeded our humanity.

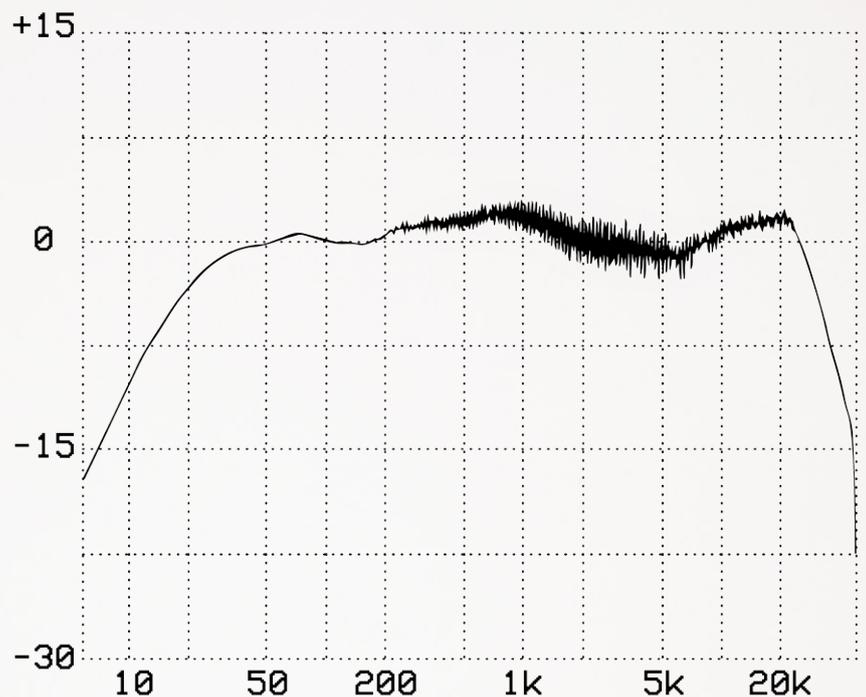
Albert Einstein



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* STRANGER MACHINES \*\*\*

15 ips



## Details

Stranger Machines 1 is based on one of the most popular multitracks used in Europe during the 80s. & 90s. It was the recording industry standard in Europe and over 2000 machines were sold. Solid, reliable, easy to set up and straightforward to maintain. Heads can be lapped up to three times (3000, 6000 and 9000 hours, with 1000 hours remaining after the last lap) as long as the wear pattern is maintained evenly by ensuring the transport remains well set up. Many engineers undoubtedly consider this unit the KING of 24-track tape machines. A really impressive piece of Japanese mechanical engineering, built to perform day after day in a busy studio environment. We at Acustica Audio have captured its essence to give you a faithful “evergreen” emulation, try it and let yourself be caught in the warmth of its sound.

Consideration:

Stranger Machine 1 is MONO with 15 ips tape speed.

Sampling Location

La Sauna Recording Studio - Varano Borghi (VA) - Italy

# B8 MULTITRACK TAPE



**STRANGER MACHINES**



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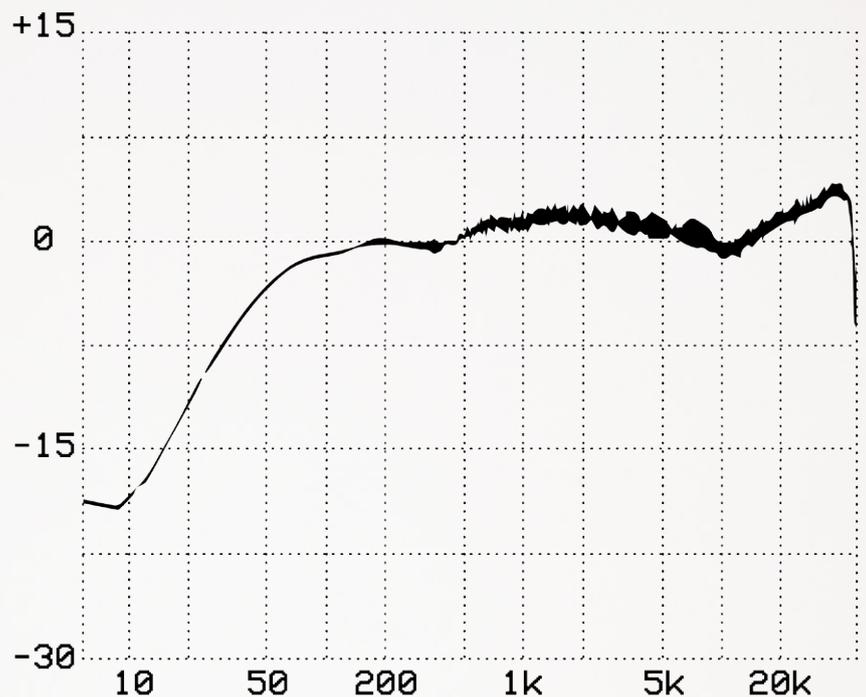
One machine can do the work of fifty ordinary men. No machine can do the work of one extraordinary man.  
Elbert Hubbard

\*\*\* STRANGER MACHINES II \*\*\*

30 ips



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

Stranger Machine 2 is the second emulation based on the same popular multitrack used in Europe during the 80s. & 90s. It was the recording industry standard in Europe and over 2000 machines were sold. Solid, reliable, easy to set up and straightforward to maintain. Heads can be lapped up to three times (3000, 6000 and 9000 hours, with 1000 hours remaining after the last lap) as long as the wear pattern is maintained evenly by ensuring the transport remains well set up. Many engineers undoubtedly consider this unit the KING of 24-track tape machines. A really impressive piece of Japanese mechanical engineering, built to perform day after day in a busy studio environment. We at Acustica Audio have captured its essence to give you a second faithful "evergreen" emulation.

In this case before the sampling process the unit was set to 30 ips of tape speed, the result is very interesting and still sounds very good indeed, enough to have positively surprised us.

Consideration:

Stranger Machine 2 is MONO with 30 ips tape speed.

Sampling Location

La Sauna Recording Studio - Varano Borghi (VA) - Italy

# B9 MULTITRACK TAPE



**FINAL COUNTDOWN**



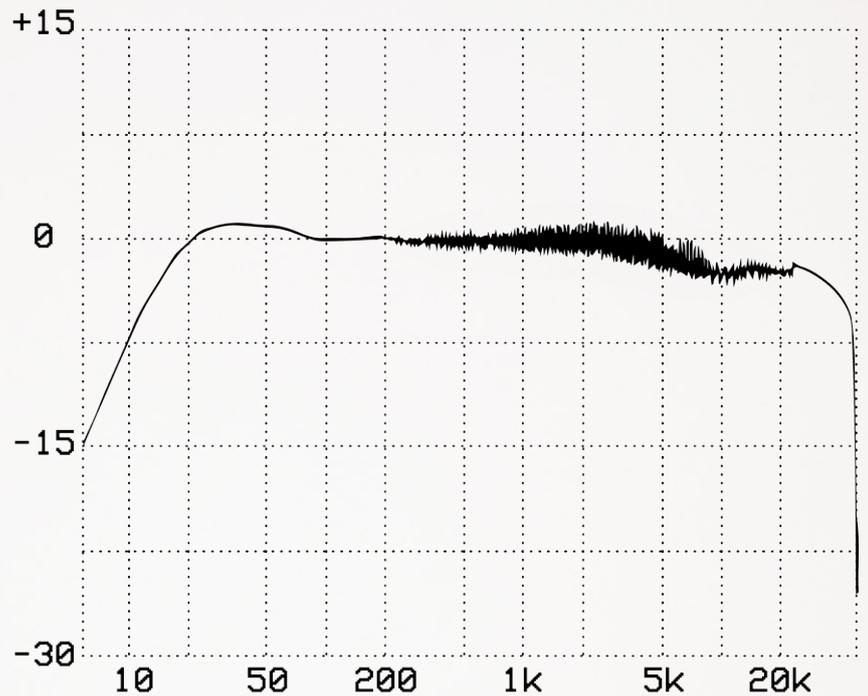
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“A heartbeat for some is the rhythm of life, for others a countdown”  
Gregory Norminton.

\*\*\* FINAL COUNTDOWN \*\*\*  
15 ips



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

This Program is derived from an iconic Japanese multi-track analog tape recorder. The Original machine was introduced in 1989 by a famous company as an answer to the top end Swiss units. It features a microprocessor controlled auto set-up and alignment, 24 tracks, and pinch roller-less capstan.

Even now it is considered a superb machine in every respect. Our “Final countdown” Program series is the most faithful you will find on the market, we are proud of it, and really satisfied with the final result. This Tape Recorder recorded and reproduced 2” master tapes in a 24-track format. Its design eliminated contact between the tape drive and the oxide, allowing safe handling of valuable master tapes. The entire machine was modular in construction, including the computerized transport control logic, for high reliability and serviceability.

It was loaded with convenient features such as selection of external speed reference, vari-speed, or 2 crystal-locked speeds - 15/30 ips or 7.5/15 ips, the reels could be gently rocked back and forth for editing with the easy-to-use Cue Wheel or by hand by turning the capstan. Push buttons also provide for tension release and retraction of the motor-driven head shields to expedite editing.

Consideration:

Final countdown is MONO with 15 ips tape speed.

Sampling location

Fonoprint Studios - Bologna- Italy

# CO MULTITRACK TAPE



**FINAL COUNTDOWN**



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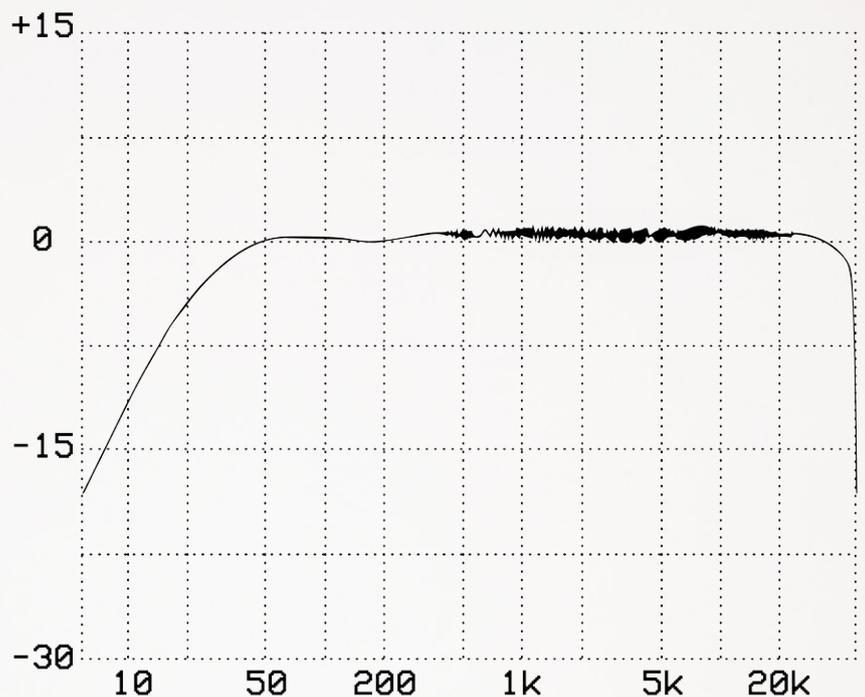
“Life can only be understood backwards;  
but it must be lived forwards.” Soren Ki-  
erkegaard

\*\*\* FINAL COUNTDOWN II \*\*\*

30 ips



This PROGRAM is equipped with  
SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position)  
harmonic distortion is decrease by -18  
dB compared with TAPE mode.



## Details

This Program is the second program directly derived from an iconic Japanese multi-track analog tape recorder. Original machine was introduced in 1989 by a famous company as answer to the top end Swiss units. It features a microprocessor controlled auto set-up and alignment, 24 tracks, and pinch roller-less capstan.

The electronics in this machine were highly refined. A single PCB assembly approach was used for the record/play audio and bias PCB assemblies for each channel simplifying setup and service. Active mixing of audio and bias in the record circuitry, proper utilization of high slew rate IC op-amps, and discrete components at critical stages ensured the cleanest and quietest recordings.

There were individual channel calibrations for bias, low and high speed EQ and gain, and a low and high speed record PHASE COMP trimmer for improving complex waveform characteristics. In addition, a 3-position Master BIAS SELECT switch enabled the entire machine, once aligned, to be rapidly switched to accommodate the bias requirements of different tapes.

Even now it considered a superb machine in every respect. This second “Final countdown” Program will give you the true and authentic sound of the hardware. We are proud of it and really satisfied with the final result.

### Consideration:

Final countdown 2 is MONO with 30 ips tape speed.

### Sampling location

Fonoprint Studios - Bologna- Italy

# C1 STEREO TAPE



**ROCKY**



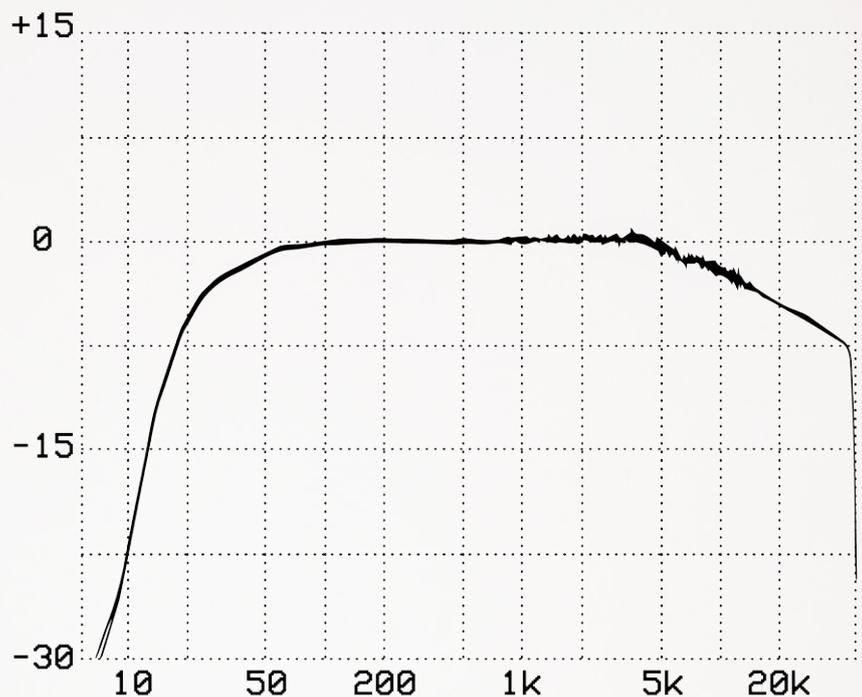
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“Every champion was once a contender  
that refused to give up.”  
Rocky Balboa

\*\*\* ROCKY \*\*\*  
15 ips - stereo



This PROGRAM is equipped with  
SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position)  
harmonic distortion is decrease by -18  
dB compared with TAPE mode.



## Details

This unit was introduced in 1984 and it was the pinnacle and also the epilogue of the legendary Swiss Company story and it is considered the greatest evolution in analog tape recording. It was produced for all available tape formats, starting from ¼ inch 2 track, to 2 inch 24 track and it inherited from predecessor models its prestigious and impressive legacy of recordings. The concept of this machine was based on traditional values such as stability, precision, and ruggedness, prerequisites for maintaining demanding specifications over a long service life. Key elements were not only the superb transport with DC motors, advanced servo circuits, and flexible audio electronics but also the operating philosophy. A software concept had been developed for this machine that went far beyond ergonomic considerations and extended not only to machine handling but also ensured optimal access and operating facilities when it was interconnected in a system with other audio and video machines.

A network of processors under control of a master processor were responsible for controlling the recorder. Each basic function had its own processor, e.g. for spooling motor and tape tension control, capstan servo or peripherals control. Because of this sophisticated combination of programmable microelectronics, advanced servo systems, and precision mechanics this machine was a “fast”, highly responsive machine that treated valuable tapes very gently. The original machine and our emulation are really great and we are sure it will be a stimulus for all those who use it.

Consideration:  
Rocky is STEREO with 15 ips tape speed.

Sampling location  
La Sauna Recording Studio - Varano Borghi (VA) – Italy

# C2 STEREO TAPE



**ROCKY**



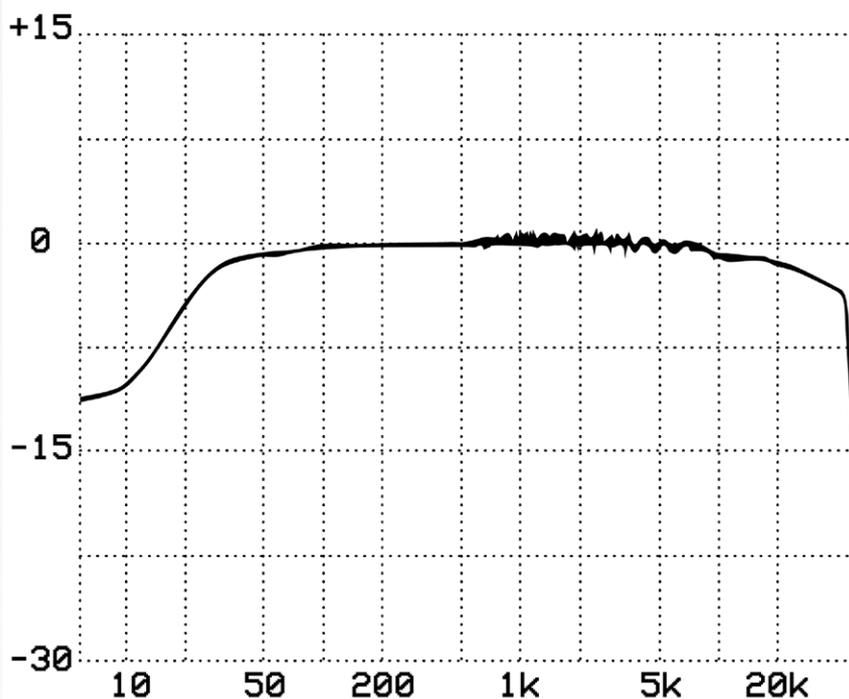
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“Going in one more round when you don't think you can. That's what makes all the difference in your life.”  
Rocky Balboa



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* ROCKY II \*\*\*  
30 ips - stereo



## Details

Rocky 2 is the second program based on one of the best tape units ever made in the history of recording. “The original machine combines state-of-the-art technology, Swiss craftsmanship and years of experience in recorder design”. This unit was introduced in 1984 and it was the pinnacle and also the epilogue of the legendary Swiss Company story and it is considered the greatest evolution in analog tape recording. It was produced for all available tape formats, starting from ¼ inch 2 track, to 2 inch 24 track and it inherited from predecessor models its prestigious and impressive legacy of recordings. A network of processors under control of a master processor were responsible for controlling the recorder. Each basic function had its own processor, e.g. for spooling motor and tape tension control, capstan servo or peripherals control. Because of this sophisticated combination of programmable microelectronics, advanced servo systems, and precision mechanics this machine was a “fast”, highly responsive machine that treated valuable tapes very gently.

The original machine and our emulation are really great and we are sure it will be a stimulus for all those who use it.

Consideration:  
Rocky 2 is STEREO with 30 ips tape speed.

Sampling location  
La Sauna Recording Studio - Varano Borghi (VA) – Italy

# C3 STEREO TAPE



**ROCKY**



\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

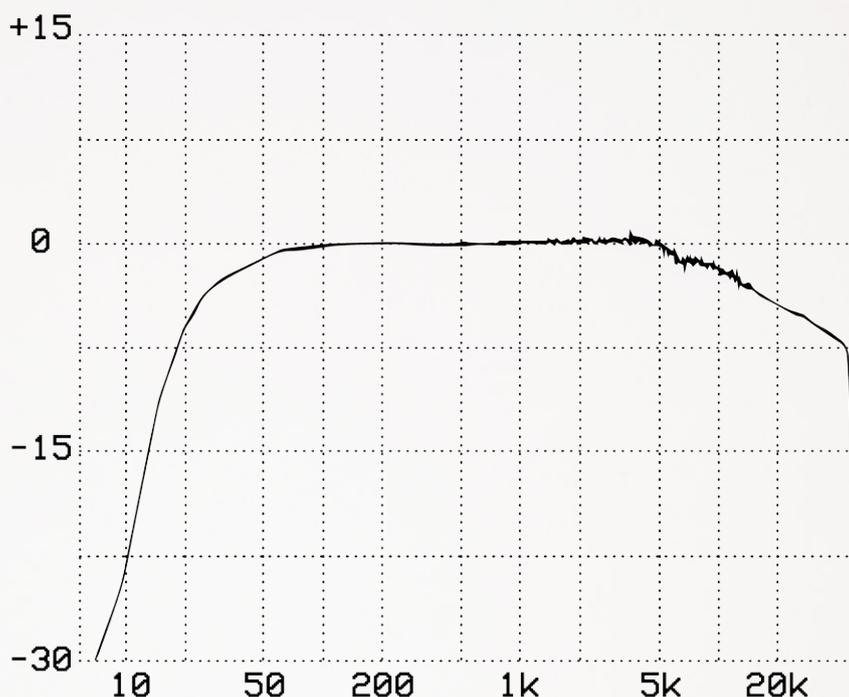
"It's your right to listen to your gut, it ain't nobody's right to say no after you earned the right to be where you want to be and do what you want to do!"

Rocky Balboa



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* ROCKY III \*\*\*  
15 ips - dual left



## Details

Rocky 3 is the third program based on one of the best tape unit ever made in the history of recording. "The original machine combines state-of-the-art technology, Swiss craftsmanship and years of experience in recorder design". This unit was introduced in 1984 and it was the pinnacle and also the epilogue of the legendary Swiss Company story and it is considered the greatest evolution in analog tape recording. It was produced for all available tape formats, starting from 1/4 inch 2 track, to 2 inch 24 track and it inherited from predecessor models its prestigious and impressive legacy of recordings. Actual values concerning tape tension, spooling motor speeds, and sense of rotation were supplied to the processor by non-contacting sensors. The reference values for tape tension and spooling speed were software-defined and stored in memory. The tape path geometry could be carefully optimized; close head spacing, precision tape guidance and processor controlled interaction of the transport sequences ensured perfect tape travel.

The original machine and our emulation are really great and we are sure it will be a stimulus for all those who use it.

Consideration:

Rocky 3 is dual-left with 15 ips tape speed

Sampling location

La Sauna Recording Studio - Varano Borghi (VA) - Italy

C4 STEREO TAPE



**ROCKY**



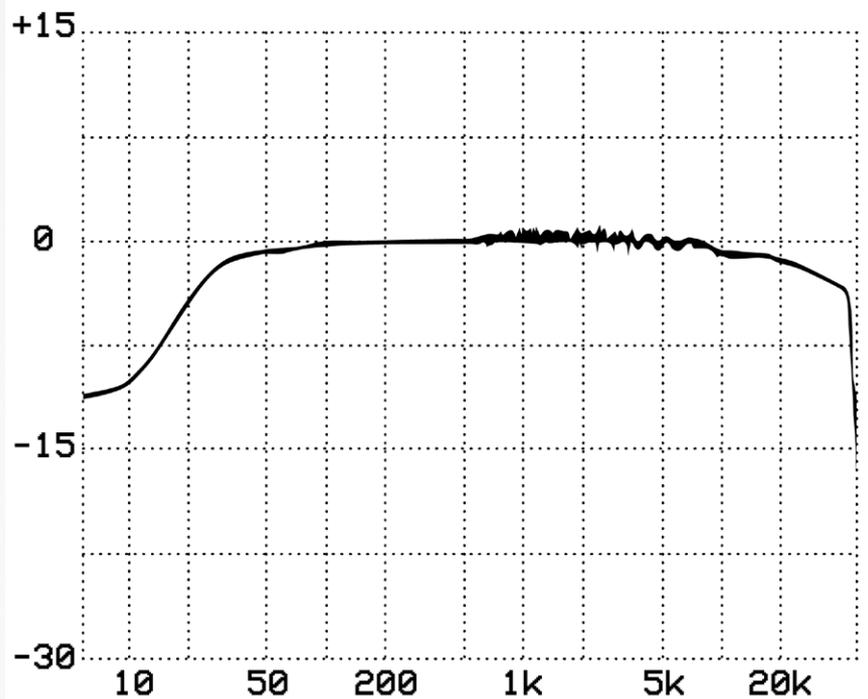
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“If this is something you wanna do, and if this is something you gotta do, then you do it. Fighters fight.”  
Rocky Balboa



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* ROCKY IV \*\*\*  
30 ips - dual left



## Details

Rocky 4 is the fourth program based on one of the best tape units ever made in the history of recording. “The original machine combines state-of-the-art technology, Swiss craftsmanship and years of experience in recorder design”. This unit was introduced in 1984 and it was the pinnacle and also the epilogue of the legendary Swiss Company story and it is considered the greatest evolution in analog tape recording. It was produced for all available tape formats, starting from ¼ inch 2 track, to 2 inch 24 track and it inherited from predecessor models its prestigious and impressive legacy of recordings. Broadcasting versions without a VU meter overbridge featured a monitor speaker that was built into the tape transport cover. The individual audio channels as well as the CUE channel could be monitored by means of additional push buttons located behind the headblock. The original machine and our emulation are really great and we are sure it will be a stimulus for all those who use it.

Consideration:

Rocky 4 is dual-left with 30 ips tape speed.

Sampling location

La Sauna Recording Studio - Varano Borghi (VA) – Italy

# C5 MULTITRACK TAPE



90210



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When California was wild, it was the floweriest part of the continent.

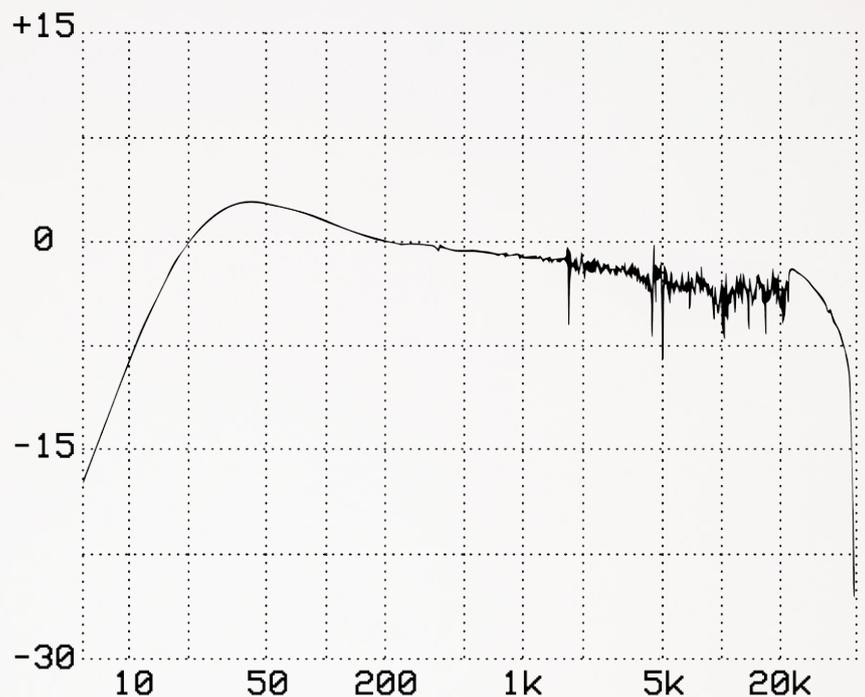
John Muir

\*\*\* 90210 \*\*\*

15 ips



This PROGRAM is equipped with SOURCE/TAPE - MIX control: In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

90210 is the first faithful emulation of a 24 track analogue recorder made in the UK that used 2" audio tape. Some details about the unit: Unlike most analogue recorders it had an automatic audio line up facility, enabling the machine line up to be conducted from a remote control. This tape machine is flat to 27kHz on both replay and sync heads, higher than you and I can hear but the high bandwidth improves the transient response. It has superb tape handling properties, the adjustable spooling speed can be set to a maximum of 600 ips, even at this speed when it gets to the end of the reel it will coast to a stop allowing you to spool off slowly. An important factor is that it can handle old tape unlike some of the more expensive 24 track machines.

To put it simply, our emulation aims to be the software reissue of this great piece of hardware that was without question the best multitrack machine ever produced in the UK.

Consideration:

90210 is MONO with 15 ips tape speed.

Sampling location

Sonoria recording plant - Prato (PO) - Italy

# C6 MULTITRACK TAPE



90210



\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

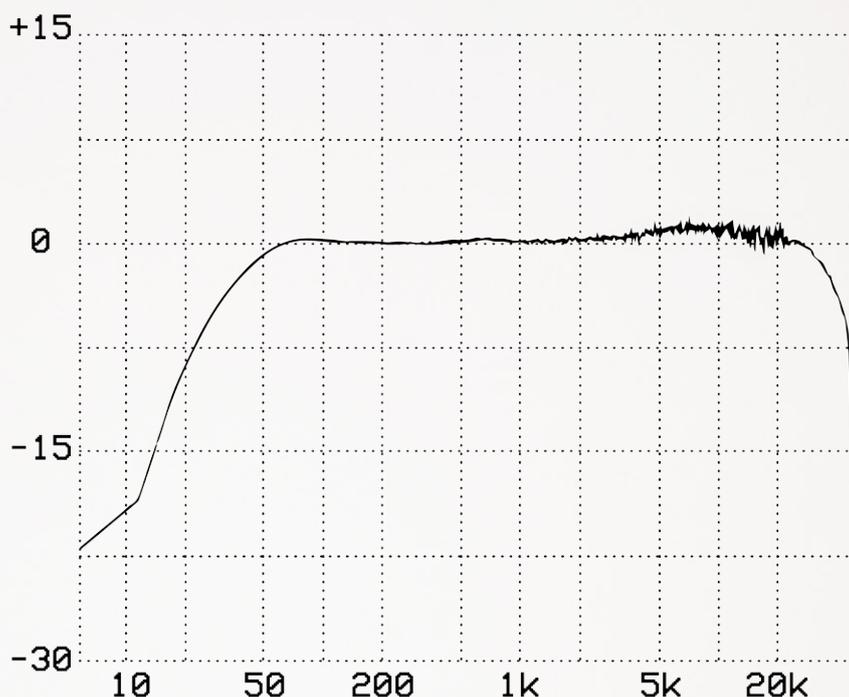
You haven't lived until you've died in California.  
Mort Sahl

\*\*\* 90210 II \*\*\*

30 ips



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

90210 2 is the second faithful emulation of a 24 track analogue recorder made in UK that uses 2" audio tape. Below is a resume of tech details of the unit (already presented in the previous program).

Unlike most analogue recorders it had an automatic audio line up facility, enabling the machine line up to be conducted from a remote control. This tape machine is flat to 27kHz on both replay and sync heads, higher than you and I can hear but the high bandwidth improves the transient response. It has superb tape handling properties, the adjustable spooling speed can be set to a maximum of 600 ips, even at this speed when it gets to the end of the reel it will coast to a stop allowing you to spool off slowly. An important factor is that it can handle old tape unlike some of the more expensive 24 track machines.

The unit was built by a famous UK company founded in 1977. Unfortunately, the unit development coincided with a serious financial crisis at their parent company. This iconic unit was also launched at a time when analogue tape was being gradually ousted by digital recording and the company could neither afford to develop nor license the then quite inferior, digital technology. Consequently this tape machine failed to achieve its true potential and then in March 1988, the company was declared 'technically insolvent', and promptly closed. This hardware will always remain without question the best multi-track machine ever produced in the UK. Now you just have to try our emulation, what are you waiting for.

### Consideration:

90210 2 is MONO with 30 ips tape speed.

### Sampling location

Sonoria recording plant - Prato (PO) - Italy

# C7 STEREO TAPE



**PARANOID**



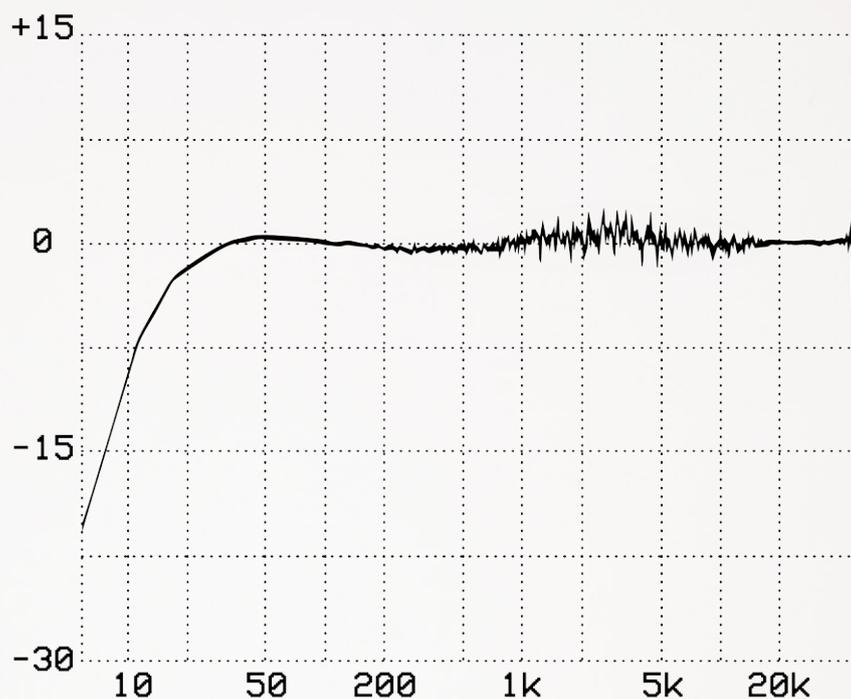
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“Just because you’re paranoid doesn’t mean they aren’t out to get you”  
Woody Allen

\*\*\* PARANOID \*\*\*  
7.5 ips - stereo - IEC



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

We are very proud to give you the 100% sound of the tape essence of another unit already sampled for our glorious LEMON plugin. In the following rows we take you back to what was already written in the Lemon user’s manual about the original device. “The sampled unit belongs to the category of open reel tape recorders; it was produced by a Swiss company from August 1967 to October 1977.

There are four successive versions of this recorder (going from Mark I to Mark IV) and it is estimated that in total about 290,000 units were produced.

As far as sound quality, level of refinement and reliability, this unit is considered to be a milestone in the history of tape recorders; for these reasons it has enjoyed wide-ranging consensus both in the domestic and in the professional world, where it has been equally used for home demo recordings as well as production of professional-grade master Tapes”.

Consideration:

Paranoid is Stereo with 7.5 ips tape speed - IEC.

### Sampling location

This tape recorder is part of the private collection of Paolo Gaggero, a former sound engineer based in La Spezia – Italy.

C8 STEREO TAPE



**PARANOID**



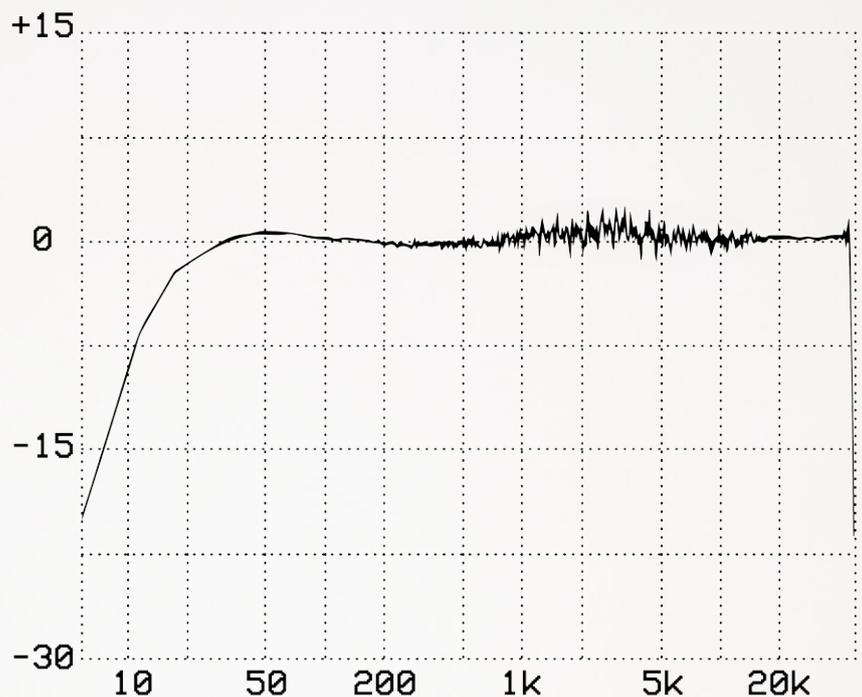
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

"I am a kind of paranoid in reverse. I suspect people of trying to make me happy"  
J.D. Salinger

\*\*\* PARANOID II \*\*\*  
7.5 ips - dual mono - IEC



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

Paranoid 2 is the second program based on a Swiss open reel tape recorder designed to fill the needs of the serious audiophile. The unit was already sampled for our glorious LEMON plugin but now with the Paranoid program series we are ready to give you the authentic tape essence of this legendary device. In the following rows we take you back to what was already written in the Lemon user's manual about the original device. "The sampled unit belongs to the category of open reel tape recorders; it was produced by a Swiss company from August 1967 to October 1977.

The well-known reliability of this machine was the result of a professional design concept which successfully combined the advantages of a solidly constructed tape transport mechanism with the advantages of an advanced electronic circuit design. A 3-motor transport mechanism with electronically regulated capstan motor and solenoid operated servo-brakes possessed few parts which were subject to mechanical wear providing a high degree of mechanical precision and long term stability, even under excessively heavy use.

Consideration:

Paranoid 2 is dual MONO with 7.5 ips tape speed - IEC.

### Sampling location

This tape recorder is part of the private collection of Paolo Gaggero, a former sound engineer based in La Spezia - Italy.

C9 STEREO TAPE

**PARANOID**



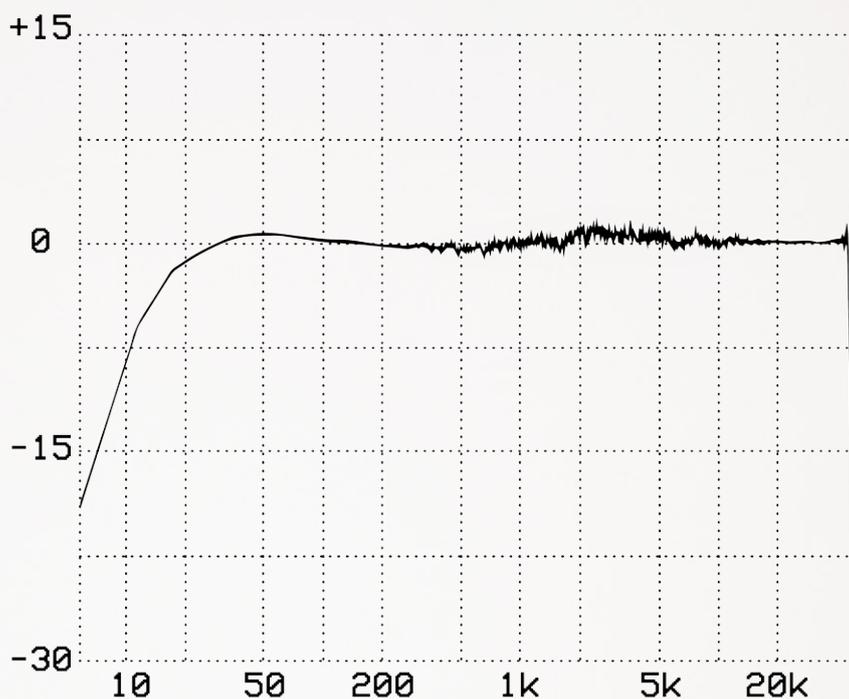
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“Only the Paranoid Survive...”  
Andrew Grove

\*\*\* PARANOID III \*\*\*  
7.5 ips - dual mono - NAB



This PROGRAM is equipped with SOURCE/TAPE - MIX control: In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.



## Details

Paranoid 3 is the third program based on a Swiss open reel tape recorder designed to fill the needs of the serious audiophiles. The unit was already sampled for our glorious LEMON plugin but now with the Paranoid program series we are ready to give you the authentic tape essence of this legendary device . In the following rows we take you back to what was already written in the Lemon user’s manual about the original device. “The sampled unit belongs to the category of open reel tape recorders; it was produced by a Swiss company from August 1967 to October 1977.

Its uniform motor speed and even tape motion did not rely on utilizing a power line frequency, but was controlled by an internal electronic regulating system. Tape speed was thus stable and independent of any variation in power line voltage or frequency. Modular Amplifier Circuitry offered extremely low distortion; high signal to noise ratio; linear response and exact equalization characteristics. The combination of all of these properties made for a recorder of outstanding quality.

Consideration:

Paranoid 3 is dual MONO with 7.5 ips tape speed - NAB.

### Sampling location

This tape recorder is part of the private collection of Paolo Gaggero, a former sound engineer based in La Spezia – Italy.

DO STEREO TAPE



ENTER THE DRAGON

龍

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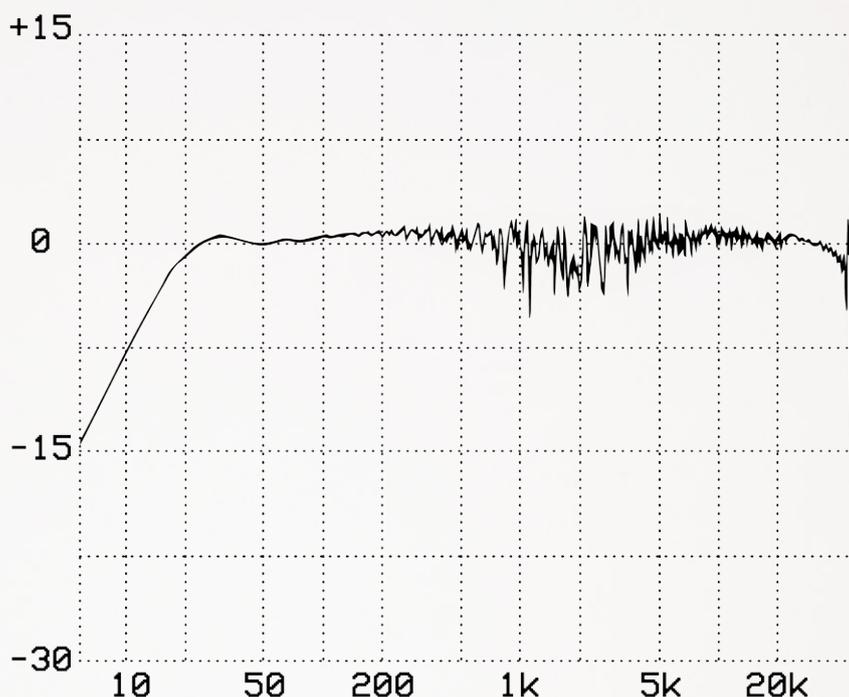
“If you spend too much time thinking about a thing, you’ll never get it done. Make at least one definite move daily toward your goal.”  
Bruce Lee



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* ENTER THE DRAGON \*\*\*

15 ips - dual mono



## Details

The original hardware was built in 1971 and it’s one of the best reel-to-reel machines ever built for home/professional use. It featured a servo controller, three motors, three tape speeds (3 3/4, 7 1/2, 15 ips) and utilises 1/4” tape with a 27cm maximum reel capacity.

The application of the most advanced techniques of engineering design and development led to the production of this highly sophisticated tape recorder with uncompromising quality, reliability and performance. It was one of the first tape recorders ever built in which an extensive use of integrated circuits in both control logic and audio circuitry was made. The “Enter the dragon” program aims to become the best software emulation of this tape unit.

Consideration:

Enter the dragon is MONO with 15 ips tape speed.

Sampling location

This tape recorder is part of the private collection of Paolo Gaggero, a former sound engineer based in La Spezia – Italy.

D1 STEREO TAPE



*The Rime Of The  
Ancient Mariner*



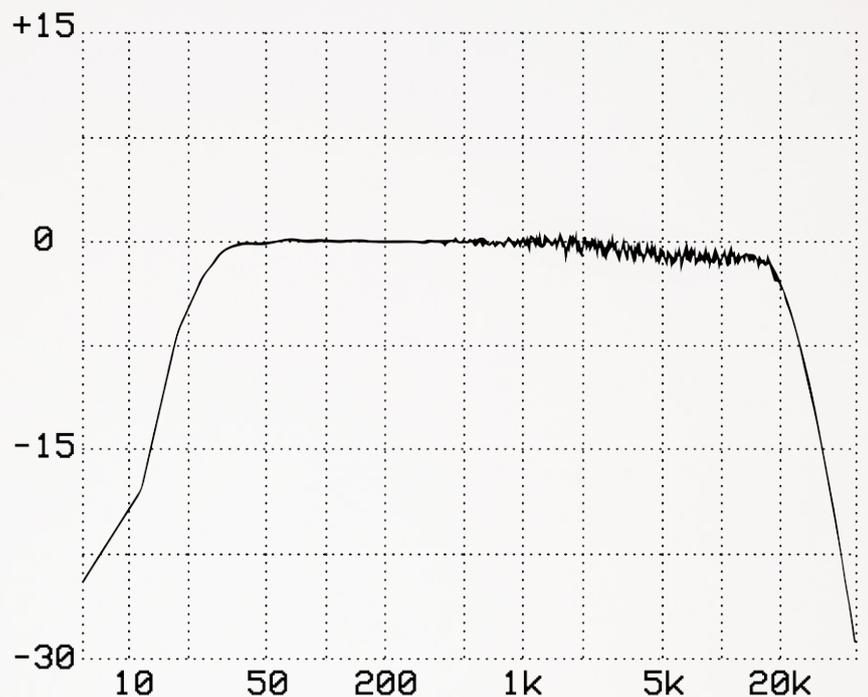
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“Alone, alone, all, all alone,  
Alone on a wide wide sea!  
And never a saint took pity on  
My soul in agony.”  
Coleridge, Samuel Taylor



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* THE RIME OF THE ANCIENT MARINER \*\*\*  
15 ips - stereo



## Details

This emulation comes directly from another unit produced by the famous Swiss company, which was among the market leaders of tape machines.

The original tape recorder built in 1976 features an electronically regulated 3-motor drive mechanism, 2-speeds with a variable speed range of -30% to +50% electronic speed change over, integrated control logic with tape motion sensor, contactless switching of all motors, a real time tape counter, VU meters and optional remote control operation. It is considered one of the top reel-to-reel machines ever built for home/professional use.

Consideration:

The rime of the ancient mariner is Stereo with 15 ips tape speed.

### Sampling location

This tape recorder is part of the private collection of Paolo Gaggero, a former sound engineer based in La Spezia – Italy.

D2 STEREO TAPE

**the Southern Oracle**



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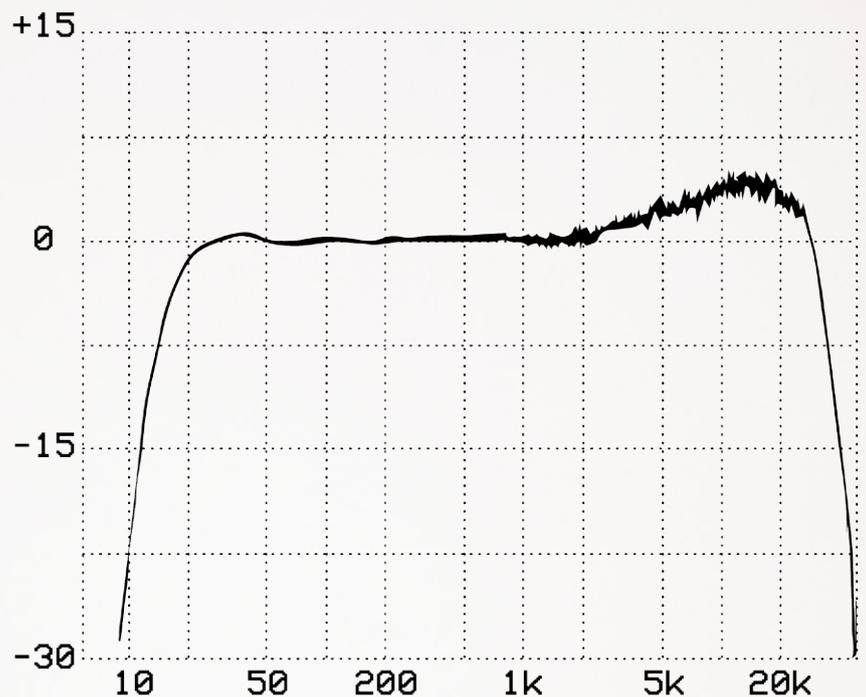
\*\*\* THE SOUTHERN ORACLE \*\*\*  
stereo

"I warn you, whoever you are, Oh! You who want to probe the arcana of nature, that if you do not find within yourself that which you are looking for, you shall not find it outside either!

If you ignore the excellences of your own house, how do you pretend to find other excellencies? Within you is hidden the treasure of treasures!

Know thyself and you will know the Universe and the Gods."

Inscription on the frontispiece of the Temple of Apollo on Mount Parnassus, Greece, 2500 B.C.



This PROGRAM is equipped with SOURCE/TAPE - MIX control:

In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

## Details

In this emulation we put our hands to a famous vintage unit made in Switzerland.

The reputation of the equipment of this notorious brand is firmly established among audio professionals.

We decided to emulate for this program one of the historical models of this company that actually represents an indisputable standard in that specific field. It had been a turning-point in the market, in fact it was the first ever portable reel-to-reel recorder!

Here are the main features of the portable original stereo unit, released in 1972: monaural, Neopilot sync technology (vital for post-production), two microphone inputs and a built-in audio limiter. So in conclusion we can state that it is a really tough, durable and extremely forgiving unit.

Curiously enough, swiss recorders of this company up to this point were all mono machines, the company didn't see fit to introduce a 1/4-inch stereo recorder until 1971.

Consideration:

The southern oracle is Stereo.

Sampling location

Fonoprint Studios - Bologna- Italy

# D3 CASSETTE DECK



MIYAGI CHRONICLES



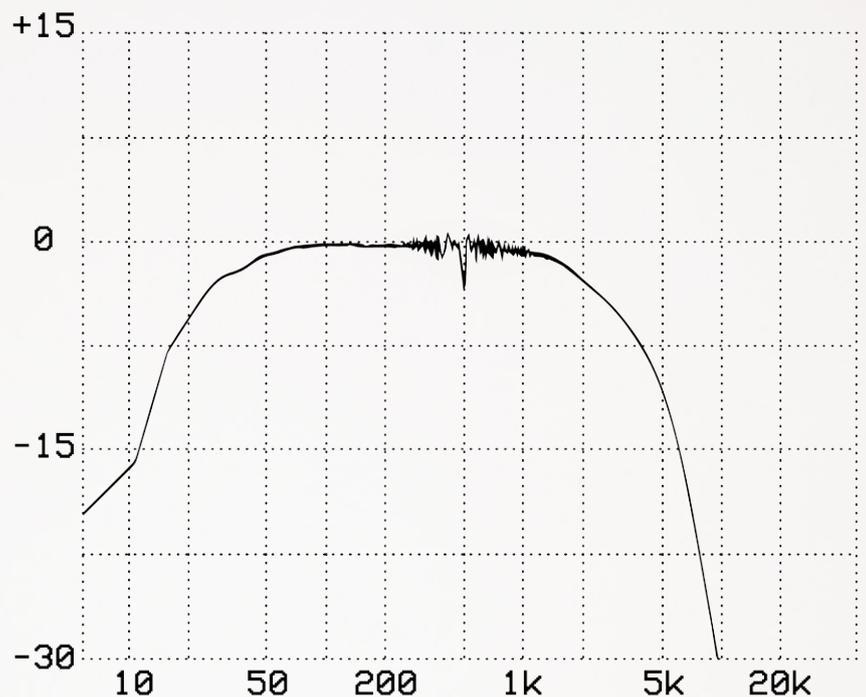
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

"You trust the quality of what you know,  
not quantity."  
Mr. Miyagi

\*\*\* MIYAGI CHRONICLES \*\*\*  
stereo



This PROGRAM is equipped with  
SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position)  
harmonic distortion is decrease by -18  
dB compared with TAPE mode.



## Details

This is a 90's cassette deck built in Japan from a company that was a leading manufacturer of audio products, including headphone stereos, minicomponent stereo systems, portable stereo systems, minidisc players, CD and cassette players, and car stereo systems throughout the 1970s, 1980s, and 1990s.

The company was originally founded in 1951, and was once a well-regarded brand known globally for making quality audio products, such as speakers, boomboxes and stereo systems, it released the first Japanese cassette tape recorder in 1964.

About this cassette deck: our program follows the sound of the original device, we have to say that in the final analysis we were impressed by this program. We are sure that it will give you a fine recording quality... This deck emulation is a real secret weapon we highly recommend it.

Consideration:  
Miyagi chronicles is Stereo.

Sampling location  
Fonoprint Studios - Bologna- Italy

# D4 CASSETTE DECK



**PULP FICTIONS**



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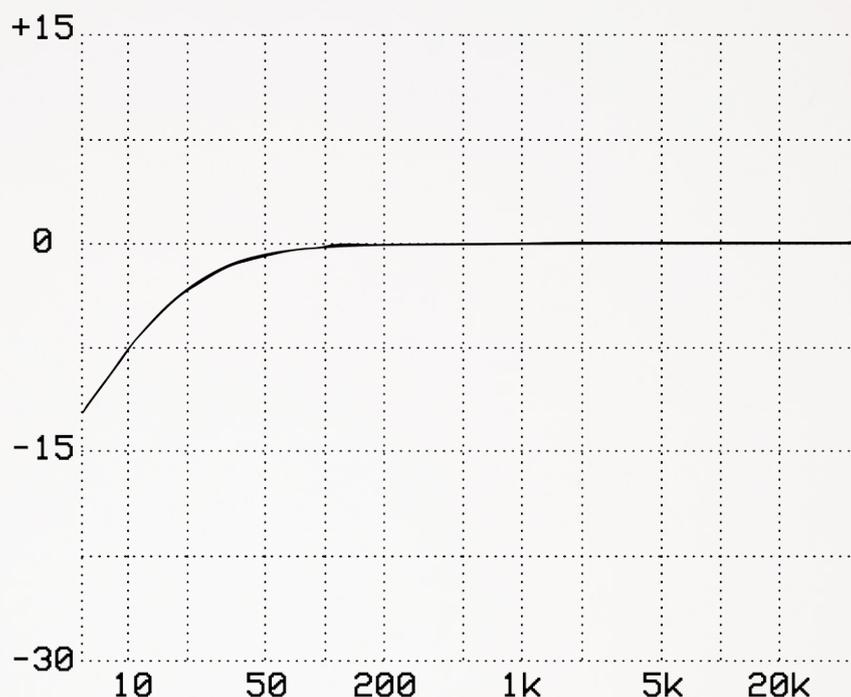
“Just because you are a character  
doesn't mean that you have character.”  
The Wolf

\*\*\* PULP FICTIONS \*\*\*

Stereo



This PROGRAM is equipped with  
SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position)  
harmonic distortion is decrease by -18  
dB compared with TAPE mode.



## Details

This unit is a Stereo Cassette Deck made in Japan and built in 1989.

In this case we have sampled a different unit of the same Japanese brand from which we obtained the previous Program (Miyagi chronicles). Below is some brief info about company history:

The company was originally founded in 1951, and was once a well-regarded brand known globally for making quality audio products, such as speakers, boomboxes and stereo systems, it released the first Japanese cassette tape recorder in 1964.

About this cassette deck: our emulation is pure magic, we can say without a doubt that the resulting saturation is stunningly realistic and very close to the original unit.

Consideration:  
Pulp Fictions is Stereo.

Sampling location  
Fonoprint Studios - Bologna- Italy

# D5 CASSETTE DECK



*My Heart Will Go On*



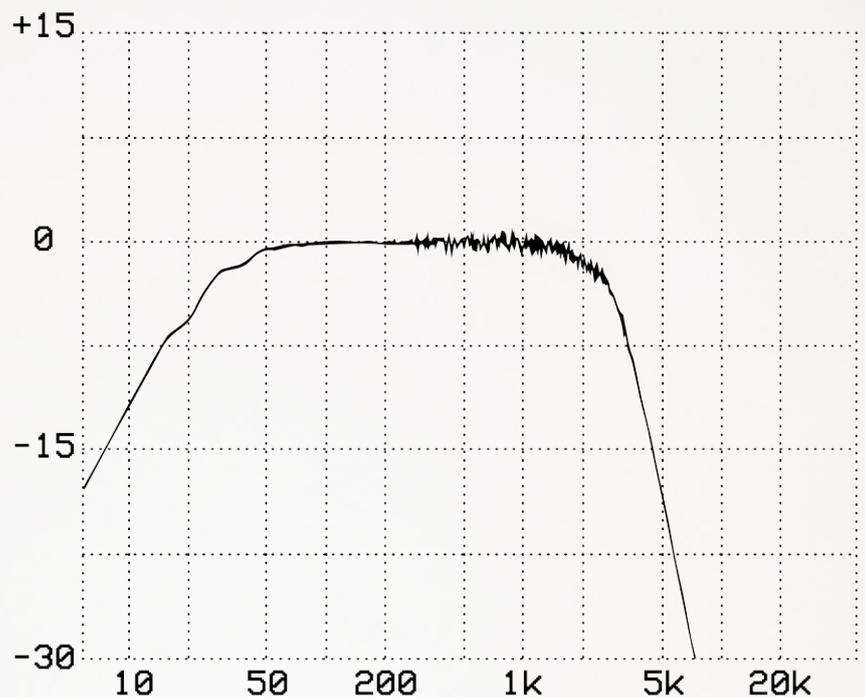
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“Say the sea. Say the sea. Say the sea. So that perhaps a drop of that magic may wander through time, and something might find it, and save it before it disappears forever. Say the sea. Because it’s what we have left. Because faced by the sea, we without crosses, without magic, we must still have a weapon, something, so as not to die in silence, that’s all”. – Alessandro Baricco



This PROGRAM is equipped with SOURCE/TAPE - MIX control:  
In SOURCE mode (leftmost position) harmonic distortion is decrease by -18 dB compared with TAPE mode.

\*\*\* MY HEART WILL GO ON \*\*\*  
Stereo



## Details

This is an “Esoteric” Cassette Recorder. It’s a very rare japanese vintage unit which is really hard to get these days because there are not many units left for sale.

It was a high quality cassette recorder which offered unique features, below are some specifications;

Type: 3-head, single compact deck. Track system: 4-track, 2-channel stereo – Tape Speed: 4.75 cm/s.

With our faithful emulation we believe we actually managed to harness the power of the sound of a cassette tape recorder as we understand it!

Consideration:  
My heart will go on is Stereo.

Sampling location  
Fonoprint Studios - Bologna- Italy

# D6 CASSETTE DECK



*Stray Cats*



\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

"I put a metronome up to all the songs, and I tried to really keep it true to the original tempos".

Brian Setzer

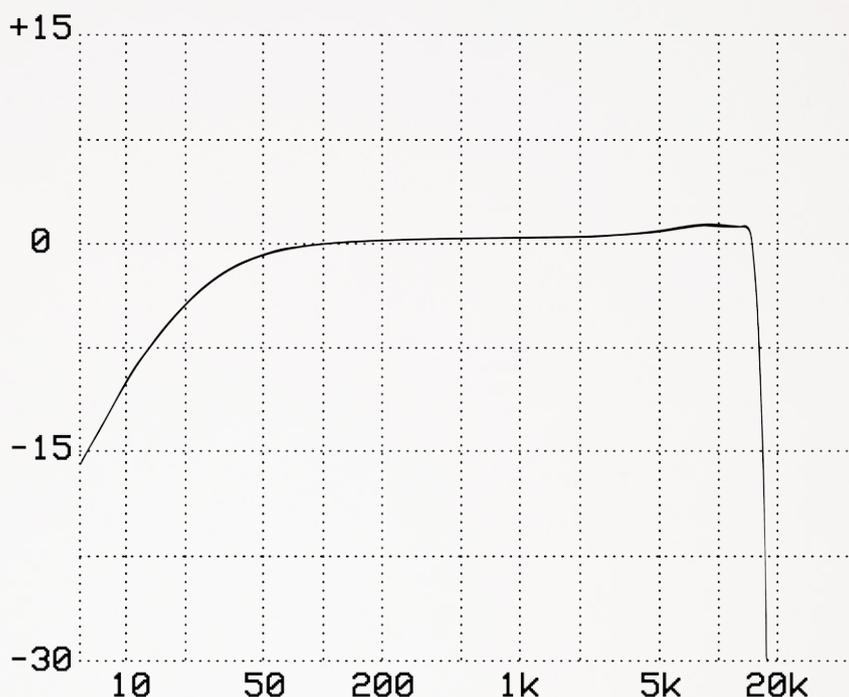


This program equipped with BYPASS/TAPE - MIX control:

In BYPASS mode (leftmost position) harmonic distortion is totally disabled, the Harmonics cell in parallel with Fundamental component (H1) is bypassed.

\*\*\* STRAY CATS \*\*\*

Stereo



## Details

This emulated unit was produced by a USA Company (multinational company present all over the world). Known as a manufacturer of 8-track recorders, reel-to-reel recorders and cassette recorders in the 1960s to mid 1970s.

Curiosity: The initial company division was named after the founder to make camera shutters and he started his own business in 1899.

In 1930, a new material, plastic tape coated with magnetic pigment, opened worlds of possibility for sound recording and data storage. Professionals used open-reel magnetic tape recorders to pre-record radio shows; consumer models were used for home recording and music playback. The format was sonically superior to compact cassettes introduced in 70s. At its peak in the 1950s, it employed over a thousand people. Unfortunately with the advent of new technologies the company he did not adapt to them, it closed its doors in 1972.

About the sampled unit, it is one of the rarest units of which we have put our hands on for this massive project. The 60s magnetic tape recorder that we carefully sampled was in excellent condition, it was designed to be a more portable machine, we were really surprised to see the excellent state of the conservation of the unit, the same can be said for its sound that has been preserved over time. It was the first tape recorder to arrive in Italy. For this unit we only sampled the source signal.

Consideration:

Stray cats is Stereo.

Sampling location

Fonoprint Studios - Bologna- Italy

# D7 CASSETTE DECK



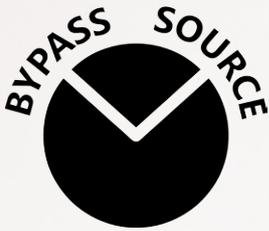
Dungeons and Dragons



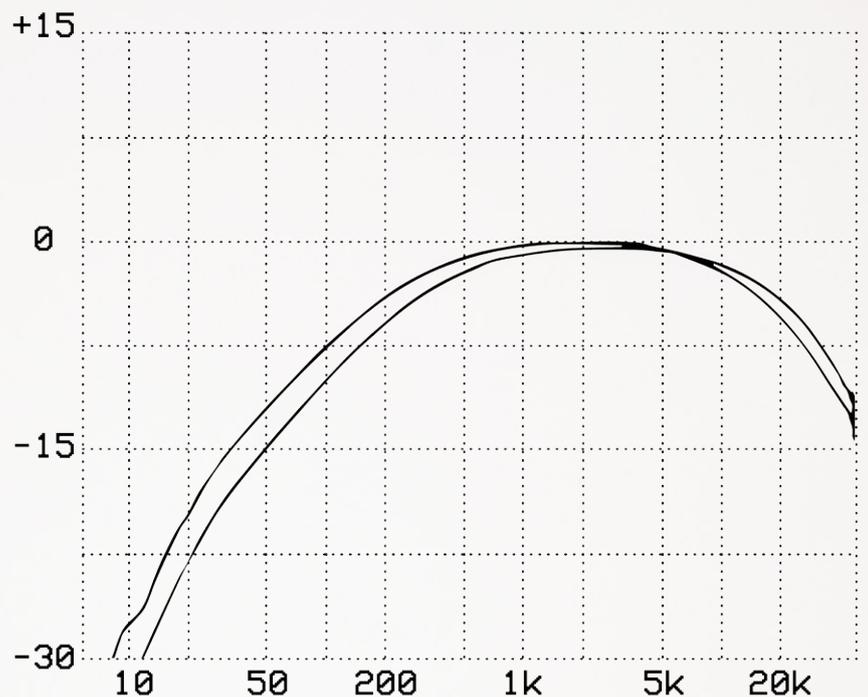
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

“Life consists not in holding good cards  
but in playing those you hold well.”  
Josh Billings

\*\*\* DUNGEONS AND DRAGONS \*\*\*  
Stereo



This program equipped with BYPASS/  
TAPE - MIX control:  
In BYPASS mode (leftmost position) har-  
monic distortion is totally disabled, the  
Harmonics cell in parallel with Funda-  
mental component (H1) is bypassed.



## Details

This is a vintage japanese reel to reel Stereo tape machine, Tokyo, built in 1968.

Specifications of the original unit: Type: tube deck; Track system: 4-track, 2-channel, stereo/monaural system; Heads: 1 x record/playback, 1 x erase; Motor: 2 speed induction; Reel size: 3, 5 or 7 inch reel; Tape speeds: 1 7/8 3 3/4 7 1/2 ips.

For this unit we only sampled the source signal sampled.

Consideration:  
Dungeons and dragons is Stereo.

Sampling location  
La Sauna Recording Studio - Varano Borghi (VA) - Italy

# D8 DIGITAL TAPE

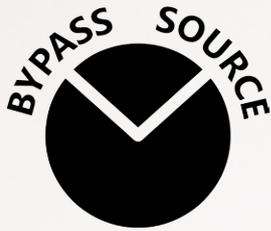


TRON

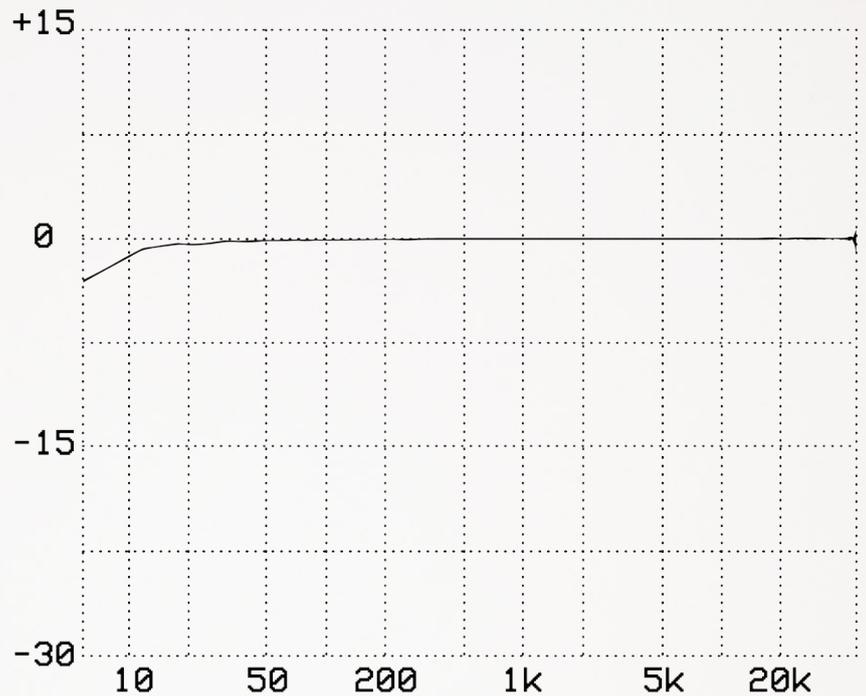
\*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

"I kept dreaming of a world I thought I'd never see"  
Kevin Flynn

\*\*\* TRON \*\*\*  
Stereo



This program equipped with BYPASS/TAPE - MIX control:  
In BYPASS mode (leftmost position) harmonic distortion is totally disabled, the Harmonics cell in parallel with Fundamental component (H1) is bypassed.



## Details

What is this program? It is derived from a great Digital Audio Recorder introduced in the market in 2002 from a famous Japanese conglomerate multinational based in Minato, Tokyo. Ideally suited for interchanging audio between recording studios and video post production facilities, this recorder offers high-quality 2-channel digital recording with SMPTE time code.

About this DAT unit it has been said that: it's a powerful high-end recorder useful for a wide range of audio recording applications where time code synchronization and external control are required. For this unit we only sampled the source signal. Our emulation has a great sonic character, and we hope that our software version can satisfy even the most demanding clients.

Consideration:  
Tron is Stereo.

Sampling location  
Fonoprint Studios - Bologna- Italy

# D9 DIGITAL TAPE

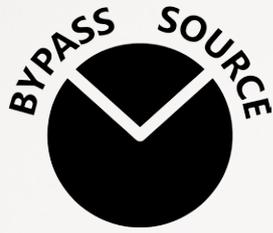


**PACMAN LEGACY**



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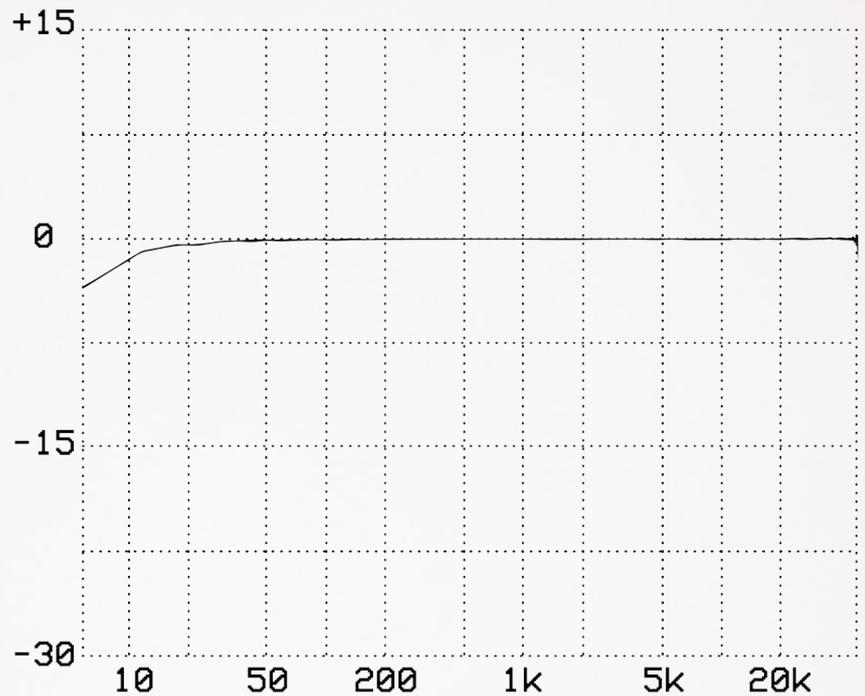
"If Pac-Man affected us as kids, we'd all be running around in darkened rooms, munching magic pills and listening to repetitive electronic music." Marcus Brigstocke



This program equipped with BYPASS/TAPE - MIX control:

In BYPASS mode (leftmost position) harmonic distortion is totally disabled, the Harmonics cell in parallel with Fundamental component (H1) is bypassed.

\*\*\* PACMAN LEGACY \*\*\*  
Stereo



## Details

This unit is a 8 Track Digital MultiTrack Tape ADAT Recording Interface made in the USA. It provided for a long time an amazing new standard in audio quality for professional multi-track recording while remaining completely compatible with the huge foundation of over 110,000 ADATs in use worldwide. It had the only modular digital multitrack recording format that writes 20 bits to tape, this unit in particular raised the measure of sonic excellence that ADAT recorders established since their introduction in 1991. The sampled unit was overall in good condition and fully functional. For this unit we only sampled the source signal.

Consideration:  
Pacman is Stereo.

Sampling location  
Fonoprint Studios - Bologna- Italy



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## Product registration

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

## Product authorization

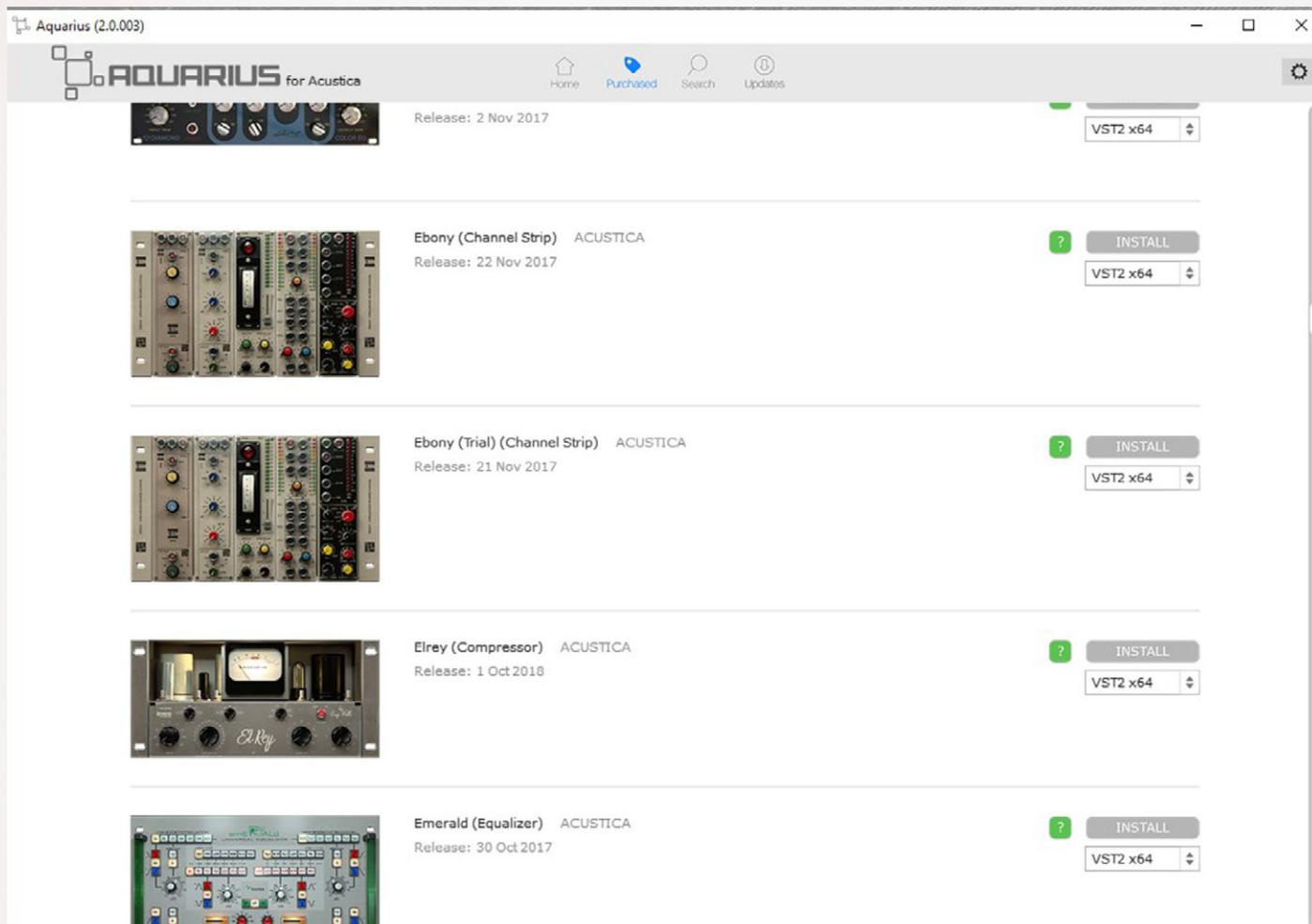
Product authorization is an on-line/off-line process that creates a product license based on your computer's identification code. Both procedures are explained below.



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## 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 (AC-QUA plug-ins etc.)



Aquarius runs as a Windows 32 bit and Mac OSX universal-binary application (32/64 bit).

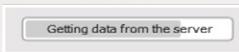
Prerequisites and System Requirements:

- Windows 7 or higher / Mac OS X 10.8 or higher
- working internet connection - port 8080 must be available (offline mode is not possible)
- Acustica Audio user account (email address should be used as username)
- free HDD/SSD space to download and install the products.
- TLS (Transport Layer Security) 1.1

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

Important : It is highly recommended to close host and reboot system before installing Aquarius.

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Upon startup, Aquarius searches your computer for installed Acustica products and then connects to the Aquarius server in order to retrieve the status of products found.

The progress bar at the top of the window will keep you informed of its progress. This is the main progress bar, which will always tell you what Aquarius is doing at that moment, so keep an eye on it.



For a successful server connection, your credentials must be entered (a window will pop-up). Enter the e-mail address and password of your Acustica Audio account. If the »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. the path where your products (installation files) are downloaded (stage area)
2. the paths where your installed products are located, so Aquarius can find them
3. the 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 so. 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 Aquarius starts, the Home page is opened automatically.

When clicking on the  icon at the top right corner of the application, a pop-up menu will appear.

The Menu contains the following options:

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

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

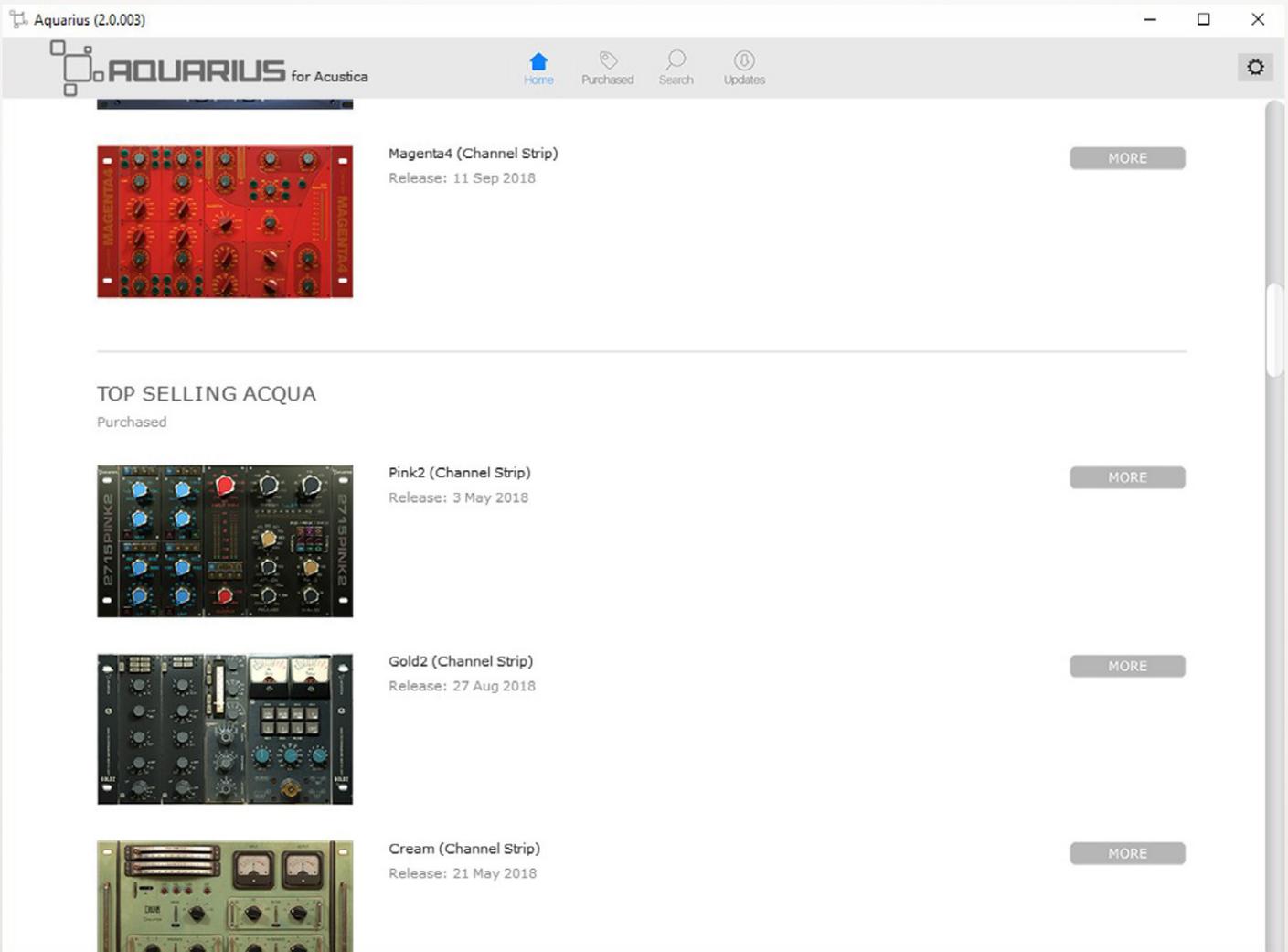
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This page shows products and their popularity in a form of charts. Products are grouped into multiple sections like:

- TODAY (New Content)
- THIS WEEK (Best of the week)
- TOP SELLING ACQUA (Purchased)
- TOP FREE ACQUA (Free/Trials)
- TOP LIBRARIES (Acqua and Nebula)
- ...

Each product is presented in a form of »product« strip (similar as those found on the "Purchased" page). Some products might be presented using a big "product" strip (similar as those found on the "Product information" page), which contains additional large thumbnails and extended description. Clicking on the products thumbnail, name/category or [MORE](#) button will open the product information page (see chapter "Product information page").



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## Purchased page

This page contains your purchased Acustica Audio products (including trial versions), supported by Aquarius.

Each product is presented in the form of a »product« strip. Strips are presented using four sections – ACQUA, ACQUA libraries, NEBULA and NEBULA libraries.

Below is an example of an ACQUA plugin product strip.

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

Section/Category	How to install
ACQUA	Select plugin target format (VST2, AAX, AU, N4) and architecture (32, 64 bits), then click on the <b>INSTALL</b> button. Product will be downloaded, installed and authorized automatically.  <i>Special N4 option will install 64 bit ACQUA plugin as ACQUA library inside N4 repository (Acquaplugins sub-folder).</i>
ACQUA library	Click on the <b>INSTALL</b> button. Product will be downloaded, installed and authorized automatically.
NEBULA	Select N4 plugin target format (VST2, AAX, VST3, AU). Architecture is fixed to 64 bits. Click on the <b>INSTALL</b> button. Product will be downloaded, installed and authorized automatically.
NEBULA library	Click on the <b>INSTALL</b> button. Product will be downloaded, installed and authorized automatically.

Important: before installing a product, check the »Settings/Installation« page to ensure the proper installation target paths are defined. Please see the »Settings« chapter for more details.

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

Clicking on the product thumbnail or name/category will open the product information page (see the "Product information page" chapter).

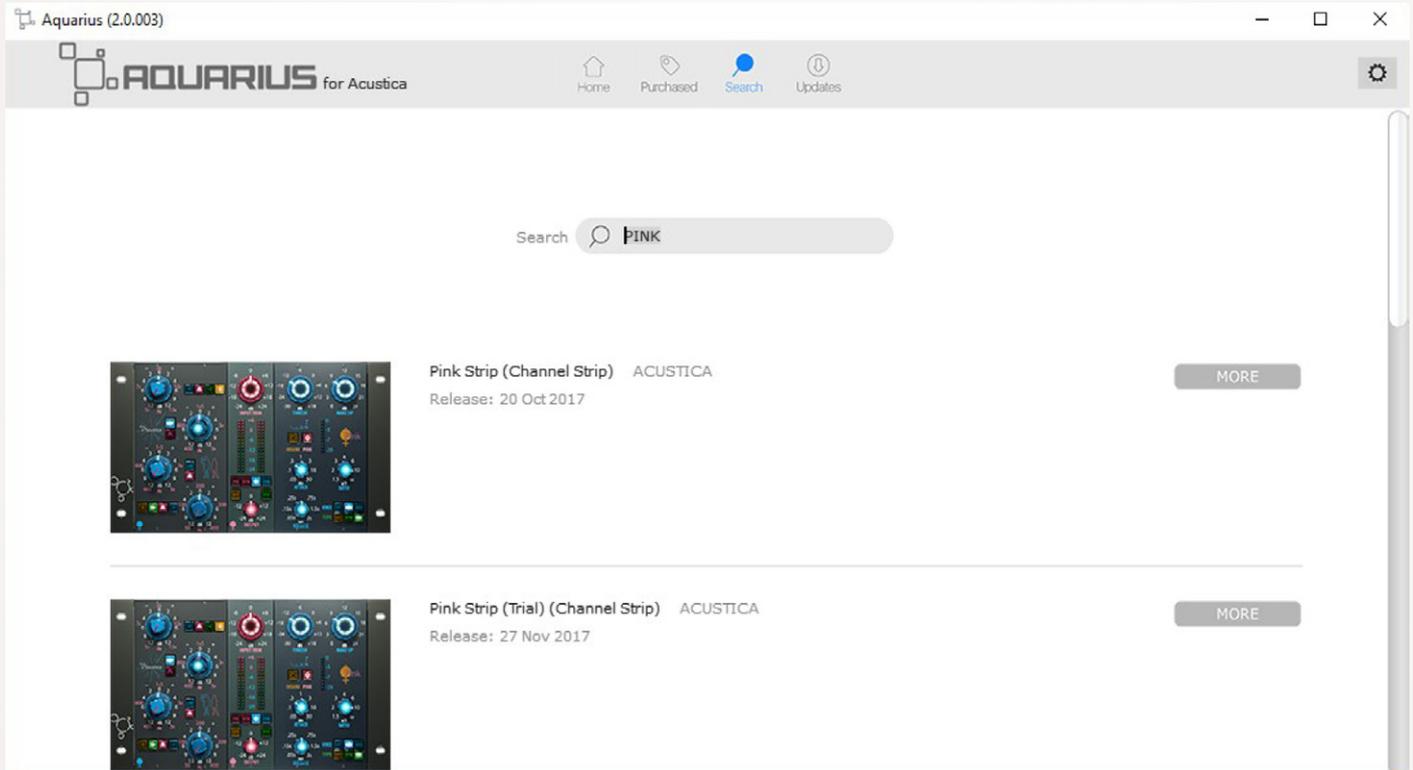
For more information about the downloading and installing process check the »Stage area, downloading and installing details« chapter.



## Search page

On this page you can search for product(s). Enter one or more search terms delimited by spaces and execute the search operation using the "Enter/Return" key or mouse-click on the magnifier. Each search result is presented in a form of a »product« strip, similar as those found on the "Purchased" page.

Clicking on a product thumbnail, name/category or button will open the product information page (see the "Product information page" chapter).



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## 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 from your installed products here, unless those products were previously installed from the »Purchased« page.

### Section A (Updates available)



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

UPDATE

B000 - 12 Nov 2017

Re-Authorize  
 Uninstall

✓ B000 - 12 Nov 2017  
 A000 - 18 Oct 2017

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

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

UPDATE ALL

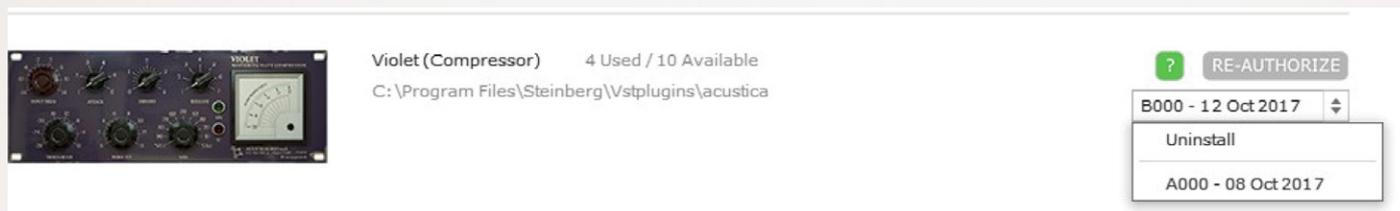
If multiple update items are available in this section, you can update them all using the »Update All« button. This option will install all available updates from section A, sequentially, one by one.

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

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

Clicking on a product thumbnail or name/category will open a product information page (see the chapter "Product information page").

## 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

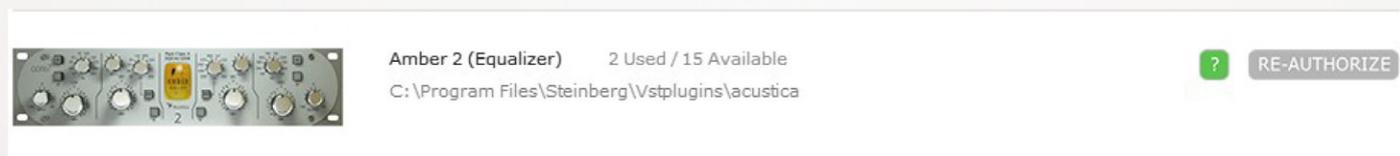
This section contains up-to-date installed products (sorted by days, months etc.).

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 the chapter »Authorization« for more details. To uninstall product, select »Uninstall«

The question mark button will show a hint about possible actions, which can be taken. Clicking on a product thumbnail or name/category will open the product information page (see chapter "Product information page").

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



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

? RE-AUTHORIZE

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

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

The question mark button will show a hint about possible actions, which can be taken. Clicking on a product thumbnail or name/category will open the product information page (see chapter "Product information page").

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## Section D (Manual Updates)



This section contains installed product which are not yet supported by Aquarius. To authorize a product, click on the »Re-Authorize« button – please see chapter »Authorization« for more details. This question mark button will show a hint about possible actions, which can be taken.

Important: this section contains also plugins, which are part of the bundles. Simply ignore them, because only the bundle product is relevant (it is listed in sections A and/or B).

Clicking on a product thumbnail or name/category will open the product information page (see chapter "Product information page").

# Product page

You can open this page from any other page (Home, Purchased, Search and Update) by clicking on the product thumbnail, name/category etc. You will find additional product info here:

- long description
- link to developers webpage
- link to User Manual
- category
- release date
- version
- download size
- developer
- current release (version and short description)

The product can be installed from this page as well (in the same way as on "Purchased" page). You can always return to the previous page by clicking on the Go Back button/label.

**Water**

WATER is a VST/AAX/AU bundle based on '60s vintage series of Austrian hardware, hand-built around Germanium transistor topology and plenty of audio transformers. Water as plug-in is characterized by a large number of important Core 12 tech features, making it an incarnation of a classy vintage hardware sound in a new guise. Just as with Cream suite, we believe that Water can be considered another highly valuable plugin representing a perfect fusion between Vintage and Modern - Analogue and Digital. Water brings a new frontier in the world of audio software. We believe that we have built a bridge across the software and hardware domain, connecting the best of both worlds, yet again demonstrating the inherent potential of Acustica's technology! Here we are once again referring to Dante's writings as the common theme, as started with Cream, which will serve to express our vision for Water as well. Welcome back to a Cantica the second of Dante's volumes as reinterpreted by Acustica, here is our 'Water Purgatory!' Prepare yourself for the journey of sound purification and ascension, to the place of passage and transit for your soul, up to the wonder of Paradise.

**Current release**

G000 - 8 Oct 2018  
Engine 1.4.221 - 48-88kHz pack

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# 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 being 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 technical support.

**YELLOW – Authorize product** – the 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 a product is already marked as authorized on this computer, but the 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

**IMPORTANT:** Always keep a back-up of important data (N4 repository, plugin files etc) – backup is strongly recommended before every Aquarius install/update/uninstall operation. Make sure you always keep the latest versions of files safe.

Aquarius stores downloaded files into a stage area. The 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 the 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. The download bar (located inside product/update strip) will show you the 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.

Your audio host should not be active during Aquarius operations. If your computer hasn't been rebooted or turned off for a period of time, please restart it before using Aquarius.

If you see an error dialog during the installation, carefully read the message and act accordingly. Errors are rare, but they can 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 at Acustica Audio.

### N4 (player)

- N4 and N4 player cannot coexist
- ACQUA and Nebula libraries require N4 to be installed first
- N4 (player) uninstallation will not remove installed ACQUA/Nebula libraries

### 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.

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# Settings

The settings window contains three pages:

- Search paths
- Installation
- Coupons

## Search paths

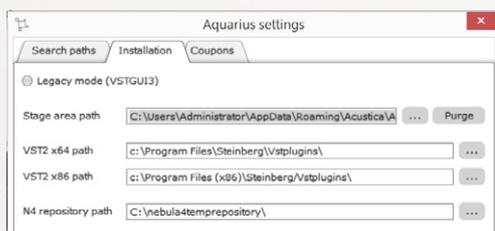


This Page contains two main sections. The Upper section shows factory defined plugin search paths. All standard paths are covered, so if you installed your plug-ins into standard folders, they will all be found in the searching/scanning process. The Factory list cannot be changed.

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

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

## Installation



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

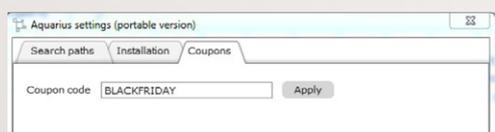
This also happens with the first start of the application.

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

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

NOTE: be very careful using this control; Press the 'PURGE' button only in case you want to finally delete the contents of the stage area. Before proceeding it is recommended to have a backup of the files of the stage area.

## Coupons



Here you can enter and apply a coupon code.

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# 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

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)

## System Requirements - Sampling Process - Package Contents

Taupe 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	1500 MB	1500 MB	1500 MB	1500 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

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## 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 Taupe; 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.



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*The beauty of the morning,  
The melancholic, 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.*





