GREEN 5 BELIEVE

ACUSTICA

1_INTRODUCTION

Thank you for purchasing Green 5.

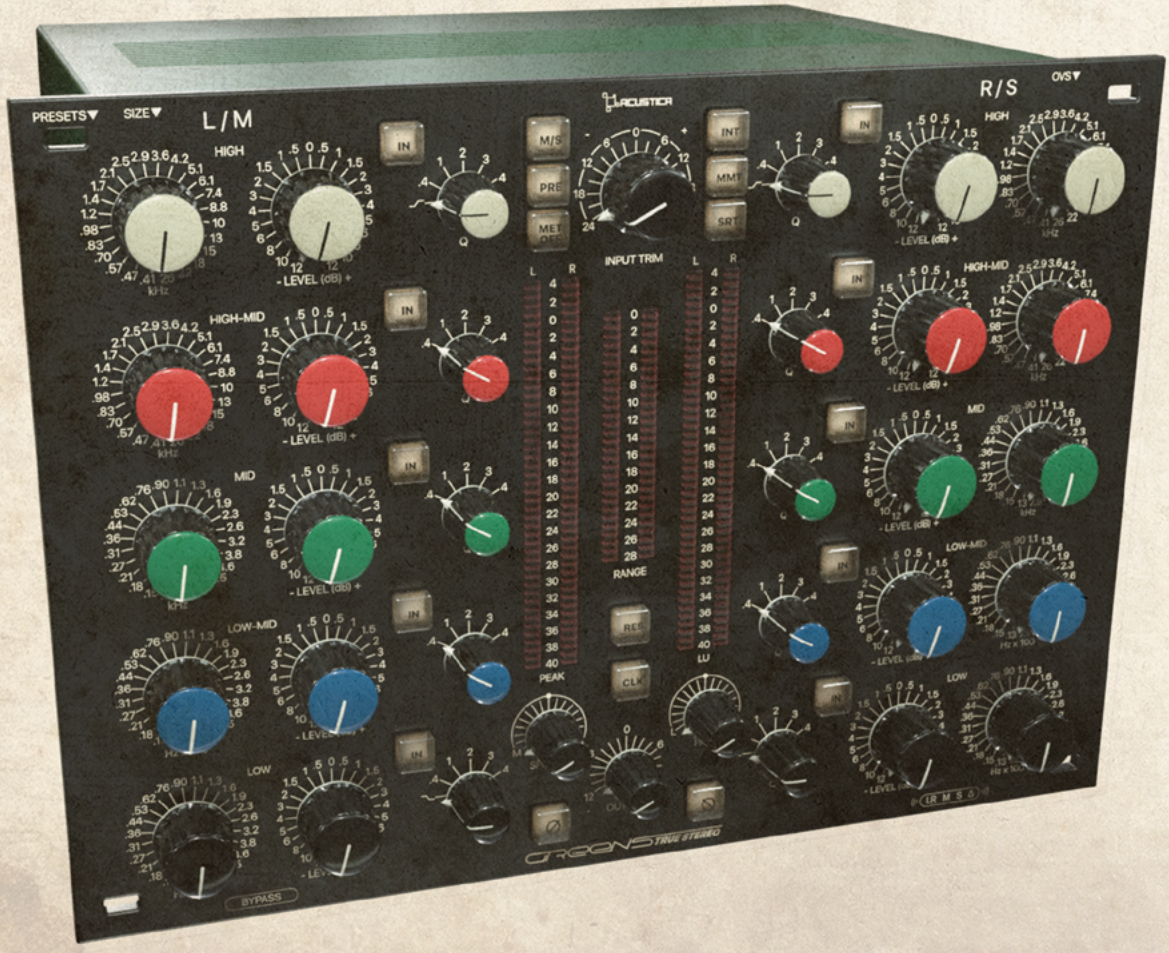
The first version of Green was released back in 2014 and since then, it has been highly acclaimed by the public despite the technological limitations of the time. Today we are offering you an improved and expanded version of Green, comprising of 4 processors, to satisfy the demands of mixing and mastering engineers alike, improved by our Hyper tech.

To get the most out of your new plug-in suite, please read this user manual carefully.

1.1_OVERVIEW

Green 5 is a VST, AAX, and AU plugin suite inspired by some of the best industry-standard, high-end processors found in recording studios across the globe, made in the USA and designed by one of the most famous and respected recording engineers in the world, who was also the inventor of the concept of parametric equalization.

Thanks to the continuous evolution of our technology, we are very happy to offer you a fresh and updated version of our already well appreciated Green, one of the best and complete high-quality professional plugin suites in your audio workstation.



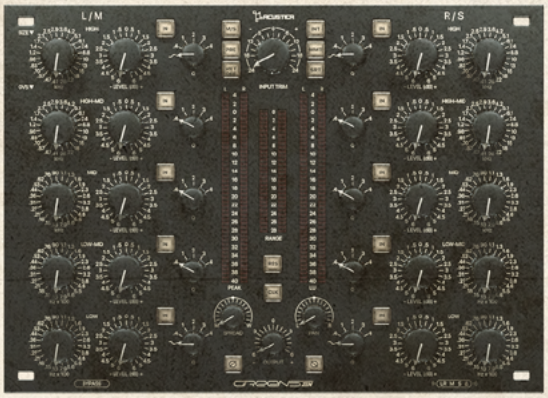
2_GREEN5

2.1_ABOUT THE SUITE

Green 5 includes a 5-band Mono Parametric Equalizer, a 5-band True-Stereo Parametric Equalizer, a 5-band Stereo Parametric Mastering Equalizer and a Stereo Mastering limiter/compressor.

Green5 MIX - A 5 band Mono Parametric Eq

Green5 TRUESTEREO - A 5 band stereo EQ



Green5 ZEN - A 5 band stereo mastering EQ

Green5 ZEN COMP - A stereo mastering comp

2.2_PACKAGE CONTENTS

Green5 MIX - Mono Parametric Equalizer (GREEN5EQMX)

A 5-band continuous mono parametric equalizer with high/low shelf filters, +12/-12 dB gain excursion, Q amplitude adjustment for each band, equipped with L-R / MID-SIDE specific controls and a by-passable preamp stage emulation.

Green5 TRUESTEREO - True-Stereo Parametric Mixing Equalizer (GREEN5EQST)

A fixed-frequency 5-band stereo parametric equalizer with high/low shelf filters, +12/-12 dB gain excursion, Q amplitude adjustment for each band, equipped with several controls including: L-R / MID-SIDE, control-link, different types of meters, Pan, Spread, phase inversion and a by-passable preamp stage.

Green5 ZEN - Stereo Parametric Mastering Equalizer (GREEN5ZENEQ)

A fixed frequency 5-band stereo parametric equalizer with high/low shelf filters, +6/-6 dB gain excursion, Q amplitude adjustment for each band, equipped with several controls including L-R / MID-SIDE, control-link, different types of meters, Pan, Spread, phase inversion and a by-passable preamp stage.

Green5 ZEN COMP - Stereo Mastering limiter/compressor (GREEN5ZENCMP)

A Stereo 'RMS' limiter/compressor consisting of two compressors (FAST-SLOW) running in parallel for each channel with a significant number of controls, including a blend control, L-R / MID-SIDE, control-link, different types of meters, Pan and Spread. It is therefore an uncompromising, precise and extremely effective tool for mastering and other critical applications where maximum control, flexibility and transparency are required.

During the modeling process we used the best converters and cables on the market, we measured the unit in excellent conditions, and employed skilled experts in the sampling process using our self-developed sampling application.

Now you have one of the best high-quality professional audio software in your audio workstation. We spend countless hours developing these no-compromise plug-ins to give you only the best sound and the feel that is as close to the real hardware as can be imagined.

We are confident that this plug-in will help you make more professional mixes... Because: **Sound First!**

Each plug-in included in the Green5 suite comes in a "**Standard version**" or an alternative "**ZL***" version which operates at *zero latency and is thus suitable for use when tracking, at the cost of extra processing resources. (For details about ZL version refer to Chapter 4).

2.3_WHAT IS HYPER TECHNOLOGY

Hyper is a revolutionary development in Acustica Audio plugin technology, representing a major leap forward in both sound quality and performance.

It achieves this through two key pillars:

Unmatched Realism: Hyper technology meticulously captures the sonic nuances and behaviors of vintage analog equipment, going beyond simple frequency response to include harmonic richness, subtle distortion characteristics, and dynamic interactions. This translates into plugins that sound not just accurate, but alive and breathing, faithfully delivering the genuine character of their hardware counterparts.

Boosted Efficiency: Compared to Acustica's previous Acqua engine, Hyper plugins are optimized for minimal CPU usage. This means you can run more instances simultaneously without overloading your system, maximizing your creative freedom and workflow efficiency.

Beyond sound and performance, Hyper also offers enhanced stability, minimizing the risk of crashes or glitches that can disrupt your mix or mastering session.

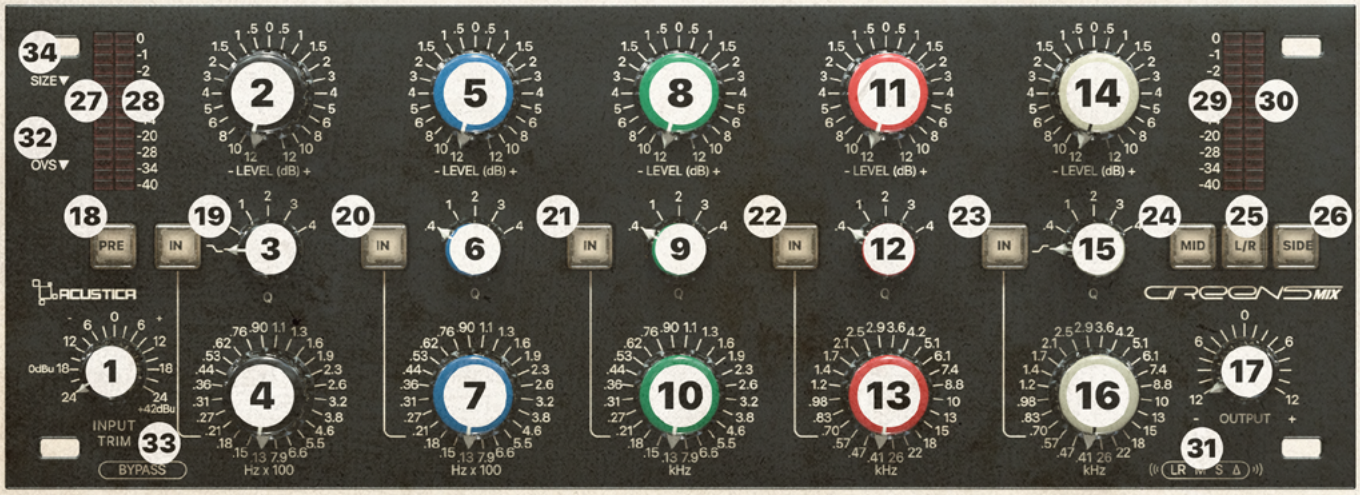
3_OPERATION

3.1_EQ SECTION

3.1.1_Green5 Mono Parametric Equalizer (GREEN5EQMX)

The Green5 Mono Parametric EQ is inspired by an industry-reference parametric equalizer characterized by astonishing precision and sonic accuracy. Green EQ offers overlapping frequency bands, for extended precision and flexibility, a complete control over a wide frequency range and 'Q' settings, along with a 12dB cut/boost gain range on five individual bands.

The Low and High bands offer counter-clockwise detents for shelving curves in addition to the variable 'Q' values from 0.4 to 4 found in the other three bands. A new set of controls (Mid, L/R, Side) is also present.



Controls:

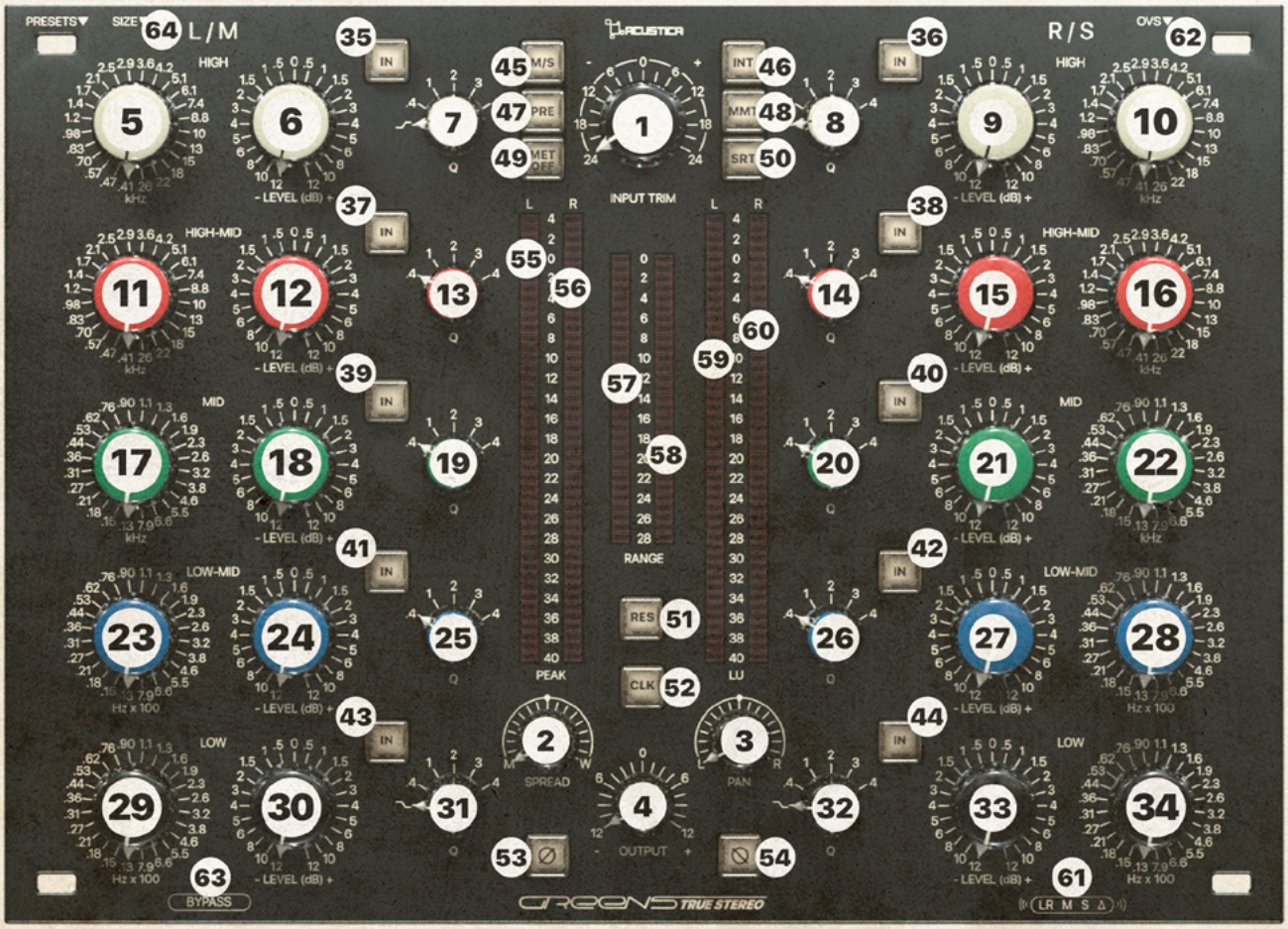
1- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume. Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect.
2- Band 1 gain: -12 to +12dB.
3- Band 1 bandwidth: Shelf mode / from 0.4 to 4 in Peak mode.
4- Band 1 Frequency range: from 0.13 to 7.9 Hzx100 (continuously variable frequencies).
5- Band 2 gain: -12 to +12dB (1/4dB steps of Boost and Cut).
6- Band 2 bandwidth: from 0.4 to 4 in Peak mode.
7- Band 2 Frequency range: from 0.13 to 7.9 Hzx100 (continuously variable frequencies).
8- Band 3 gain: -12 to +12dB (1/4dB steps of Boost and Cut).
9- Band 3 bandwidth: from 0.4 to 4 in Peak mode.
10- Band 3 Frequency range: from 0.13 to 7.9 Hzx100 (continuously variable frequencies).
11- Band 4 gain: -12 to +12 dB (1/4dB steps of Boost and Cut).

12- Band 4 bandwidth: from 0.4 to 4 in Peak mode.
13- Band 4 Frequency range: from 0.41 to 26 kHz (continuously variable frequencies).
14- Band 5 gain: -12 to +12 dB (1/4dB steps of Boost and Cut).
15- Band 5 bandwidth: Shelf mode / from 0.4 to 4 in Peak mode.
16- Band 5 Frequency range: from 0.41 to 26 kHz (continuously frequencies).
17- Output: controls the output level of the EQ from -12/+12 dB
(1/4dB steps of Boost and Cut).
18- Pre: activates the preamp.
19- Band 1 activation button: activates the band 1 of the EQ.
20- Band 2 activation button: activates the band 2 of the EQ.
21- Band 3 activation button: activates the band 3 of the EQ.
22- Band 4 activation button: activates the band 4 of the EQ.
23- Band 5 activation button: activates the band 5 of the EQ.
24- MID button: When the MID button is selected, the processing is applied to the center of the soundstage.
25- L/R button: Left/Right processing is enabled by selecting the L-R button (default processing mode). When enabled, the input signal is split into two channels, left and right, which are summed back to stereo at the output.
26- SIDE button: When the SIDE button is selected, the processing is applied to the sides of your soundstage (the stereo content like ambiences, effects, reverbs, panned instruments etc).
27/28- Input Meters (L-R): they display the input levels (L-R) entering the plug-in. Range IN (L-R): -40dB to +0dB.
29/30- Output Meters (L-R): they display the output levels (L-R) entering the plug-in. Range OUT (L-R): -40dB to +0dB.
31- Listening modes:
- LR: Default listening.
- M: Listen to only the centre of the soundstage (Mid component).
- S: Listen to only the edges of the soundstage (Side component).
- Δ: Listen to the difference between original signal and processed signal.
32- Oversampling (OVS) menu: This menu allows you to change the oversampling rate to improve the audio quality, increasing the sampling frequency of the plugin and minimizing aliasing artefacts:
- The 1x mode bypasses the oversampling functionality. - The oversampling mode increases the sampling frequency of the compressor being processed by a fixed multiple of 2x 4x 8x 16x.
33- Bypass: Bypasses the whole plugin.
34- Size: Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top left SIZE dropdown menu. Once the desired size has been selected, the plugin must be removed and re-loaded in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.

3.1.2_Green5 True-Stereo Parametric Mixing Equalizer (GREEN5EQST)

Green5 True Stereo Parametric Equalizer features five bands with fixed stepped frequency controls offering ±12dB boost/cut and a Q control, letting you adjust the bandwidth from 0.4 to 4.0 and switch to Shelf mode for the two extreme bands (treble/bass). This plug-in is also equipped with a new set of controls (Mid, L/R, Side) enabling you to act on the mono or stereo part of the signal.

The original hardware was the first parametric EQ ever to feature a truly amazing sonic accuracy and precision when sculpting the response of any source. We went great lengths to accurately sample this in stereo to reconstruct the original behavior of this legendary machine.



Controls:

1- Input Trim: one-knob 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, and it is used to adjust the internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume. Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect.
2- Spread: varies the balance between the Mid and Side signals: Mono, Normal, Wide.
3- Pan: this knob controls the left/right signal level and affects the stereo image.
4- Output: controls the output level of the EQ from -12/+12 dB.
5- Band 5 Frequency range (Left): from 0.41 to 26 kHz (24 different frequency choices).

6- Band 5 gain (Left): -12 to +12 dB (1/4dB steps of Boost and Cut)
7- Band 5 bandwidth (Left): Shelf mode / from 0.4 to 4 in Peak mode
8- Band 5 bandwidth (Right): Shelf mode / from 0.4 to 4 in Peak mode
9- Band 5 gain (Right): -12 to +12 dB (1/4dB steps of Boost and Cut)
10- Band 5 Frequency range (Right): from 0.41 to 26 kHz (24 different frequency choices)
11- Band 4 Frequency range (Left): from 0.41 to 26 kHz (24 different frequency choices)
12- Band 4 gain (Left): -12 to +12 dB (1/4dB steps of Boost and Cut)
13- Band 4 bandwidth (Left): from 0.4 to 4 in Peak mode
14- Band 4 bandwidth (Right): from 0.4 to 4 in Peak mode
15- Band 4 gain (Right): -12 to +12 dB (1/4dB steps of Boost and Cut)
16- Band 4 Frequency range (Right): from 0.41 to 26 kHz (24 different frequency choices)
17- Band 3 Frequency range (Left): from 0.13 to 7.9 Hzx100 (24 different frequency choices)
18- Band 3 gain (Left): -12 to +12 dB (1/4dB steps of Boost and Cut)
19- Band 3 bandwidth (Left): from 0.4 to 4 in Peak mode
20- Band 3 bandwidth (Right): from 0.4 to 4 in Peak mode
21- Band 3 gain (Right): -12 to +12 dB (1/4dB steps of Boost and Cut)
22- Band 3 Frequency range (Right): from 0.13 to 7.9 Hzx100 (24 different frequency choices)
23- Band 2 Frequency range (Left): from 0.13 to 7.9 Hzx100 (24 different frequency choices)
24- Band 2 gain (Left): -12 to +12 dB (1/4dB steps of Boost and Cut)
25- Band 2 bandwidth (Left): from 0.4 to 4 in Peak mode
26- Band 2 bandwidth (Right): from 0.4 to 4 in Peak mode
27- Band 2 gain (Right): -12 to +12 dB (1/4dB steps of Boost and Cut)
28- Band 2 Frequency range (Right): from 0.13 to 7.9 Hzx100 (24 different frequency choices)
29- Band 1 Frequency range (Left): from 0.13 to 7.9 Hzx100 (24 different frequency choices)
30- Band 1 gain (Left): -12 to +12 dB (1/4dB steps of Boost and Cut)
31- Band 1 bandwidth (Left): Shelf mode / from 0.4 to 4 in Peak mode
32- Band 1 bandwidth (Right): Shelf mode / from 0.4 to 4 in Peak mode
33- Band 1 gain (Right): -12 to +12 dB (1/4dB steps of Boost and Cut)
34- Band 1 Frequency range (Right): from 0.13 to 7.9 Hzx100 (24 different frequency choices)
35- Band 5 (Left) activation button: activates the band 5 of the Left channel of the EQ.
36- Band 5 (Right) activation button: activates the band 5 of the Right channel of the EQ.
37- Band 4 (Left) activation button: activates the band 4 of the Left channel of the EQ.
38- Band 4 (Right) activation button: activates the band 4 of the Right channel of the EQ
39- Band 3 (Left) activation button: activates the band 3 of the Left channel of the EQ.
40- Band 3 (Right) activation button: activates the band 3 of the Right channel of the EQ
41- Band 2 (Left) activation button: activates the band 2 of the Left channel of the EQ.
42- Band 2 (Right) activation button: activates the band 2 of the Right channel of the EQ
43- Band 1 (Left) activation button: activates the band 1 of the Left channel of the EQ.
44- Band 1 (Right) activation button: activates the band 1 of the Right channel of the EQ
45- M/S: this button allows you to enable the MID-SIDE configuration of the plug-in; when bypassed, the plug-in operates in LEFT-RIGHT mode (default). The input signal to the plug-in is split into channels, Left & Right and then summed back to Stereo at the output.
46/48/50- INT - MMT - SRT buttons: These buttons allow you to choose between three different LUFS meter types: Integrated Loudness (INT), Momentary Loudness (MMT), and Short Term Loudness (SRT). These meters average the loudness of a signal as perceived by the human ear according to the EBU R 128 standards. They were introduced primarily to outline broadcast standards and to keep the perceived volume of the different shows and adverts the same. These meters are mutually exclusive, they cannot be engaged at the same time.
47- Pre: activates the preamp.
49- MET OFF: press this button to bypass the meters.
51- RES: resets the meter history.

52- CLK: This button links the left and right channel controls. Note: This does not affect the Spread, Input trim, Pan controls.
53- Phase reverse (ø) (Left): This button reverses the phase of the input signal of the Left Channel
54- Phase reverse (ø) (Right): This button reverses the phase of the input signal of the Right Channel.
55/56- Peak meters: these measure the Left/Right output signal level.
57/58- Range meters: these stereo Loudness Range meters (LRA) quantify the variation in a time-varying loudness measurement. Essentially, LRA is the difference in loudness between the soft and loud parts of a program.
59/60- LUFS meters: measure the Left/Right output signal level.
61- Listening modes:
- LR: Default listening.
- M: Listen to only the centre of the soundstage (Mid component).
- S: Listen to only the edges of the soundstage (Side component).
- Δ: Listen to the difference between original signal and processed signal.
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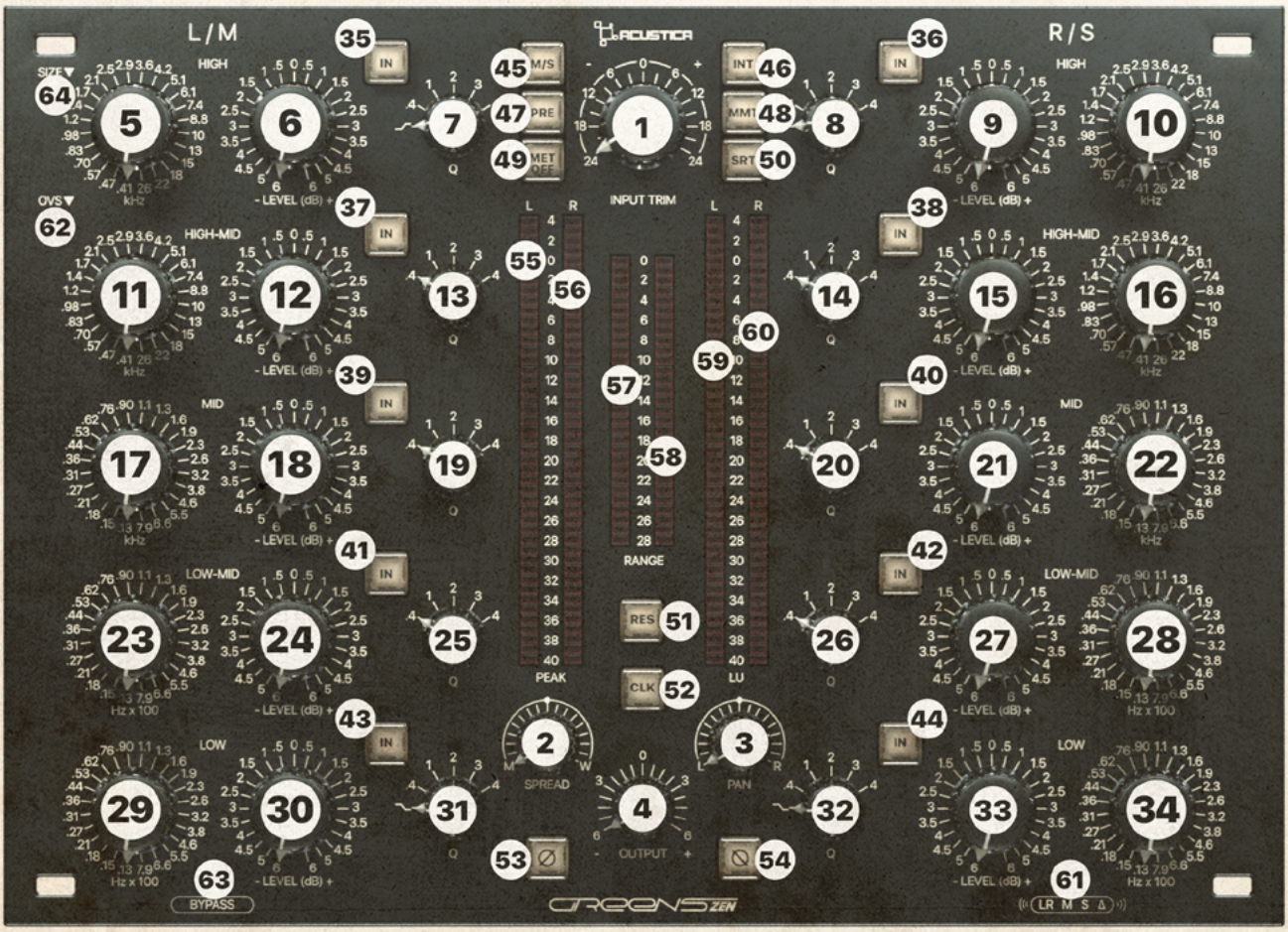
- The 1x mode bypasses the oversampling functionality. - The oversampling mode increases the sampling frequency of the compressor being processed by a fixed multiple of 2x 4x 8x 16x.
63- Bypass: Bypasses the whole plugin.
64- Size: Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top left SIZE dropdown menu. Once the desired size has been selected, the plugin must be removed and re-loaded in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.

3.1.3_Green5 Stereo Parametric Mastering Equalizer (GREEN5ZENEQ)

The Green5 True-Stereo Parametric Equalizer is dedicated to audio mastering and is inspired by a stereo parametric equalizer par excellence. It is a classic EQ that has become the undisputed standard in all of the most prestigious mastering studios in the world. It features five bands, fixed stepped frequency controls that offer a ±6dB boost/cut range and a 'Q' variable bandwidth control ranging from 0.4 to 4.0 plus a switchable Shelf mode for the high and low bands.

The plug-in also comes equipped with a new set of controls (Mid, L/R, Side) allowing you to operate the mono or stereo part of the signal separately. Compared to the standard version (GREEN5EQST) described above, which is more suited for mixing purposes, the 'ZEN' EQ is not True Stereo and is therefore characterized by the same response in both the Left and Right channels.



Controls

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Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect.
2- Spread: varies the balance between the Mid and Side signals: Mono, Normal, Wide
3- Pan: this knob controls the left/right signal level and affects the stereo image
4- Output: controls the output level of the EQ from -12/+12 dB

5- Band 5 Frequency range (Left): from 0.41 to 26 kHz (24 different frequency choices).
6- Band 5 gain (Left): -6 to +6 dB (1/4dB steps of Boost and Cut).
7- Band 5 bandwidth (Left): Shelf mode / from 0.4 to 4 in Peak mode.
8- Band 5 bandwidth (Right): Shelf mode / from 0.4 to 4 in Peak mode.
9- Band 5 gain (Right): -6 to +6 dB (1/4dB steps of Boost and Cut).
10- Band 5 Frequency range (Right): from 0.41 to 26 kHz (24 different frequency choices).
11- Band 4 Frequency range (Left): from 0.41 to 26 kHz (24 different frequency choices).
12- Band 4 gain (Left): -6 to +6 dB (1/4dB steps of Boost and Cut).
13- Band 4 bandwidth (Left): from 0.4 to 4 in Peak mode.
14- Band 4 bandwidth (Right): from 0.4 to 4 in Peak mode.
15- Band 4 gain (Right): -6 to +6 dB (1/4dB steps of Boost and Cut).
16- Band 4 Frequency range (Right): from 0.41 to 26 kHz (24 different frequency choices).
17- Band 3 Frequency range (Left): from 0.13 to 7.9 Hzx100 (24 different frequency choices).
18- Band 3 gain (Left): -6 to +6 dB (1/4dB steps of Boost and Cut).
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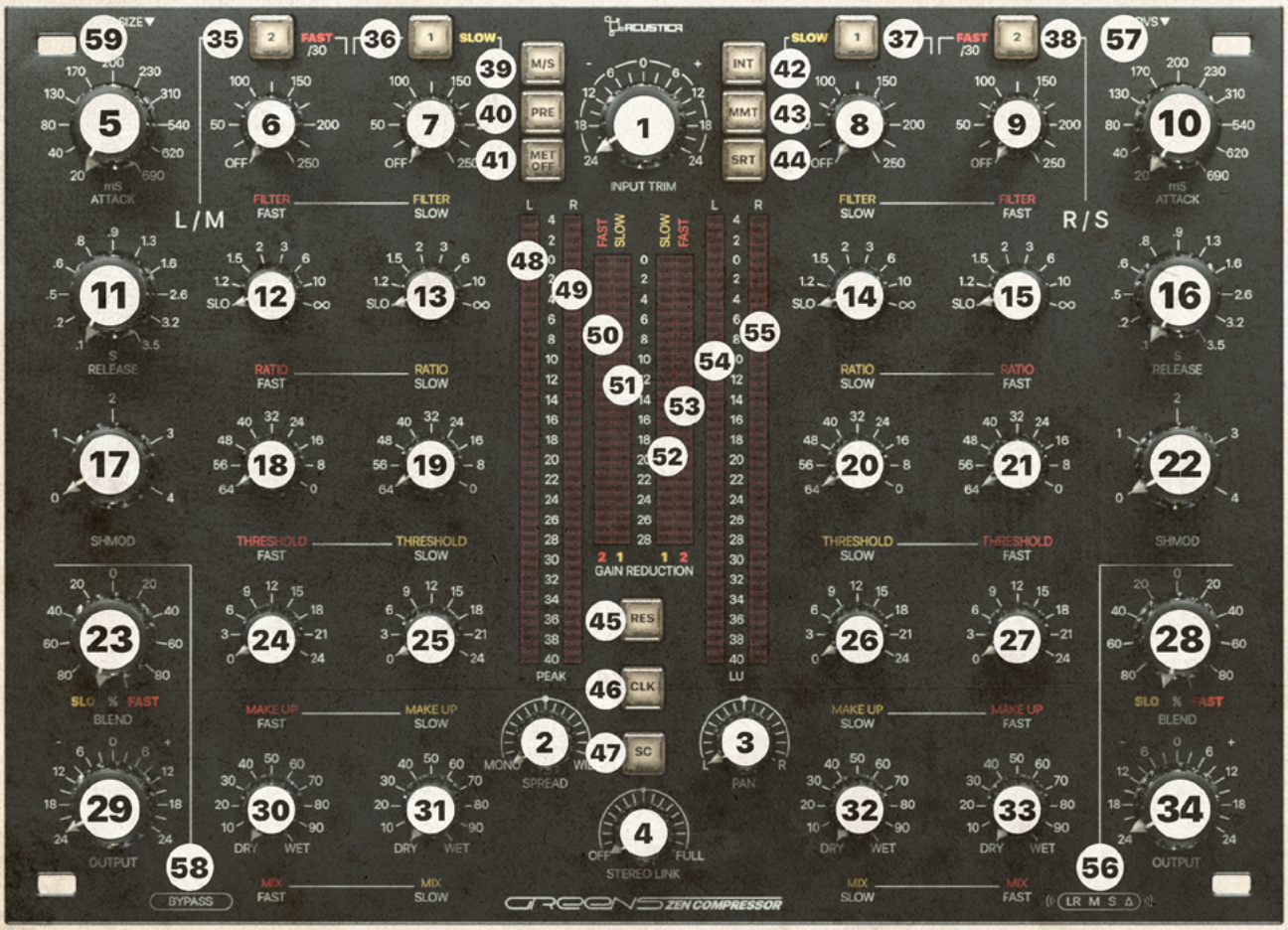
3.2_COMP SECTION

3.2.1_Green5 Stereo Mastering limiter/compressor (GREEN5ZENCMP)

The original dual-channel unit that we sampled has become a standard in mastering studios around the world. It is an American compressor/limiter designed it to respond in a similar fashion to how the human ear would. This compressor is therefore optimized to react intelligently to the signal intensity (not just the volume) and is considered the first dynamic processor that takes into account the psycho-acoustic components of sound.

This plug-in consists of two compressors running in parallel for each channel (L-R): a SLOW compressor and a FAST compressor (30 times faster than SLOW). It is characterized by a considerable number of parameters, including a blend control of the two compressors, L-R/MID-SIDE, Control-link, different types of meters, Pan and Spread.

Being a product specifically tailored for high-profile mastering duties, we have called this 'ZEN'.



Controls:

1 - Input Trim: one-knob 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, and it is used to adjust the internal level of the plug-in.

Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume.
Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect.
2- Spread: varies the balance between the Mid and Side signals: Mono, Normal, Wide
3- Pan: this knob controls the left/right signal level and affects the stereo image
4- Stereo Link: use this control to link or unlink the response of the left/right channels when working on a stereo source.
5- Attack (Left): attack times control of the Slow and Fast compressors (of the Left Channel).
NOTE:
-When both SLOW and FAST compressors are activated the attack times are common for both compressors. Values are: 20ms, 40ms, 80ms, 130ms, 170ms, 200ms, 230ms, 310ms, 540ms, 620ms, 690ms.
-When only the SLOW compressor is activated the attack times are: 20ms, 40ms, 80ms, 130ms, 170ms, 200ms, 230ms, 310ms, 540ms, 620ms, 690ms.
-When only the FAST compressor is activated the attack times are thirty times faster (x30) than the attack times of the SLOW compressor.
6- Filter (Left) – Fast Comp: Filters out the low frequencies which can affect the action of the Fast compressor. 0 = filter bypass.
7- Filter (Left) – Slow Comp: Filters out the low frequencies which can affect the action of the Slow compressor. 0 = filter bypass.
8- Filter (Right) – Slow Comp: Filters out the low frequencies which can affect the action of the Slow compressor. 0 = filter bypass.
9- Filter (Right) – Fast Comp: Filters out the low frequencies which can affect the action of the Fast compressor. 0 = filter bypass.
10- Attack (Right): attack times control of the Slow and Fast compressors (of the Right Channel).
11- Release (Left): release time control of the Slow and Fast compressors (of the Left Channel).
NOTE:
-When both SLOW and FAST compressors are activated the release times are common for both compressors, Values (in seconds): 0.1, 0.2, 0.5, 0.6, 0.8, 0.9, 1.3, 1.6, 2.6, 3.2, 3.5.
-When only the SLOW compressor is activated the release times are (in seconds): 0.1, 0.2, 0.5, 0.6, 0.8, 0.9, 1.3, 1.6, 2.6, 3.2, 3.5.
-When only the FAST compressor is activated the release times are thirty times faster (x30) than the release times of the SLOW compressor.
12- Ratio (Left) – Fast Comp: This knob sets the compression ratio.
Available values range from SLOW to ∞
13- Ratio (Left) – Slow Comp: This knob sets the compression ratio.
Available values range from SLOW to ∞
14- Ratio (Right) – Slow Comp: This knob sets the compression ratio.
Available values range from SLOW to ∞
15- Ratio (Right) – Fast Comp: This knob sets the compression ratio.
Available values range from SLOW to ∞
16- Release (Right): release time control of the Slow and Fast compressors (of the Left Channel).
NOTE:
-When both SLOW and FAST compressors are activated the release times are common for both compressors, Values (in seconds): 0.1, 0.2, 0.5, 0.6, 0.8, 0.9, 1.3, 1.6, 2.6, 3.2, 3.5.
-When only the SLOW compressor is activated the release times are (in seconds): 0.1, 0.2S, 0.5, 0.6, 0.8, 0.9, 1.3, 1.6, 2.6, 3.2, 3.5.
-When only the FAST compressor is activated the release times are thirty times faster (x30) than the release times of the SLOW compressor.

17- SHMOD (Left): alters the shape of the attack envelope, enabling you to fine-tune the attack behavior in order to adapt it to any audio source.
Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a look-ahead function is enabled. The global range of the look-ahead zone goes from 0 to 4 milliseconds. Values above 2 will slow down the attack times.
18- Threshold (Left) - Fast Comp: It sets the threshold of the Fast compressor (range: -64 dB to 0 dB).
19- Threshold (Left) - Slow Comp: It sets the threshold of the Slow compressor (range: -64 dB to 0 dB).
20- Threshold (Right) - Slow Comp: It sets the threshold of the Slow compressor (range: -64 dB to 0 dB).
21- Threshold (Right) - Fast Comp: It sets the threshold of the Fast compressor (range: -64 dB to 0 dB).
22- SHMOD (Right): alters the shape of the attack envelope, enabling you to fine-tune the attack behavior in order to adapt it to any audio source.
Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a look-ahead function is enabled. The global range of the look-ahead zone goes from 0 to 4 milliseconds. Values above 2 will slow down the attack times.
23- Blend (Left): This control allows you to mix the amount of compression of the SOFT and FAST dynamics processors of the left channel. If you set the knob to 50 (12 o'clock) the compressors intervention will be proportionally equal. Gradually moving the control counterclockwise the SOFT compressor will increasingly intervene until the FAST compressor is completely excluded (0-SOFT). Conversely, gradually moving the control clockwise the FAST compressor will increasingly intervene until the SOFT compressor is completely excluded (100-FAST).
24- Make-up (Left) - Fast Comp: 0dB to +24dB.
25- Make-up (Left) - Slow Comp: 0dB to +24dB.
26- Make-up (Right) - Slow Comp: 0dB to +24dB.
27- Make-up (Right) - Fast Comp: 0dB to +24dB.
28- Blend (Right): This control allows you to mix the amount of compression of the SOFT and FAST dynamics processors of the left channel. If you set the knob to 50 (12 o'clock) the compressors intervention will be proportionally equal. Gradually moving the control counterclockwise the SOFT compressor will increasingly intervene until the FAST compressor is completely excluded (0-SOFT). Conversely, gradually moving the control clockwise the FAST compressor will increasingly intervene until the SOFT compressor is completely excluded (100-FAST).
29- Output (Left): controls the output level of the Left Channel of the compressor(s)
30- Mix (Left)– Fast Comp: 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 (of the Fast Comp - Left Channel). Range: 0%to 100%.
31- Mix (Left)– Slow Comp: 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 (of the Slow Comp – Left Channel). Range: 0%to 100%.
32- Mix (Right)– Slow Comp: 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 (of the Slow Comp – Right Channel). Range: 0%to 100%.
33- Mix (Right)– Fast Comp: 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 (of the Fast Comp – Right Channel). Range: 0%to 100%.
34- Output (Right): controls the output level of the Right Channel of the Compressor/s.
35- 2 FAST button (Left): activates the Fast compressor in the Left Channel.
36- 1 SLOW button (Left): activates the Slow compressor in the Left Channel.
37- 1 SLOW button (Right): activates the Slow compressor in the Right Channel.

38- 2 FAST button (Right): activates the Fast compressor in the Right Channel.
39- M/S: this button allows to enable the MID-SIDE configuration of the plug-in; when bypassed, the plug-in operates in LEFT-RIGHT mode (default). The input signal to the plug-in is split into channels, Left & Right and then summed back to Stereo at the output.
These meters average the loudness of a signal as perceived by the human ear according to the EBU R 128 standards. They were introduced primarily to outline broadcast standards and to keep the perceived volume of the different shows and adverts the same. These meters are mutually exclusive, they cannot be engaged at the same time.
40- Pre: activates the preamp.
41- MET OFF: press this button to bypass the meters.
45- RES: resets the meter history.
46- CLK: This button links the left and right channel controls. Note: This does not affect the Spread, Input trim, Pan controls.
Important: The control link feature affects button functionality differently depending on whether you engage with the left or right channel. Remember that the left channel is designated as the master and the right as the slave. With the control link activated, pressing a button on the left channel automatically triggers the corresponding button on the right. This interaction does not occur in reverse.
47- SC: this button engages the external side-chain of the compressor/s.
48/49- Peak meters: these measure the Left/Right output signal level.
50/51- Gain Reduction meters (Left): the Gain Reduction meters (FAST-SLOW) measure the gain reduction level applied by the compressors (FAST-SLOW) in the Left Channel. The meters indicate '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.
52/53- Gain Reduction meters (Right): the Gain Reduction meters (SLOW-FAST) measure the gain reduction level applied by the compressors (SLOW-FAST) in the Right Channel. The meters indicate '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.
54/55- LUFS meters: measure the Left/Right output signal level.
56- Listening modes:
- LR: Default listening.
- M: Listen to only the centre of the soundstage (Mid component).
- S: Listen to only the edges of the soundstage (Side component).
- Δ: Listen to the difference between original signal and processed signal.
57- Oversampling (OVS) menu: This menu allows you to change the oversampling rate to improve the audio quality, increasing the sampling frequency of the plugin and minimizing aliasing artefacts:
- The 1x mode bypasses the oversampling functionality. - The oversampling mode increases the sampling frequency of the compressor being processed by a fixed multiple of 2x 4x 8x 16x.
58- Bypass: Bypasses the whole plugin.
59- Size: Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top left SIZE dropdown menu. Once the desired size has been selected, the plugin must be removed and re-loaded in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.

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.

5_HOW TO DOWNLOAD, INSTALL AND AUTHORIZE YOUR PRODUCTS

Acustica Audio products can be downloaded, installed, and authorized using the Aquarius Desktop application. The Aquarius Desktop application is a free standalone application that will manage every step in an automatic way without user intervention.
Download Aquarius Desktop Application: www.acustica-audio.com/pages/aquarius

5.1_HOW TO DOWNLOAD A PRODUCT IN AQUARIUS DESKTOP APP

To download a product using the Aquarius Desktop application go to the purchase page and select the product and format (VST2, VST3, AAX, AU) to install. In case you can't find your product on the purchase page use the search page.

5.2_HOW TO INSTALL A PRODUCT IN AQUARIUS DESKTOP APP

The installation is done automatically by the Aquarius Desktop application after the download. As the Aquarius Desktop application creates a temporary file of the downloaded products, known as the stage area, at the moment you want to reinstall a product it will not be necessary to download it again.

5.3_HOW TO AUTHORIZE A PRODUCT IN AQUARIUS DESKTOP APP

The authorization is done automatically by the Aquarius Desktop application after the product installation. You can manage your authorizations using the Aquarius Web Service.
Click HERE or a complete installation user guide.

6_SYSTEM REQUIREMENTS

Modern computers are powerful enough to run many plugins at once. However, our technology requires more resources than algorithm-based software, so we recommend optimizing your system to work with high CPU loads and low audio latency.
Before starting the installation process, please confirm that your system meets the minimum system requirements to run the plugins please consult the following link:
https://app.box.com/v/AASYSTEMREQUIREMENTS

7_CUSTOMER CARE

To contact Acustica Audio, always use the single point of contact, which is this help-desk portal:
https://acusticaudio.freshdesk.com/
We do not provide official assistance via social networks, public forums, or email accounts.
For troubleshooting and issue reporting, check the available solutions in the knowledge base.

8_COPYRIGHTS AND CREDITS

9_AI PRESETS

9.1_PRESETS MANAGEMENT

Green5 includes AI (Artificial Intelligence) Presets.

By clicking on the 'Preset' drop down menu on the left hand side of Green5 True Stereo EQ you can select a preset from the displayed list. Learn more about the included presets in the 'AI Preset list and credits' below.
Our AI Presets are based on a large 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, will automatically modify the EQ settings, emulating what the referenced engineer would have done in the same situation.

Here's how you can get the best results:

• loop a short section of audio that you think 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, where as results on the masterbus may vary. Don't be afraid to experiment.

9.2_PRESETS LIST

01- Emre Ramazanoglu

Emre Ramazanoglu is a multi-talented mixer, drummer and producer based in the UK. His has worked with Lily Allen, Sia, Noel Gallagher, Richard Ashcroft, The Prodigy, Tricky, Mark Ronson, Shakira and many more.

Presets description:
I used Green in a number of different ways. It excels at bringing clarity to dense mixes when used in a mastering context. A little goes a long way for sure, it's very powerful. I used it quite regularly on drums to bring the mids forward and to add some real deep lows. I ended up using it on mix bus quite often too. The super high shelf is silky and musical and becoming a firm favorite for lifting the air in a mix. The power of the mid shaping in the unit generally is not to be underestimated.

02- Francesco Donadel Campbell

Francesco Donadel Campbell is a professional musician, and mastering engineer. He has worked as quality control supervisor and DVD project technical coordinator at Shin Vision, and as senior audio and video mastering engineer for Yamato Video Srl.

Presets description:
I have used Green on broadcast material, mixes for TV series and YouTube trailers.

03- Jurij Gianluca Ricotti

Awarded musician, music director, producer and engineer, he has worked with Andrea Bocelli, Ariana Grande, Dua Lipa, Ennio Morricone, Hanz Zimmer, Queen, Pink, Pavarotti, Celine Dion, Black Eyed Peas, Quincy Jones, and many others.

Presets description:
I used Green on a number of different tracks, including male vocals, drums, bass, snare, kick drum as well as the master bus.

04- Marco Vannucci

Marco Vannucci is the founder of Spitfire Mastering Studio, where he specializes mainly in audio mastering and digital audio restoration. He has worked with many international artists from the USA, UK, as well as international record labels such as Universal USA, Sony USA, Sony ATV, Ultra Music, Ultraviolet, Artist First and more. He is also a professional reviewer and writer for Computer Music & Project Studio, Audiofader, Smap pro audio, and product specialist for Midi Music and Sound Performance Lab.

Presets description:
I used Green purely as a mastering equalizer, using its 5 bands to give tracks the emphasis that is typical of this phase of production. Green is an excellent tool to finalize songs both in a musical, and incisive way.

05- Oleg Yorshoff

Oleg "Yorshoff" Yershov is a mixing and mastering engineer, pro audio journalist and respected audio mentor and educator from Ukraine. Former classical piano player, and heavy metal vocalist, Oleg now focuses on studio work producing different genres ranging from synth-pop and indie to EDM, atmospheric black metal and hip-hop. In 2013 Oleg launched his own Youtube channel 'Yorshoff Mix', with the aim of helping Russian-speaking audio engineers to become better at music production, mixing and mastering. In addition, Oleg writes for Future Music Russia magazine.

Presets description:
For this particular project I focused on corrective EQ on drums, percussion, kicks, snares, claps, hi-hats, cymbals, overheads, rooms, shakers, tambourines, a wide variety of acoustic and electric guitars, piano, keyboards, synths, orchestral instruments and vocals. In addition to individual instruments, I worked on mastering presets for Hip-Hop, R'n'B, EDM, Country, Pop, Rock and Metal recordings. So, generally speaking, you can use my presets on every track, every bus and every master you have in your project folder.

06- Riccardo Damian

Ricky Damian is a Grammy Award Winning Engineer/Mixer/Producer from Italy based in London UK. He has worked with some of the most accomplished artists of the last decade such as Adele, Lady Gaga, Sam Smith, Mark Ronson, Miley Cyrus, Dua Lipa, Jorja Smith, Sampha.

Presets description:

I absolutely love to use GREEN5, primarily on the Mix Bus and in general on other busses in my mixes like Drums or Vocals. I love how it gives me a very surgical and detailed way of shaping sounds while at the same time I can affect top and bottom with wide shelves.

07- Stefano Civetta

Stefano has worked as a sound engineer at the iconic Abbey Road Studios for over 6 years where he has engineered for major pop and classical acts including The Carpenters, The Beach Boys, Mary J Blige, One Direction, Earth Wind And Fire, Andrea Bocelli and the BBC Orchestra, Take That, Royal Blood, PJ Harvey, Alt-J, and Harry Styles' live recording in Studio One. His wide musical knowledge and score reading abilities brought him to assist on soundtrack engineering for some of the biggest Hollywood films including The Hobbit: The Battle of the Five Armies, The Martian, Avengers: Age Of Ultron, Thor 3, Hacksaw Ridge, Guardians Of The Galaxy 2 and The Mummy, as well as international top selling video games Halo 5: Guardians, Assassin's Creed Unity and the latest Final Fantasy. Stefano has engineered sessions for Skrillex, OneRepublic and Ed Sheeran, as well as Nile Rodgers' recent recordings with Bruno Mars, Anderson Paak and many others.

Presets description:

I have used Green on bass, pianos, vocals, drums, and as master bus EQ for Jazz and Pop.

Do you believe in

CROP CIRCLES?

MESSAGES FROM OUTER WORLDS

Many believe that crop circles could be attempts by extraterrestrials to communicate with humans. They provoke puzzlement, delight and intrigue among the press and public alike. Some think they are real, while for others they are just a hoax. If it's true that many of them were actually made by man, some seem to have appeared overnight and they are far too big or complex to be marked off as mere 'jokes'. According to other theories, mysterious light spheres could be the cause behind crop circles.

The Mowing-Devil:

Or, Strange NEWS out of

Hartford-shire.

A LONG TIME AGO

A 1678 news pamphlet The Mowing-Devil: Or, Strange NEWS out of Hartford-shire is claimed by some crop circle devotees to be the first depiction of a crop circle.
Crop circle researcher Jim Schnabel does not consider it to be a historical precedent because it describes the stalks as being cut rather than bent.

In 1686, British naturalist Robert Plot reported on rings or arcs of mushrooms in The Natural History of Stafford-Shire and proposed air flows from the sky as a cause.

An 1880 letter to the editor of Nature by amateur scientist John Rand Capron describes how a recent storm had created several circles of flattened crops in a field.

THE LAST CENTURY

Since the 1960s, there had been a surge of UFOlogists in Wiltshire, and there were rumours of "saucer nests" appearing in the area, but they were never photographed. There are other pre-1970s reports of circular formations, especially in Australia and Canada, but they were always simple circles, which could have been caused by whirlwinds.

The majority of reports of crop circles have appeared in and spread since the late 1970s as many circles began appearing throughout the English countryside. This phenomenon became widely known in the late 1980s, after the media started to report crop circles in Hampshire and Wiltshire.

21st CENTURY

Since the start of the 21st century, crop formations have increased in size and complexity, with some featuring as many as 2,000 different shapes and some incorporating complex mathematical and scientific characteristics.

The researcher Jeremy Northcote found that crop circles in the UK in 2002 were not spread randomly across the landscape. They tended to appear near roads, areas of medium-to-dense population, and cultural heritage monuments such as Stonehenge or Avebury.

He found that they always appeared in areas that were easy to access. This suggests strongly that these crop circles were more likely to be caused by intentional human action than by paranormal activity.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