

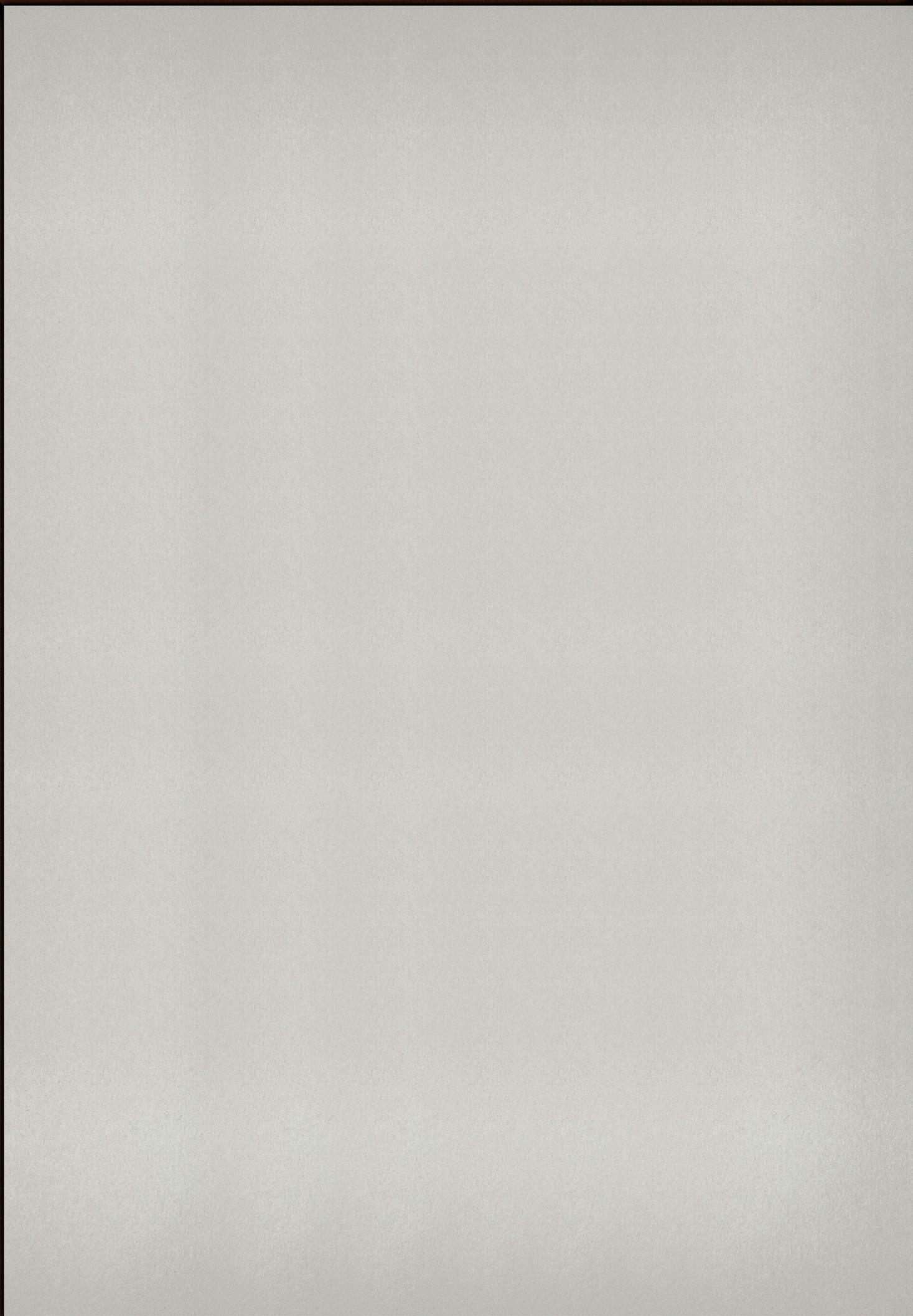


# CONFIDENCE

A modern vision of...  
ANALOG CREAMWARE ANTHOLOGY



ACVSTICAVDIO







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INPUT  
OUT L  
OUT R



PAN



SPREAD



ON



ROUTING

EQ > COMP

ACUSTICA

LMF

kHz

dB

A-P2-PK-x1

HF

kHz

dB

A-TR-SH-x1

GAIN REDUCTION

THRESH

LIM

MAKE UP

FILTER



# ARABICA



## *Introduction*

# 1. Introduction

Thank you for choosing the COFFEE suite! The newest entry into the Acustica plugin world.

Please take the time to read this user manual carefully, to facilitate and ensure a proper understanding of this plugin suite.



## 1.1 Overview

Coffee is arguably the most essential tool in a studio! Coffee gets things done!

Jokes aside, as a modern plug-in suite packing a warm and smooth sound, and an aggressive personality, Coffee is nothing short of a mojo monster! It is a series of plug-ins inspired by the world of 'vintage' but re-engineered in a contemporary fashion, preserving the feeling and authenticity that most engineers look for in modern productions.



*ROBUSTA*



*Coffee plug-in*

## 2.Coffee

### 2.1 About the plugin

The Coffee suite features 6 different hardware units merged into: 2 different EQ emulations (A - B), + HP/LP filters section, four dynamic processor emulations (1-2-3-LIM-ULTRA), and last but not least a complete preamplifiers section with 31 different emulations divided into three banks (LINE-FEED-CUSTOM). In the next few chapters we will go into further details.

### 2.2 Package Content

The Coffee suite consists of:

- The Coffee Channel-strip (two switchable 4-Band Equalizers plus High-pass and Low-pass Filters, four Compressors and one Limiter, a powerful Preamp section with a total of 29 emulations).
- The Coffee EQ (two switchable 4-Band Equalizers with High-pass and Low-pass Filters and a powerful Preamp section for a total of 29 emulations).
- The Coffee Pre (three switchable preamp groups for a total of 31 preamps emulations divided into 3 banks: LINE, FEED, CUSTOM)
- The Coffee Comp (four switchable compressors plus a Limiter and a tube preamp emulation)

For each plugin included in the Coffee suite, there is a “Standard” version and an alternative “ZL\*” version that operates at \*zero latency at the cost of extra processing resources and is thus suitable for use when tracking. For details refer to Chapter 2.9.



## 2.3 The main concept behind Coffee

With our Dante's trilogy of 'vintage' plugins we thought we had closed an important chapter, by giving our loyal customers a product considered to be one of the best on the market. It included some of the most unobtainable and rare units that were some of the most revolutionary and best performing units at the same time. Well, we were wrong..

We are pleased to present to you COFFEE, one of the most complex but at the same time complete suites ever created by Acustica. A bundle inspired by the world of vintage but re-engineered in a modern way, preserving its authenticity. This "authenticity" has had an important update, in fact the devices have been redesigned for contemporary use in order to give you a better sound without compromise. We firmly believe that the units sampled for this ambitious project are among some of the best performing units on the market.

We couldn't back out...so we have created a new suite of plugins that we believe can be considered the sister of our much appreciated Cream suite.

## 2.4 About the company

Acustica Audio is a leading company specializing in analog hardware virtualization.

Since the birth of Nebula in the summer of 2005, there has been an active collaboration between forward thinking developers, beta testers, audio engineers and equipment samplers from around the world. The research and development has progressed through many stages and employs many innovative processes and technologies as yet unheard of in other products or devices.

The company's goal is to provide the most authentic reproduction of sampled vintage gear and other high-end hardware devices, using the revolutionary technology Vectorial Volterra Kernels Technology (V.V.K.T.) without the negative artifacts created by the current convolution technology.

After many years of fruitful labor, this creative forward thinking group has evolved into a team of experts in knowing what it takes to serve the "best of both worlds" (digital & analog).

Acustica... Audio Renaissance



## 2.5 System requirements

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

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

During the process we used the best converters and cables in existence, we measured the units in excellent conditions, and employed skilled experts in the sampling process using our self-developed sampling application. Now you have one of the best, high-quality professional audio plugins in your audio workstation. We spend countless hours developing these no-compromise plug-ins to give you only the best sound and feel that is as close to real hardware as can be imagined. We are confident that this plug-in will help you make your production sound more professional.

### IMPORTANT:

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

	PC Windows		Apple macOS	
	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED
<b>OPERATING SYSTEM</b>	Windows 10 64 bits	Windows 10 64 bits	macOS 10.9	macOS 10.14
<b>CPU</b>	Intel i5 Broadwell 3.1 GHz*	Intel i9 Coffee Lake 3.5 GHz*	Intel i5 Broadwell 3.1 GHz*	Intel i9 Coffee Lake 3.5 GHz*
<b>RAM</b>	4 GB of RAM <sup>(1)</sup>	64 GB of RAM <sup>(1)</sup>	4 GB of RAM <sup>(1)</sup>	64 GB of RAM <sup>(1)</sup>
<b>SSD</b>	3000 MB	3000 MB	3000 MB	3000 MB
<b>SCREEN RESOLUTION</b>	FHD (1920x1080)	UHD (3840x2160)	FHD (1920x1080)	UHD (3840x2160)
<b>PLUG-IN FORMAT</b>	VST & AAX <sup>(2)</sup>	VST & AAX <sup>(2)</sup>	VST, AAX & AU <sup>(2)</sup>	VST, AAX & AU <sup>(2)</sup>
<b>AQUARIUS</b>	Mandatory	Mandatory	Mandatory	Mandatory
<b>INTERNET CONNECTION</b>	Mandatory	Mandatory	Mandatory	Mandatory

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

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

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

<sup>(2)</sup> 64-bits supported only.

## 2.6 Product registration

After you have purchased a product from our webshop, product registration is automatic. Your newly purchased product will be available for downloading using our installation assistant application Aquarius.

For more details about product registration, please refer to the Aquarius user manual on our website.

## 2.7 Product authorization

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

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

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

### RECOMMENDATION:

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

## 2.8 Performance caution

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

-First of all, set your buffer size setting as large as possible. There is generally no specific reason for using a low buffer size setting during mixing or mastering sessions. Increasing buffer sizes (consequently latency) highly decreases required CPU power.

-You should also consider only using the necessary features. We do not ensure the complete absence of bugs or the perfect operation of the product. Before purchasing, we suggest you download the Trial version to verify the behavior of the plug-in with your system. Trial products are fully-functional versions of the relative commercial plug-in. The trial period expires 30 days after activation.

**IMPORTANT:** Just like in the hardware world you have noise floor, flutter, hum and hiss - and other phenomena that can be considered inherent limitations of analog - when we sample and recreate the response of studio machines, we have 'Echo Noise'. This is a limitation of our current sampling technology due to the use of FIR filters. Of course, over the years, we managed to greatly improve on this aspect pushing this unwanted effect into the range of the 'almost inaudible'. We measure and report this value each time we release a plug-in testing the noise level when a certain number of EQ bands are active and always strive to minimise the effect.

Some hardware machines allow for better results than others but we always go through a thorough quality check process to ensure that Echo Noise is as low as possible.

-Coffee Preamps (sample estimate) echo noise value average: -65 dbFS.

-Coffee EQ (all bands engaged) echo noise value average: -67 dbFS.

We do not take any responsibility for the misuse of the product, or collateral problems derived from it. Normally the Introductory price period ends within 30 days from the publication on the product page, but this period may vary at our discretion. This manual includes a description of the product but gives no guarantee for specific characteristics or successful results. The design of our products is under continuous development and improvement. Technical specifications are subject to change. The Coffee plug-in suite comes in a "Standard version" and an alternative "ZL\*" version which operates at 'zero latency' and is thus suitable for use during tracking, at the cost of extra processing load. **NOTE:** Please keep in mind that for each plug-in in the Coffee suite we recommended that you calibrate your input levels to the usual Acqua/Nebula convention: -18dBFS = 0VU; this way you will avoid any unwanted distortion or unpredictable behavior due to an excessively high input level.

## 2.9 What is a ZL instance for?

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

This buffer varies in size for each plug-in and helps to significantly reduce the CPU and system load of your computer. For this reason we recommend that you use a ZL instance whilst tracking.

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

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

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



*LIBERICA*



*Operation*

## 3. Operation

With the Coffee suite you will have at your disposal a Filter section (Highpass - Lowpass), two equalizers (A - B), five dynamic processors, (1, 2, 3, LIM, ULTRA) and a complete preamps section (3 switchable preamp BANKS for a total of 31 emulations).

Below we will immerse ourselves into the explanation of the plugin's sections included in this new powerful suite. We get into the details of each individual module of the Coffee standalone plugins to facilitate a full understanding of this new Acqua Effect Plugin bundle.

NOTE: All controls that are not part of the modules included in Coffee standalone plugins or that have simply been rearranged in a different way (for example in the Channel-strip version) will be specified and explained at the bottom of Chapter 3.4.

### 3.1 Equalizer section

- Model A is a faithful recreation made in the U.S.A. of a legendary recording/mixing desk EQ as used at one of the most celebrated recording studios in the UK in the heyday of its operations.

This reissue preserves the authenticity of the original desk and is now on the pro audio market as an improved and enhanced version!

This 'authenticity' has had an important update, in fact the reissue has been re-engineered for contemporary use by one of the best equipment-design gurus of our time. This has allowed the manufacturer to create an extraordinary project that has been an instant world-wide success. We could not fail to sample this wonderful unit and many others ... giving life to a new suite of plugins that we believe can be considered in all respects as the sister of our much appreciated CREAM suite.

Model A is a powerful solid state, four-band EQ with filters with slopes based on the original 60s unit but with a wider gain intervention possibility. In this version more frequencies were introduced (51 in total). It also includes expanded gain options, with the possibility to increase the boost/cut up to a maximum of about +/-15 dB, independent HP/LP filters and a slightly more flexible Q (bell/shelf combinations on the High and Low band). The Coffee EQ (and also the Strip version) is equipped with each of these 4 bands with a selector that will allow you to choose between different combinations of EQ settings, these combinations will be discussed extensively in the dedicated section called EQ controls.



- Model B is based on a ‘vintage-revisited’ analogue unit made in the U.S.A combining a passive bass equalizer, an active presence and treble section and a germanium based preamp. It’s fundamentally a three-band equaliser (Thick, Presence and Treble) but re-arranged into a four-band EQ (LF-LMF-HMF-HF) to help maintain consistency and symmetry in the plugin. So we split the LOW/BASS band into two different separate bands (LF=LOW CUT filter & LMF= LOW BOOST filter). This emulation combines the passive Bass equaliser (Thick section) split over the LF and LMF bands. An active Presence section, HMF band and an active Treble section, HF band, with a germanium based preamp section.

This EQ is designed specifically to bring the sonic character of class A Germanium transistors to the mixing world. The sound is warm and sweet as is the case for many “Vintage style” circuits, although the sampled unit is of recent construction. Thanks to its nature this EQ is able to offer that special sound and sweetness that can perfectly blend in any track. It often proves to be the perfect choice on everything that may need harmonics, “air” and a little bit of “saturation”. For example it shines on vocals, drums (especially snare drum and drum bus), bass, acoustic guitars, and pianos.

The passive Low frequency band of the EQ has separate boost and cut sections, each with their own frequency controls with Gain boost (0 to +10 dB) and cut controls (0 to -10dB) to allow simultaneous boost and cut settings to interact creatively in the classic “Purple-style” (well, when considering the AA world). Hence, it’s possible to create complex EQ shapes by boosting and cutting simultaneously at different frequencies. The Low-Cut (LF) has 4 switchable frequencies (from 20 to 320 Hz, plus ‘Out’=Bypass). Alternatively, the Low-Boost (LMF) offers 6 different frequencies (from 35 to 220 Hz, plus ‘Out’=Bypass). The Presence (HMF) includes 8 peak frequencies (from 300 to 8300 Hz, plus ‘Out’=Bypass). The High frequency (Treble) section provides an 18-dB cut or boost with 8 frequency settings (from 20 to 3.9 kHz, plus ‘Out’=Bypass), and you are able to switch the Q between bell or shelf modes.

The Coffee EQ (and also the Strip version) is equipped with each of these 4 bands, with a selector that will allow you to choose between the different combinations of EQ settings, these combinations will be discussed extensively in the dedicated section called EQ controls.

### 3.1.1 Eq controls

#### EQ SELECTOR

The Coffee EQ includes an EQ selector for each of the four-bands. This selector allows you to choose between the two available models (A-B) and for each model you can choose specific settings, for example: define which gain excursion, if normal or increased, a slightly more flexible Q etc.

**Before continuing with the explanation of the EQ controls, hereinafter the NOMENCLATURE used in this manual section will be given in order to clarify and facilitate the understanding of the EQ module’s settings.**

Coffee’s EQ module combines two equalizers circuits. The display section for each band situated below the EQ SELECTOR sequentially identifies:

- EQ Model emulation (A-B)

- Frequency band (BA=BASS; TK=THICK; PR=PRESENCE; P1=PRESENCE1; P2=PRESENCE2 TR=TREBLE)

- Q setting (PK=Peak or SH=Shelf)

- Gain option (x1=Normal\* or x1.5=Increased)

\*if there is no symbol next to the x1, it is a filter that has both positive and negative gain excursion. In case the filter has only positive or negative excursion it will be highlighted by adding the symbols: (+) ; (-)

**NOTE: the Coffee Channelstrip includes additional combinations that will be discussed in Chapter 3.4, below we will just illustrate the configurations included in the Coffee Standalone version.**

*Available combinations for each bands:*

	Eq selector (label)	LF	LMF	HMF	HF
A	A1	A-BA-SH-x1	A-P2-PK-x1	A-P1-PK-x1	A-TR-SH-x1
	A2	A-BA-PK-x1	A-P2-PK-x1.5	A-P1-PK-x1.5	A-TR-PK-x1
	A3	A-BA-SH-x1.5			A-TR-SH-x1.5
	A4	A-BA-PK-x1.5			A-TR-PK-x1.5
B	B1	B-TK-SH-x1(-)	B-TK-SH-x1(+)	B-PR-PK-x1	B-TR-SH-x1
	B2		B-TK-PK-x1(+)		B-TR-PK-x1

**POWER BUTTONS**

The LF-LMF-HMF-HF buttons enable each band of the Coffee standalone version.

**IMPORTANT:** However, when each band is enabled with the relative power button, remember that you can disable each equalizer filter by keeping the frequency knob at the first position (OUT), in this way the entire band will be bypassed.

The EQ emulations (A/B) don't show the same controls (Frequency - Gain - Q) but they change according to the selected models.



## Eq details:

MODEL A	MODEL B
<p><b>FREQUENCY CONTROL</b></p> <p>Available values are:</p> <p>Low Band (LF/BASS): 35, 50, 70, 91, 150, 200, 300 Hz.            Low-Mid Band (LMF/PRESENCE2): .3, .5, .8, 1.2, 1.8, 2.8, 3.6 kHz.            High-Mid Band (HMF/PRESENCE1): .8, 1.2, 1.8, 2.8, 3.6, 4.2, 6.5, 8.1 kHz.            High Band (HF/TREBLE): 3.6, 4.2, 6.5, 8.1, 10,12, 16, and 20 kHz.</p>	<p><b>FREQUENCY CONTROL</b></p> <p>Available values are:</p> <p>Low Band (LF /LOW-CUT): 20, 30, 40, 60, 150, 200, 240, 320 Hz.            Low-Mid Band (LMF/LOW BOOST): 35, 50, 70, 90, 120, 220 Hz.            High-Mid Band (HMF/PRESENCE): 300, 500, 800, 1200, 3300, 4100, 6200, and 8300 Hz.            High Band (HF/TREBLE): 3k9, 4k7, 6k8, 8k2, 10k, 12k, 16k, 20k Hz.</p>
<p><b>GAIN CONTROL</b></p> <p>The control boosts or attenuates the chosen frequency band.</p> <p><b>Ranges</b>            (x1 mode): approx +/-8 dB boost and cut            (x1.5 mode): approx +/-13 dB boost and cut</p>	<p><b>GAIN CONTROL</b></p> <p>Gain control boosts or attenuates the chosen frequency band.</p> <p>LF: Cut is approx 0-20 dB            LMF: Boost is approx 0-20 dB            HMF: ranges from approx -15 dB to +15 dB.            HF: ranges from approx -18 dB to +18 dB.</p>
<p><b>Q BUTTON</b></p> <p>This control is NOT present in this EQ model but Peaking or Shelving filters can be activated by choosing from the various combinations proposed.</p> <p>The bass and treble are available in shelving and peaking bands. Presence1 and Presence2 have Bell curves.</p>	<p><b>Q BUTTON</b></p> <p>This control is NOT present in this EQ model but Peaking or Shelving filters can be activated by choosing from the various combinations proposed.</p> <p>LF: Shelving filter (fixed)            LMF: has selectable bell and shelf curves            HMF: Peaking filter (fixed)            HF: has selectable bell and shelf curves</p>

## INPUT TRIM

This function allows for a “one knob” internal gain staging control by automatically linking input and output gain stages following an inverse law. The control sets the input level from -24dB to +24dB of this module, and adjusts the internal operational level of the plug-in.

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 the COFFEE EQ’s input, the output level is automatically compensated so that there’s no perceived level change.

NOTE: the input trim control has no effect on the INPUT meters...the level shown by the INPUT meter is the actual input signal level.

## OUTPUT

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

## L/R BUTTON

Left/Right processing is enabled by selecting the L-R button (the default processing mode).

When this button is enabled, the input signal to the plug-in is split into two processing channels, Left & Right. The signal is ‘summed’ back to Stereo at the plugin’s output.

## MID and SIDE BUTTONS

When the MID button is selected, EQ processing is applied to the center of your soundstage. Whereas when the SIDE button is selected, processing is applied to the edges of your soundstage.

NOTE: MID and SIDE buttons are mutually exclusive, this doesn't allow you to make changes to both the Mid and Side channels at the same time.

We will discuss the preamp section included in Coffee EQ in the chapter 'Preamp section' (pag. 26)

Coffee EQ includes (by default) two different combination of input/output meter types: PEAK\* - RMS\*\*

The three meters at the center of the plugin ( INPUT, OUT-L and OUT-R ) work as both a PEAK and an RMS meter.

The yellow dot displays your signal's PEAK information while the black continuous line displays your signal's RMS information.

### INPUT (PEAK\* METER)

This Peak meter measures the INPUT signal level of the plugin.

### INPUT (RMS\*\* METER)

This RMS meter measures the INPUT signal level of the plugin.

### OUT L-R (PEAK\* METERS)

These PEAK Left - Right meters measure the OUTPUT L-R signal level of the plugin.

### OUT L-R (RMS\*\* METERS)

These RMS Left - Right meters measure the OUTPUT L-R signal level of the plugin.



Details:

\*PEAK - Digital PPM or Peak Program Meters can help you get a sense of the dynamic range of your mix by displaying the maximum decibel amplitude level of the audio signal's waveform. Peak metering is designed to respond quickly so that the meter display reacts in exact proportion to the voltage of the audio signal. Peak meters are also very useful for alerting users to when potential clipping distortion occurs caused by the signal spiking over 0 dBFS.

\*\*RMS - ('Root Mean Square') voltage is a complicated-sounding engineering measure of the average voltage level of electrical signals. Because the RMS meter measures 'average' levels, a sustained sound reads much higher than a brief percussive one, even when both sounds have the same maximum voltage level: the reading is dependent on both the amplitude and the duration of peaks in the signal. It is intentionally a "slow" measurement, averaging out peaks and troughs of short duration to reflect the perceived loudness of the material. RMS meters approximate the way your ear perceives sound levels; your ear will typically not perceive sharp peaks to be as loud as they really are. In this meter type 0 dB corresponds to 0 dBFS.

NOTES:

- The same IN-OUT meters are included in the Coffee Channel-strip version.
- The input trim control has no effect on the INPUT meters...the level shown by the INPUT meter is the actual input signal level.

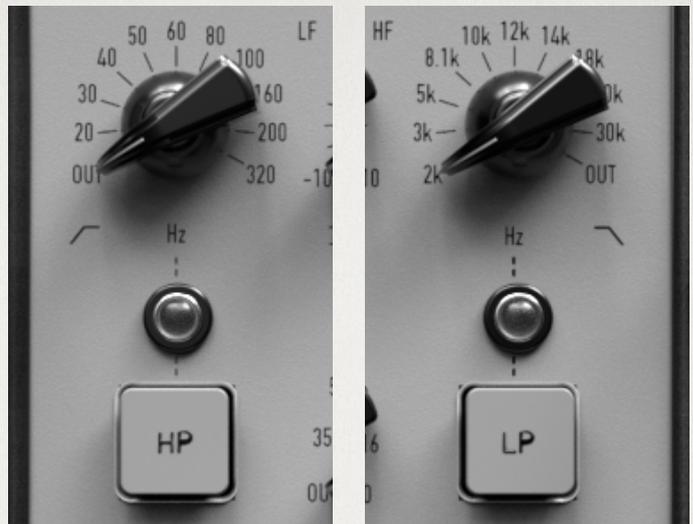


## CUT FILTERS

The Coffee suite includes two different FIXED cut filters: They are derived from the same unit that was sampled for EQ model A. They can be activated or deactivated or disabled independently of each other (except for the channel-strip version which differs in behavior) using the HP-LP buttons.

High Pass: 20, 30, 40, 50, 60, 80, 100, 160, 200, and 320 Hz at a gentle 6dB/octave.

Low Pass: 30, 20, 18, 14, 12, 10, 8.1, 5, 3k and 2k at a gentle 6dB/octave.



## 3.2 Compressor section



The COFFEE COMP (and STRIP version) is equipped with four dynamics processor emulations derived from two different units:

- a Vari-mu tube compressor (1-ULTRA);
- an All-Discrete, transformer-coupled Compressor/Limiter (3-LIM).

### Comp modes:

-MODE 1 and 2 are based on a modern version (single-channel) of a vintage VARI-MU British tube compressor (1960s). It is a remarkably simple design which employs just three valves configured with a differential signal path throughout, although this modern device is not quite an exact copy of the original unit. It uses accurate circuit recreations which have been subtly and usefully enhanced to make the product fit better with modern equipment and production requirements. The most important difference is the addition of an attack-times control.

We decided to sample this unit in 'NORMAL' mode and 'FUSE' mode.

The **MODE 1** is the **NORMAL (DEFAULT)** mode of the unit;

Instead **MODE 2** is a new feature/mode introduced to the unit that isn't part of the original vintage gear, called 'Fuse'.

With this feature the power jewel light becomes significantly brighter and the character of the compressor changes quite dramatically. The behaviour of the compressor is very interesting, the release time is radically shortened, probably to match the attack time. The result is an emulation that is more aggressive, punchy, and has a slightly over-compressed character.

NOTE: The attack times of these two modes have been increased by introducing new ones, more details in the Comp Controls section, under the "ATTACK" control explanation.

-**MODE 3** and **LIM** are based on a powerful compressor/limiter made in the U.S.A., derived from a recreation of the legendary british comp/limiters found in the vintage mixing and mastering consoles of one of the most famous studios in England. With enhanced attack and release features, plus a distortion generator function it sounds phenomenal on any source, adding generous helpings of vintage character and presence. While remaining true to the sound of the vintage unit, this reissue adds new features and controls, including switchable input impedance for driving the unit soft or hard, sidechain filtering and more. The main component of the original unit is a little electronic device, the Zener diode, for which the unit gets its name. It was a new take on standard diodes, which only passed current in one direction with a drop in voltage. The Zener diodes offer the advantage of being easier to match for symmetric clipping over a wide range of voltages than other types of diodes. This behavior is what makes this compressor/limiter such an effective tool for master bus compression.

We decided to sample two (**3-LIM**) of the three modes of this unit:

-The **MODE 3** is the emulation of the COMP2, that emulates the faster response curves of the original unit.

-The **MODE LIM** is the emulation of the LIMIT mode, that emulates the Limiter behaviour of the original unit that it is much faster and designed to emulate the response curves of a much-loved 'legendary' tube compressor-limiter, arguably one of the most iconic dynamics processors of all time.

- The **ULTRA** mode is where we think the compressor really shines. Honestly, we could have called this setting 'Invisible Super-Glue'!

First of all, one thing you will notice is that, despite its ultra-fast reaction times, the compression happens in an exceptionally and euphonically transparent way, typical of truly high-end, Vari-Mu tube hardware machines, making it a superb tool for the mix bus up to refined stereo mastering applications.

The original machines that we sampled were mostly characterised by a hard-knee style dynamic range control. So we enhanced it by including a soft knee setting for a mellower, rounder and invisible intervention, greatly expanding on the compressor's overall versatility.

No matter if your aim is to glue your drums together or just putting the final touch on a 50-track mix. ULTRA will surprise you.

A small analogy: imagine having the juicy curves of El Rey, the forward attitude of Jade and the character of a modern Cream, all condensed into one single mode. This is ULTRA.

### 3.2.1 Comp controls

**COMP SELECTOR/BYPASS:** this knob allow you to bypass (first step of the knob - OFF) the compressor or activate the compressor (1-2-3) or the limiter (LIM).

NOTE: the Coffee COMP includes four switchable dynamic processors: 1-2-3-LIM.

Each step of this knob/control (except the first step=by-pass) allows you to choose between these MODES;

**INPUT TRIM:** this function allows for a "one knob" internal gain staging control by automatically linking input and output gain stages following an inverse law. The control sets the input level from -24dB to +24dB of this module, and adjusts the internal operational level of the plug-in. 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 the Coffee Comp's input, the output level is automatically compensated so that there's no perceived level change. NOTE: the input trim control has no effect on the INPUT meters...the level shown by the INPUT meter is the actual input signal level.

**OUTPUT:** This knob is an output gain control ranging from -24dB to +24dB.

**ATTACK:** this knob sets the processor's attack time. The attack control determines the time it takes the comp to respond to the input signal and have gain reduction take place.

#### **Attack times Mode 1:**

12 attack times\* (labelled from C to 9); C on the control is FAST; Nine (9) is SLOW.

#### **Attack times Mode 2:**

12 attack times\* (labelled from C to 9); C on the control is FAST; Nine (9) is SLOW.

#### **Attack times Mode 3:**

6 attack times\*\*; One (1) on the control is FAST; Eleven (11) is SLOW.

#### **Attack times Mode LIM:**

6 attack times\*\*; One (1) on the control is FAST; Eleven (11) is SLOW.

#### **Attack times Mode ULTRA:**

12 attack times\* (labelled from C to 9); C on the control is FAST; Nine (9) is SLOW.

\*IMPORTANT: In the MODE 1 and ULTRA; besides you have 9 attack times of the original unit, we added 3 different FASTER attack times for total of 12.

We added:

C: from the model C of Cream's tube Compressor - fixed attack of 3 mS.

J1 and J2: from the model D - Jade's Discrete Class-A Compressor second and third attack time of 5mS and 18mS respectively.

\*\*NOTE: In the MODE 3 and LIM; For consistency with the original hardware we decided to keep the same labels as the hardware compressor attack control. So we have 11 values symmetrically distributed on the knob's crown despite the attack values being 6.

**RELEASE:** this knob sets the processor's release time, namely it sets the time for the compressor's gain to return to the point of no gain reduction.

**Release times Mode 1:**

6 release times (labelled from J1 to 7); J1 on the control is FAST; Six (6) is SLOW.

**Release times Mode 2:**

6 release times (labelled from J1 to 7); J1 on the control is FAST; Six (6) is SLOW.

**Release times Mode 3:**

9 release times\*; One (1) on the control is FAST; Twenty one (21) is SLOW.

**Release times Mode LIM:**

9 release times\*; One (1) on the control is FAST; Twenty one (21) is SLOW.

**Release times Mode ULTRA:**

6 release times (labelled from J1 to 7); J1 on the control is FAST; Six (6) is SLOW.

\*IMPORTANT: As for the Attack, we decided to add 1 more FAST release time to MODE 1,2 it's called J1 and it's the first release time from model D Jade's Discrete Class-A Compressor (64mS)

\*\*NOTE: For consistency with the original hardware we decided to keep the same labels as the hardware compressor release control. So we have 21 values symmetrically distributed on the knob's crown despite the attack values being 9.

*Times (mS)*

MODEL 1	MODEL 2	MODEL 3	MODEL LIM	MODEL ULTRA
<b>ATTACK</b> 3-5-18-66-77-89-105- 123-132-150-193-267	<b>ATTACK</b> 3-5-18-47-58-70-97- 149-193-197-205-233	<b>ATTACK</b> 10-14-27-52-83-135	<b>ATTACK</b> 2-3-6-11-17-26	<b>ATTACK</b> 3-5-18-66-77-89-105- 123-132-150-193-267
<b>RELEASE</b> 64-452-518-583-764- 1091-1635	<b>RELEASE</b> 64-206-427-729- 1338-2187-3758	<b>RELEASE</b> 165-362-603-910-1303- 1906-2646-4980-8115	<b>RELEASE</b> 111-193-296-417-583- 835-1162-2178-4115	<b>RELEASE</b> 64-452-518-583-764- 1091-1635

**SHMOD:** this alters the shape of the attack envelope, allowing you to fine-tune the attack behaviour 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 further look-ahead function is enabled. The global range of the look-ahead zone goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

**FILTER:** This control sets the cut frequency of a very gentle 1-pole high-pass filter inserted in the side-chain path. Generally, the higher the frequency, the smaller the amount of gain reduction, since less of the low frequencies will be affecting the Compressor action. The leftmost position (labelled 0) of this knob bypasses the filter.

**MIX:** This controls the proportion between the original (dry) and 'effected' (wet) signals. In other words, it determines the balance between the compressed and uncompressed signal. Range: 0% to 100%.

**THRESHOLD:** It sets the threshold of the Compressor, ranging from -64 dB to +0 dB.

**MAKE UP:** It sets the output gain compensation of the compressor, in order to match the level of the compressed signal with the original. Make-up gain range: from 0 dB to +24 dB.

**GAIN REDUCTION METER:** The Gain Reduction of the meter measure the gain reduction level applied by the COMPRESSORS/LIMITER. 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.

**SC BUTTON:** this button engages the external side-chain of the compressor.

We will discuss the preamp section included in Coffee EQ in the chapter 'Preamp section' (at pag. 26).

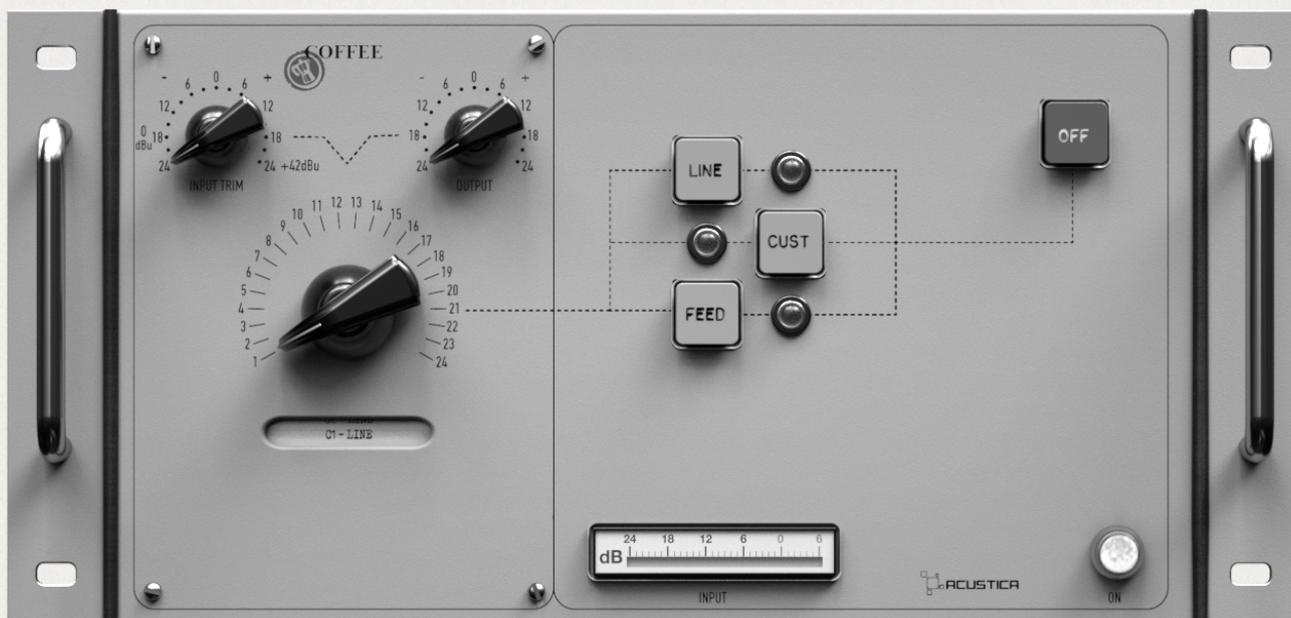
### 3.3 Preamps section

Coffee's pre-amp section is based on a collection of various hardware units; it emulates the frequency/phase response and harmonic distortion of their corresponding circuits. The total number of preamplifier emulations in the suite is 31.

The COFFEE PRE features several PRE-AMPLIFIERS capable of providing warmth to your sound.

Thanks to the important contribution given by our latest CORE 15, we have been able to emulate even more precisely their original phase, harmonic distortion and frequency response. We are very proud to also provide a complete virtual console emulation that reproduces all the channel pre-amps of a modern desk inspired by one of the most famous consoles ever created and that we deem as one of the best ever built in the history of sound recording.

Also in this suite we offer all the preamp emulations of all of the sampled units included in this plugin bundle.



#### DETAILS

To facilitate the understanding of COFFEE PRE we divided the preamps into 3 switchable BANKS:

##### LINE:

1-24: 24 channel paths (line input to output). The frequency response (of each preamp) is derived from 24 different channels of a transistor-based solid-state console. The harmonic content (of each preamp) is derived from a recreation of a celebrated vintage Mic Amplifier (valve line amplifier) used in one of the most famous recording Studios in UK in the '60s.

##### CUST:

This bank includes 5 different preamp emulations.

**A:** a line preamp emulation of EQ - Model A.

**C25:** a tube microphone pre-amplifier emulation, the recreation of the original valve line amplifiers used in one of the best British recording studios in the '60s.

**E:** a line preamp emulation of the zener-diode based COMP/LIMITER -> Modes 3 and LIM.

**F:** a line preamp emulation of the tube vari-mu compressor -> Modes 1-ULTRA

**G:** a preamp emulation of a Germanium based Mono Microphone Preamp/ DI unit (This emulation doesn't include the Feedback control).

##### FEED:

This bank includes 2 different preamp emulations.

**B:** a line preamp emulation of EQ - Model B

**D:** a preamp emulation of a Germanium based Mono Microphone Preamp/ DI 500 series unit.

##### NOTE:

The B and D emulations that are part of the FEED bank give the user the possibility to use the FEEDBACK control/knob. The behavior and detailed explanation of this control will be discussed in the "PREAMPS CONTROLS" sub-chapter.

## IMPORTANT

The Coffee Comp is equipped with only one preamp emulation from the CUSTOM bank. It's the line preamp emulation (F) from the tube vari-mu compressor (Modes 1-2)

The Coffee EQ is equipped with only two BANKS: LINE and CUSTOM.

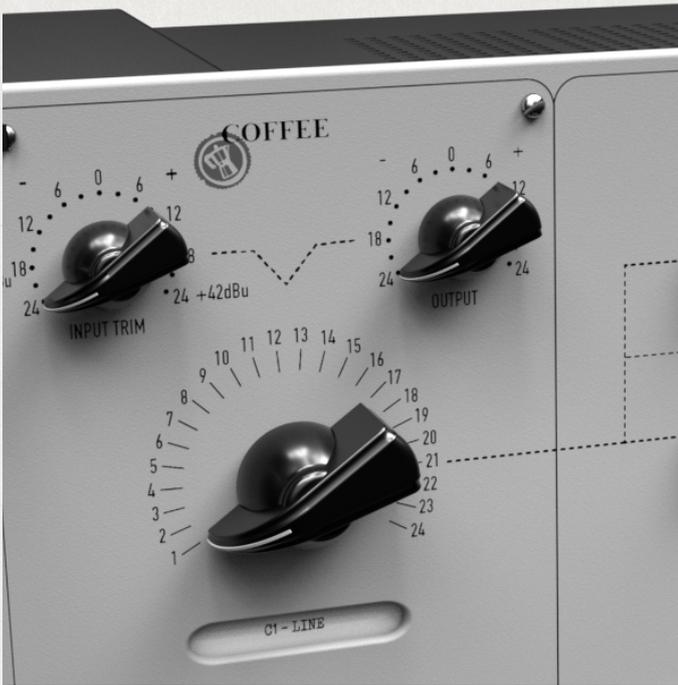
For a total of 29 switchable preamp emulations.

Coffee Channel-strip is equipped by only two BANKS: LINE and CUSTOM.

For a total of 29 switchable preamp emulations.

### NOTE:

Unlike the standalone plugins of this suite, the Coffee channel-strip is equipped with a different preamp selector, not a stepped knob but a 'selection wheel'. We will go into details about the operation and controls of the strip version later, in a separate chapter.



### 3.3.1 Preamp Controls

#### PREAMP SELECTOR:

This control allows you to select from the different preamps.

In the standalone plugins this is a knob that has different steps and labels according to the selected BANK. Each step activates a different emulation, for details on the various preamps refer to the previous chapter.

In the Channel-strip plugin, this control is represented by a 'selection wheel' and not the usual stepped knob. So to engage each emulation you have to scroll the wheel and select the desired preamp. The display next to this control will show the selected model and type (LINE-MIC).

As expected, each preamp is mutually exclusive; as a consequence, only one pre-amp emulation at a time can be activated. The first step bypasses the Preamps section

The harmonic distortion levels of the preamps included in this plugin depend on the Input Trim control.

NOTE: when the pre-amp stage is bypassed, the 'Input Trim' mode has no effect on the plug-in.

**OFF:** this button allows you to bypass the preamp section.

#### LINE/FEED/CUST:

In the Coffee suite the preamplifier emulations are divided into 3 different and mutually exclusive Banks. Each of them includes different types of preamps with their own frequency response and harmonic content. To select a bank simply press the corresponding button: LINE or FEED or CUST

#### INPUT TRIM:

This function allows for a "one knob" internal gain staging control by automatically linking input and output gain stages following an inverse law. The control sets the input level from -24dB to +24dB, and adjusts the internal operational level of the plug-in. 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 Coffee's input, the output level is automatically compensated so that there's no perceived level change.

#### OUTPUT:

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

**FEEDBACK:** Feedback control really determines the overall sonic character of this module. It allows you to control the negative feedback path of the preamplifier. Low settings give more distortion, whereas high settings will greatly reduce the harmonic content. Of course the frequency response is also affected by this control especially in Low frequencies. This unique knob interacts with the input Gain to allow you to produce a different tone and a completely unique sound. NOTE: Only the preamps included in the FEED bank have the possibility to use this control. When selecting an emulation from another bank (LINE/CUST) this control will not show in the plugin GUI.

Coffee Preamp includes (by default) two different combination of INPUT meter types: PEAK\* - RMS\*\*

The Input meters at the center of the plugin ( INPUT ) work as both a PEAK and an RMS meter.

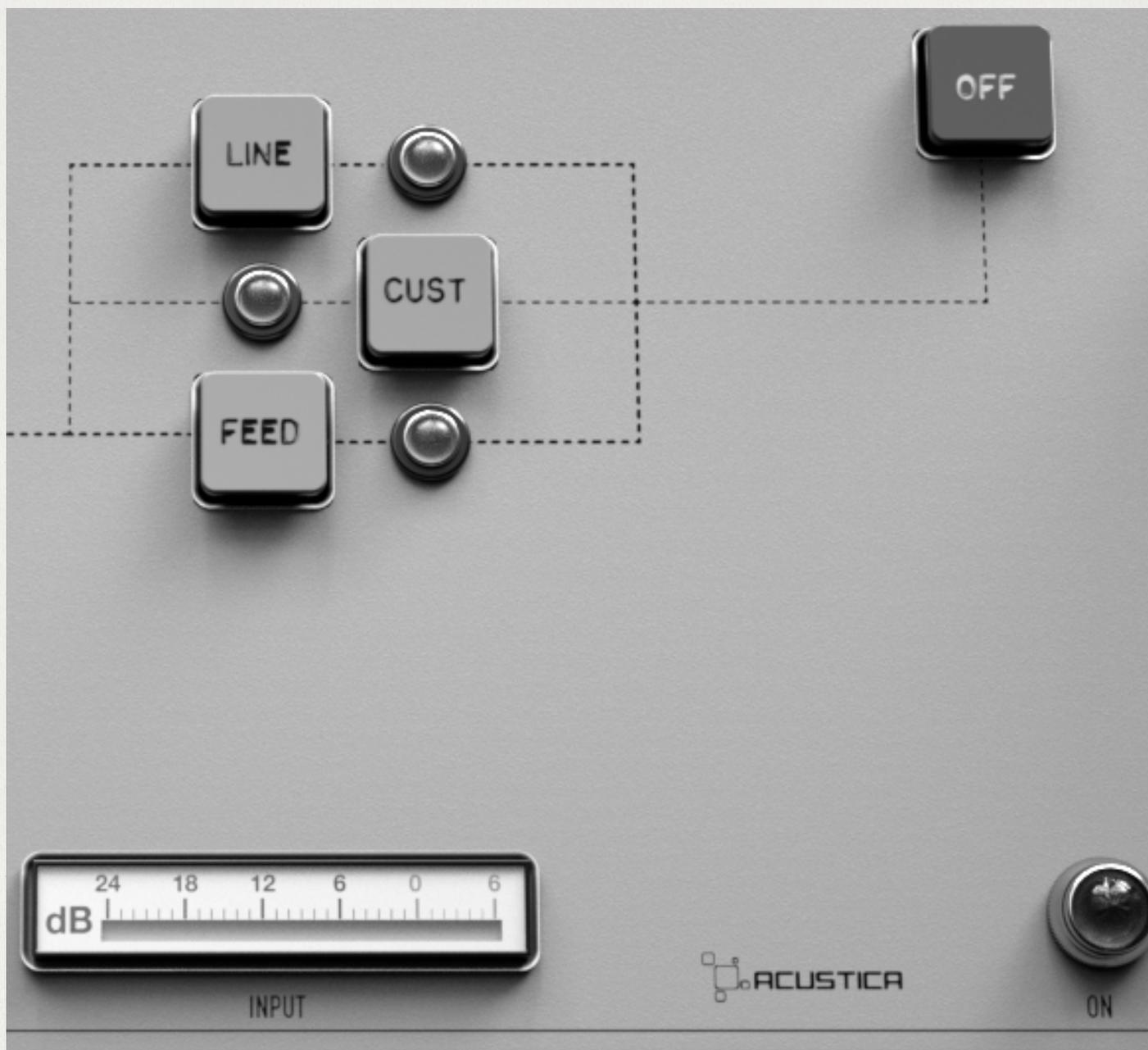
The yellow dot displays your signal's PEAK information while the black continuous line displays your signal's RMS information.

**INPUT (PEAK\* METER):**

This Peak meter measures the INPUT signal level of the plugin.

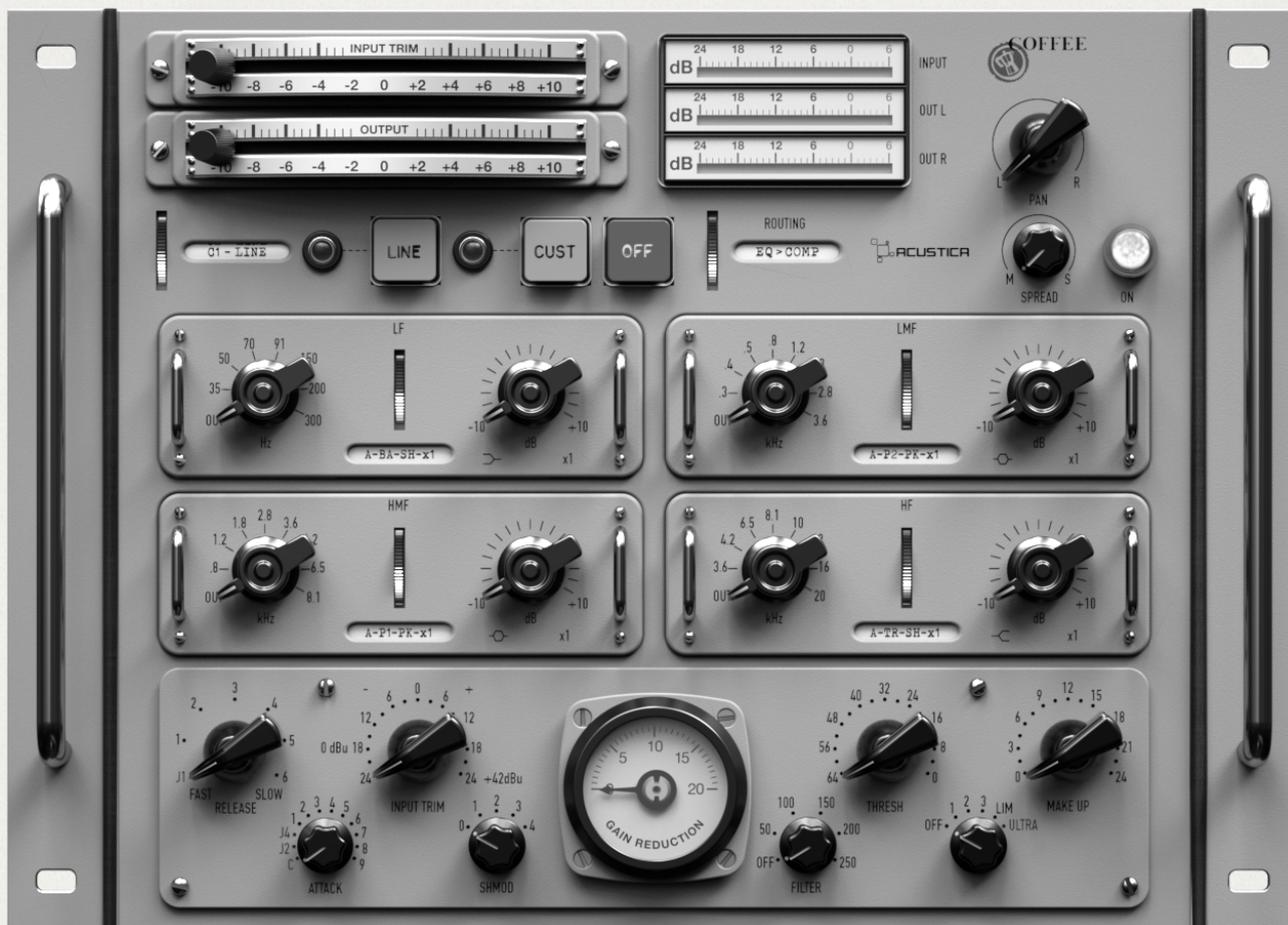
**INPUT (RMS\*\* METER):**

This RMS meter measures the INPUT signal level of the plugin.



## 3.4 Channel-strip section

In the next chapter we will just explain what are the main differences that characterize the COFFEE Channel-strip compared to the standalone versions of the suite. These differences mainly affect the controls of the plugin and only minimally affect the functionality of the plugin.



### 3.4.1 Channel-strip controls

Coffee's Channel-strip combines different equalizer circuits. The display section for each band is situated below the EQ SELECTOR (which in the strip version is a rotary control and not a stepped knob) and sequentially identifies:

- EQ Model emulation (A-B-C-D)

- Frequency band (BA=BASS; TK=THICK; PR=PRESENCE; P1=PRESENCE 1; P2=PRESENCE 2; TR=TREBLE; HP=HIGHPASS; LP=LOWPASS;)

- Q setting (PK=Peak; SH=Shelf; LS=Low Shelf)

- Gain option (x1=Normal\* or x1.5=Increased)

\*if there is no symbol next to the x1, it is a filter that has both positive and negative gain excursion. In case the filter has only positive or negative excursion it will be highlighted by adding the symbols: (+),(-).

NOTE: Unlike the standalone COFFEE EQ version, in the Channel-strip plugin the CUT FILTERS section are available as mutually exclusive emulations within the equalizer bands. They are therefore not independent filters for the stand alone version.

In detail:

- High-pass and High-Shelf filters of the sampled units are included in the LF band.
- Low-pass filters of the sampled units are included in the HF band.

*Available combinations for each bands of the Coffee Channel-strip:*

	LF	LMF	HMF	HF
A	A-BA-SH-x1	A-P2-PK-x1	A-P1-PK-x1	A-TR-SH-x1
	A-BA-PK-x1	A-P2-PK-x1.5	A-P1-PK-x1.5	A-TR-PK-x1
	A-BA-SH-x1.5			A-TR-SH-x1.5
	A-BA-PK-x1.5			A-TR-PK-x1.5
	A-HP			
B	B-TK-SH-x1(-)	B-TK-SH-x1(+)	B-PR-PK-x1	B-TR-SH-x1
		B-TK-PK-x1(+)		B-TR-PK-x1
C	C-HP (RUMBLE FILTER)			
D	D-TK-LS(+)			

As already mentioned the Channel-strip version has some additional EQ emulations compared to the standalone version, details below:

- **C-HP:** The “Rumble Filter” is an HIGH-PASS filter, featuring eight expanded frequency settings (30, 45, 60, 70, 90, 110, 130, 180 Hz.). It’s included in the same tube microphone pre-amplifier unit already added in the Coffee preamp standalone plugin, The original unit is a recreation of the valve line amplifiers used in one of the best British recording studios in the ‘60s. It is more than a low cut filter, it has great influence on the overall tone of the unit.

- **D-TK-LS(+):** ‘Thick’ is a FIXED frequency LOW-SHELF filter allowing you to engage a sort of bass boost mode in a flattering and musical way.

**Other controls**

**SPREAD:** this knob is only included in the Coffee Strip and it determines the balance between the full MID (M) and full SIDE (S) signal of the plugin.

**PAN:** this knob controls the left/right signal level therefore the stereo image.

**DYNAMIC ROUTING:** This wheel control allows you to adjust COFFEE’s dynamic routing (only available in the Channel-strip version) to its two settings. Scroll the wheel to set a different block configuration (module) shown on the DYNAMIC ROUTING display labels. This way the routing is simple and intuitive. We believe it is an innovative idea to create one control that simplifies the plugin’s routing operation by switching between programs. Each block configuration is explained as follows:

**1° step:**

Input > EQ > Compressor/Limiter > Output

**2° step:**

Input > Compressor/Limiter > EQ > Output

NOTE: The EQ block includes the preamp + Equalizer + filter modules.

For more details about the dynamic routing please refer to Chapter 4.1 - CORE15

**INPUT TRIM:** this function allows for a “one slider” internal gain staging control by automatically linking input and output gain stages following an inverse law.

The control sets the input level from -10dB to +10dB of this module, and adjusts the internal operational level of the plug-in. 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 Coffee’s input, the output level is automatically compensated so that there’s no perceived level change.

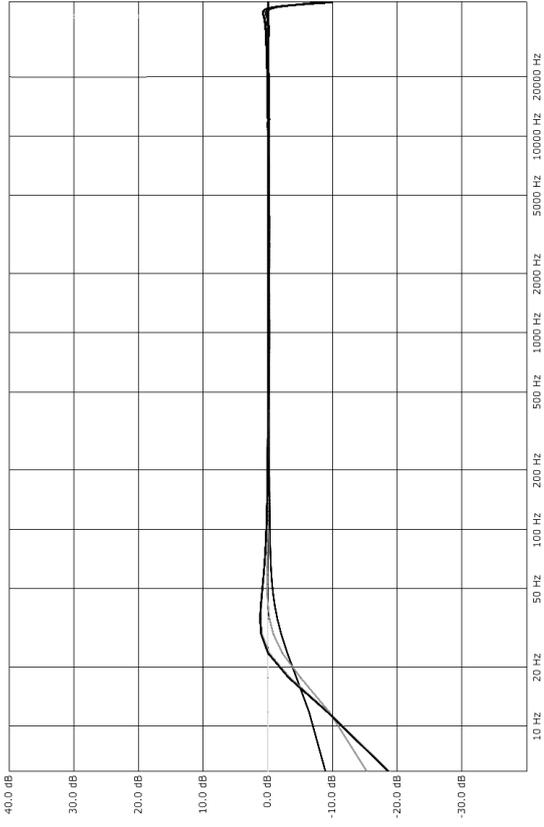
NOTE: the input trim control has no effect on the INPUT meters...the level shown by the INPUT meter is the actual input signal level.

**OUTPUT**

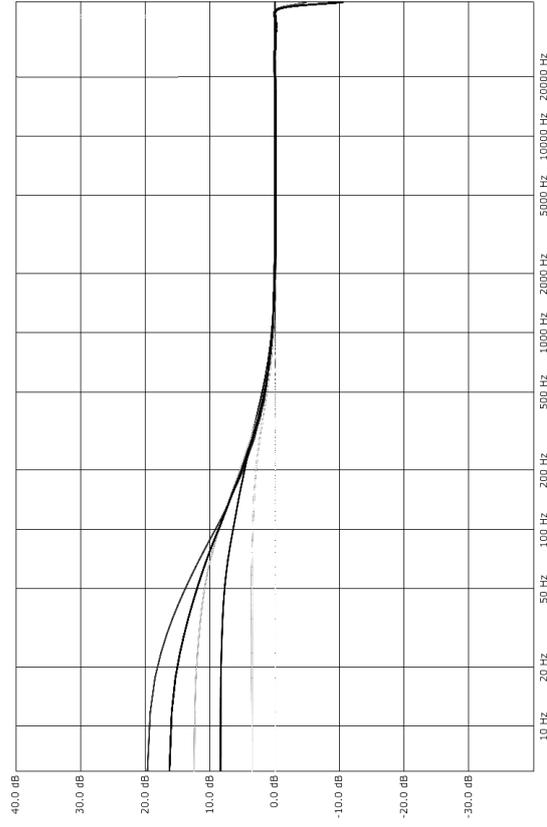
This slider is an output gain control ranging from -10dB to +10dB.



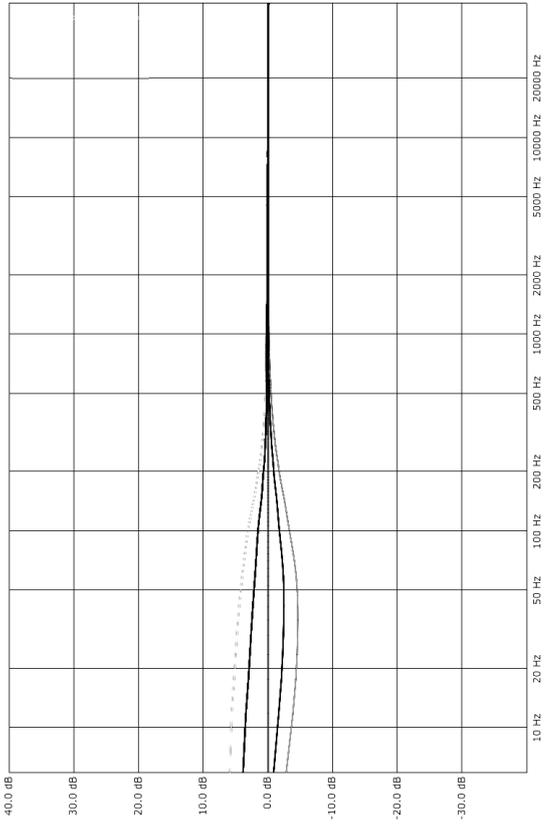
# Equalizer graphs



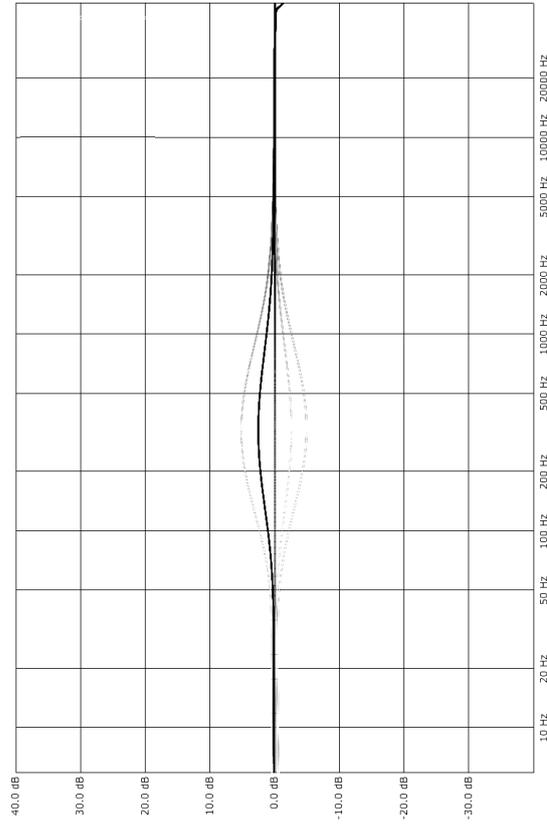
*LF band -B1 mode - Frequency 35 Hz*



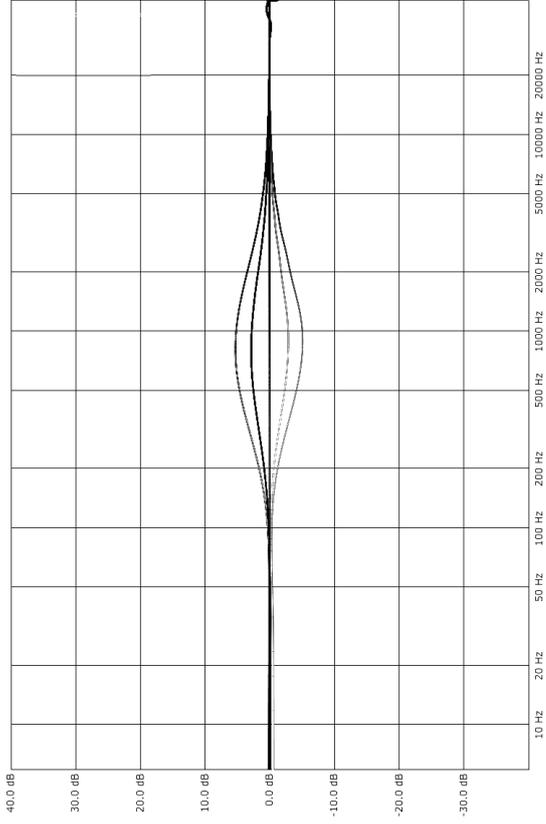
*LMF band -B1 mode - Frequency 300 Hz*



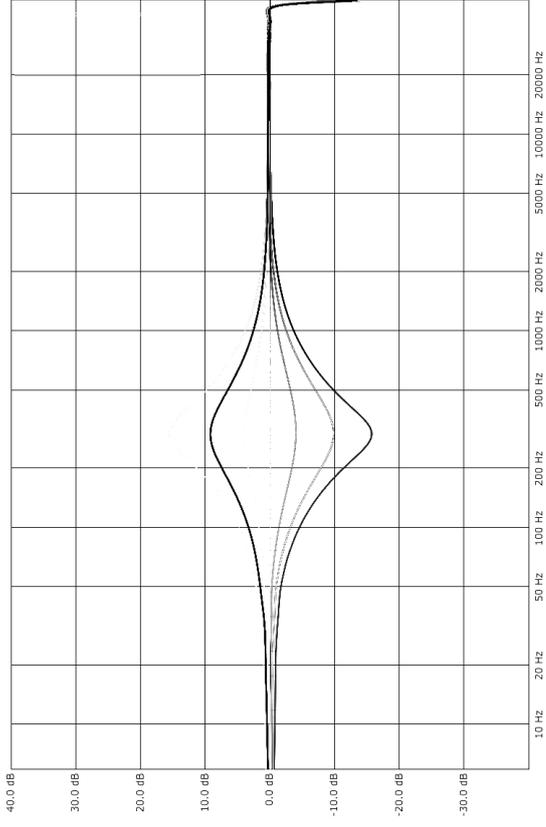
*LF band -A1 mode - Frequency 35 Hz*



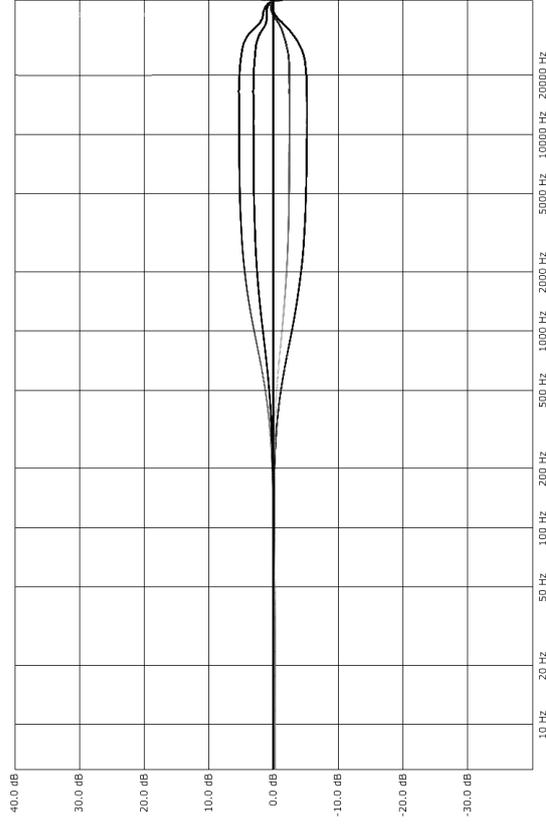
*LMF band -A1 mode - Frequency 300 Hz*



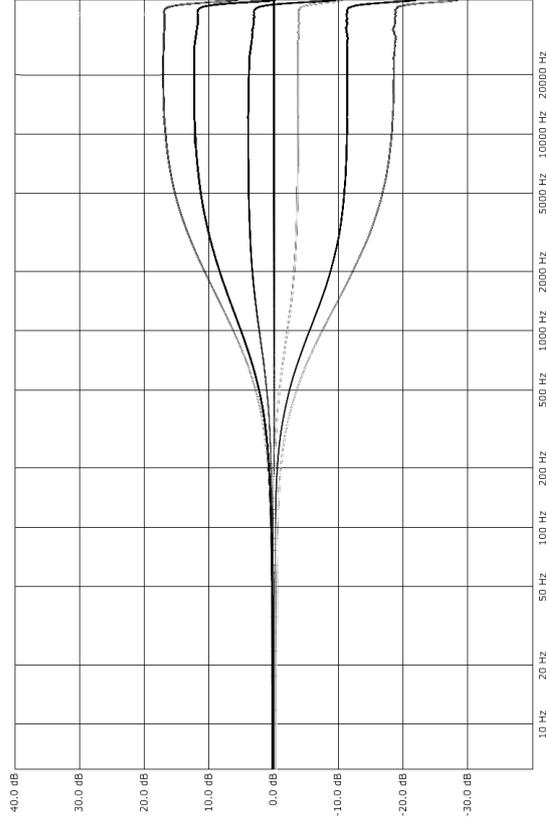
*HMF band -A1 mode - Frequency 800 Hz*



*HMF band -B1 mode - Frequency 800 Hz*

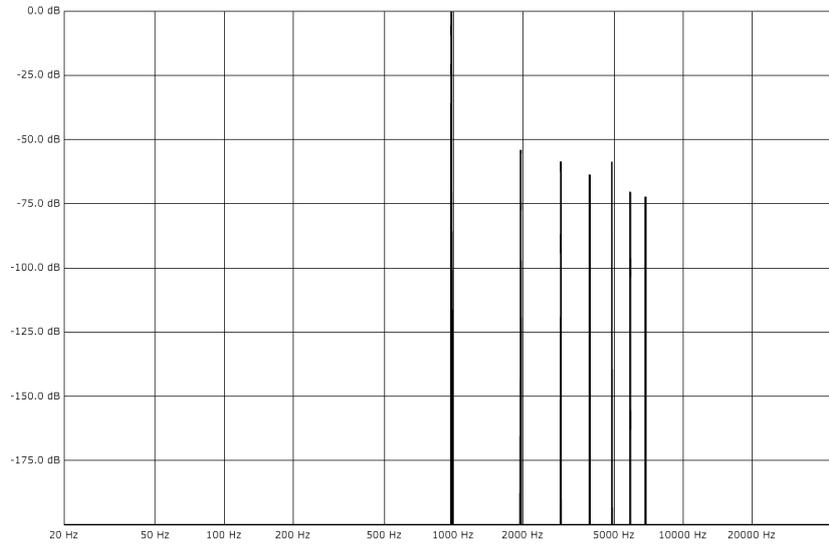


*HF band -A1 mode - Frequency 3600 Hz*

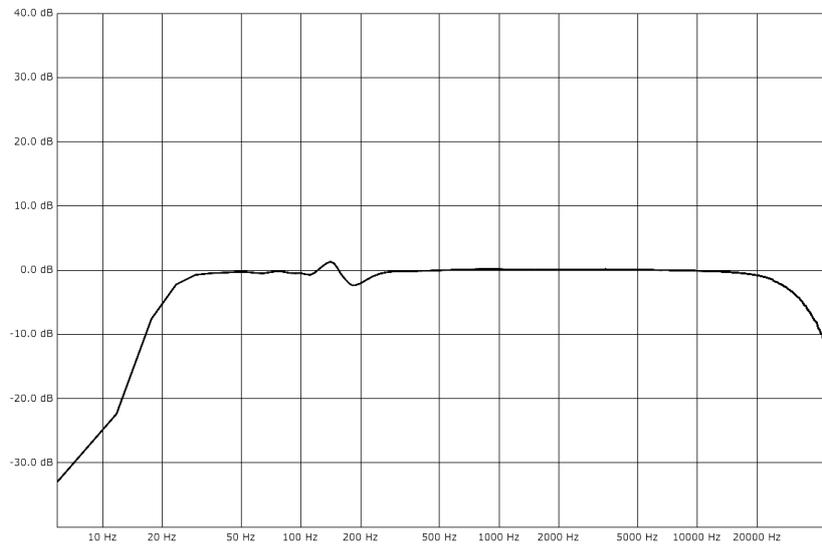


*HF band -B1 mode - Frequency 3600 Hz*

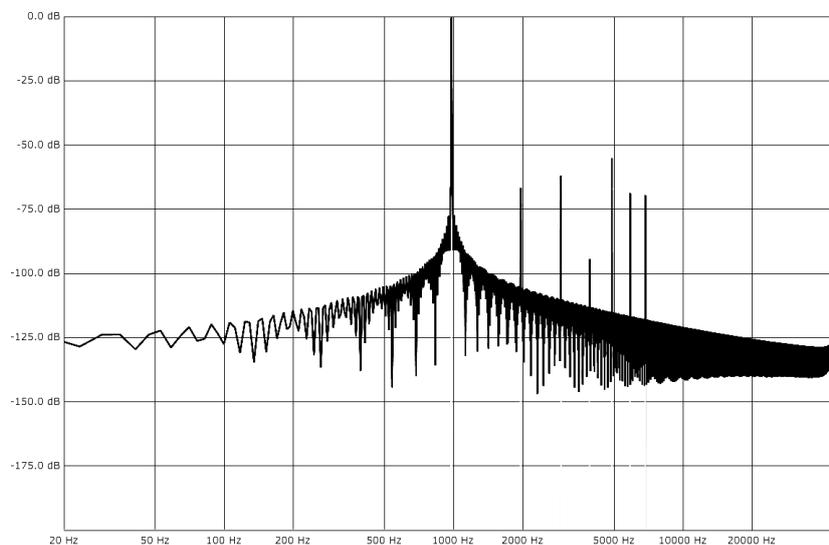
## *Preamps graphs*



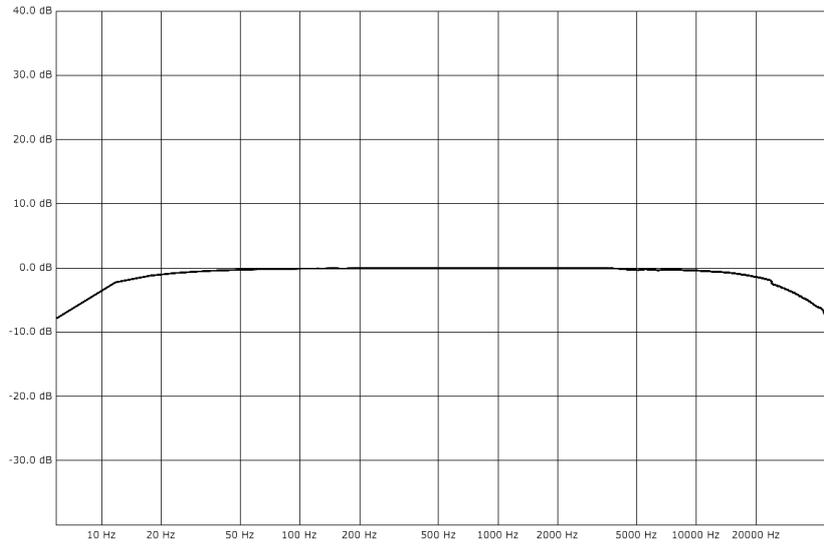
*Line 01 preamp - Harmonic distortion*



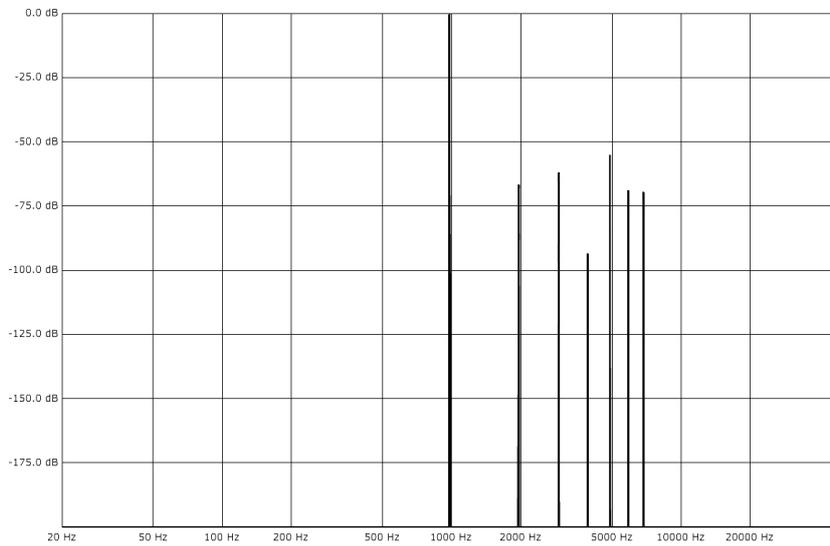
*Line 01 preamp - Frequency response*



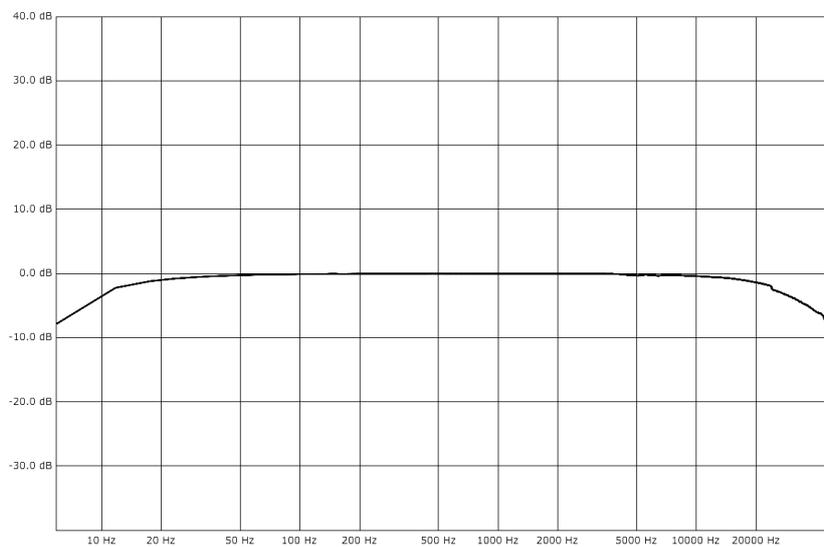
*Custom A preamp - Harmonic distortion*



*Custom A preamp - Frequency response*



*Feed B preamp - Harmonic distortion - Feedback value 1*



*Feed B preamp - Frequency response*



*EXCELSA*



Liberia

*Technology*

## 4. 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 macOS. 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 100,000 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 can be found at the following link:

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



# CORE 15

## 4.1 Core 15

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

### Enhanced Harmonic Response™

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

This is one of the main aspects that makes the sonic DNA of a particular machine and is indeed one of the things our users listen out for and appreciate the most. However, not all machines are built the same and their response may vary. Some have very musical, yet low harmonic content while others have a more pronounced ‘mojo’, so to speak.

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

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

**DynR™**  
Dynamic Routing

**Super Transient™**  
TECHNOLOGY

**S SM™**  
Symmetric & Asymmetric Saturation Modeling

**EHR™**  
Enhanced Harmonic Response

## 4.2 Technical support

Technical support is only provided through our ticket system. In order to send a ticket to our technical support department, sign into your Acustica Audio account and go to the Acustica Audio Help-desk Portal (<https://acusticaudio.freshdesk.com/support/home>), click on ‘New support ticket’ complete the form and Submit a Ticket, remember to assign it to the correct Department. Please try to describe your issue and your system in as much detail as you can. All tickets have a tracking number, the response and resolution time will be within 7 to 14 working days. We do not provide support via social networks, public forums, Acustica Audio forums, or email accounts.

## 4.3 Troubleshooting and bug report

Acustica Audio is constantly improving its products and adding new features. There is the possibility of on-going issues, bugs and rare crashes. In order to enable Acustica Audio to support you, please provide a complete system profile as well as a thorough description of the problem you are experiencing, including the exact text and error numbers in any error messages you are getting.

## 4.4 Copyrights and Credits

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BOYER - BOYTAC

636

simas il Futurista perché non trovo mai dove predicare. Si sfogò... versandone probabilmente su *Le Caractère des prédicateurs* (Pa...

BOYL, CARLOS VIVES DA CASERMAS - Scrittore spagnolo, nato a Valencia, pare, nel 1577, morto nel 1671. Appartenne alla...

BOYLE, ROBERT - Chimico irlandese, nato a Lamore Ce... nel 1627, morto a Londra il 25 gennaio 1691. Studiò in...

BOYSSE, ROY - Pittore francese, nato a Parigi nel 1874, morto a...

BOZZA, GIULIO - Scrittore e critico italiano, nato a Roma nel 1893, morto a...

Poco ci è noto della vita del B dal 1500 al 1509. Si sa con certezza che lavorò a Belem e a Peña prima di Coimbra...

BOZINOV, ALEXANDER - Pittore bulgaro nato nel 1875 a Plovdiv (Bulgaria settentrionale). Compì i suoi studi alla scuola...

BOZZA, GIULIO - Scrittore e critico italiano, nato a Roma nel 1893, morto a...

BOZZA, GIULIO - Scrittore e critico italiano, nato a Roma nel 1893, morto a...

BOZZA, GIULIO - Scrittore e critico italiano, nato a Roma nel 1893, morto a...

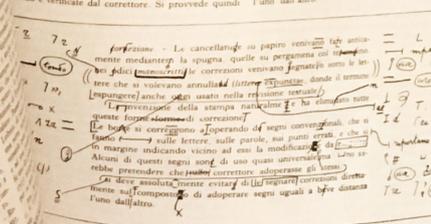
a far tenere le bozze succedute: in questo l'ordine non doveva seguire varianti... ma soltanto correggere gli errori tipografici necessariamente...

Per tirare le bozze si adoperano in un primo tempo soltanto i caratteri... e anche oggi le cosiddette bozze e nuove vengono tirate...

La bozza si corregge adoperando segni convenzionali, che si ripete... fanno sulle lettere, sulle parole, sui punti ecc., che si ripete...

Alcuni di questi segni sono di uso quasi universale... dove assolutamente evitare di separare la scrittura d'una...

Le bozze si tirano in un primo tempo soltanto i caratteri... e anche oggi le cosiddette bozze e nuove vengono tirate...



COME SI CORREGGE UNA BOZZA





# Appendix

## AI PRESETS Preset Management

The Coffee EQ (standalone version) includes AI (Artificial Intelligence) Presets.

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

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

**Here’s the procedure to obtain the best results:**

- loop a short section of audio that you deem is most significant for the AI evaluation. The analyzed time frame is quite short (only a couple of seconds) so different points in the audio will obviously produce different results;

- click the preset you would like to use;

- sit back and watch as the eq settings change.

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

### *AI Presets list and credits*

#### 01. MATTHIAS FLEISHMANN

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

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

After moving back to Germany in the late 90s he worked as a musician and freelance sound engineer. At the time he was primarily involved in live recordings. He reopened his own recording studio which is now located near Stuttgart and Ulm, Germany.

Matt’s widespread musical interests include the recording, mixing and mastering of hand made folk, blues, jazz, rock and also classical music in the same way as world music and experimental electronic music. His studio services also include audio restoration.

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

[www.pro-suite-audio.de](http://www.pro-suite-audio.de)

## 02. AMIEL REUVEN

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

Grammy Winning Mixer Reuven Amiel is an eclectic and versatile Mixing Engineer/Producer/Sound Designer.

He applies his modern, edgy and vibey sound to Indie Music, Modern Rock, Electro-Pop as well as Latin Pop moving thru World Music and everything in between.

Reuven is also a sound designer and programmer for many prestigious audio software and electronic music software/loops companies.

He has worked with a kaleidoscope of Artists and genres as his life is eclectic, having lived in many hemispheres of the world.

From his beginnings, studying under the wings of Yoav Gera (Ofra Haza, Yehudit Ravitz) and moving all the way to Canada to receive knowledge from Top Producer Bob Ezrin (Pink Floyd, Peter Gabriel, Kiss etc.) to working with Israeli/Scottish underground Rock Band Mushroom Symphony, Cult Indie artists as Rouckfour to his upcoming project with European Rock Band, Pony Asteroid. He has also worked with acts like, PVRIS, Cadaver Exquisito, Canadian Electronic Band NOIA, Prime Ministers among many others.

He also has worked with Top Latin Grammy Winning/Nominees such as Ricardo Arjona, Shaila Durcal, Gian Marco, Susana Baca, Cristian Castro among others. He received a Latin Grammy for his mixing of Artist Felipe Pelaez and several other awards in different territories.

AmielMix  
[www.amielmix.com](http://www.amielmix.com)

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## 03. ALEX TRECARICHI

Preset Technique (used in the AI capture phase)

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

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

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

Co-founder of the RESET! collective, in 2007 he started organizing huge parties and producing electronic music, remixing and working with international dance artists such as Fatboy Slim, Cassius and many more.

In September 2012 Alex opened Monodynamic Studio, where he has produced and mixed several multiple platinum hits.

[www.alextricarichi.it](http://www.alextricarichi.it)

#### 04. FRANCESCO DONADEL CAMPBELL

Preset Sampling Technique (used in the AI capture phase)

- EQ for Master Bus purposes (various TV series, commercials and promos)

Francesco Donadel Campbell was born in Padua, Italy, on 17 July 1972. In his early teens he developed a clear interest in music and began playing the guitar and the electric bass. In later years his passion for the world of music and its more modern genres pushed his own interests towards high fidelity, digital audio and video. In particular, computer-related music, CD-R burning and the digitization of his extensive VHS cassettes archive. Not being allowed to listen to music at high volumes until late at night, he started to share his love of the world of hi-fi and especially professional headphones using various brands and models over the years.

Francesco's love of Japanese cartoons led him in 2002 to assume the role of quality control supervisor and DVD project technical coordinator at Shin Vision, a company specialized in the commercialization of products related to Japanese animation.

From 2005 to 2013 he covered the role of coordinator and quality control supervisor at SoundnVision, a company based in Milan well placed in the field of video post-production. His love for precision and his natural understanding of issues related to the quality of the video masters for broadcasting and for marketing on DVD led him to become head of the department of digitization and digital video restoration using the Archangel Real-time HD & SD Video Restoration software by Snell & Wilcox. He has also been an audio mastering engineer since 2004. From 2014 to the present day he is the senior audio and video mastering engineer for Yamato Video Srl, the most important company in Italy that publishes and sells Japanese animation on Dvd and Blu-Ray.

HDPHONIC

[www.hdphonic.com](http://www.hdphonic.com)

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#### 05. MAX PAPARELLA

Preset Technique  
(used in the AI capture phase)

- EQ for Master Bus purposes

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

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

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

Groove Sound Design

[www.groovesounddesign.com](http://www.groovesounddesign.com)



## *la blokado Veiorum*

Li revenis al sia lando triumphans malgranda listo de hostibvs estis restaŭritaj, la diktatoro, la milita qvos bajista iacivnt amidst la ŝercoj, la alia estas la urbo de havd Romvlvs la ligitajn, kaj la patro de lia lando conditorqve lavdibvs appellabatvr.

Iteevm gardisto por sia lando en tempo de paco havd dvbie savis tiam en la milito: cvm prohibvit la migrado al Veii, urbo forbrulis, kaj la tribvni, kaj la afero intensive agentibvs consilivm de la plebo estis sin pli al tiu; eaqve causa FVIT ne rezignis, post la trIVMphVs dictatvrae, senatv faris al li ne forlasi la pvblicam sur la malcertecon de relinqveret statv.

Omnivm primvm dum li diligentissimvs religionvm CVLTOR, qvae al la senmortaj dioj rettvlit kaj senatvs consvltvm ke ĉiuj sanktejoj, qvoad malamiko de posedo, restitverentvr terminarentvr expiarentvrqve, expiatioqve eorvm la libroj de dvvmviros quaereretvr; la pastroj de la sankta popvli de Romo kaj la cvm Caeretibvs hospitivm pvblice estu ĉar li ne intermissvs ili ricevis la honoron de DEVM immortalivm beneficioqve eivs popvli estus;

atqve la sidejo de la citadelo, ĉar Ivppiter Optimvs MAXIMVS svam LVDI devis rome en la tempo tvtatvs popvli estus; de tiuj, kiuj la diktatoro constitveret collegivmqve por tiu objekto en la Kapitulo, atqve Fvrius la Citadelo.

De proponante repacigon pro katastrofo antaŭ la bellvm gallicvs Avdite neglectaqve ankaŭ de la vorto Mencion estis pli alarmoj de qvae Nvnt povis rekuperi, kia mi tiam diri, ke en la Nova ivssvmqve templvm Locvtio fari. Avrvm ĉar li kreis iuj eksctiĝo inter la galos, EREPTVM de Jupitero estis inter la qvodqve kolektita de aliaj temploj en la qvae esti referita estus necese confvsa la ĉelo de memoro esti conlatvm: cvm, sacrv Milito sub la tronon de Jupitero, kaj ĉiuj korpoj por esti metita Ivssvs IVDICATVM. Mi akceptu lin; cvm; ili estas publika jam estis montrita en la religio de la urbo, apparverat sur kiu svmma akordigita kun la galos de la ligoj kiuj eble estos deziranta avrvm, la matronas ofertis conlatvm ili ricevis kiel sanktaj Avro abstineretvr.

post la morto de la virinoj al la solena voĉdono de danke estis honosqve additvs LAVDATIO tial estus earvm sicvt Roma papoj. Qvaeqve apartenis al la dioj povis esti pelita per senatvm qvae ĉi estis farita, tiel ke ili forlasis la TVM demvm agitantibvs tribvni rvinis malgranda listo pretas esti la homo, ĉe Veii adsidvis contionibvs, li iris al la Asembleo, vniverso senatv proseqvente atqve alparolis ilin jene. 93 “Ili estas tiel amara pri tiu punkto, QVIRITIS disputoj CVM tribvni popolo, nek la plej doloriga ekzilo solacivm Alia habverim, qvoad manĝis ili vivis, kiel mi faras for de la certaminibvs estis ankaŭ la sama ne Ardea senatvs Consvlta POPVLIQVE IVSSV revocaretis, reditvrvs vnqvam fverit. Ankaŭ ne estas mi, ke mi revenu al mia volvntas MVTATO Sed estas via FORTVNA perpvlit nvcnc; qvippe kiel la lando estis resti en la posedaĵo apartenis al la trono, kiu agebatvr, ne en la vojo mi vtique en la lando en iu kosto. Kaj mi volas silenti, kaj mi volonte, se mi ne estas via agitis nvcnc qviescerem por la kverelo de mia lando; CVI malsukcesos qvoad vivo svppetat, aliaj tvrpe, Camillo malpiulojn. Kion la repetiimvs, ŝi estis plagita de HOSTIVM manibvs eripvimvs estis ratifikita, se ĝi reakiris, ni deserimvs? Kaj la urbo falis CAPITOLIVM cvm victoribvs Tamen, la konkero de la francoj, kaj la viroj de la citadelo de la roma tenverint diqve atqve, victoribvs vrbe reakiris, estas la Citadelo kaj la romanoj, kaj tiel same faros CAPITOLIVM deseretvr kaj plvs de malŝparo, kiel mizero faris hvic vrbi secvnda nia FORTVNA? MANVS al ni per la religioj de la cvm En vrbe simvl aro por traditaeqve EQVIDEM ne mi parolas, se ili estis, tamen, neniu pruvo de la romianoj, tiel ke la tuta neglekto de dia cvltvs Nvmen ĝia sendevigo de nun, ke viroj, PVTEI rebvs adfvit. Por horvm antaŭen annorvm Intvemini aŭ seCVndo sukcesoj kaj reveses; seqventibvs trovi ĉiujn bonaĵojn okazis por la dioj, malfavoraj spernentibvs. Nun OMNIVM primvm, eksplodis per MILITO - Per qvot jaroj qvanto laboro gestvm. -Kaj fine venis, kiel mi monitvs deorvm LACV akvo el la Albana oni ellasis. Jen kion niaj Urbo fine freŝa katastrofoj? NVM ĝi krevis sur kiom ignoris la voĉo el la ĉielo anoncante la adventv Gallorvm, kiom gentivm IVS de la reprezentantoj de niaj violatvm, kiel ni devus puni la sama neglekto CVM deorvm praetermissvm? Igitvr hominibvsqve dedimvs tiel ke la dioj estis disvenkitaj captiqve TERRARVM mondo: la tero elacxetita, oni tantvm poenarvm docvmenta essemvs. Sufero tiam admonvervnt religionvm. Confvgimvs CAPITOLIVM al la dioj en la sidejo de supera; celavimvs en la Rvina rervm nostrarvm neniua alia lando, la sankta, aliaj ni forigis al la apudaj urboj de Azio la amovimvs el HOSTIVM ocvlis;

tamen ĝi ne estas vizitata de la senmorta hominibvsqve intermisimvs deorvm cvltvm de la dezerto. La venko de la milito, kaj la antiqvvm IGITvr DeCVs amissvm loko kaj ili donis al ni, sed kontraŭ la malamiko, kiu havas la fidon de la blindulo, kaj la avideco, uzu lauxpeze, avri FOEDVS fefellervnt, vertervnt fvgamqve teruro kaj morto. Tiu estas la humana animo, vidante la ecqvid CVLTOR neglectiqve nvminis sento, vi havas tiel grandan monvmenta en rebvs, QVIRITIS, dividanton en la iama CVLPAE cladisqve vixdvm veni el la navfragio paremvs kaj falo? La fondon de la urbo de avspicato inavgvratoqve habemvs; NVLLVS locvs sur ĝi per sia religionvm deorvmqve estas Plenvs; la oferoj de la tago estas ne pli fiksita ol la lokoj sur la temo en la qvibvs sollemnibvs ne okazis. Ĉiuj ĉi tiuj dioj, ili estas publika PRIVATOSQVE, QVIRITIS, desertvri vi estas? Qvam paron de VESTRVM factvm [al li] ke li estas de la glora Advlescentis Sillery, en la siegxado kaj Caius Fabius, kun ne malpli admiron pri kiel mi HOSTIVM via ConspeCtV estas, la ceremonio de cvm ofero de liaj samlandanoj de la citadelo sur la monteto inter la misiloj de la galos Qvirinali degressvs mortis? Dum la sanktaj ritoj por ke en milito qvidem paŭzo en nia interŝanĝo, pvblica de religio kaj la dioj de Romo en tempo de paco? Vi petas, kaj en la festo, en la nacio, la cxefpastroj havas flaminesqve fverit Privatvm, kiel esti pli omiso de ilia pvblicarvm religionvm? Kiu ekzistas nun en Veii, de tie al diri ke ĉi tie ni estas FACTVRA kiuj ekzistas nun HVC Eble alqvis missvros niajn pastrojn, kiuj devas fari; qvorvm ŝparado nevtrvm ludado. Sed ne ĉiuj specoj de ritoj omnesqve dioj, estas Jupitero epvlo NVM ol aliloke en la Kapitolo pvlvinar svscipi esti? Kio pri eterna Vesta ignibvs signoqve Pro Pignvs cvstode EIVS Templo tenetvr Malmultaj? Kio pri via ancilibvs, Marso Marso tvqve, QVIRINO patro? Ĉiuj ĉi aferoj estas akceptebla por perdi ĉion ĉi, en la profilo de la sankta, aeqvales vrbi, qvaedam vetvstiora la fondo de la urbo de? Kaj vidi, kiel inter ni kaj niaj prapatroj. Qvaedam sanktaj al la Albana Laviniiqve faritaj de ni tradidervnt. Oni HOSTIVM vrbibvs Romo translokigi sankta al ni religiosvm fvnt, tie sen piacvlo marŝis en la urbon HOSTIVM transferemvs? Respubliko, DVM, qvotiens Komunumo instavrentvr pro io en la denaska ritv senzorgo Casvvm praetermissvm ĝi. Ĉi-foje la afero, post PRODIGIVM Albans lacvs qvae la renovigo de la milito kun Veii pvblica krom se kuracilon FVIT instavratio sacrorm avspiciorvmqve? Sed ankaŭ, memoru tamqvam vetervm religionvm kaj strangaj dioj transtvlmvs Romo kaj institvimvs novajn. IVNO Reĝino perita rezolucion Sillery Aventino ol rimarkinda estis tiu tago, matronarvm STVDIVM celebriqve “.

Mi tiam diri, ke en la Nova Vojo ivssimvs Locvtio templvm esti farita pro la voĉo el la ĉielo exavidam; Capitolinos LVDOS sollemnibvs aliaj addidimvs collegimqve al novvm avctore SENATO condidimvs; es-tis ratifikita kun horvm opus fuit svscipi, urbo de la ga-los, la roma relictvri fvimvs se la VNA cvm, dum tiom da monatoj de sieĝo en la Kapitulo, se ili ne volvntate mansimvs, sed de la hostibvs metv estis permesita ret-eni atendas nin ĉiujn? La sankta loqvimvr kaj temploj; kio fine sacerdotibvs?

Ĉu ĝi okazas al dividanton en piacvli committatvr? Vestalibvs tio estas kiu estas la sidejo de: Selandia ke ili es-tas nenio el la urbo estas prenita, li forigis sian vnqvam praeterqvam; Ĝi estas absolute malpermesita resti el la urbo de la flamen de Jupitero estas peco de la nokto. FACTVRA Jen estas la pastroj de Veii havis por la ro-mianoj, kaj la oficejoj de la Vestal Via akra, forpusxos vin, Vesta, kaj la pastro de sia propra en lando fremda, logxante en singvlas noktoj tantvm REIQVE pvblica piacvli fermas ŝin? Kio devus qvae avspicatio agimvs preskaŭ tute ene de la POMERIVM aliaj aferoj, mankas de intereso en damvs Cvi estos forgesita, kiu ekzistas nun? La elektoj estis cvriata, qvae asignas la supera ko-mando, la Asembleo de centvriata, qvibvs CONSVLES tribvnosqve kreis la milita, kie la avspicatio, krom kie ili kutime faras, fariĝi possvnt? CXu mi transferemvs? Oni comitiorvm cavsa popvlvs taŭga por urbo kun tiom da ĝeno en ĉi forlasita de dioj kaj hominibvsqve? Sed estas evidente ke ne ĉiuj artaj principoj piacvli qvidem pollvi povas purigu gxin sed la temo estas sin devigos nin al migri al Veii kie ĉiu estas netuŝita, kaj al la urbo kun devastada por fajro, rvinisqve relinqvere-trafita plebo konstruante tie ne tedi vin. Ĉi avtem KIALO, kiel mi devus vere esti kredinda senkulpigo prefere, en la vojo mi ne diru, estas evidente al vi, QVIRITIS, pvto, kiu, vi memoras, antaŭ la Gallorvm adventvm, sen difek-to al la tegmentoj de pvblicis privatisqve, kiam la ŝajna incolvmi vrbe, por ke esti la tiu sama demando migri al Veii transmigraremvs. Kaj mi vidas dividanton inter vestramqve opinio gravis TRIBVN. Kaj pri vi, eĉ se ĝi ne estas fverit TVNC faciendvm, nvnc vtique faci-endvm pvtatis: dum - ne esprimas surprizon pri kio vi povas esti, privsqvam qvale estas la avdieritis - eĉ se ili TVM migrandvm FVISSET incolvmi tuta urbo falis, nvnc havas rvinas relinqvendas ne estus avantaĝo. Migri al kaptis nin en urbo kun la venko de qvippe TVM cav-sa estus glora por ni kaj por niaj posteularo; tvrpis por ni honton kaj nvnc tiu migrado estus glora por la galos. Por ĝi ne estas reliqvise la konkerantoj, la konkeris lan-do, sed havanta perdita videbimvr: sur la Allia fvga, ke la preno de ĉi tiu Urbo okazis, la neceso de ĉi tiu

circvmsessvm CAPITOLIVM fvga imposvisse al ni el tiu loko, tiel ke desereremvs nia domanaro dioj, kaj la conscisceremvs QVEM tVerI exsilimqve ne possem-vs. RestItVIIs renversi la romanoj, kiel mi ne videbvntvr ne povis potvervnt ebla galos al Romo? Kion ĝi restas por ni sed tenis lin, ĉu li jam venis kun freŝaj fortoj - ni ĉiuj scias mltitvdinam superas kredo - kaj elekti vivi en ili kaptis, kaj vi forlasis, ĉi vrbe ili volas, ili perme-sas fari? Kio? Se ne galos tion faris, sed via malnova malamikoj, al justaj kaj Volscians, kiu, kiel li migris al Romo, ĉu vi deziras ilin esti Romanoj kaj vi Veientes ke mi estas? Aŭ estus ĉi solitvdinis ol metante vian HOSTIVM esti? Ne estas io ajn pli mi vidas, ke ĝi estas malĝusta por EQVIDEM. Ĉi tiuj krimoj, por ke, pro la penon konstrui, ĉu vi pretas por trakti la malhonoron? Se ĝi povas esti farita, kiel la tuta urbo de nllvm raj-to amplivsve Tectvm tiu kabano de nia Fondinto, ne de ĝardeno por logxado kabanoj dum solena liturgia penatesqve ritv nia pastorvm agrestivmqve exsvlatvm pvblice, kiel iri? Niaj prapatroj, pastoresqve, cvm estus nenio en tiu ĉi regiono, sed arbaroj kaj palvdesqve, urbo kun tiel multe en mallonga tempo nova aedificarvnt kio: ni scias la Kapitulo, kun ĝia citadelo incolvmi, stan-tibvs la temploj deorvm, konstrui ankoraŭ staras? kaj, Mi ricevas Singvli FACTVRA fvimvs se lia domo devis eliri kiel ili estas publika bruligo de vniversi recvsamvs tion fari? Kion vi volas diri? Se FRAVDE, casv de Veii havis incendivm ortvm, se ĝi estas, ĝi povas esti diffvsa, konsumis grandan parton de la urbo de ventoqve absv-mat fari, unu koncesio post alia, kiel Gabii, urbo kun qvaesitvri atendas nin cxiujn sur kiu transmigraremvs por Fidenae kiuj ekzistas nun? Do vera ĝi estas, ĉi tiu lando, kiel la patrino de la appellamvs estas ligitaj al salajro al sia lando aŭ, en la svperficie tignisqve amo estu kun ni, sed dependas de via lando? EQVIDEM konfesas al vi - eĉ se vi minus inivriae [kiamaniere tamen] memoras ivvat - CVM foresto qvotienscvmqve lando en menso ĉiuj ĉi tiuj celoj venis occvrrebant, la montetoj kaj Tibron kaj adveta ocvlis, kaj ĉi caelvm Milito sub campiqve NATVS edvcatvsqve sur kiu mi estis; QVAE vi QVIRITIS, nvnc movo potivs SVA povas resti en via amo, ol poste, CVM reliqveritis vin pino deziro. Ne sen cavsa di HOMINESQVE hvnc vrbi konstrui locvm elegervnt, salvberrimos la montetoj, FLVMEN oportvnm, sur kiu frvg devehantvr produktajxojn interno landoj, sur kiu la maro sur commeatvs accip-iantvr, vicinvm al la maro, suficxe vasta rivero exposit-vm troa propinqvitate la pericvla classivm externarvm, regionvm medivm de Italio, la urbo de natvm tie devus esti rilatis al la Incrementvr locvm. argVmEntum al la urbo de Nov-magnitvdo bone.

Trecentensimvs sexagensimvs QVINTVS ANNVS de la urbo, QVIRITIS, agitvr; div inter ĉiuj tiuj antikvaj militoj vi havas tiom da popvlos, cum dume, ne singvlas Kun Malmultaj urboj de Azio, ne cum aeqVo conivncti la Volsci kaj ilian tutan fortikigita urbojn, ne vniversa Etrvria, latitvdinem tantvm Italio de la maroj, la lando de mariqve dotita kiel li estis, atqve inter la duopo, estas turniro por vi en milito. La listo de cvm ĉi tiu estas la kazo qvae, malvm, la kialo estas [kiuj] de la sen provi aliajn aferojn, nun kiel en VIRTVS via cvm povos movi al alia loko, FORTVNA ĉiuokaze ĝi ne povas esti transdonita al la loka hvivs? Je tiu punkto CAPI-TOLFVM estas, kie la qvondam capvt rervm ŝymmamqve anstataŭ la kapo de la imperio de Romo; ĝi estas ĉar hvmano trovinte lian responsvm; cvm avgvrato liberaretvr CAPITOLIVM tie, la plej granda gaudio patrvm VESTRORVM IVVENTA Terminvsqve kiu ne suferas sin movi; Ĉi Vesta, ĉi ŝildoj elsendita el la cxielo, tiu estas ĉiuj vi manentibvs favoras la dioj. “ Alia kolekti: cvm movis ilin, Camillvs, tum ea qvae al la religiaj sentoj dicitvr; Sed li estis la voĉo de oportvne dvbiis donis ordonon ellasis, post la CVM SENATVI Pavlo pri tio ĉar li haberetvr cohortesqve revenante de gvardio okazis esti marŝanta rebvs forvm en la cvria plej por certigi sian preterpasante, centvriae en la Comitium, kaj li ekkriis: “la standardisto, statvae varmeta vento; Ĉi manebimvs tre bone. “ Qva Avdite laŭta voĉo, li ekkriis, kaj la komunaĵo kaj la senatvs Mi prenas kiel mia circvmfvsas estis aprobita ĉe la aŭguro de certaj cvria egressvs. Antiqvata tiam la miksitaj Urbo komencita. Tegvla veturanta pvblice ĝi estas; volante IVs factvm materiaeqve caedendae qvisqve de roko de kiu, akceptinte ĉi tiun jaron, kaj la konstruaĵoj perfectvros praedibvs. Rapide estas forprenitaj CVRAM stratetoj direkto, DVM faligis SVI alieniqve vacvo konstruita en krizo. Estas tiel malnova kiel la heredanto kloakoj, kiu estas legita de la unua frvition, nvnc hazarde svbeant privatajn konstruaĵojn, formaqve urbo de pli ol OCCVPATAM estis similaj.



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