

# BROWN



 ACUSTICA

# 1. INTRODUCTION

Thank you for purchasing Brown. To get the most out of your new plugin suite, please take the time to read this user manual carefully.

## 1.1. OVERVIEW

Brown is a 'Made in the USA' suite consisting of four different plugins which include emulations of very rare units from the late 1940s to the present day, as manufactured by great pioneers in the field.

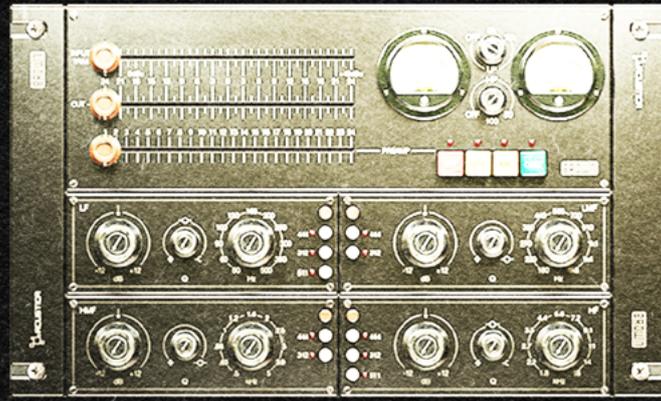
Brown packs emulations of hardware units originally made for the US Army and used in AM radio broadcasts. Eventually, due to their striking sonic character, they became widely used in recording and mixing studios worldwide.

So you can take our word when we say that this plugin suite is all about unique processors, which are extremely hard to come by. No wonder they have been used to grace the sound of immortal records by Frank Sinatra, Beach Boys, Steely Dan, Pink Floyd, Foo Fighters, in studios like Capitol Records, A&M Records, Motown West, Record Plant, and more.

## 1.2. BROWN SUITE

Brown includes:

- **BROWN EQ:** Three switchable Equalizers (a 4-band semi-parametric EQ with High and Low-pass Filters, a 3-band inductor based EQ - with a discrete op-amp design and finally a two-band discrete transistor and active inductor EQ derived from historic US-made units from the late 1960s and some classic reissues. It also contains a total of sixty preamp emulations derived from vintage and modern units from the 1940s to the present day.
- **BROWN COMP:** An all-tube compressor initially made for the US Army in the '40s and '50s; it features 3 different switchable dynamic processor emulations (a custom mode, an original model, and a 'Frankenstein mode by Acustica) their relative preamp emulations.
- **BROWN PRE:** Twenty-four Line Preamps, Twenty-four Mic Preamps, and twelve Custom Preamps from different units for a total of sixty preamp emulations.
- **BROWN CHANNEL STRIP:** Three switchable Equalizers, an All-tube Compressor with 3 different switchable dynamic processor emulations, and a complete preamps section for a total of sixty preamp emulations



# 1.2.DOWNLOAD AND AUTHORIZATION

Brown, and all Acustica Audio products, can be downloaded, installed, and authorized using the Aquarius desktop application, our dedicated free app for macOS and Windows. When you purchase a product on the Acustica store, the registration is automatic. For more information, please visit our website.

Please note: make sure Aquarius is always updated to the latest version. If you experience any issues during the authorization of your products, uninstall the plugin(s) and then re-install them using the latest version of Aquarius.

# 1.3.SYSTEM REQUIREMENTS

Modern computers are powerful enough to run many plugins at once. However, our technology requires more resources than algorithm-based software. Please, consider optimizing your system to work with high CPU loads and low audio latency.

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.

	PC Windows		Apple macOS	
	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED
OPERATING SYSTEM	Windows 10 64 bits <sup>(1) (9)</sup>	Windows 10 64 bits <sup>(1) (9)</sup>	macOS 10.13 <sup>(1) (9)</sup>	macOS 10.15 <sup>(1) (9)</sup>
CPU	Intel i5 Broadwell 3.1 GHz <sup>(2) (8)</sup>	Intel i9 Coffee Lake 3.5 GHz <sup>(2) (8)</sup>	Intel i5 Broadwell 3.1 GHz <sup>(2) (8)</sup>	Intel i9 Coffee Lake 3.5 GHz <sup>(2) (8)</sup>
RAM	4 GB of RAM <sup>(3)</sup>	64 GB of RAM <sup>(3)</sup>	4 GB of RAM <sup>(3)</sup>	64 GB of RAM <sup>(3)</sup>
SSD	It depends on the product <sup>(4)</sup>	It depends on the product <sup>(4)</sup>	It depends on the product <sup>(4)</sup>	It depends on the product <sup>(4)</sup>
SCREEN RESOLUTION	FHD (1920x1080)	UHD (3840x2160)	FHD (1920x1080)	UHD (3840x2160)
PLUG-IN FORMAT	VST & AAX	VST & AAX	VST, AAX & AU	VST, AAX & AU
PLUG-IN ARCHITECTURE	64-bits		64-bits	
TRIAL / DEMO	30 Days <sup>(5)</sup>		30 Days <sup>(5)</sup>	
SUPPORTED DAW / NLE	Cubase 64-bits & Pro Tools 64-bits <sup>(6)</sup>		Cubase 64-bits & Pro Tools 64-bits & Logic Pro X 64-bits <sup>(6)</sup>	
AQUARIUS APPLICATION	YES & Mandatory		YES & Mandatory	
INTERNET CONNECTION	YES & Mandatory <sup>(7)</sup>		YES & Mandatory <sup>(7)</sup>	

(1) Case sensitive file systems are not supported.

(2) AMD and ARM processors are not officially supported. Intel i7/i9 X and Xeon processors must use CORE 16. The CPU speed is more important than the number of CPU cores.

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

(4) Each format needs three times more space than what the product is in order to download and decompress the installation files.

(5) Trial settings cannot be transferred from the trial to the commercial version.

(6) For others DAWs or NLEs, try trial before buy

(7) TCP/UDP ports 8080 and 443 should be open. Reliable and fast internet connection is recommended

(8) For Apple Silicon (ARM) computers, check compatibility before purchasing. AMD processors are not officially supported.

(9) For other operating systems, check compatibility before purchasing using the trial version.

**IMPORTANT:** Genuine Apple device with a valid serial number or valid volume ID on Windows operating systems is mandatory.

**IMPORTANT:** It is highly recommended to make a complete backup before making changes to your computer systems.

**IMPORTANT:** Acustica Audio cannot be held responsible for any loss or damage arising directly or indirectly from any error or omission in this manual.

## 1.4. WHAT IS A ZL PLUGIN

Acustica plugins come in two versions: ZL (zero latency) and a regular version. While the ZL version does not introduce any latency to your system, the standard version does. This buffer varies in size for each plugin and helps reduce the CPU and system load of your computer significantly.

We recommend that you use a ZL instance when tracking. Basically, both plugin instances are identical, but the current Acqua engine can work either with or without an audio buffer. The idea behind a ZL instance is to give you the option to run an Acqua Effect with minimal latency, which is helpful for tracking or direct monitoring.

**NOTE:** Please keep in mind that for each plug-in in the Brown suite we recommend that you calibrate your input levels to: -18dBFS = 0dBu. We suggest that you do not overload the input. This way you will avoid any unwanted distortion or unpredictable behavior due to excessive input levels.

## 3.OPERATION

Brown packs an authentic collection of rare vintage units and classic reissue emulations, highly sought-after by collectors worldwide. It includes a Channel strip, an Equalizer, a dual-mono Compressor, and a Preamp module.

### 3.1.BROWN EQ

Brown EQ includes three switchable EQs and is a tribute to a prestigious brand of iconic American-made high-quality audio consoles and outboard processors manufactured in the 1960s through to the 1980s for recording and post-production purposes.

#### *A Brief historical note*

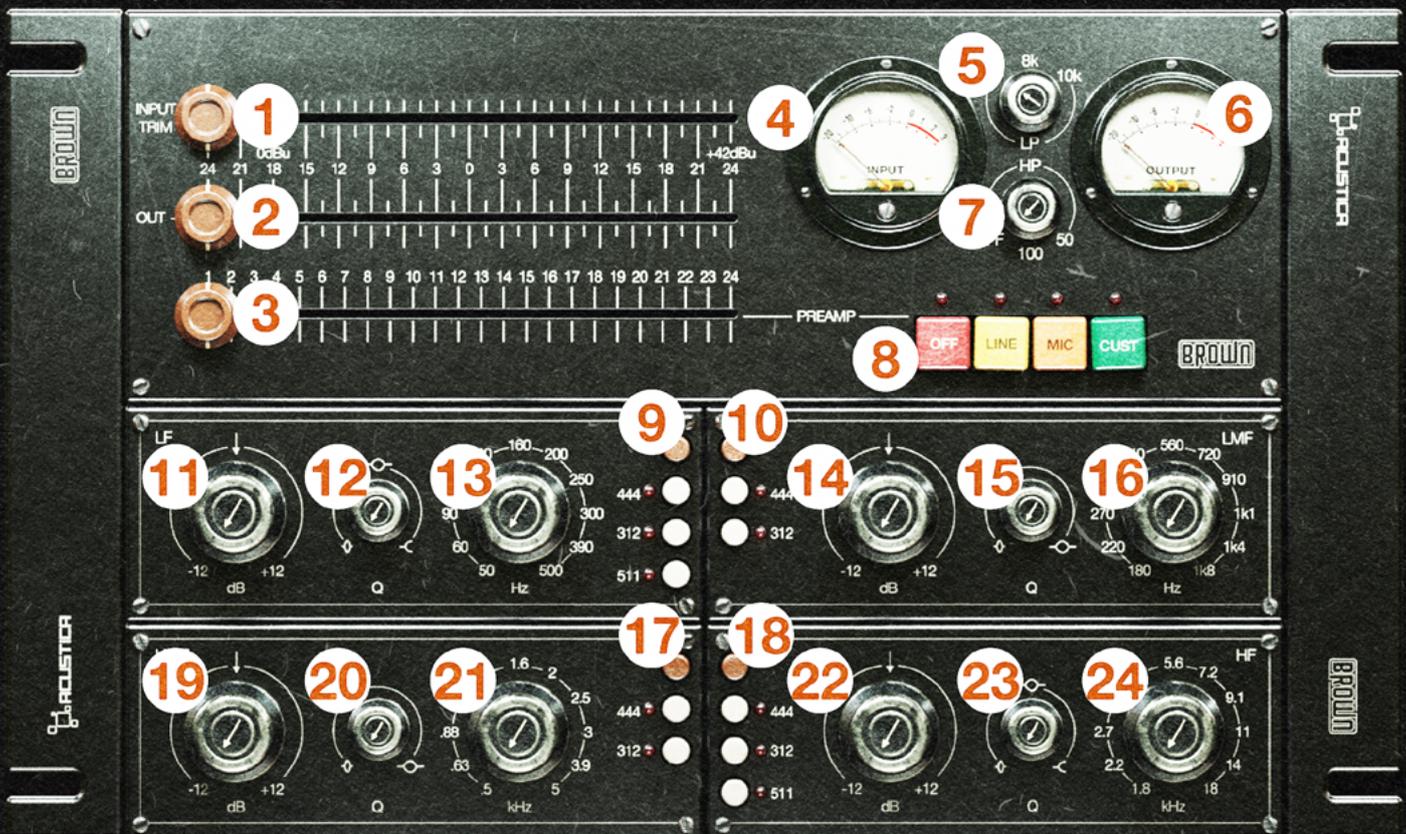
These iconic creations were used by top film production houses, record labels, and live venues like 20th Century Fox, Universal, Lions Gate Films, Decca Records, Warner Brothers, Motown, Stax, The Hollywood Bowl, and The Grand Ole Opry.

Let's take a closer look at the EQ models included in Brown:

- EQ Model 444 is a highly transparent 4-band semi-parametric EQ. Its High and Low-pass Filters faithfully recreate an American console used in the movie industry.
- EQ. Model 312 is a rare 3-band inductor-based EQ, all discrete op-amp design, manufactured in the mid of 1970s in the USA.
- EQ. Model 511 is a two-band discrete transistor and active inductor-based EQ with a smooth, punchy sound. This emulation is derived from a truly 'juicy' reissue, restoring the spirit and sound of the original consoles that housed this EQ and powered some of the hottest hits of the late '60s and early '70s.

Furthermore, you get a complete preamp section – See Chapter 3.3.

# 3.1.1. BROWN EQ CONTROLS



1- Input Trim: A one-slider internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF button enabled – OFF button Lamp= ON), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

2- Output : This slider is an output gain control of the plugin ranging from -24dB to +24dB.

3- Preamp selector: drag the selector along the bar to select the desired preamp (for each BANK: LINE-MIC-CUST); Press the OFF button (Led On) to bypass the preamp section.

4- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

5- Lowpass filter: 10 - 8K Hz; first knob step (OFF) bypasses the filter.

6- Output VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

7- Highpass filter: 50 - 100 Hz; first knob step (OFF) bypasses the filter.

8- Preamp Bank selector: Use these buttons to select the preamp BANK: LINE-MIC-CUST. Use the Preamp Selector (3) to choose the desired preamp emulation. The OFF button bypasses this section.

9- LF – EQ buttons (Low Freq band): these buttons (444-312-511) allow you to select the desired EQ model for the LF band, the red button bypasses the LF band.

10- LMF – EQ buttons (Low-Mid Freq band): these buttons (444-312-511) allow you to select the desired EQ model for the LF band, the red button bypasses the LMF band.

**11- LF band – Gain:** This knob is a gain control for the LF band, ranges vary according to the selected EQ model.

**Details:**

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 approx -12 to +12 dB

**12- LF – Q:** this modifies the Q of the LF frequency band according to the selected EQ model.

**Details:**

- Model 444: it toggles between Peak narrow, Peak broad and Shelf.
- Model 312: Q fixed – NOTE: 50 and 140 Hz in shelving, 250 and 400 Hz in peaking.
- Model 511: it toggles between Peak and Shelf.

**13- LF band-Frequency control:** Frequency range varies according to the selected EQ model.

**Details:**

- Model 444 - 50Hz, 60Hz, 90Hz, 100Hz, 120Hz, 160Hz, 200Hz, 250Hz, 300Hz, 390Hz, 500Hz
- Model 312 - 50Hz, 140Hz, 250Hz, 400Hz
- Model 511 - 40Hz, 100Hz, 250Hz, 500Hz

**14- LMF band – Gain:** This knob is a gain control for the LF band, ranges vary according to the selected EQ model.

**Details:**

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 not available

**15- LMF – Q:** this modifies the Q of the LF frequency band according to the selected EQ model.

**Details:**

- Model 444: it toggles between Peak narrow and Peak broad.
- Model 312: Q peak fixed.
- Model 511: not available

**16- LMF band: Frequency control:** Frequency range varies according to the selected EQ model.

**Details:**

- Model 444 - 180Hz; 220Hz, 270Hz, 350Hz, 440Hz, 560Hz, 720Hz, 910Hz, 1100Hz, 1400Hz, 1800Hz
- Model 312 - 400Hz; 700Hz, 1.5kHz, 3kHz
- Model 511 - not available

**17- HMF – EQ buttons (High-Mid Freq band):** these buttons (444-312-511) allow you to select the desired EQ model for the HMF band, the red button bypasses the LF band.

**18- HF – EQ buttons (High Freq band):** these buttons (444-312-511) allow you to select the desired EQ model for the HF band, the red button bypasses the LF band.

**19- HMF band – Gain:** This knob is a gain control for the HMF band, ranges vary according to the selected EQ model.

**Details:**

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 approx -12 to +12 dB

**20- HMF – Q: this modifies the Q of the HMF frequency band according to the selected EQ model.**

**Details:**

- Model 444: toggles between Peak narrow and Peak broad.
- Model 312: Q peak fixed.
- Model 511: not available

**21- HMF band: Frequency control: Frequency range varies according to the selected EQ model.**

**Details:**

- Model 444 - 00Hz, 630Hz, 880Hz, 1000Hz, 1200Hz, 1600Hz, 2000Hz, 2500Hz, 3000Hz, 3900Hz, 5000Hz
- Model 312 - 400Hz; 700Hz, 1.5kHz, 3kHz
- Model 511 - not available

**22- HF band – Gain: This knob is a gain control for the HF band, ranges vary according to the selected EQ model.**

**Details:**

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 approx -12 to +12 dB

**23- HF – Q: this modifies the Q of HF the frequency band according to the selected EQ model.**

**Details:**

- Model 444: it toggles between Peak narrow, Peak broad and Shelf.
- Model 312: it toggles between Peak and Shelf.
- Model 511: it toggles between Peak and Shelf.

**24- HF band: Frequency control: Frequency range varies according to the selected EQ model.**

**Details:**

- Model 444 - 800Hz, 2200Hz, 2700Hz, 3500Hz, 4400Hz, 5600Hz, 7200Hz, 9100Hz, 11000Hz, 14000Hz, 18000Hz
- Model 312 - 3kHz, 5kHz, 7.5kHz, 10kHz
- Model 511 - 1.5kHz, 3kHz, 5kHz, 10kHz

## 3.2.BROWN COMP

The Brown Dual-Mono Compressor derives from an All-Tube unit initially made for the US Army in the '40s and '50s for use in AM radio broadcasting. This plugin is equipped with 3 different emulations (Mode):

**COMP1:** Derives from a vintage processor that we managed to improve even further, making it even more versatile while preserving the spirit of the original.

**COMP2:** This is the original beast. So this emulation has precisely the same features and behaviour of the original unit, with 1 ratio setting, 1 attack time (30 ms), and 1 release time (2 sec).

**COMP3:** Here is where things get fun. This is a 'Frankenstein' compressor. After a long period of experimentation, we got it to sound so great that we absolutely wanted to include this as the third option for some serious old-school dynamic euphoria.

Brown's Compressor includes two Vintage All-Tube Compressor Preamps plus a custom preamp by Acustica.

# 3.2.1. BROWN COMP CONTROLS



1- Attack: The attack time control of the compressor.

NOTE: The attack times are interpolated, below you will find the values actually sampled but remember that it is more appropriate to consider them as a time ranges.

Values:

	COMP1	COMP2	COMP3
A1	10ms	30ms	70ms
A2	20ms		300ms
A3	30ms		500ms
A4	120ms		600ms
A5	150ms		0.8s
A6	280ms		1s

2 – Release: Release time control of the compressors.

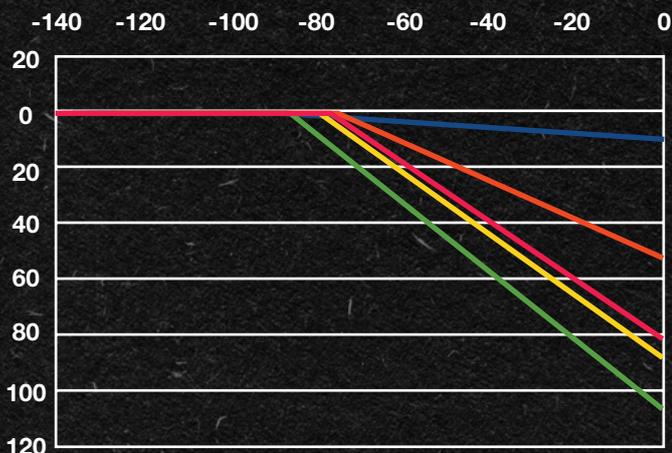
NOTE: The release times are interpolated, below you will find the values actually sampled but remember that it is more appropriate to consider them as a time ranges.

Values:

	COMP1	COMP2	COMP3
R1	65ms	200ms	70ms
R2	100ms		300ms
R3	200ms		500ms
R4	380ms		600ms
R5	0.8s		0.8s
R6	1.5s		1s

3- Gain reduction VU meter: This VU meter displays the gain reduction level applied by the compressor. Range: -20dB to +0.

4- Ratio: This knob sets the compression ratio according to the selected compressor model (COMP1/COMP2/COMP3). Values: 1:1.15, 1:1.75, 1:2, 1:2.1, 1:2.3



5- Make-up gain: Compensates for the compressor's gain reduction. Gain range: from 0 dB to +24 dB.

6- Threshold: Sets the threshold of the compressor (range: -48 dB to + 0 dB).

7- Compressor modes: This control allows you to select between 3 different and mutually exclusive compression modes: COMP1- COMP2 - COMP3. First knob step (OFF) bypasses the compressor.

8- Compressor LED: lamp ON when the compressor is engaged.

9- Preamp section: The compressor preamp section, it includes 3 different emulations (1-2-3); you can activate each emulation by pressing (Led On) the relative button. Press the OFF button (Led On) to bypass the preamp section.

10- Input Trim: A one-slider internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF button enabled – OFF button Lamp= ON), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

**11- Shmod:** This alters the shape of the attack envelope, allowing you to fine-tune the attack behavior to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives you the fastest setting. Going from 1 down to 0, a lookahead function is enabled. The global range of the lookahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

**12- 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. In the leftmost position (labeled '0'), the filter is bypassed.

**13- Mix:** This controls the proportion between the original (dry) and 'effected' (wet) signal. In other words, it lets you balance the compressed with the uncompressed signal. Range: 0% to 100%.

**14- SOA control:** An acronym derived from 'safe operating area'; This is a gain control added to find the sweet-spot of the compressor (comfort zone) so that the attack and release times always work properly and consistently even with 'weak' signals. An Overflow LED has been added to this control, this warns about possible clipping and unpredictable behavior due to excessive input levels to the compressor.

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

## 3.3.BROWN PRE

Brown Pre includes all the preamps we sampled for Brown divided into 3 banks. Thus, you can use and abuse its distinct palette of tones as a 'mojo booster' for your mix.

**LINE:** 24 line preamps (Ch.1 through 24) from a vintage console of a prestigious brand built in Santa Clarita, California, in the '80s. All channels exhibit a slightly different response, which you can use to recreate an authentic analog desk experience in the box.

**MIC:** 24 mic preamps (Ch.1 through 24) derived from the same console.

**CUST:** 12 different 'colored' preamp emulations derived from several units.

### Details

1-> MONO Preamp stage of a Distinctive 1950s Valve/Tube compressor originally built for the US civil aviation industry. You may be familiar with this unit from Michael Brauer's use of it.

2-> MONO Preamp stage of an all-tube unit from 'Sotto il Mare recording studio' in Italy and customized by Luca Tacconi. This unit was originally made for the US Army in the '40s and '50s for AM radio broadcasting.

3-> MONO Preamp stage of a vintage All-Tube unit.

4-> MONO Preamp from a late '40's Tube Remote Amplifier and 4 channel mixer. Its build quality surpasses that of most American makers of the time and rivals its high-end German counterparts.

5-> MONO Second preamp from the above-mentioned late '40's Tube Remote Amplifier.

6-> MONO Third preamp from the above-mentioned late '40's Tube Remote Amplifier.

7-> MONO Preamp from a rare Tube Preamp made in the USA in the '50s.

8-> STEREO Bus from a vintage console of a prestigious brand operating in Santa Clarita, California, in the '80s

9-> MONO Bus from a vintage console of a prestigious brand operating in Santa Clarita, California, in the '80s

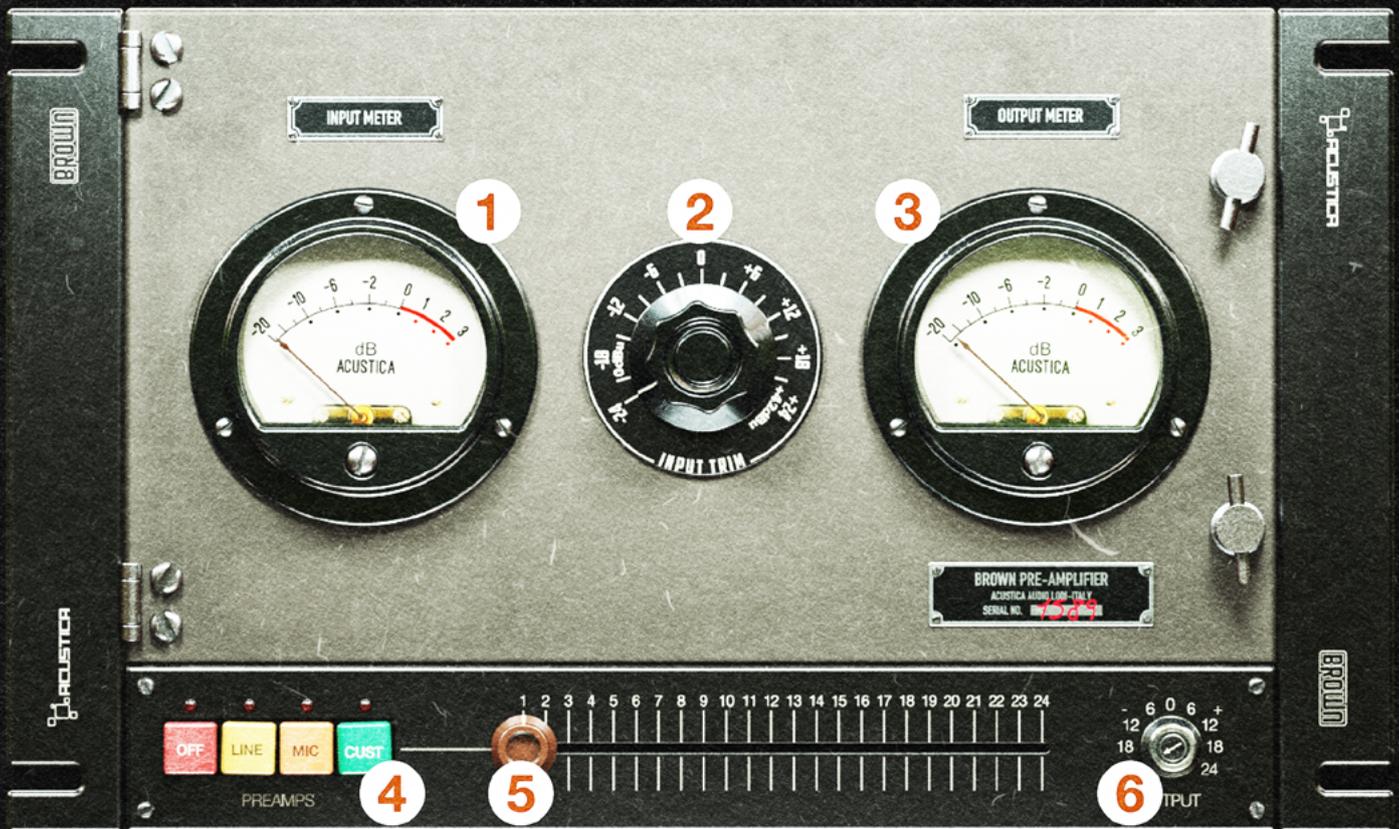
10-> MONO - Preamp emulation of the EQ Model 444

11-> STEREO - Preamp emulation of the EQ Model 312

12-> STEREO - Preamp emulation of the EQ Model 511

Please note: unlike the Brown Comp which includes only 3 different preamp emulations, all plugins included in the suite share the same preamp section as Brown Pre.

## 3.3.1. BROWN PRE CONTROLS



1- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

2- Input Trim: A one-slider internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF button enabled – OFF button Lamp= ON), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

3- Output VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

4- Preamps Bank selector: Use these buttons to select the preamp BANK: LINE-MIC-CUST. Use the Preamp Selector (5) to choose the desired preamp emulation. The OFF button bypasses this section.

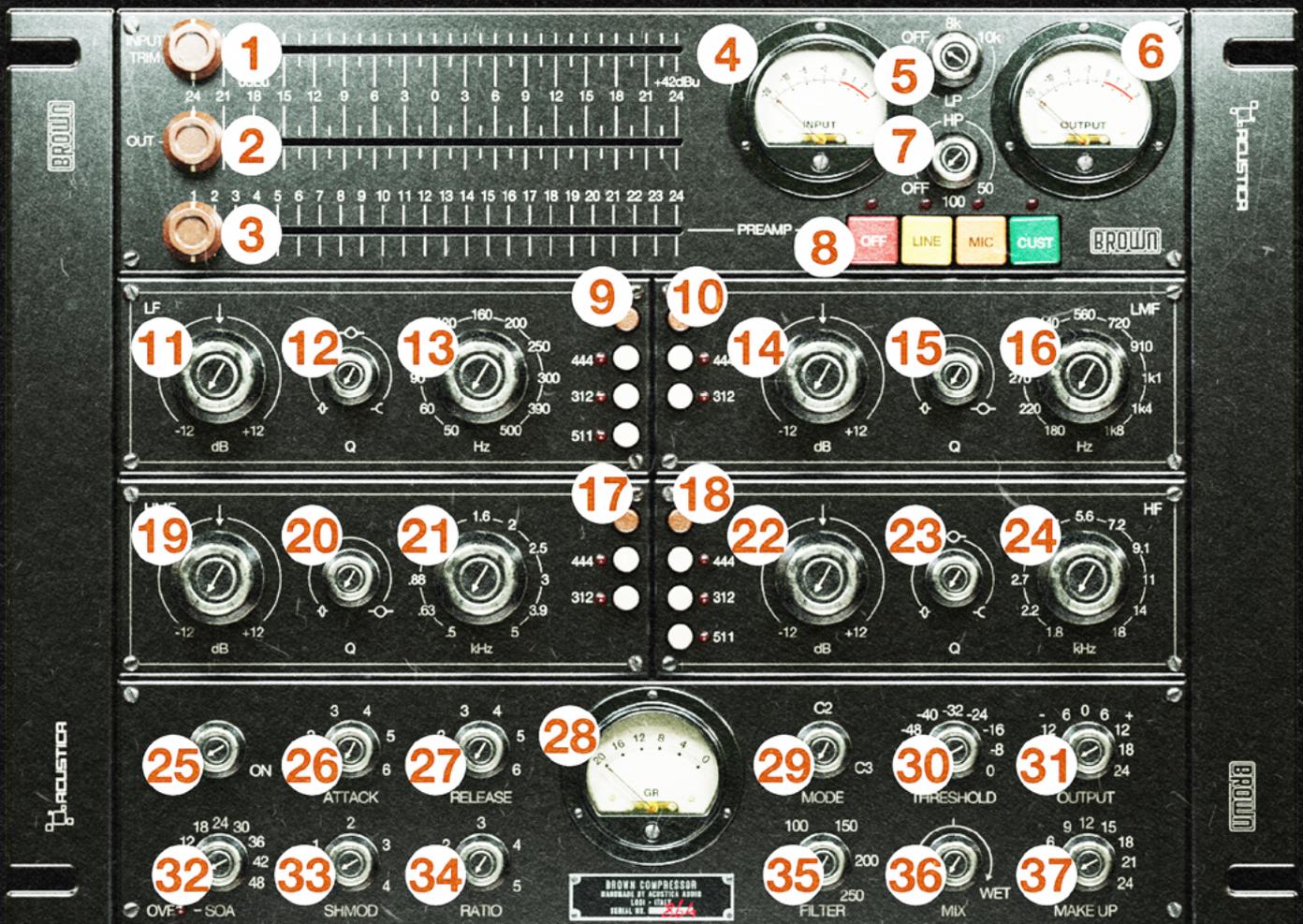
5- Preamp selector: Drag the selector along the bar to select the desired preamp (for each BANK: LINE-MIC-CUST); Press the OFF button (Led On) to bypass the preamp section.

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

## **3.4.CHANNEL-STRIP**

The Brown Channel strip is the perfect choice for a high-quality vintage-style channel strip to enhance and massage your music. It blends all the great features of the included standalone plugins of this suite.

# 3.4.1. BROWN CHANNEL-STRIP CONTROLS



1- Input Trim: A one-slider internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF button enabled – OFF button Lamp= ON), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

2- Output : This slider is an output gain control of the plugin ranging from -24dB to +24dB.

3- Preamp selector: drag the selector along the bar to select the desired preamp (for each BANK: LINE-MIC-CUST); Press the OFF button (Led On) to bypass the preamp section.

4- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

5- Lowpass filter: 10 - 8K Hz; first knob step (OFF) bypasses the filter.

6- Output VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

7- Highpass filter: 50 - 100 Hz; first knob step (OFF) bypasses the filter.

8- Preamps Bank selector: Use these buttons to select the preamp BANK: LINE-MIC-CUST. Use the Preamp Selector (3) to choose the desired preamp emulation. The OFF button bypasses this section.

9- LF – EQ buttons (Low Freq band): these buttons (444-312-511) allow you to select the desired EQ model for the LF band, the red button bypasses the LF band.

10- LMF – EQ buttons (Low-Mid Freq band): these buttons (444-312-511) allow you to select the desired EQ model for the LF band, the red button bypasses the LMF band.

11- LF band – Gain: This knob is a gain control for the LF band, ranges vary according to the selected EQ model.

Details:

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 approx -12 to +12 dB

12- LF – Q: this modifies the Q of the LF frequency band according to the selected EQ model.

Details:

- Model 444: it toggles between Peak narrow, Peak broad and Shelf.
- Model 312: Q fixed – NOTE: 50 and 140 Hz in shelving, 250 e 400 Hz in peaking.
- Model 511: it toggles between Peak and Shelf.

13- LF band: Frequency control: Frequency range varies according to the selected EQ model.

Details:

- Model 444 - 50Hz, 60Hz, 90Hz, 100Hz, 120Hz, 160Hz, 200Hz, 250Hz, 300Hz, 390Hz, 500Hz
- Model 312 - 50Hz, 140Hz, 250Hz, 400Hz
- Model 511 - 40Hz, 100Hz, 250Hz, 500Hz

14- LMF band – Gain: This knob is a gain control for the LF band, ranges vary according to the selected EQ model.

Details:

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 not available

15- LMF – Q: this modifies the Q of the LF frequency band according to the selected EQ model.

Details:

- Model 444: it toggles between Peak narrow and Peak broad.
- Model 312: Q peak fixed.
- Model 511: not available

16- LMF band: Frequency control: Frequency range varies according to the selected EQ model.

Details:

- Model 444 - 180Hz; 220Hz, 270Hz, 350Hz, 440Hz, 560Hz, 720Hz, 910Hz, 1100Hz, 1400Hz, 1800Hz
- Model 312 - 400Hz; 700Hz, 1.5kHz, 3kHz
- Model 511 - not available

17- HMF – EQ buttons (High-Mid Freq band): these buttons (444-312-511) allow you to select the desired EQ model for the HMF band, the red button bypasses the LF band.

18- HF – EQ buttons (High Freq band): these buttons (444-312-511) allow you to select the desired EQ model for the HF band, the red button bypasses the LF band.

19- HMF band – Gain: This knob is a gain control for the HMF band, ranging varies according to the selected EQ model.

Details:

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 approx -12 to +12 dB

20- HMF – Q: this modifies the Q of the HMF frequency band according to the selected EQ model.

Details:

- Model 444: it toggles between Peak narrow and Peak broad.
- Model 312: Q peak fixed.
- Model 511: not available

21- HMF band: Frequency control: Frequency range varies according to the selected EQ model.

Details:

- Model 444 - 00Hz, 630Hz, 880Hz, 1000Hz, 1200Hz, 1600Hz, 2000Hz, 2500Hz, 3000Hz, 3900Hz, 5000Hz
- Model 312 - 400Hz; 700Hz, 1.5kHz, 3kHz
- Model 511 - not available

22- HF band – Gain: This knob is a gain control for the HF band, ranges vary according to the selected EQ model.

Details:

- Model 444 approx -12 to +12 dB
- Model 312 approx -10 to +10 dB
- Model 511 approx -12 to +12 dB

23- HF – Q: this modifies the Q of the HF frequency band according to the selected EQ model.

Details:

- Model 444: it toggles between Peak narrow, Peak broad and Shelf.
- Model 312: it toggles between Peak and Shelf.
- Model 511: it toggles between Peak and Shelf.

24- HF band: Frequency control; Frequencies range varies according to the selected EQ model.

Details:

- Model 444 - 800Hz, 2200Hz, 2700Hz, 3500Hz, 4400Hz, 5600Hz, 7200Hz, 9100Hz, 11000Hz, 14000Hz, 18000Hz
- Model 312 - 3kHz, 5kHz, 7.5kHz, 10kHz
- Model 511 - 1.5kHz, 3kHz, 5kHz, 10kHz

25- Compressor Activation knob: Activates (first knob step) and bypasses (second knob step) the Compressor.

26- Attack: The attack time control of the compressor.

NOTE: the attack times are interpolated, below you will find the values actually sampled but remember that it is more appropriate to consider them as a time ranges.

Values:

	COMP1	COMP2	COMP3
A1	10ms	30ms	70ms
A2	20ms		300ms
A3	30ms		500ms
A4	120ms		600ms
A5	150ms		0.8s
A6	280ms		1s

27 – Release: release time control of the compressors.

NOTE: the release times are interpolated, below you will find the values actually sampled but remember that it is more appropriate to consider them as a time ranges.

Values:

	COMP1	COMP2	COMP3
R1	65ms	200ms	70ms
R2	100ms		300ms
R3	200ms		500ms
R4	380ms		600ms
R5	0.8s		0.8s
R6	1.5s		1s

28- Gain reduction VU meter: this VU meter displays the gain reduction level applied by the compressor. Range : -20dB to +0.

29- Compressor modes: This control allows you to select between 3 different and mutually exclusive compression modes: COMP1- COMP2 - COMP3.

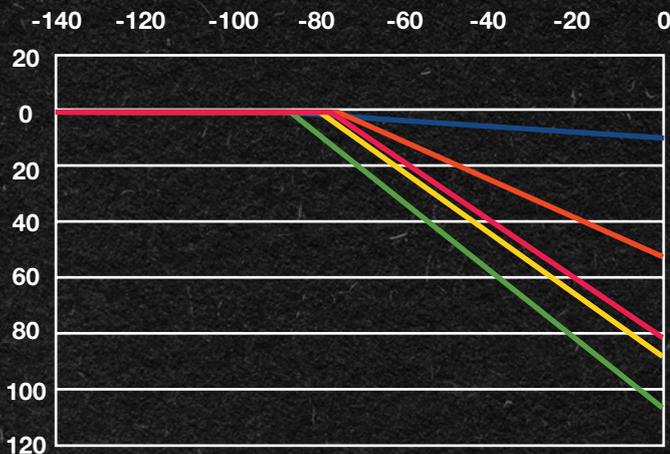
30- Threshold: Sets the threshold of the compressor (range: -48 dB to + 0 dB).

31- Output : This knob is an output gain control of the compressor ranging from -24dB to +24dB.

32- SOA control: An acronym derived from 'safe operating area'; This is a gain control added to find the sweet-spot of the compressor (comfort zone) so that the attack and release times always work properly and consistently even with 'weak' signals. An Overflow LED has been added to this control, this warns about possible clipping and unpredictable behavior due to excessive input levels to the compressor.

33- Shmod: This alters the shape of the attack envelope, allowing you to fine-tune the attack behavior to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives you the fastest setting. Going from 1 down to 0, a lookahead function is enabled. The global range of the lookahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

34- Ratio: This knob sets the compression ratio according to the selected compressor model (COMP1/COMP2/COMP3). Values: 1:1.15, 1:1.75, 1:2, 1:2.1, 1:2.3



**35- 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. In the leftmost position (labeled '0'), the filter is bypassed.

**36- Mix:** This controls the proportion between the original (dry) and 'effected' (wet) signal. In other words, it lets you balance the compressed with the uncompressed signal. Range: 0% to 100%

**37- Make-up gain:** Compensates for the compressor's gain reduction. Gain range: from 0 dB to +24 dB.

## **4.1. TECHNICAL SUPPORT**

Technical support is exclusively provided via our dedicated 'Fresh-desk' platform. Please visit our website to learn more.

## **4.2. TROUBLESHOOTING AND BUG REPORT**

We are constantly improving our products and adding new features. On-going issues, bugs, and rare crashes can still be possible. If you are experiencing problems with your product, please head over to our website and visit the dedicated knowledge base section. Many answers have already been answered, and ready-to-use solutions can be found there.

## **4.2. COPYRIGHTS AND CREDITS**

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