



ACUSTICA

PINK4

USER'S MANUAL

PINK4

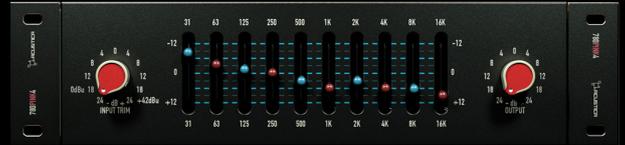
2715 Channel Strip



1650 Equalizer



780 Graphic Equalizer



215 Preamp



2412 Compressor



7236 Multiband Compressor



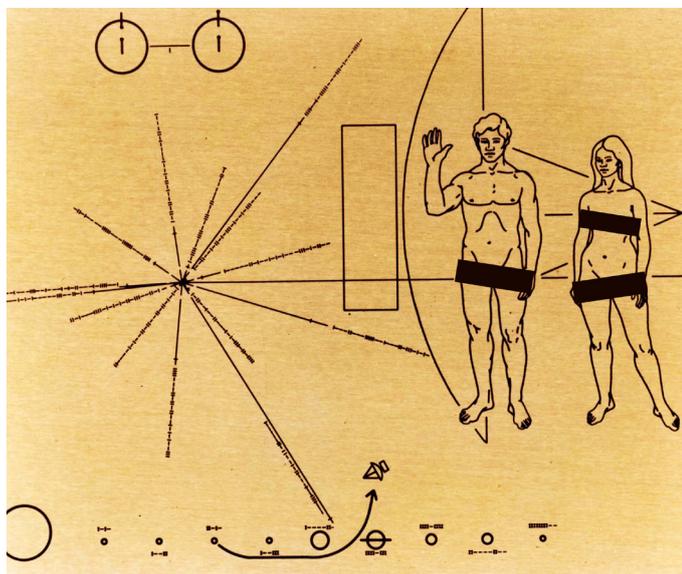
Introduction

We at Acustica Audio take pride in the first version of Pink and we consider it to be among one of our flagship products. Its release was followed by immediate success and appreciation, and its development gave way to a series of important technological improvements.

Today Acustica is pleased to present to you Pink4 - a logical evolution towards a better and fully mature version of its predecessors.

This update brings much more than just a simple GUI restyling: it's a real technological leap that leads to an incomparable sound quality within the Acqua series.

Pink4 is based on Core 15, a significant upgrade featuring new important features affecting both the performance and sonic quality of our products.



With 5 different EQ models, a super flexible single band and multiband compressors and a collection of preamps (circuit distortion emulations), this is one of the most complete suites offered by Acustica.

In detail

Pink4 is a bundle consisting of 6 different plug-ins:

- **Pink4 215**

Preamp module with 8 different circuit distortion models

- **Pink4 780**

10 band graphic EQ

- **Pink4 1650**

4 band EQ module with 5 selectable per band models

- **Pink4 2412**

Single band compressor

- **Pink4 7236**

Multiband compressor

- **Pink4 Channel Strip**

Full channel strip with EQ, compressors and preamp options

Each plug-in included in the Pink4 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.

Acustica is pleased to release the Pink4 suite, the dawn of Core 15!

Everyone is talking about our products for their "over the top" quality.

Pink was already considered a true masterpiece by everyone, but we've made it even better now. Thanks to our proprietary Core15 technology you can experience the authentic sound of analog in the box like never before, let your ears be the judge, try Pink4 now!

We are proud to introduce to you what can be defined as an ultimate collection of plug-ins, conceived and designed to become an integral part of your "go to" favorite equipment.

Technology

Our technology provides seamless real-time emulations of: pre-amplifiers, equalizers, compressors, reverbs, multi-effects, stomp-boxes, cabinets, microphones and tape emulations, on Intel based machines, both for Windows and OSX. The Acustica Acqua Engine is a combination of multiple, advanced technical processes that are unique to Acustica Audio. Effects devices can be successfully sampled without further editing or adjustment, and then immediately processed and reproduced via the same engine, where the sampled data is stored and available for recalling, loading, saving, and advanced editing when desired. The quality of reproduction of sampled sources is nearly indistinguishable from the originals.

The following techniques are merged into a single model. Non-linear 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>

Pink4 is based on our **Core15** engine:

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™

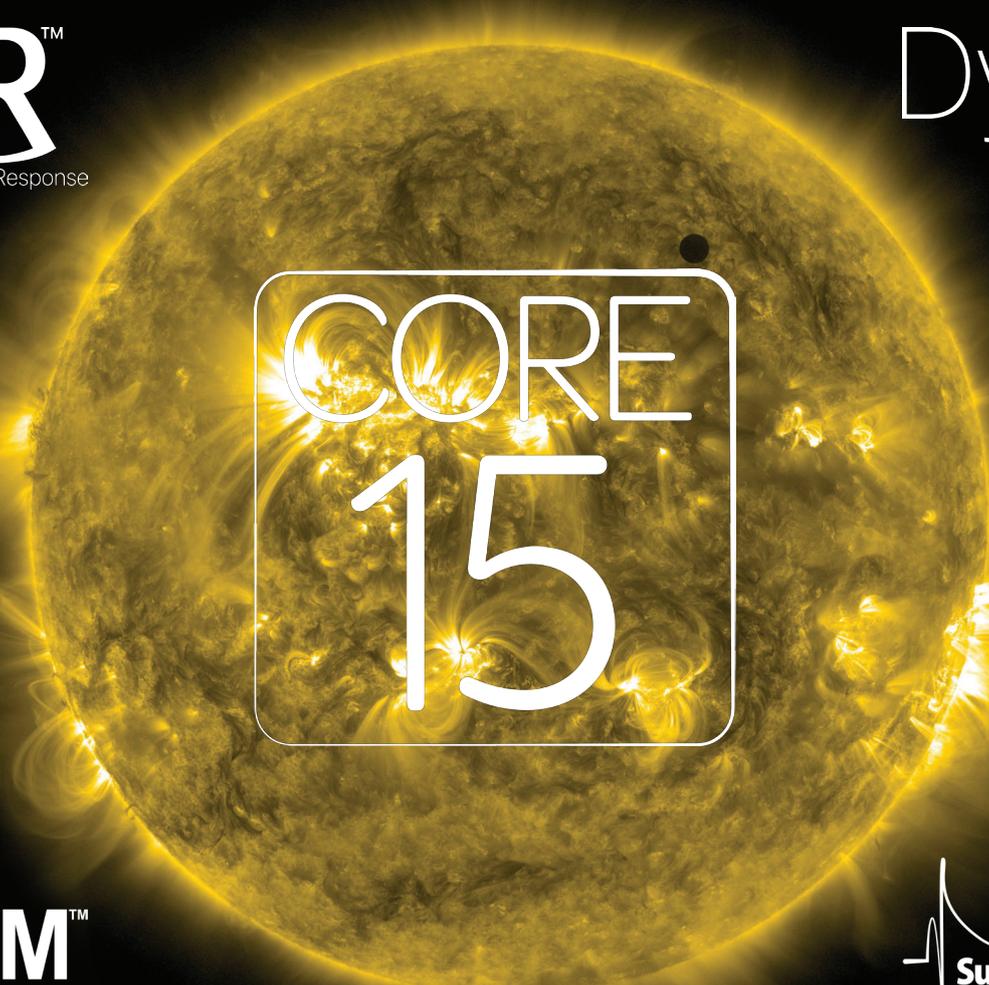
One of the advantages of our approach to sampling is the ability to capture the intrinsic harmonic content of a piece of gear.

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.

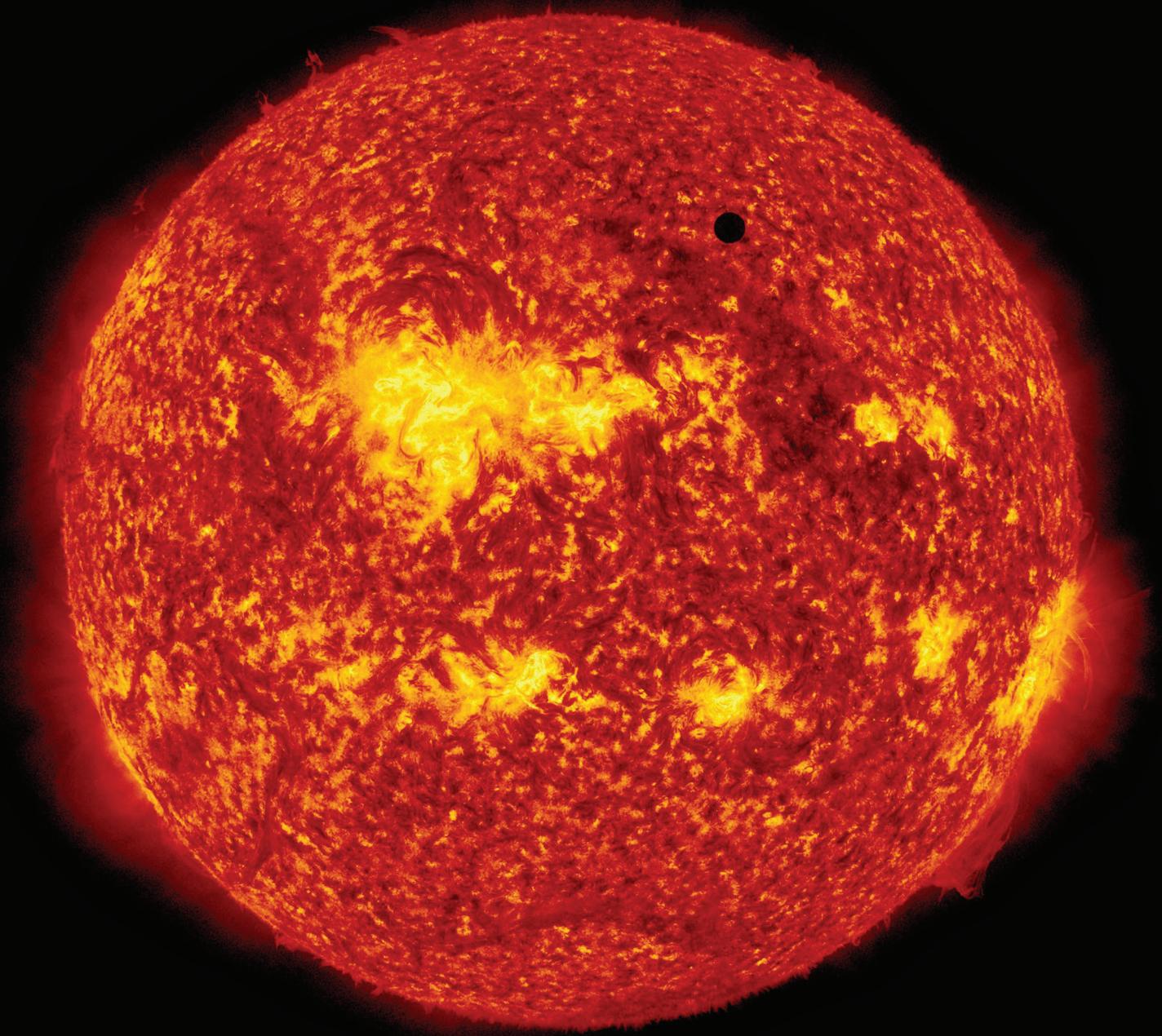
Dynamic Routing™ technology makes it possible to treat sections of a channel strip as dynamic elements that are re-arranged as needed, hugely improving on flexibility, responsiveness, and CPU consumption. In the previous cores, this was only possible using a static approach. This marks a huge step forward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



CORE
15

The background of the entire page is a large, glowing yellow sun with visible solar flares and a bright corona. In the center of the sun, the words 'CORE' and the number '15' are displayed in a large, white, sans-serif font. The text is enclosed within a white rectangular border with rounded corners.

Venus is the second planet from the Sun, orbiting it every 224.7 Earth days. It has the longest rotation period (245 days) of any planet in the Solar System, and, unusually, rotates in the opposite direction to most other planets. It has no natural satellite.



Operation

EQ SECTION

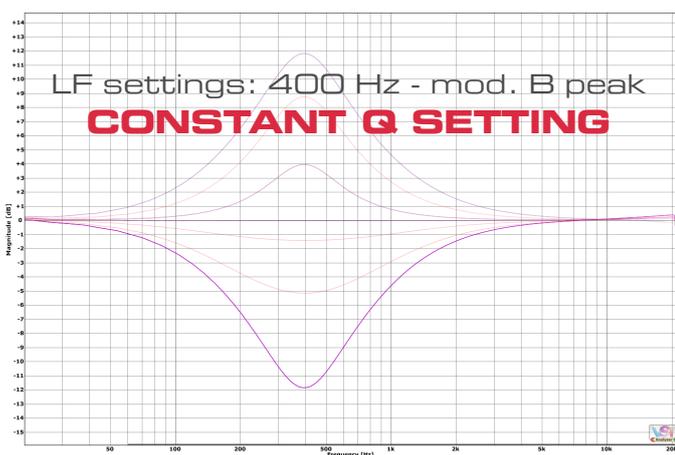
The EQ section of Pink4 Channel Strip is made of 3 switchable equalizers, characterized by an identical sets of controls. Pink4 1650 (EQ standalone version) now also includes another two models (D-E).

The A EQ is active pressing the A button, it has 4 independent bands:

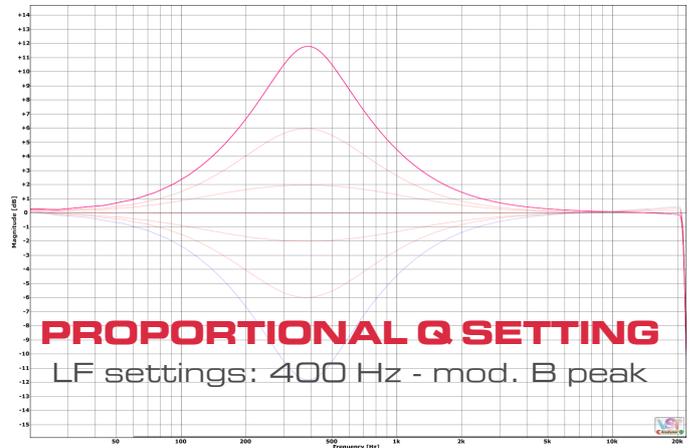
LF band

- **FREQ knob:** the internal stepped knob allows you to switch the frequency of the band, there are 5 steps from 50Hz to 400Hz.
- **GAIN knob:** the external knob is used to increase or decrease the gain of the band from -12 dB to +12dB.

- **PROPORTIONAL Q button:** this button enables a hardware like proportional bandwidth behavior. This means that at lower boost or cut settings it has broader bandwidth and at higher settings its bandwidth becomes narrower. Such design helps to maintain a more natural sound when gentle adjustments are needed and provides a more surgical and focused sound when extreme settings are desired.



Shelf mode is only available for LOW and HIGH band (in both EQ MODES A/B).



When this button is not active the Q behavior is constant at all gain settings. This allows for a more surgical narrower bandwidth action even at lower boost or cut values. For hardware like shape please have this button enabled.

LMF band

- **FREQ knob:** the internal stepped knob allows you to switch the frequency of the band, there are 5 steps from 400Hz to 5kHz.
- **GAIN knob:** the external knob is used to increase or decrease the gain of the band from -12dB to +12dB.

The Q is constant by default. Click on the PROPORTIONAL Q button for hardware like behavior.



HMF band

This band is obtained by duplicating the LMF band (A), it allows you to make targeted intervention and boost to $-24\text{dB}/+24\text{dB}$ engaging both MID bands of A configuration.

- **FREQ knob:** The internal stepped knob allows you to switch the frequency of the band, there are 5 step from 400Hz to 5kHz.
- **GAIN knob:** The external knob is used to increase or decrease the gain of the band from -12dB to $+12\text{dB}$ The Q is variable.

HF band

- **FREQ knob:** The internal stepped knob allows you to switch the frequency of the band, there are 5 steps from 5kHz to 13kHz.
- **GAIN knob:** The external knob is used to increase or decrease the gain of the band from -12db to $+12\text{db}$.

The Q is constant by default. Click on the PROPORTIONAL Q button for hardware like behavior. The default setting of the band is peak mode, but you can enable the SHELF mode instead if you so desire.

The B EQ is active pressing the B button, it has 4 independent bands:

LF band

- **FREQ knob:** The internal stepped knob allows you to switch the frequency of the band, there are 7 steps from 30Hz to 400Hz.
- **GAIN knob:** The external knob is used to increase or decrease the gain of the band from -12dB to $+12\text{dB}$.
- **Q:** Upon loading this plug-in is set to constant Q. Click on the PROPORTIONAL Q button for hardware like behavior. The default setting of the band is peak mode, but you can enable the SHELF mode instead if you so desire. The shelf mode is only available for LOW and HIGH band (in both EQ MODES A/B).

LMF band

- **FREQ knob:** the internal stepped knob allows you to switch the frequency of the band, there are 7 steps.

The range is:

75Hz, 150Hz, 180Hz, 240Hz, 500Hz, 700Hz, 1kHz.

- **GAIN knob:** the external knob is used to increase or decrease the gain of the band from -12dB to +12dB.

The Q is constant by default. Click on the PROPORTIONAL Q button for hardware like behavior.

HMF band

- **FREQ knob:** the internal stepped knob allows you to switch the frequency of the band, there are 7 steps.

The range is:

800Hz, 1500Hz, 3kHz, 5kHz, 8kHz, 10kHz, 12.5kHz.

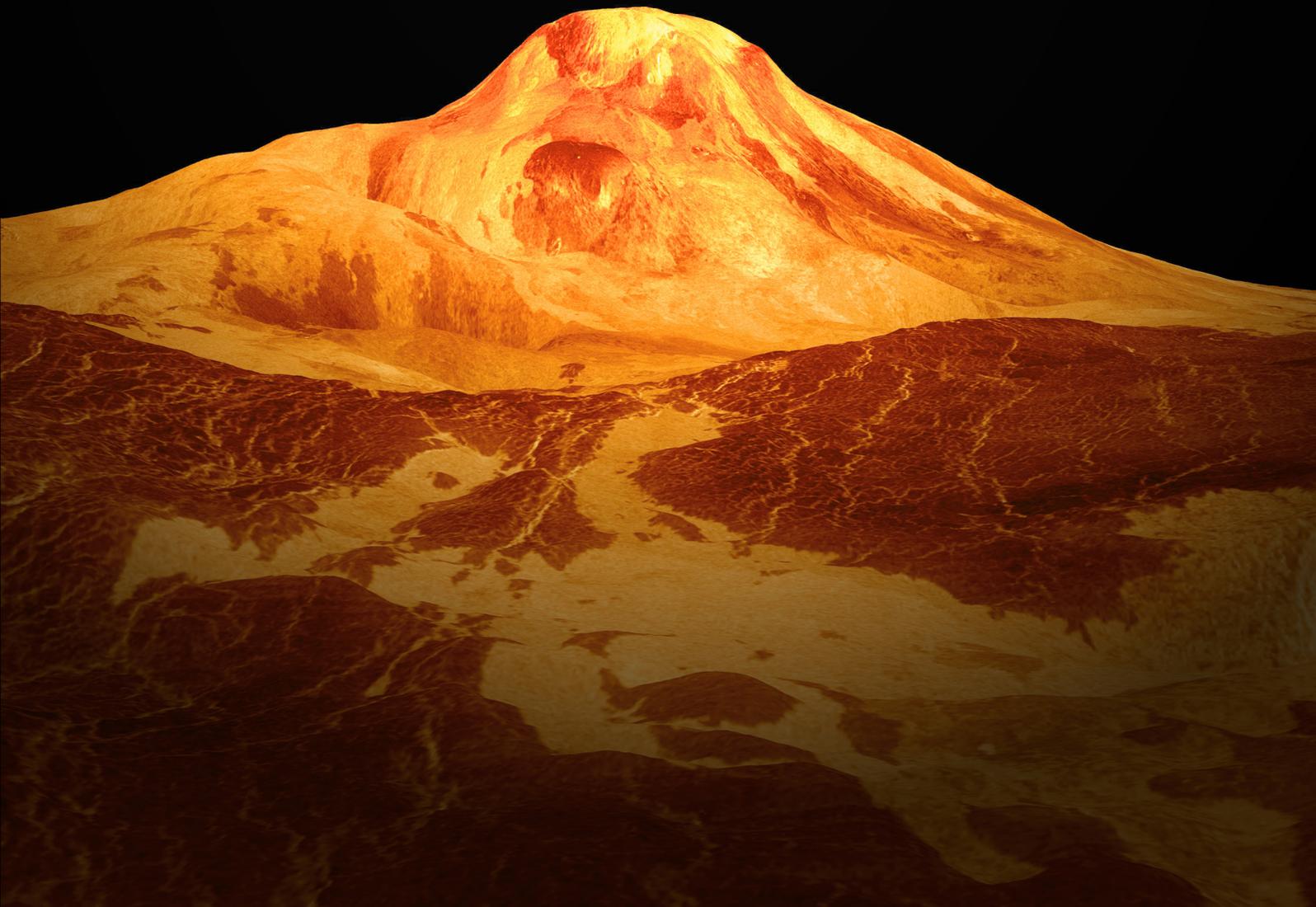
- **GAIN knob:** the external knob is used to increase or decrease the gain of the band from -12 dB to +12dB.

The Q is constant by default. Click on the PROPORTIONAL Q button for hardware like behavior.

Much of the Venusian surface appears to have been shaped by volcanic activity.

Venus has several times as many volcanoes as Earth, and it has 167 large volcanoes that are over 100 km across. The only volcanic complex of this size on Earth is the Big Island of Hawaii.

This is not because Venus is more volcanically active than Earth, but because its crust is older.



HF band

- **FREQ knob:** The internal stepped knob allows you to switch the frequency of the band, there are 7 steps from 2.5kHz to 20kHz.

- **GAIN knob:** The external knob is used to increase or decrease the gain of the band from -12dB to +12dB.

- **Q:** The Q is variable
The default setting of the band is peak mode, but you can enable the SHELF mode instead if you so desire.

The C EQ is active pressing the C button, it has 4 independent bands:

LF band

- **FREQ knob:** The internal stepped knob allows you to switch the frequency of the band, there are 7 steps from 30Hz to 400Hz.

- **GAIN knob:** The external knob is used to increase or decrease the gain of the band from -12dB to +12dB.

- **Q:** This plug-in use a variable Q.
The default setting of the band is peak mode, but you can enable the SHELF mode instead if you so desire. The shelf mode is only available for LOW and HIGH band (in all EQ MODES A/B/C).

LMF band

- **FREQ knob:** the internal stepped knob allows you to switch the frequency of the band, there are 7 step:

The range is: 75Hz, 150Hz, 180Hz, 240Hz, 500Hz, 700Hz, 1kHz.

- **GAIN knob:** the external knob is used to increase or decrease the gain of the band from -12dB to +12dB.

The Q is variable.

HMF band

- **FREQ knob:** the internal stepped knob allows you to switch the frequency of the band, there are 7 step.

The range is: 800Hz, 1500Hz, 3kHz, 5kHz, 8kHz, 10kHz, 12.5kHz.

- **GAIN knob:** the external knob is used to increase or decrease the gain of the band from -12 dB to +12dB.

The Q is variable

HF band

- **FREQ knob:**

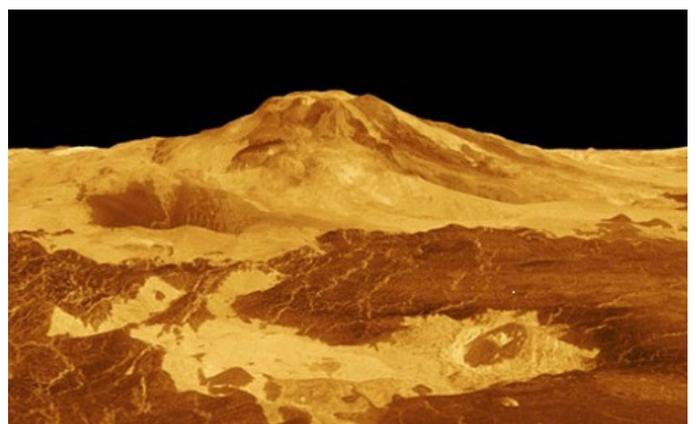
The internal stepped knob allows you to switch the frequency of the band, there are 7 steps from 2.5kHz to 20kHz.

- **GAIN knob:**

The external knob is used to increase or decrease the gain of the band from -12dB to +12dB.

- **Q:** The Q is variable

The default setting of the band is peak mode, but you can enable the SHELF mode instead if you so desire.



Pink4 1650 Standalone Equalizer



Pink4 1650 is the standalone version of the equalizer section in the Pink4 channel-strip and includes some extra features.

This module consists of 5 selectable per band equalizer models (A, B, C, D and E). There are two extra models compared to the channel-strip version.

We have now also added in this plugin a powerful preamps module. To facilitate an understanding of this section we divided the preamps into 2 switchable BANKS with an OFF button (to disable the preamp section).

Details

LINE:

1-16: 16 channel paths (line input to output). The frequency response (of each preamp) is derived from 16 different channels of an iconic fully analog console. The harmonic content (of each preamp) is derived from the LINE 1 preamp.

CUST:

This bank includes 9 different preamp emulations that are the same emulations included in the Pink4 215 (Pink4 Pre) plugin, with an extra, preamp 9. This is a new preamplifier introduced with the fourth version of Pink and consists of a VCA preamp derived from a vintage console from which we also sampled the equalizer module (mod E). For further details on this model please refer to the explanation on page 13.

For more information on the preamps, please consult the chapter on page 21 - Pink4 215.

This extended range of tone colors provides the user with a multi-faceted equalization tool that can be adapted to a wide range of musical needs, yet always retaining its classic 'forward' American sound. These devices have made the history of popular music for decades.

Model A

Few equalizers enjoy the respect and admiration of this highly sought-after emulated device. The original hardware was designed in the late '60s and it is based on a discrete design and high quality custom-made output transformers. Its sonic excellence led to it being quickly embraced in the industry and it became a must-have standard in studios all around the world, and it was built-in into various console models. Many vintage and modern iconic consoles incorporating this design are still in use today. At Acustica we decided to share the power and nature of this incredible tool with you. Our model is based on a vintage unit used for the recording and mixing of many chart topping household name artists and bands.

Mod. B

This EQ B is modeled after another late 1960s legendary design. Its high and low frequency ranges contain more options in comparison to model A, and are individually selectable between either peaking or shelving options, and a band-pass filter can be inserted independently of all other settings. With 7 switchable filter frequencies spanning up to almost 5 octaves per band, model B's proportional Q automatically widens the filter bandwidth at minimal gain settings and narrows it at higher gain settings. This equalizer is invaluable as both a problem solver and sound-sweetening tool. EQ B sounds great even at extreme gain settings and it is often used exactly for this kind of drastic sound sculpting. We consider our plug-in model of it to be flexible, clean and bright in its nature. As such it is an indispensable resource for those who need all these features combined in a single processor.



Mod. C

The origins of the hardware device from which this model is derived can be traced back to the equalizer emulated by Acustica with model B. This initial model was designed as a console equalizer with an unbalanced input, due to the internal architecture of the original recording console. As within a board design space and ergonomics play a substantial role, often designers prefer to limit such modules and accept some compromises. The hardware parent of our model C was specifically designed to address these limitations. It has instead a balanced input, an integrated power supply, premium components and a control range that expands its versatility as much as to include mastering applications. These features give the unit a different sonic texture and sound character when compared to the other models described above.

The original device is a dual channel unit. However, to get this emulation to comply with the other EQ modes in Pink4 we decided to sample only one of the channels of the original.

mod. D

Model D is sampled from a very elaborate, 'hot-rodded' outboard processor characterized by a true inductor/capacitor circuit.

The original idea of the manufacturer was to emulate the curves and the feel of the hardware that inspired our model A, while using the "swinging input" topology of that behind the model D EQ.

The original device is equipped with three fixed bands that lend a sweet sound to the musical program thanks to the discrete circuitry and the dual inductor design. Just like all other models, this EQ is characterized by a proportional bandwidth behavior.

Within our plug-in, we have managed to consistently maintain all of the unique features. The only substantial difference from it is the duplication of the mid band, ensuring symmetry and adapting Pink4's model D to the Acustica standards.

We firmly believe that model D represents a great added value to the Pink4 bundle. Due to its different origin, and as we did not want to overload the already packed Pink4 channel strip, we decided to include this bonus EQ only in standalone Pink4 1650 EQ plug-in.

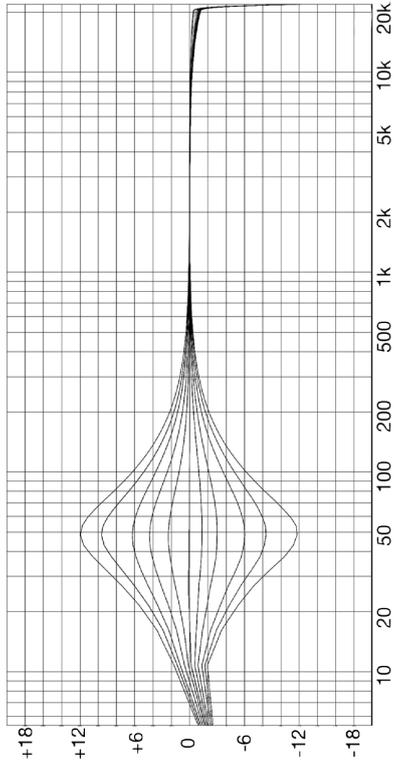
mod. E

The original manufacturer of this EQ began building consoles after the closure of one of the best American companies (from which the whole Pink project is inspired) at the end of '70s.

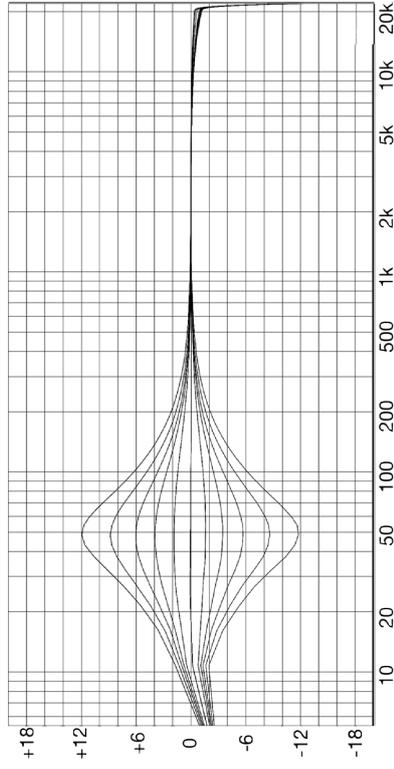
Many of the engineers who worked there originally, were hired by this new manufacturer and the legacy somewhat survived, this new emulation and relative original console sounds fatter and punchier than the other models.

It has a bit more of that "brown sound", as the look of the original console would suggest. Early recordings by artists like U2 and Twisted Sister were tracked on these boards.

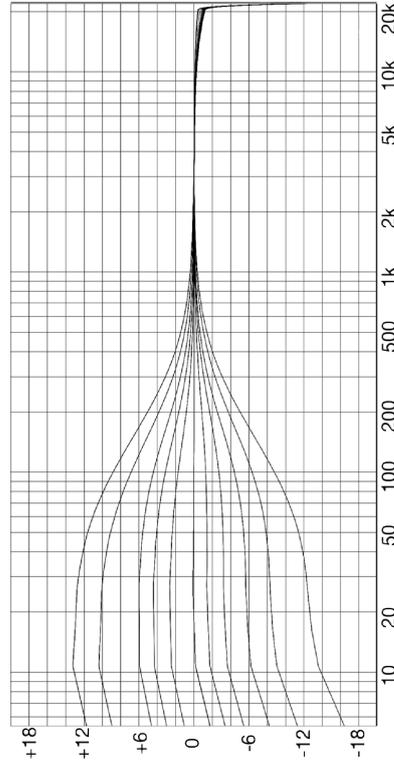




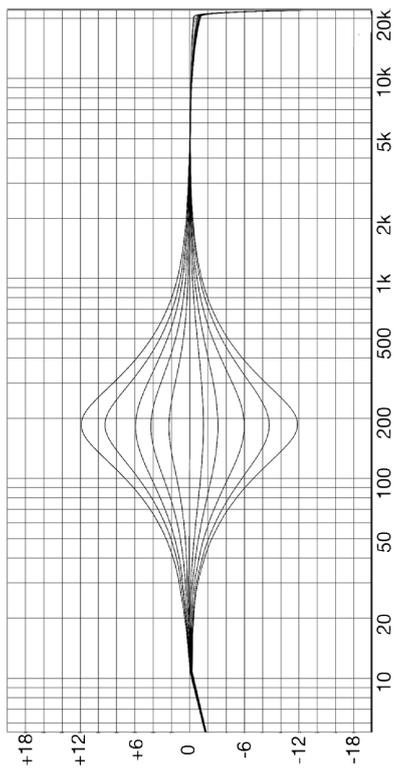
Model A LF band - Freq. 30



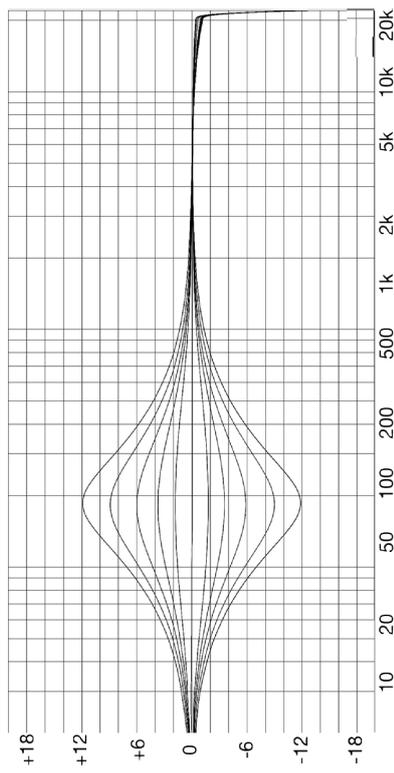
Model A LF band - Freq. 30 - Proportional



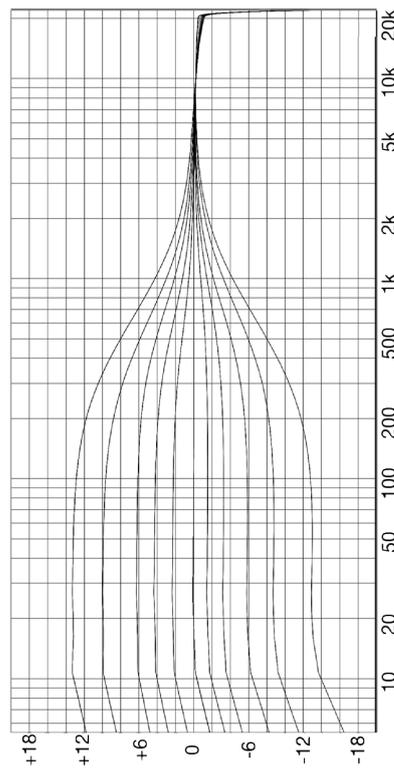
Model A LF band - Freq. 30 - Shelf



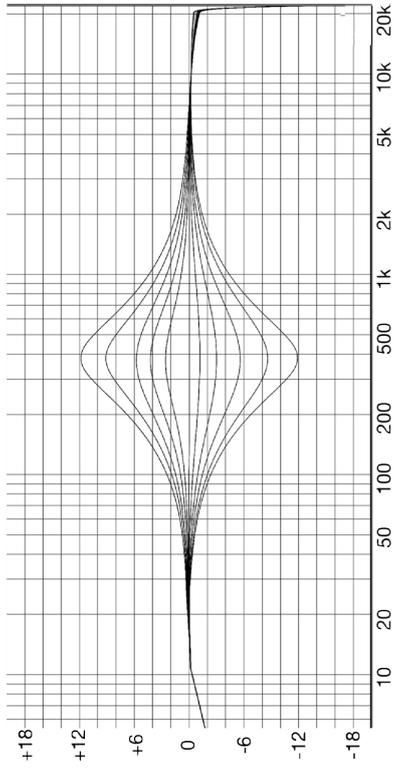
Model A LF band - Freq. 100



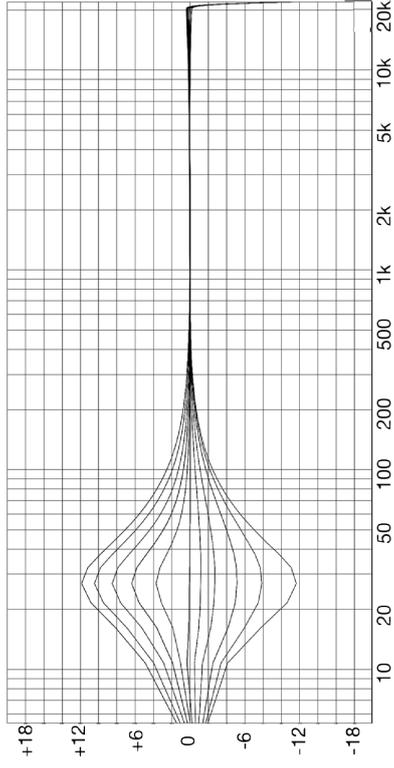
Model A LF band - Freq. 100 - Proportional



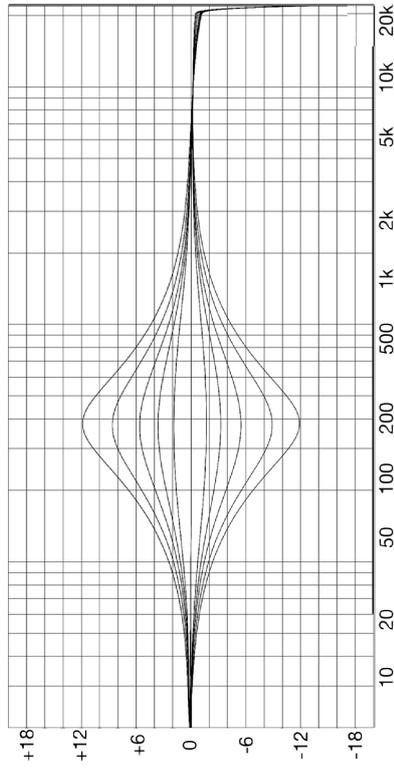
Model A LF band - Freq. 100 - Shelf



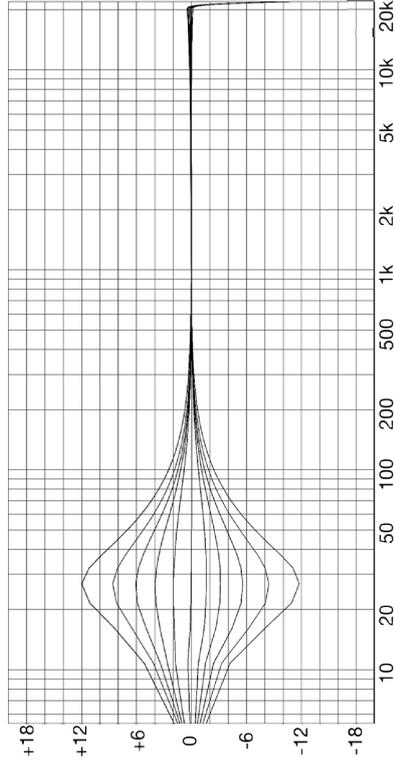
Model A LF band - Freq. 400



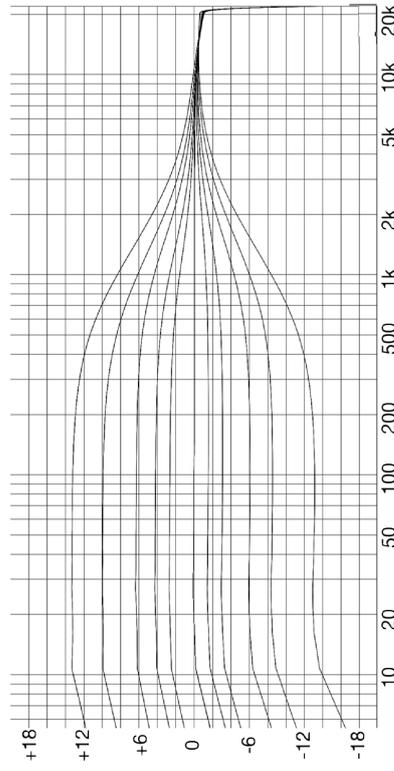
Model B LF band - Freq. 30



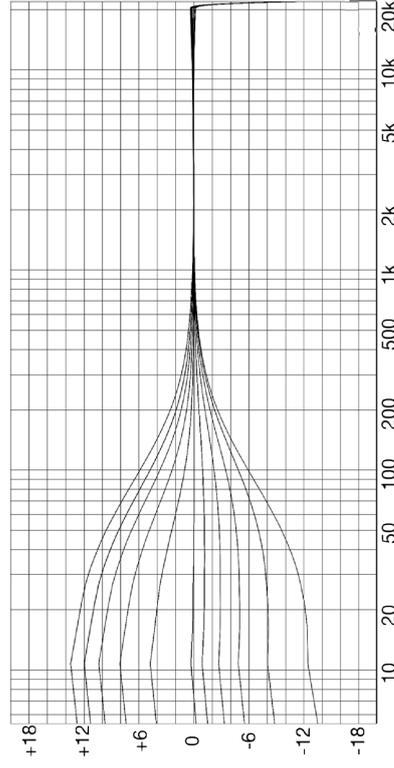
Model A LF band - Freq. 400 - Proportional



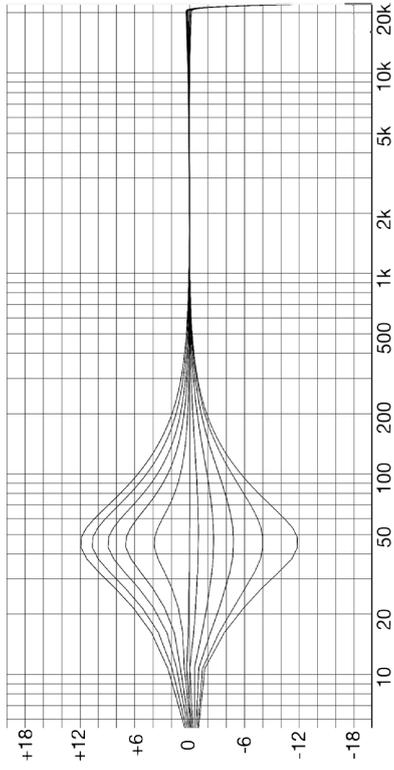
Model B LF band - Freq. 30 - Proportional



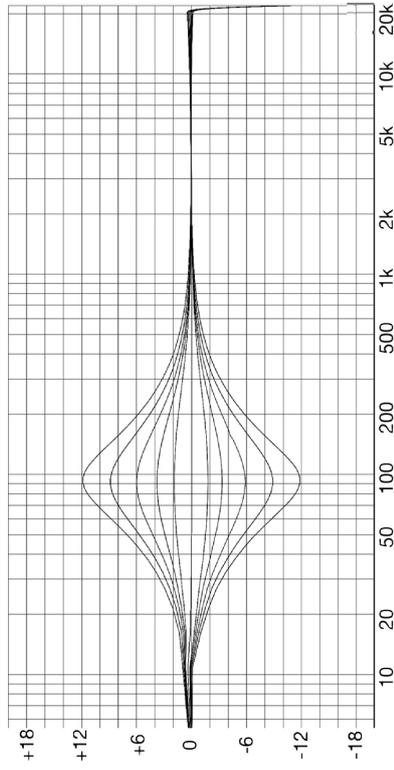
Model A LF band - Freq. 400 - Shelf



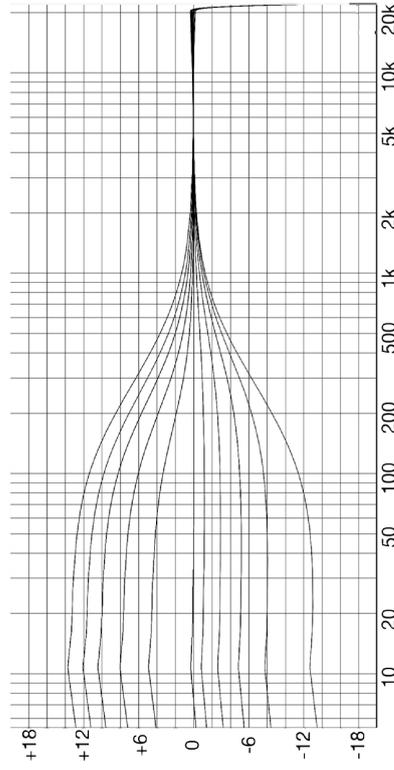
Model B LF band - Freq. 30 - Shelf



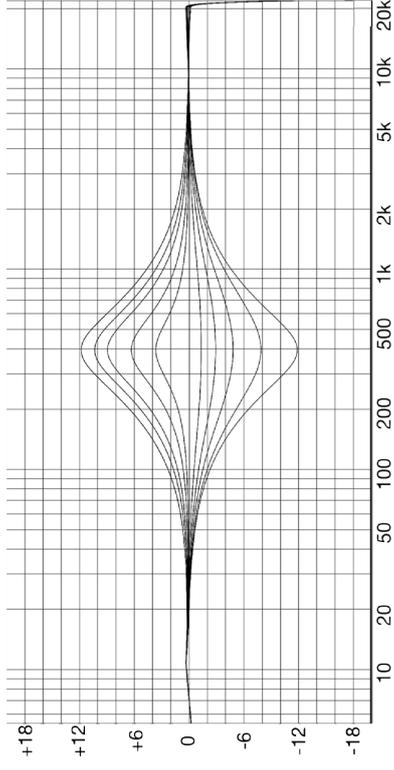
Model B LF band - Freq. 100



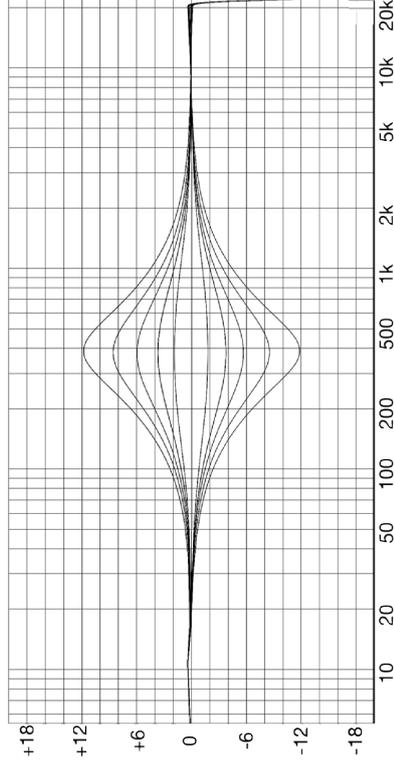
Model B LF band - Freq. 100 - Proportional



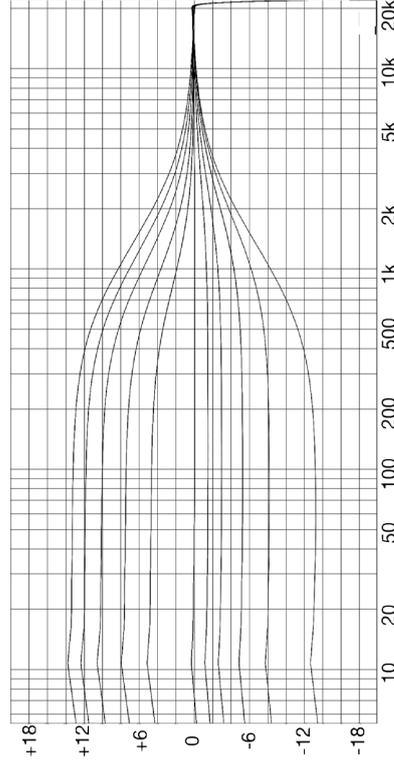
Model B LF band - Freq. 100 - Shelf



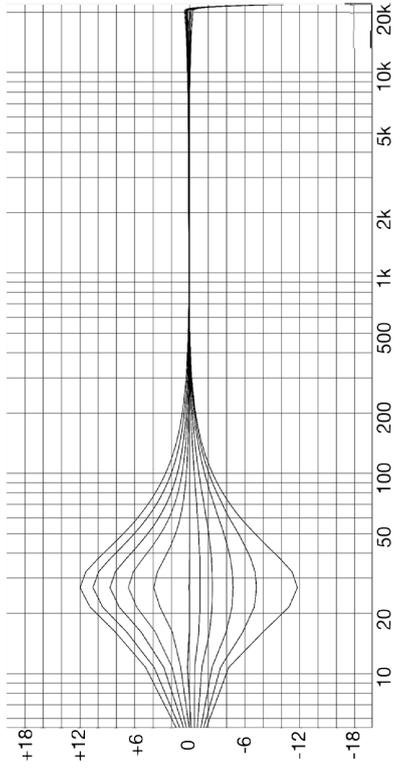
Model B LF band - Freq. 400



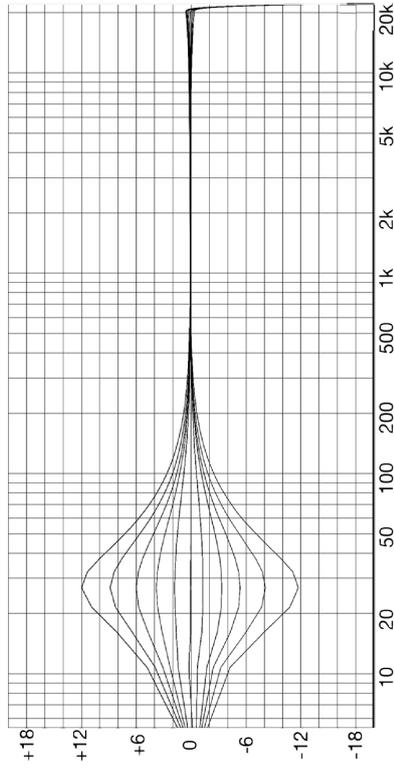
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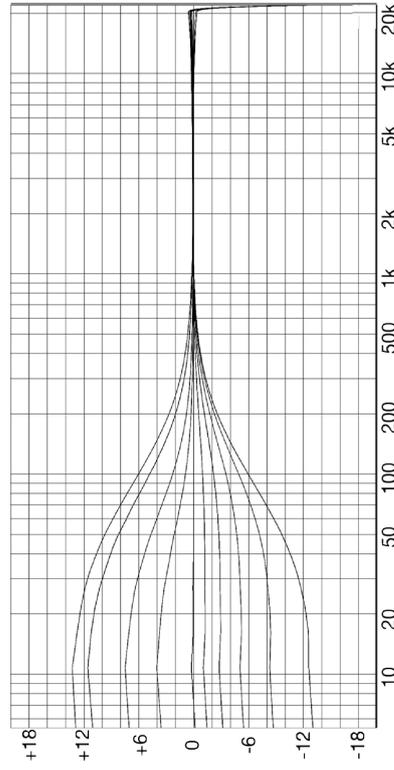
Model B LF band - Freq. 400 - Shelf



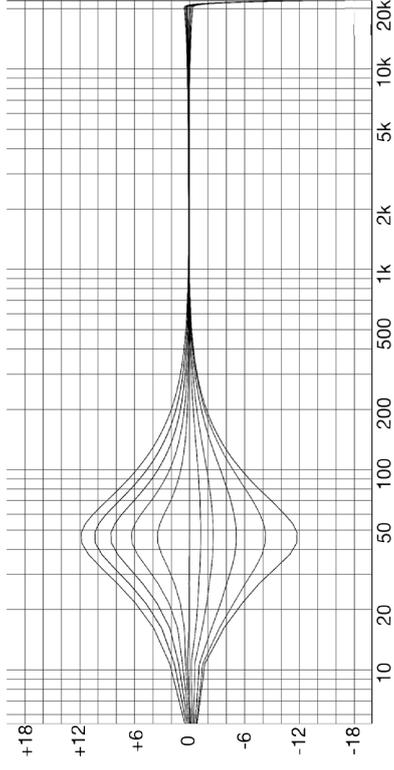
Model C LF band - Freq. 30



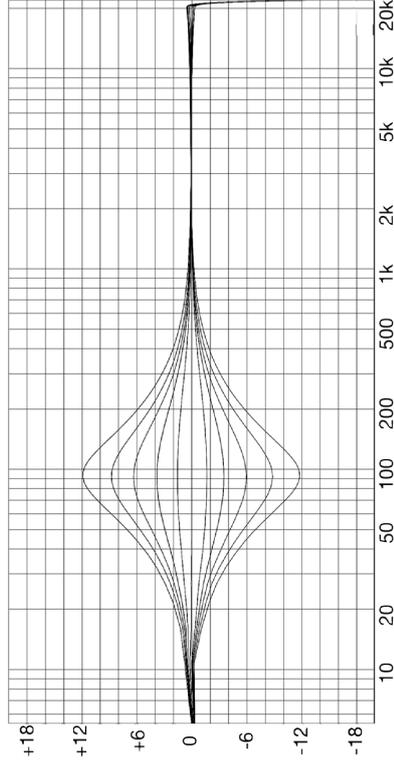
Model C LF band - Freq. 30 - Proportional



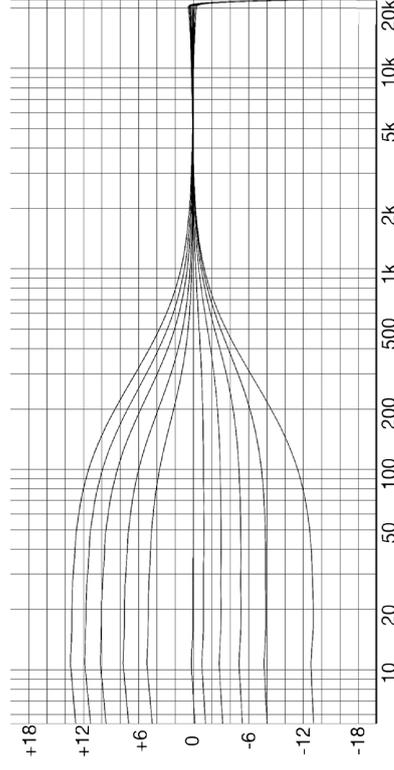
Model C LF band - Freq. 30 - Shelf



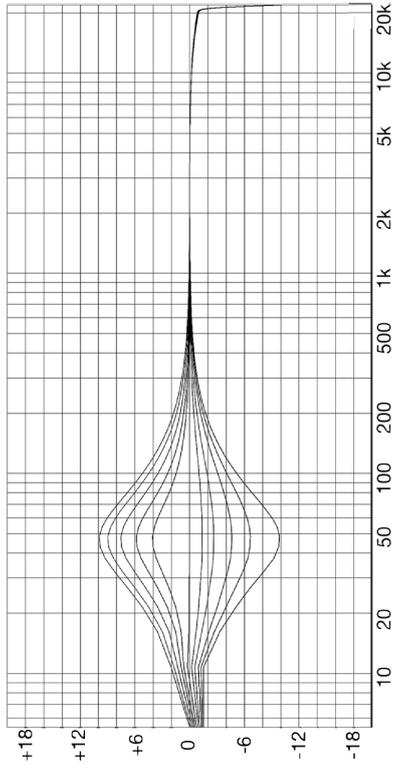
Model C LF band - Freq. 100



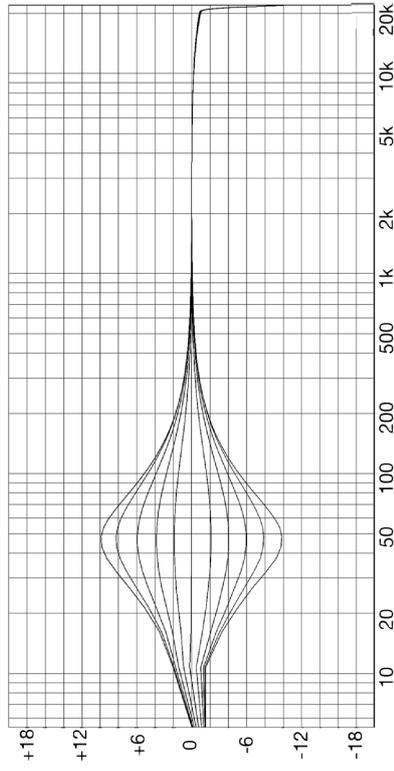
Model C LF band - Freq. 100 - Proportional



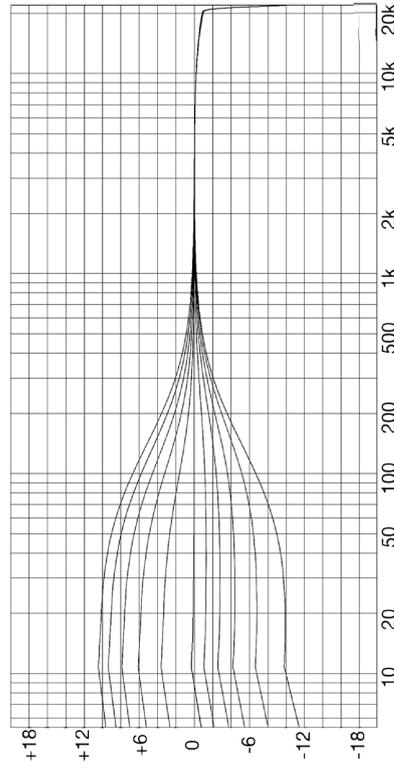
Model C LF band - Freq. 100 - Shelf



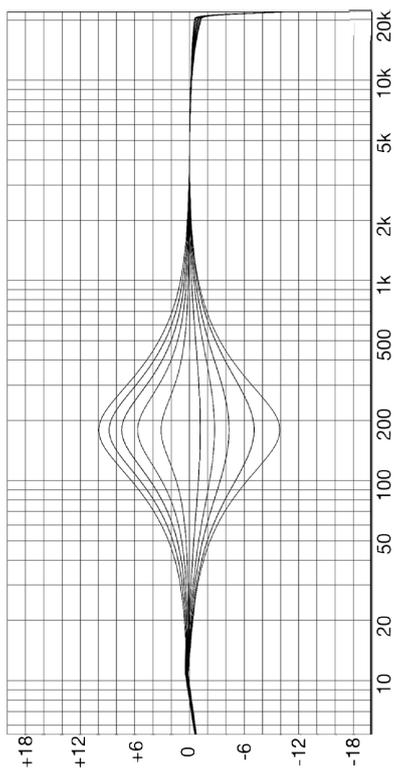
Model D LF band - Freq. 50



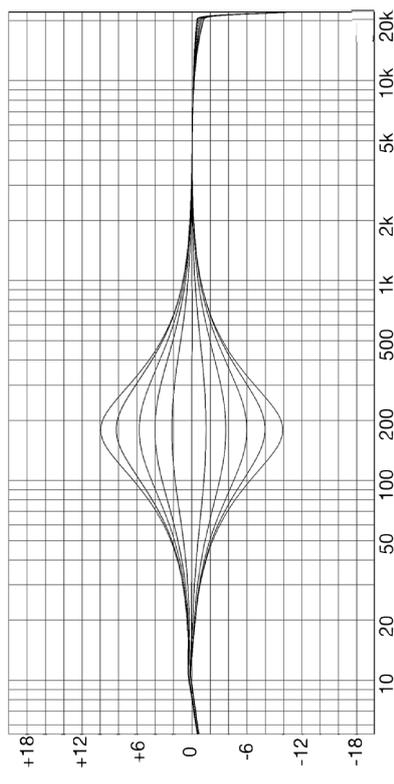
Model D LF band - Freq. 50 - Proportional



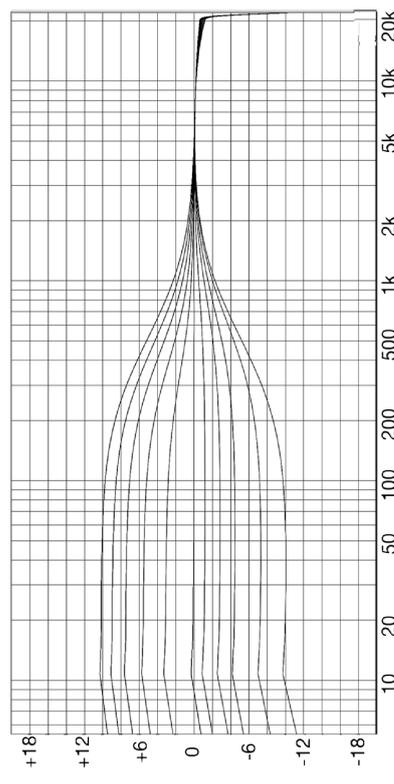
Model D LF band - Freq. 50 - Shelf



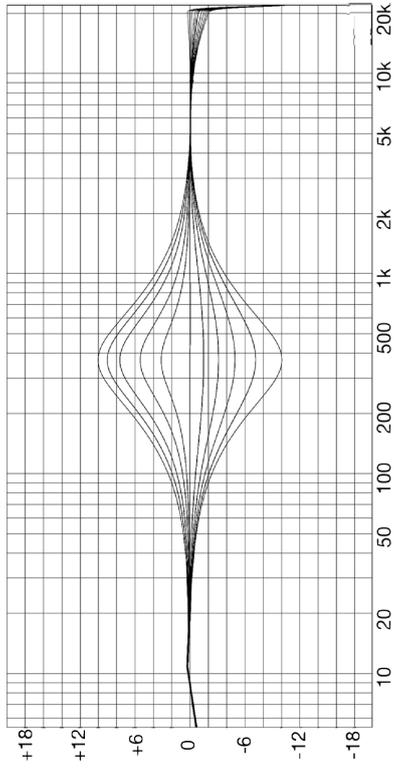
Model D LF band - Freq. 200



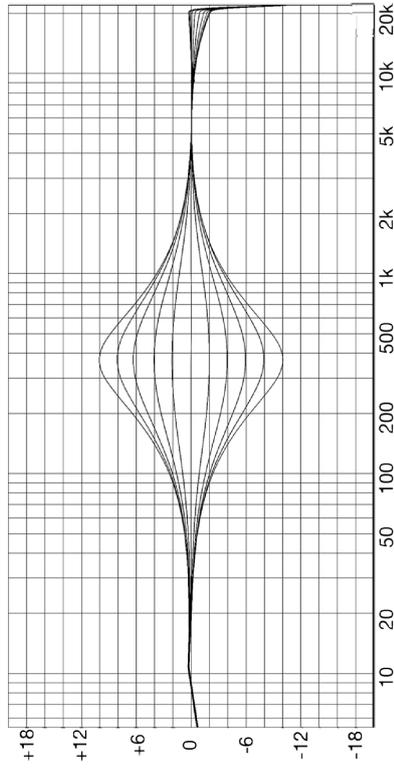
Model D LF band - Freq. 200 - Proportional



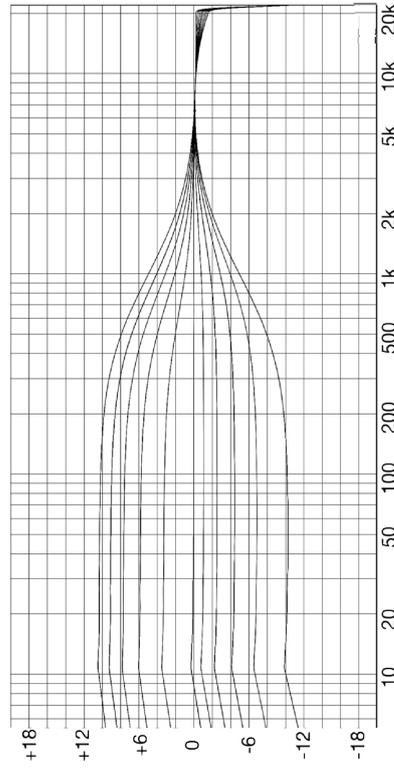
Model D LF band - Freq. 200 - Shelf



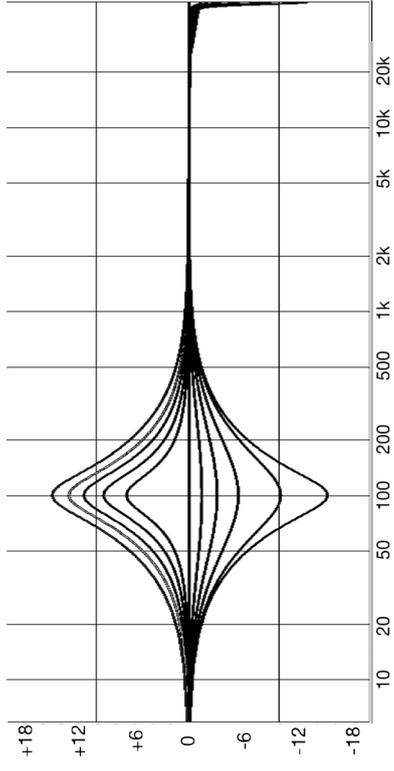
Model D LF band - Freq. 400



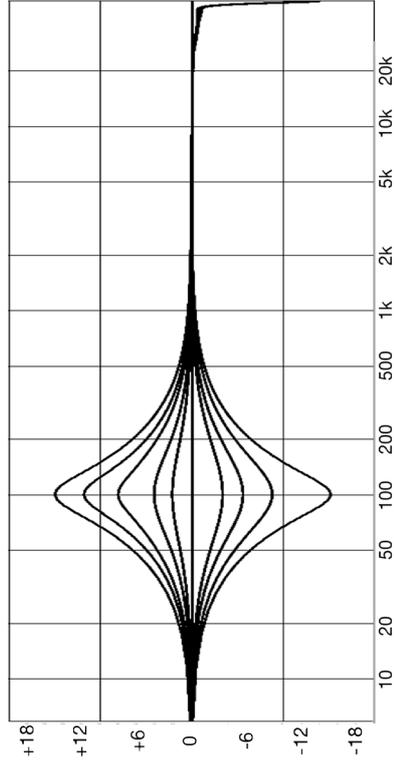
Model D LF band - Freq. 400 - Proportional



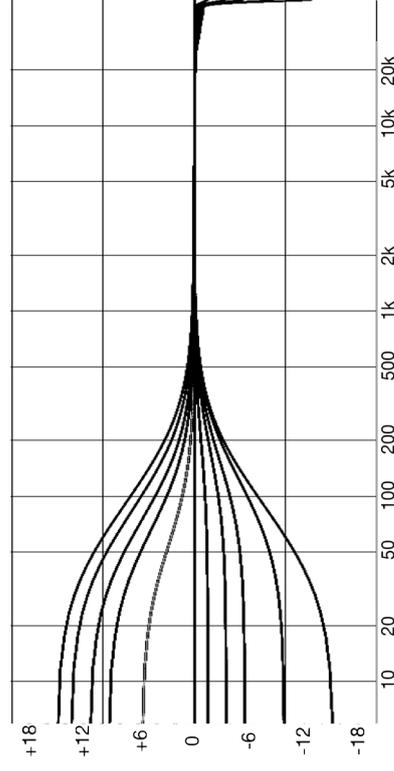
Model D LF band - Freq. 400 - Shelf



Model E LF band - Freq. 100

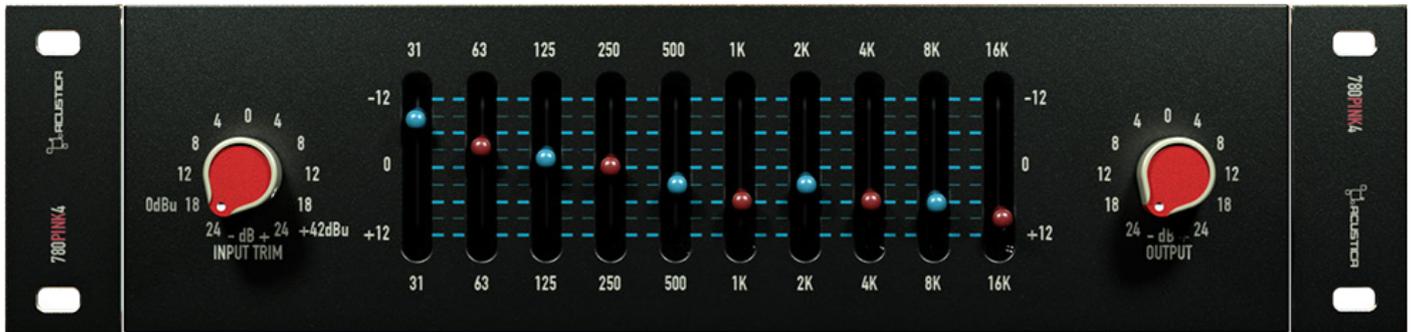


Model E LF band - Freq. 100 - Proportional



Model E LF band - Freq. 100 - Shelf

Pink4 780 Standalone Graphic Equalizer



This is a 10-band graphic equalizer module is based on a 1967 true classic.

If described with only 3 adjectives, these in our opinion would be: reliable, solid and punchy.

This unique by its design, this equalizer delivers easy and precise filtering action and huge headroom allowing for low distortion even when extreme curves are applied to the signal. Originally conceived to be integrated into the mixing consoles of the '60s and '70s, this software version is derived from the successful re-edition of the legendary model within the "Lunchbox" format.

With its 10 bands all available at the same time, Pink4 780 is a tool designed with quick workflow in mind that can deliver results that no other equalizer can. The 10 octave-spaced bands make this EQ ideal for signal spectrum rebalancing by working within octave ranges and allowing for anything from subtle balance changes to drastic curves bringing full alternation to the program material.

The 780 being true to the original is characterized by a custom made output transformer and a proportional Q behavior. That is that the bandwidth of each band increases with higher boost or cut levels, narrowing the area of effect. The idea behind this is that at low gain settings the EQ can be used for gentle transparent tone adjustments, while at the same time, when higher levels of gain are applied, if cutting the EQ becomes a true problem solver, and when boosting it can introduce a more resonant full of character and bite sound.

Our standalone software version, unlike the original hardware, is equipped with an INPUT TRIM and an OUTPUT level controls both ranging from -24 to +24 dB. These allow the user to adjust the intended internal operating level in a quick and easy way, and compensate for any loudness changes at the output of the module.

If you are looking for that 'In-Your-Face' classic punchy American sound, look no further - the PINK 780 will become a top choice within your toolbox options.

PREAMPS SECTION

The Pink4 strip is loaded with 4 preamps that are switchable. The section is composed by 5 buttons;

OFF button:

bypasses the preamps

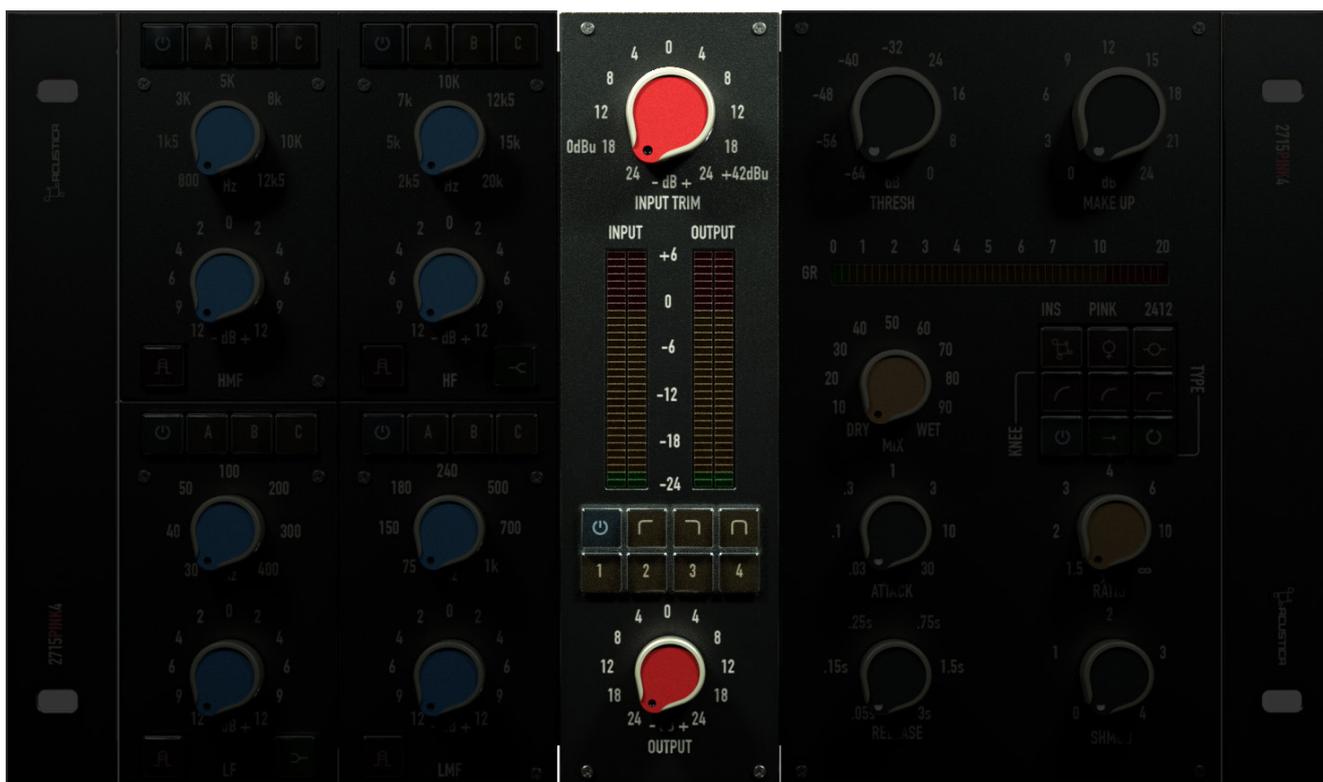
1:

this button enables the first mic pre simulation.

It was inspired by a classic discrete mic amp design characterized by plenty of sonic color and based on a custom made transformer and iconic op amp.

2:

this button enables a circuit emulation, which is a perfect choice when the color of equalizer model B is needed. This preamp is smooth and clean.



3: this preamp is more linear

4: This button activates the NEW colored preamp. It is characterized by a higher distortion than other preamps of the plug-in.

- **OUTPUT GAIN knob** controls plug-in output gain from -24dB to +24dB.

- **Bandpass filter:** 50 Hz to 15 kHz band-pass filter.

Highpass filter: fixed at 50 Hz

Lowpass filter: fixed at 14 kHz

- **INPUT TRIM knob** sets the input level from -24dB to +24dB, and is used to control the signal level inside the Eq, the output level is then automatically compensated by the same amount of gain. At the first execution of the plug-in, input is set to ensure that you feed an appropriate level from the first stage of your signal path to the final one.

- **IN / OUT STEREO METERS** measure the input (LEFT position meter) and output (RIGHT position meter) levels of the plug-in.

Pink4 215 Standalone Preamp



Pink4 215 preamps are based on a collection of various hardware units. They emulate precisely the phase and frequency response and harmonic distortion of their corresponding circuits and in this way can give analog like color to your sounds.

The 215 standalone Pink4 PRE module includes 8 preamps. The first 4 of these are coming from Pink1 and they have been improved to match our Core 15 standards. In addition there are 4 new preamps that were specifically sampled for the release of the previous Pink3.

As always, your ears are the best of judges. However, below are some suggestions based on the origin of those preamps.

Details

OFF button:

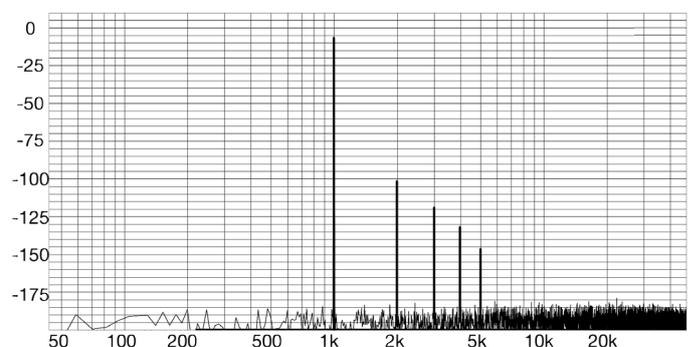
bypasses the preamps

1: this button enables the first mic pre simulation. It was inspired by a classic discrete mic amp design characterized by plenty of sonic color and based on a custom made transformer and iconic op amp.

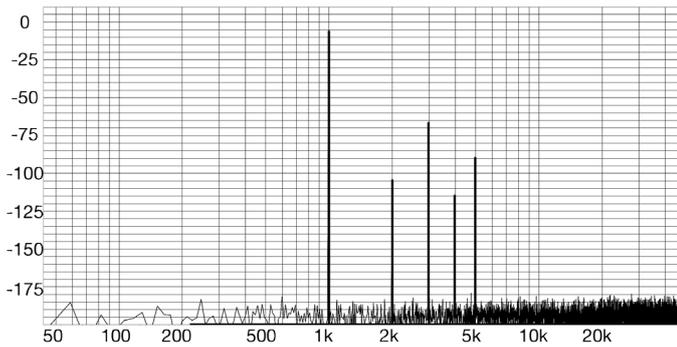
2: this button engages preamp model B, characterised by a very unique, smooth and gentle tone.

3: this button engages the sonic color derived from a famous compressor circuit. This preamp is relatively linear in its response.

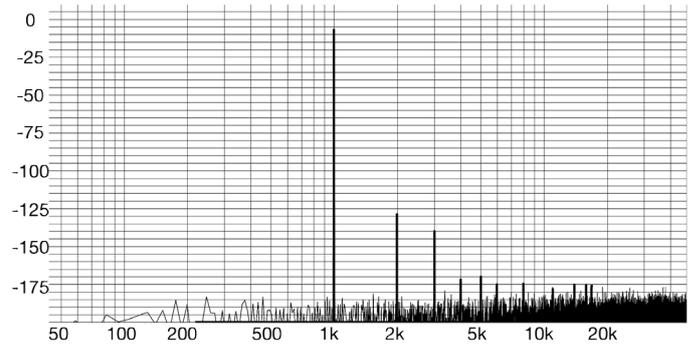
4: this button activates an emulation of a modern clone of the same circuit as PREAMP 1. Higher distortion levels characterize this preamp.



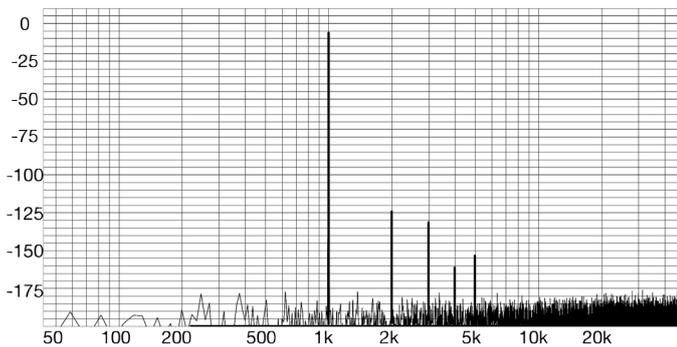
Preamp 1 - Harmonic Distortion



Preamp 2 - Harmonic Distortion



Preamp 3 - Harmonic Distortion



Preamp 4 - Harmonic Distortion

The components used are MADE IN USA and were put together in Italy by an authorized assembler. The emulated module is heavily based on a full channel path of an old 70s console and its mic input, and it faithfully emulates this circuit in all its magnificence.

Pink4 215 is also equipped with the following additional preamps:

5: this button enables a masterpiece vintage mic pre emulation. The sound it delivers can be described as 'in your face', punchy, and it has a great bass and a clear, extended top end. This pre could be your best friend and a formidable weapon to color any sound!

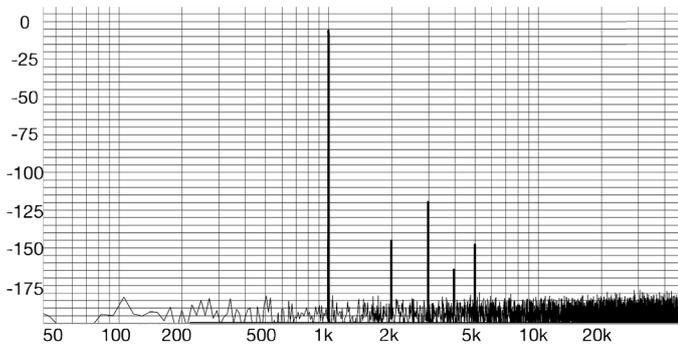
6: this button enables the homebrew version of the previous preamp emulation. It's hand-made by Soundrops (Stefano Dall'Ora) and it has been meticulously sampled by him, ensuring great quality without any compromises.

7: this button enables a 2-stage microphone preamp of a clone device with well established reputation.

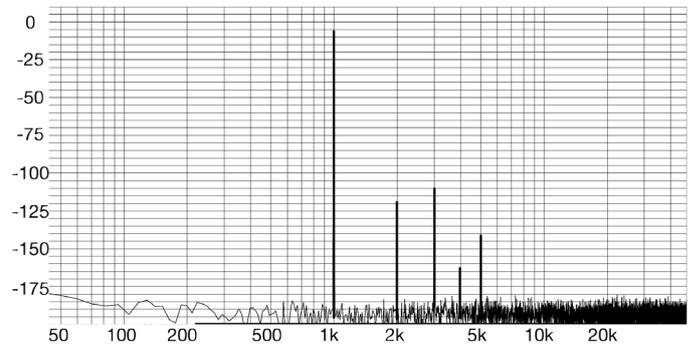
8: enables a preamp, which is the perfect companion for EQ model D. Similarly to PREAMP 7 it has been assembled in Italy with parts coming from the USA. It emulates a "swinging input" equalizer preamp simulation, which was very popular in the early '70s.

9: is an emulation of the preamp stage of the same console from which we derived the equalizer mod E.

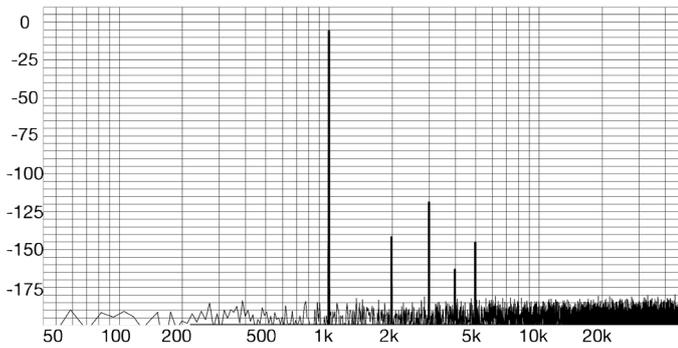
It's a pretty colorful preamp, reminiscent of the VCA component of the original desk that in this specific console governs the automation of the faders. After several tests we decided to include this as it yields much more interesting results and produces a very distinctive tone.



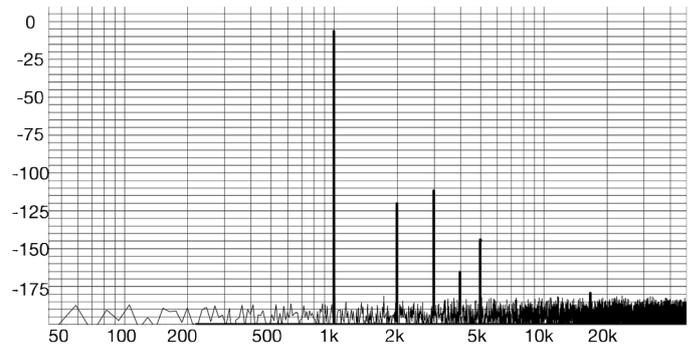
Preamp 5 - Harmonic Distortion



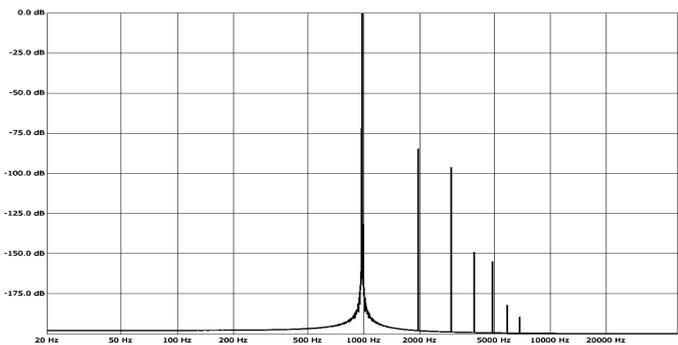
Preamp 6 - Harmonic Distortion



Preamp 7 - Harmonic Distortion

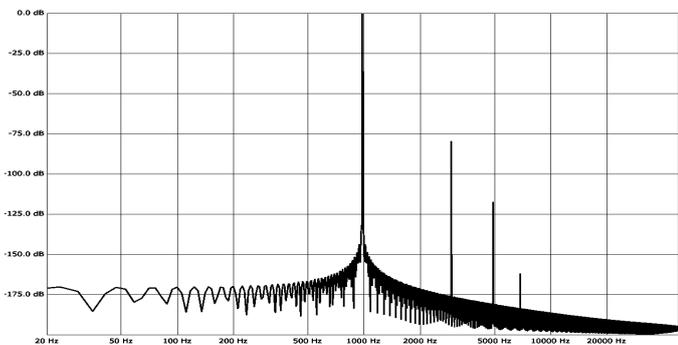


Preamp 8 - Harmonic Distortion



Preamp 9 - Harmonic Distortion

NOTE: All 8 preamps (plus the ninth one derived from a vintage console as described in the previous chapter) are also included in PINK4 1650 (PINK4EQ) in the BANK named CUSTOM, in this case the nine preamps are named CUST 1 through CUST 9.



Preamps LINE
Harmonic Distortion

The harmonic content of each LINE preamp included in the Pink4 1650 (Pink4EQ) is derived from the LINE 1 preamp.

COMPRESSOR SECTION

The Pink compressor module is a versatile dynamics processor characterized by a wide range of incredibly musical parameters.

- **OFF BUTTON** pushing this button deactivates the compressor.



- **INSANE BUTTON** This mode allows you to increase the accuracy and speed of the compressor but requires more CPU.



- **GAIN REDUCTION METER:**

If the signal exceeds the compression threshold or limit level, the amount of gain reduction is displayed.

- **THRESHOLD:** This knob sets the compressor threshold from 18dB to a minimum of -30dB.

- **RATIO:** This knob sets the compression ratio, available values ranges from 1:5:1 to Inf:1.

- **ATTACK:** This knob sets the compressor's attack time that range from 0.3 ms (fast) to 30 ms (slow).

- **RELEASE:** This knob sets the compressor's release time that range from 0.05 s (fast) to 3 s (slow).

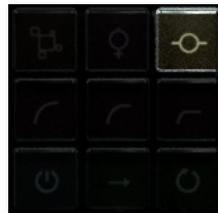
- **MAKEUP:** This knob sets the gain compensation and is designed to boost the compressed signal in order to match the level of the uncompressed signal.



- **PINK button** inserts a high pass filter at the detector input, limiting the compressors response to lower frequencies while applying additional compression to higher frequencies.



PINK 2412 button: pushing this button to switch from PINK1 Compressor to Pink 2412 Compressor emulation.



- **SOFT/MID/HARD** buttons change the shape of the compression curve.



- SOFT button:** Compression begins gradually as the signal exceeds the threshold.

- MED button:** Makes the change less gradual.

- HARD button:** Compression begins immediately at the set ratio

- **FFW/FBK:** It's possible to choose whether the detector element is fed directly from the input signal (FFW) or from the gain reduced signal (FBK).



Pink4 2412 Standalone Compressor

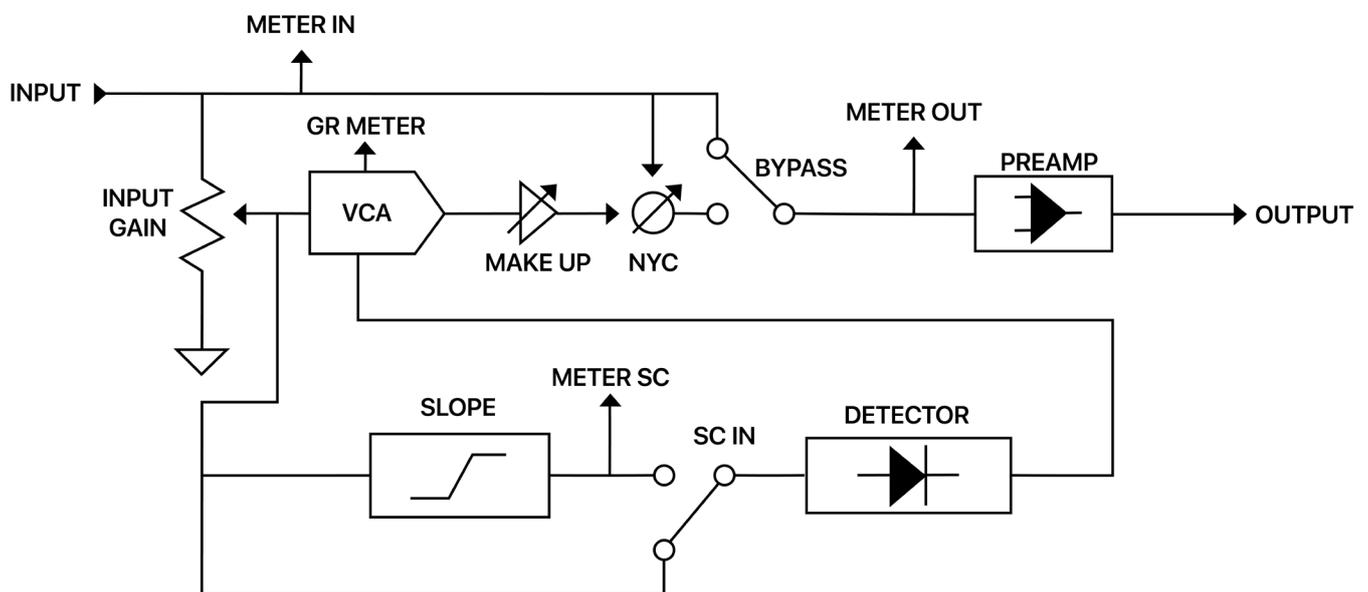


Pink 2412 compressor is derived directly from the Pink channel-strip plug-in, but it has been redesigned and upgraded by introducing new important features that you rarely find in other products. This plug-in was created to offer the most flexible compression without compromise at an amazing and affordable price!

PREAMP SECTION

Pink 2412 is characterized by a colorful preamp named "12", which is bypassed using the OFF button above it.

This preamp is the same as the one called "4" included in Pink channel strip.



- **INPUT KNOB** sets the input level from -24dB to +24dB, and controls the signal level of plug-in. This is not a Trim control, so the output isn't compensated.

- **INPUT STEREO METER:** measures the input level of the signal.

COMPRESSOR SECTION

The Pink 2412 compressor is in "INSANE" mode by default.

This mode has been implemented to increase the accuracy and speed of the compressor but it's more expensive (in terms of CPU usage).

- **OFF BUTTON:** pushing this button disables the Compressor

- **FFW/FBK:** these buttons set the type of the compressor. You may choose whether the detector element is fed directly from the input signal (FFW) or from the gain-reduced signal (FBK).



- **SOFT/MID/HARD buttons** select a shape for the compression curve.

These buttons select the manner in which the compressor begins to reduce the gain of the signal.

- **SOFT BUTTON:** the compression begins gradually as the signal exceeds the threshold.

- **MED BUTTON:** makes the change less gradual.

- **HARD BUTTON:** the compression begins immediately at the set ratio.



OVER LED:

This LED signals internal clipping due to a too high an input signal level.

CLIPPER LED:

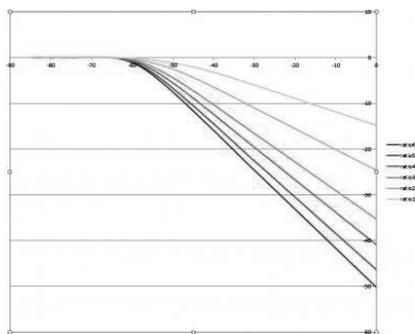
It helps minimize digital overs.



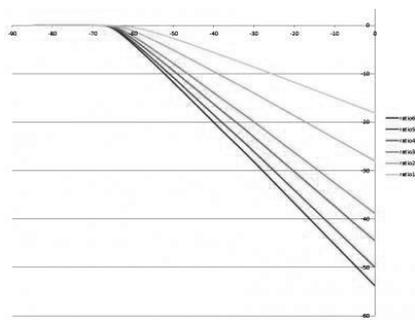
CLIPPER BUTTON:

It enables the clipper of the compressor.

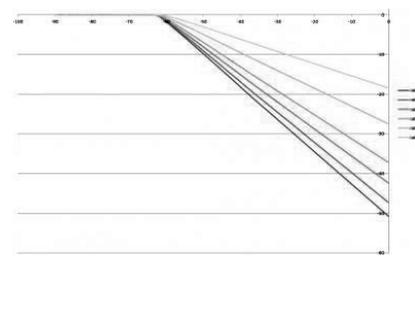




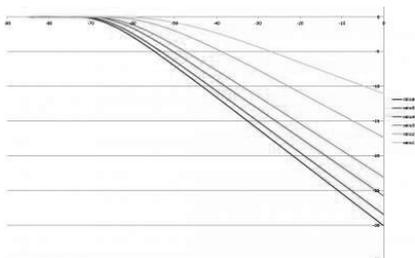
Soft FFW



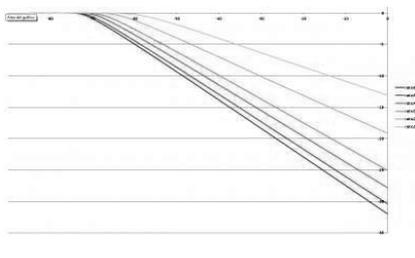
Mid FFW



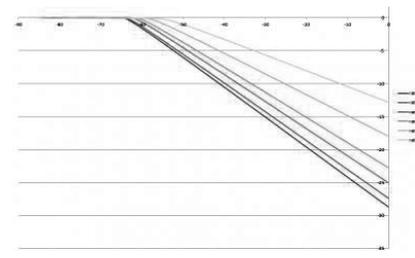
Hard FFW



Soft FBK



Mid FBK



Hard FBK

- **THRESHOLD KNOB:** This knob sets the compressor threshold from 18dB to -46dB. Please note: the compression GR range reaches max -55 dB.

- **RATIO KNOB:** This knob sets the compression ratio, available values range from 1.5:1 to 16:1.

- **ATTACK KNOB:** This knob sets the compressor's attack time ranging from 0.3 ms (fast) to 30 ms (slow).

- **RELEASE KNOB:** This knob sets the compressor's release time ranging from 0.05 s (fast) to AUTO (slow). AUTO is a program dependent release mode.

- **MAKEUP KNOB:** this knob sets the gain compensation and is designed to boost the compressed signal in order to match the level of the uncompressed signal.

- The level of the **COMP** section is accurately measured by an **OUTPUT STEREO METER**

- **GAIN REDUCTION METER** measures the reduction level applied by the compressor, the meter indicates '0' in the absence of an input signal or any gain reduction. If the signal exceeds the compression threshold or limit level, the amount of gain reduction is displayed.

- **MIX KNOB:** it's the Dry/Wet control adjusting the balance between the compressed and dry signal. The range is 100 (Wet) to 0 (Dry). It allows you to use parallel compression by mixing the source signal with the compressed signal.

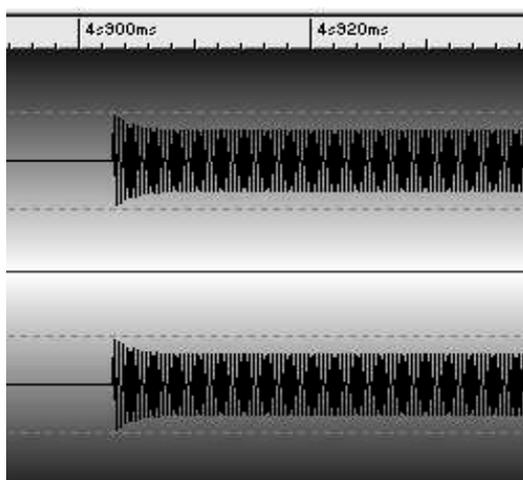
- **SHMOD KNOB:** this is the Shape modulation of the attack envelope Position 2 is the "normal" pink attack. Position 1 is the lowest setting. You can go down to 0 engaging the look-ahead. On the other side you can reach position 4, the highest. As you can see the attack shape changes dramatically, and everything using a SINGLE and straightforward control. The range/amount of the look-ahead goes from 0 to 4 milliseconds.



Here a collection of pictures about the SHMOD attack setting:

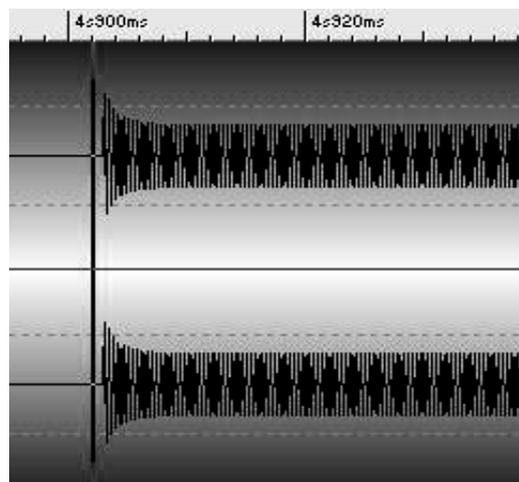
Setting 0

Maximum lookahead.



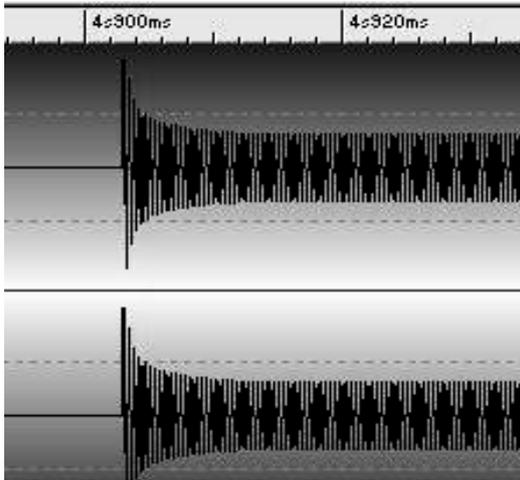
Setting 0.5

Less lookahead.



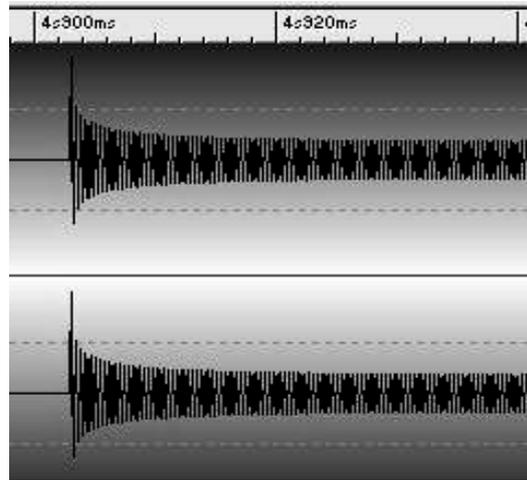
Setting 1

Less shape modulation, approximately setting 0 for other plugins implementing modulation of attack. Execution: by level, memoryless.



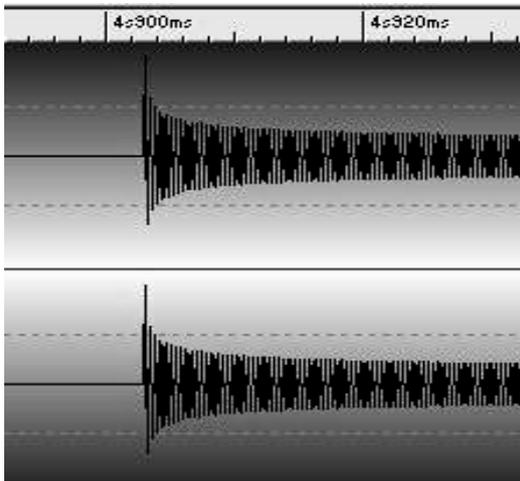
Setting 1.5

Half position from default pink behaviour. Execution: mixed time/value.



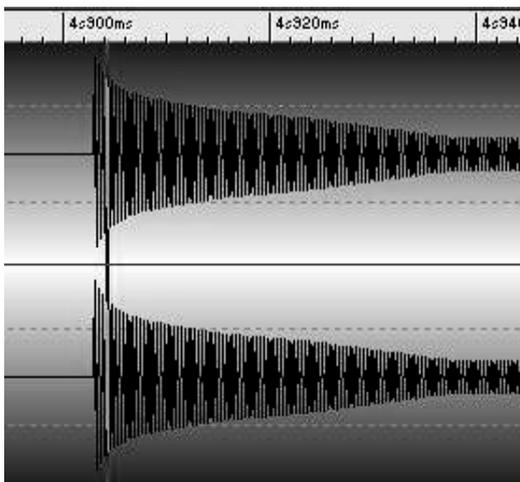
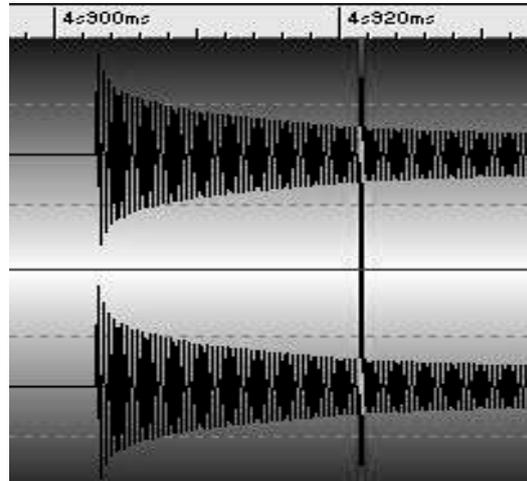
Setting 2

this is PINK. Execution: by time, implementing memory and restarting at each attack cycle.



Setting 2.5

More shape modulation (punchier). Execution: mixed time/value.



Setting 3

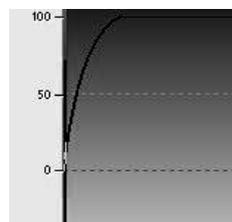
Maximum shape modulation - approximately setting 10 for other plugins implementing modulation of attack Execution: by value, memoryless.

Those pictures are derived after compression. Here are the shapes implemented in the envelope follower BEFORE compression.

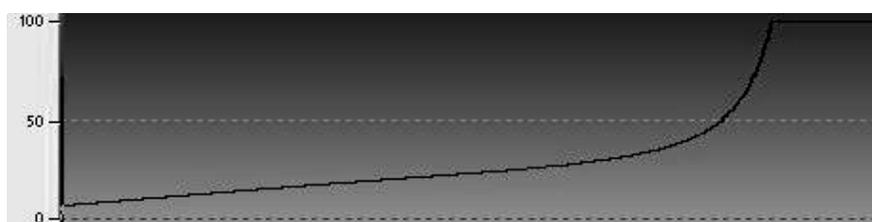
Pink



Min shmod



Max shmod (approximately 10 times min value)



- **SC KNOB:** An intuitive slope control based on a single knob that morphs between various sidechain filters. We built and sampled all of these filters, then we added all possible modes: Pink sidechain is the outcome of careful research and selection that gives you the perfect single control detector filter.

TILT group

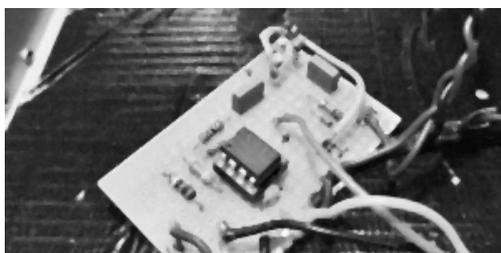
Tilt mode includes two filters, the first used to ephasize LOW frequencies (very useful to add pumping to your sound), the second is used to boost HIGH frequencies (to reduce that pumping). Between these two filters there is a FLAT position which allows a gradual transition between them.

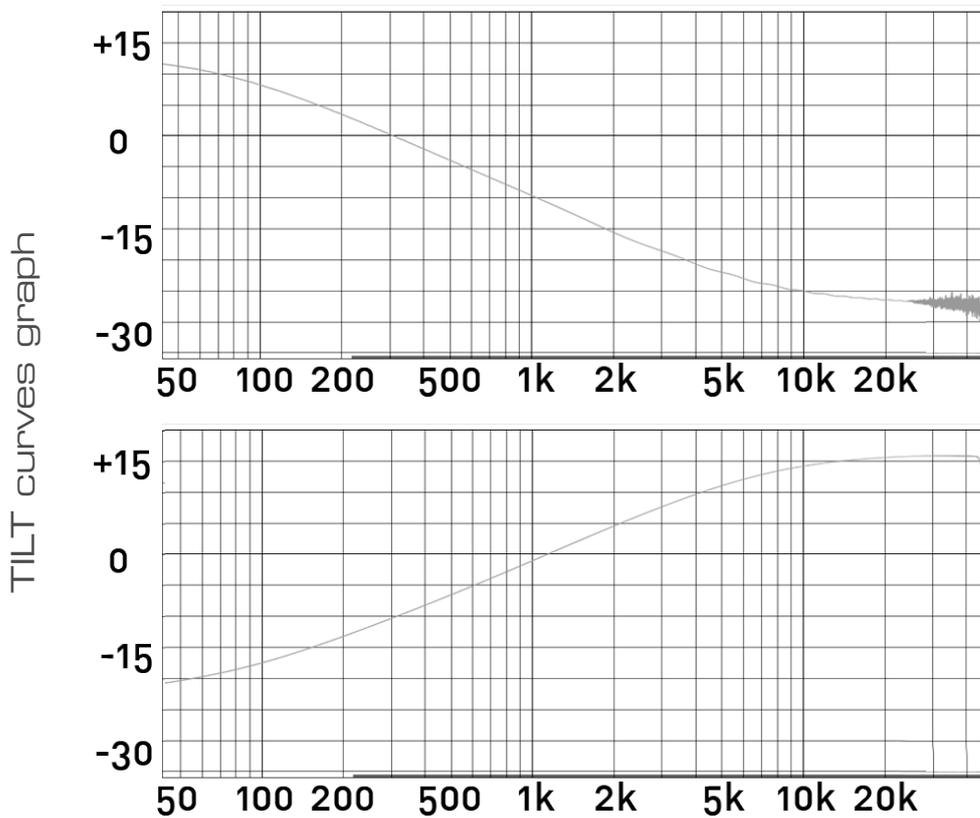
There are 3 groups of sidechain curves:

TILT - PINK (pink - pink med) - HIGHPASS FILTER

The knob has 11 positions.

TILT eq detail



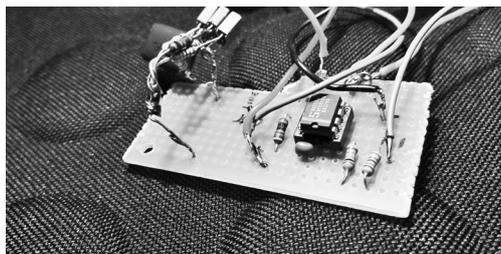


PINK group

PINK

Pink filter is a reversed pink noise curve (3dB/octave HP). It is very similar to the “PINK” button you find in the Pink4 channel strip, but slightly better: more continuous, and with better phase. It really performs in a good way.

PINK detector

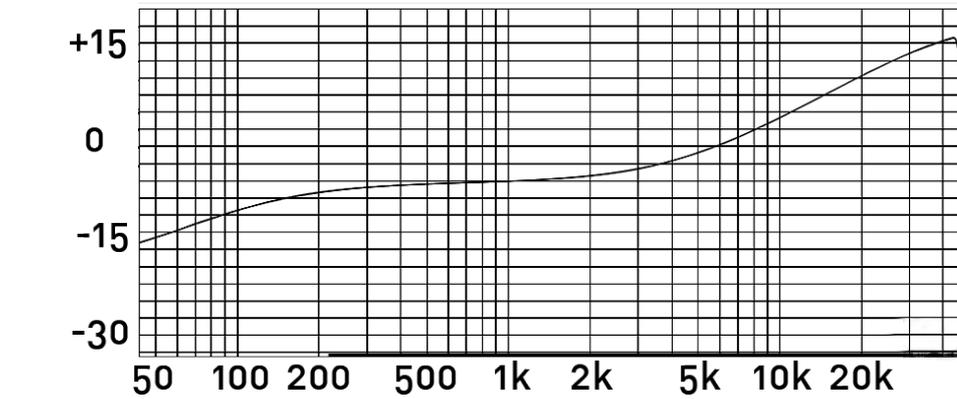
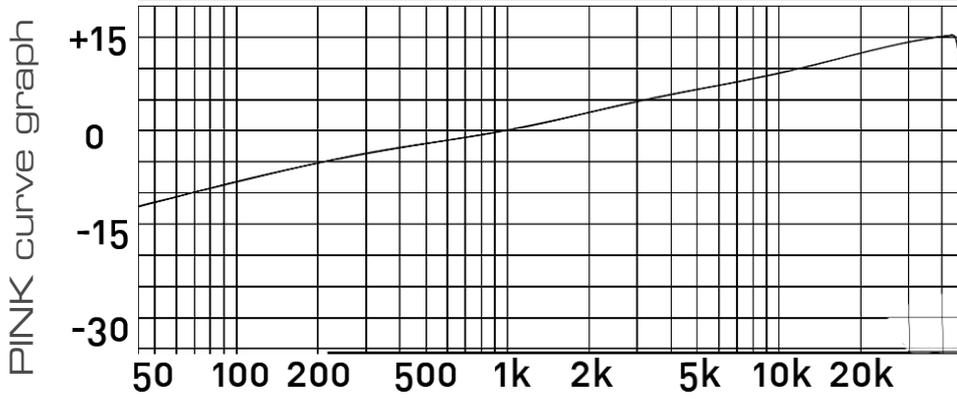


MED filter detail

It is our version of a “MED” circuit. It is way more balanced than the PINK one, and it limits pumping quite a lot even for complex audio sources.

MED filter detail

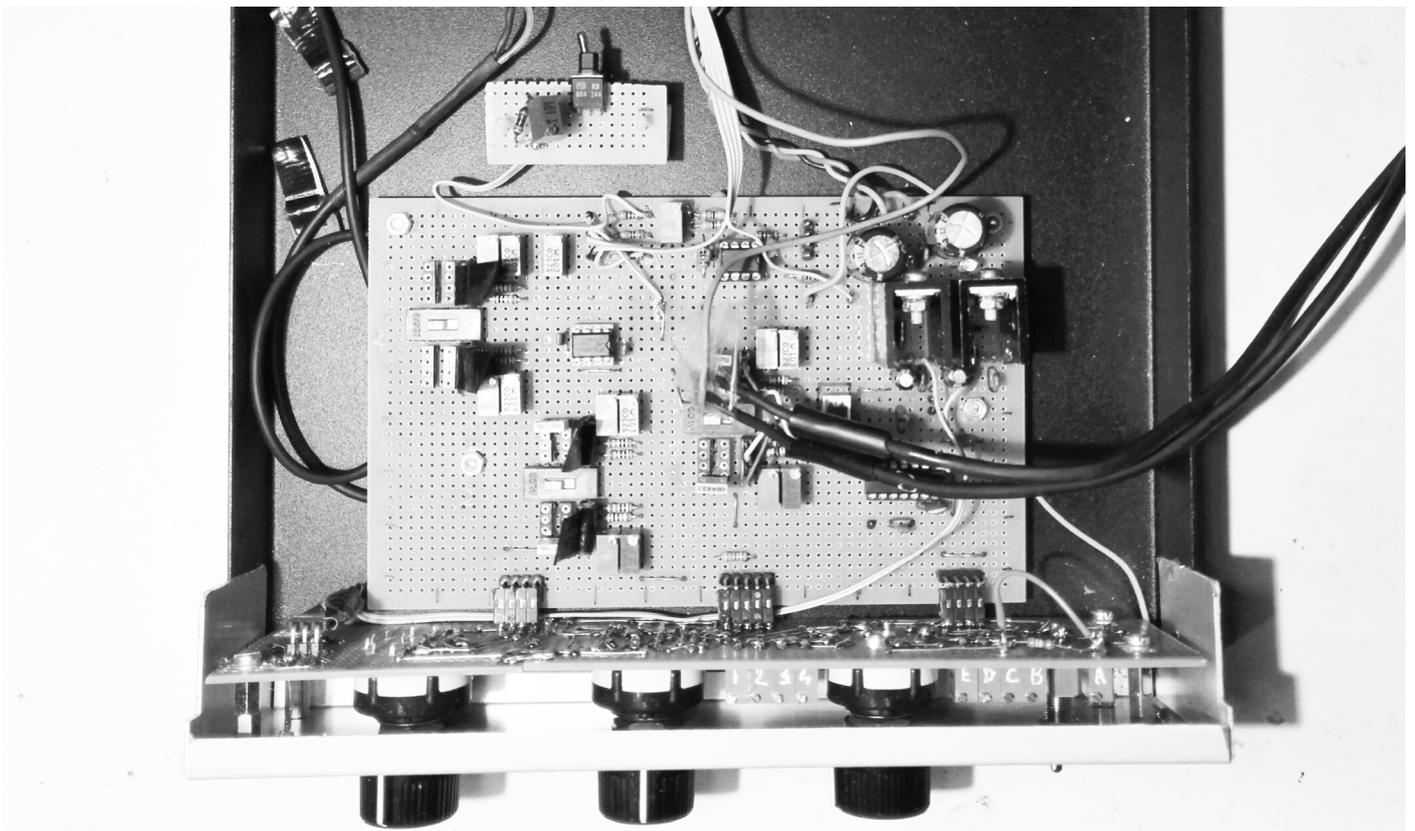


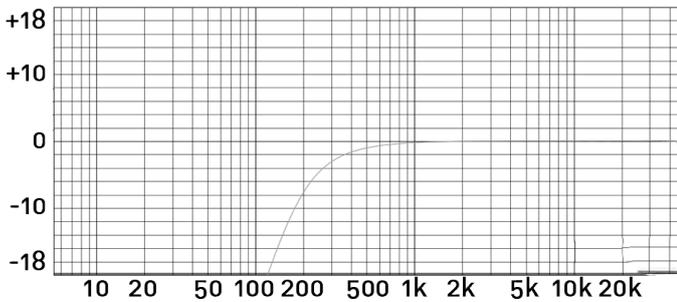
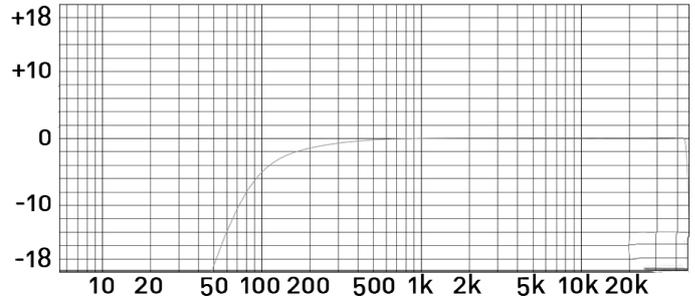
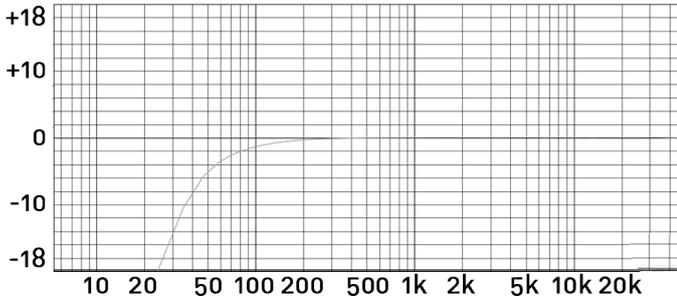
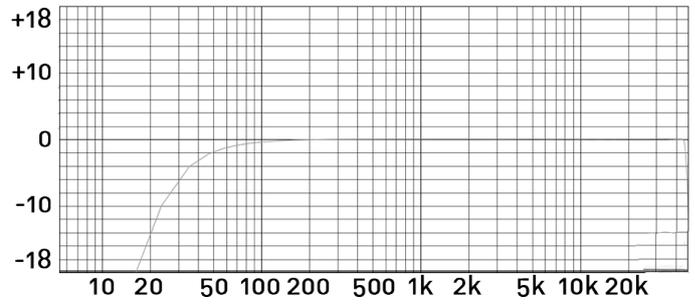
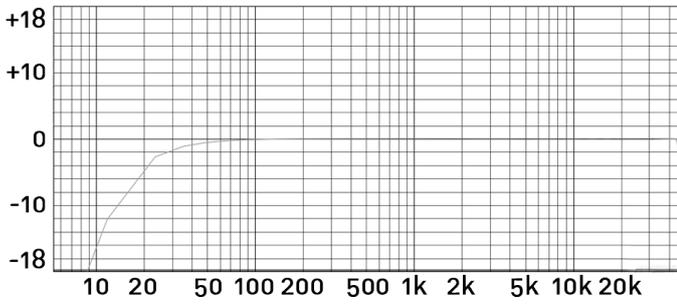


PMED curve graph

FILTER Group

Filter group includes some 12dB/oct. HighPass Bessel filters implemented in our EMERALD EQ hardware. Their phase response is quite linear, which is ideal for this type of application.

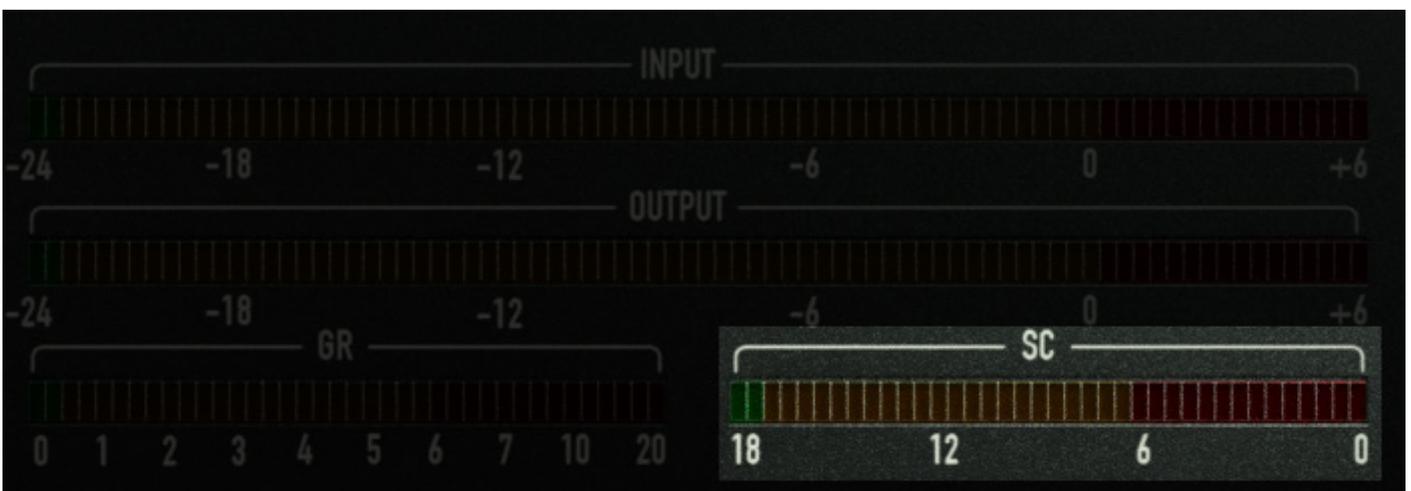




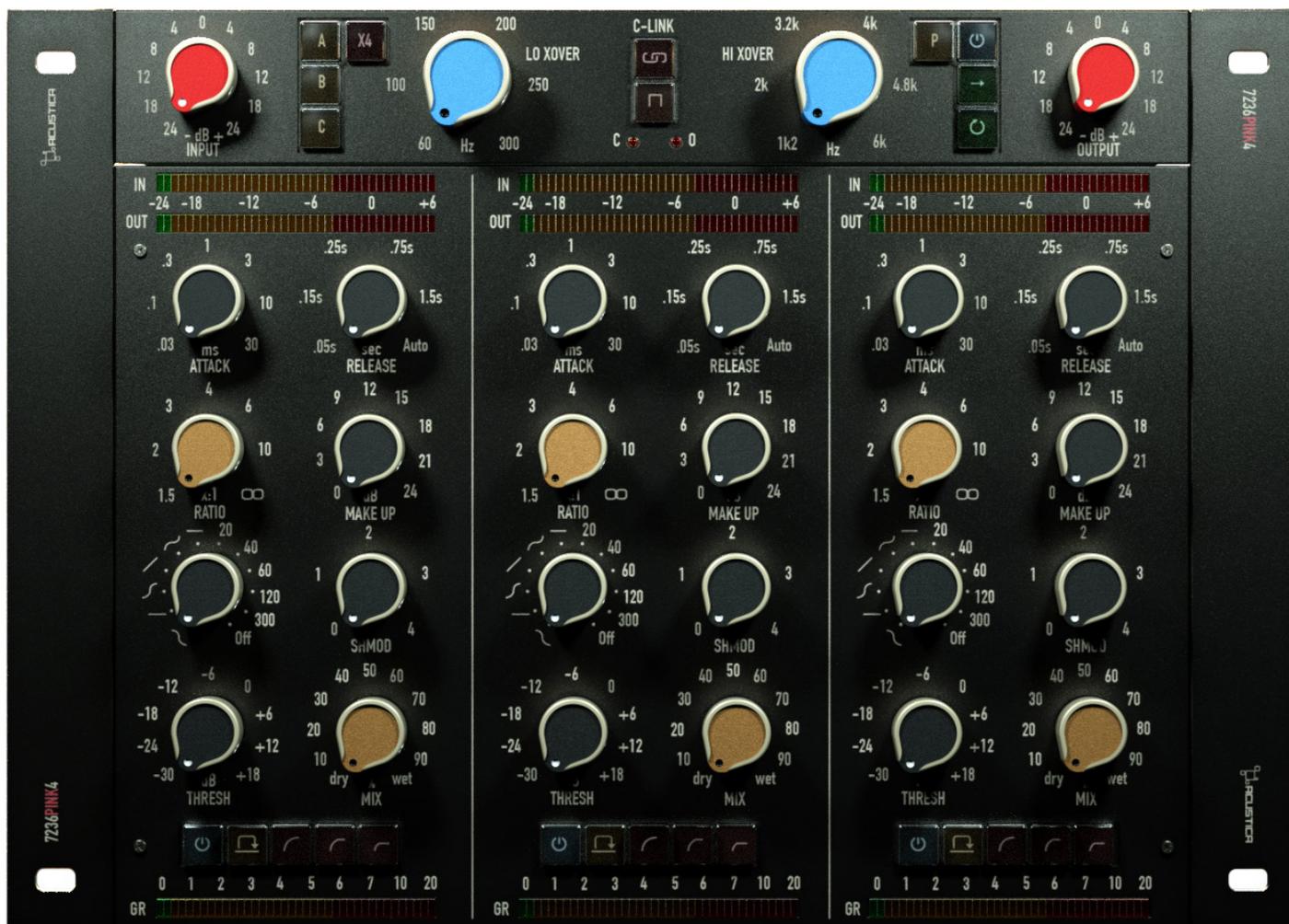
emErALd filters curve graphs

Please take note: on most compressors those circuits are “fixed”, and very often you have just an On-Off button! With the 2412 compressor you can MORPH and find the best position among them!!! This is a HUGE difference in workflow, since there are many intermediate positions.

- **SIDECHAIN METER:** measures the level of the sidechain signal.



Pink4 7236 Standalone Multiband Compressor



Pink 7236

We at Acustica Audio have put so much work and passion into this release, and we are very proud of it.

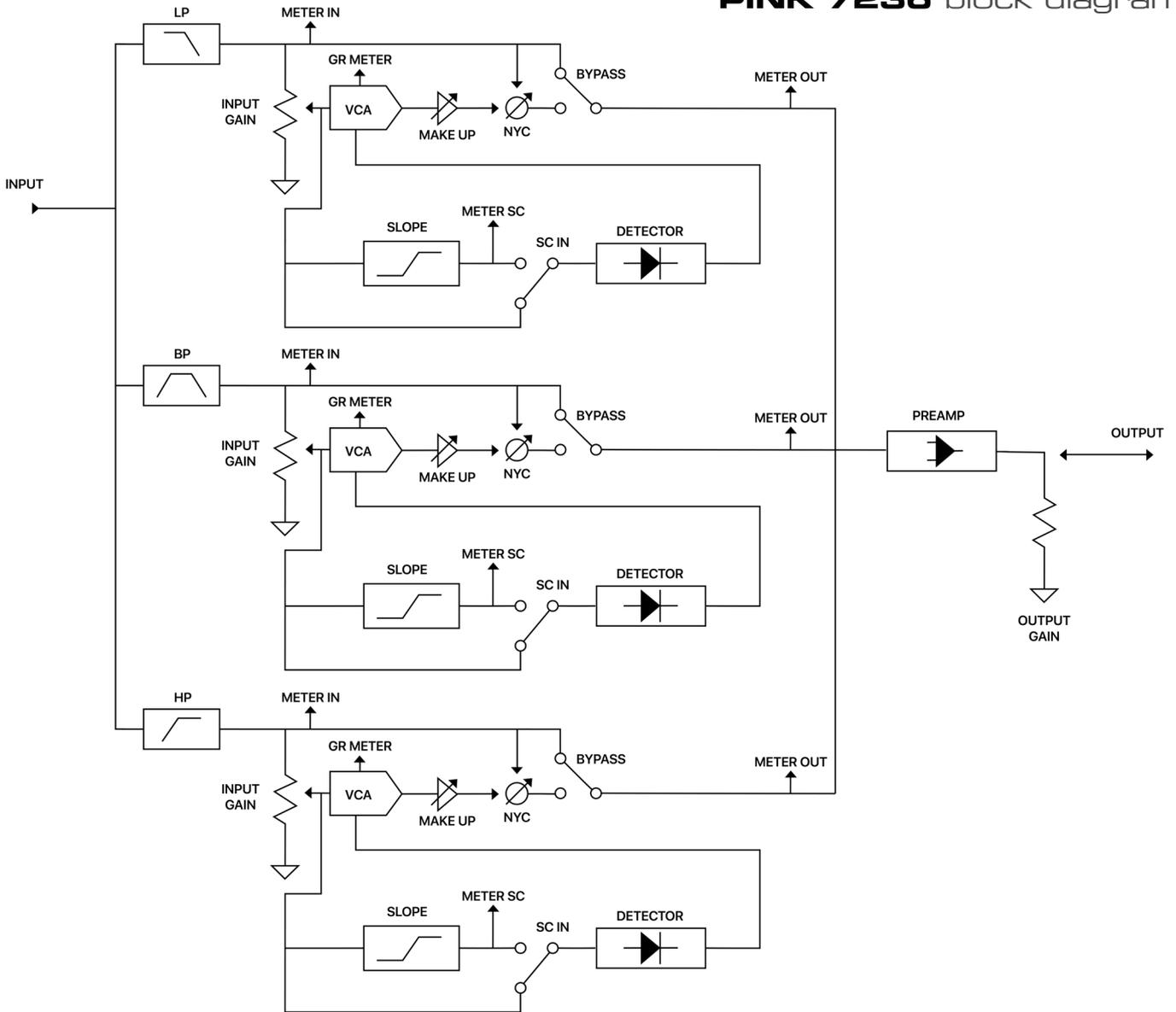
Pink 7236 builds upon all the best features of Pink 2412, and adds some new unique twists that makes it quite a complete and powerful compressor.

It has been designed to be comfortable, intuitive and simple to use.

Pink 7236 preview

It's an intuitive and comfortable multiband compressor designed to be easy to use. Each of the 3 bands represents an individual compressor and has a full set of controls. All the usual suspects are present, such as ratio, threshold, attack and release controls. After setting a frequency band, the compressor will only act on the specified range. This is really ideal for treating a particular instrument or problem frequency in your mix.

Metering is shown in a clear way to give you a clear idea of how much gain reduction is happening in each band. This allows you to judge what sort of processing is taking place at a quick glance.



PREAMP SECTION

Pink 7236 is characterized by a colorful preamp named "12", which is bypassed using the OFF button above it. This preamp is the same as the one called NEW included in the Pink channel strip.



- **INPUT KNOB** sets the input level from -24dB to +24dB, and controls the signal level of plug-in. This is not a Trim control, so the output isn't compensated.
- **OUTPUT KNOB** sets the the output level from -24dB to +24dB, and is used to controls the output signal level of the compressor.
- **OFF BUTTON:** bypasses the band.



- **INPUT/OUTPUT STEREO METERS** measure the input (LEFT side) and output (RIGHT side) levels of each band of the plug-in. The measuring point of the input meter is after the input gain stage (the same as for the Pink 2412). The measuring point of the output meter is after the compressor stage (the same as for the Pink 2412).

COMP SECTION

- **BYP BUTTON:** bypasses the Compressor of each single band
- **OFF BUTTON:** bypasses the band.



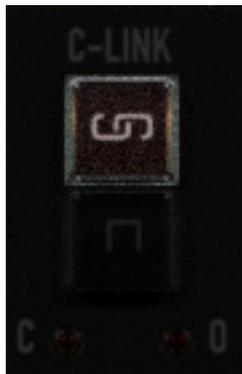
Bypass button



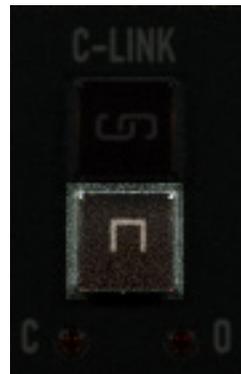
Off button

• **CONTROL LINK BUTTON** this button links and synchronizes the controls of the three bands of the compressor.

• **CLIPPER BUTTON** push this button to enable the CLIPPER



Control Link button



Clipper button

• **CLIPPER LED** helps minimize digital overs.

• **OVERFLOW LED** This LED signals internal clipping due to too high an input signal level.



- **THRESHOLD KNOB:** This knob sets the compressor threshold from 18dB to -46dB. Please note: the compression GR range reaches max -55 dB.

- **MIX KNOB:** it's the Dry/Wet control adjusting the balance between the compressed and dry signal. The range is 100 (Wet) to 0 (Dry). It allows you to use parallel compression by mixing the source signal with the compressed signal.

- **RATIO KNOB:** This knob sets the compression ratio, available values range from 1:5:1 to 16:1.

- **ATTACK KNOB:** This knob sets the compressor's attack time ranging from 0.3 ms (fast) to 30 ms (slow).

- **RELEASE KNOB:** This knob sets the compressor's release time ranging from 0.05 s (fast) to AUTO (slow). AUTO is a program dependent release mode.

- **MAKEUP KNOB:** this knob sets the gain compensation and is designed to boost the compressed signal in order to match the level of the uncompressed signal.

- **SOFT/MID/HARD BUTTONS** select a shape to the compression curve. Engaging these buttons it's possible to set the KNEE of this module to decide the manner in which the compressor begins to reduce the gain of the signal.

- SOFT button:** compression begins gradually as the signal exceeds the threshold.

- MED button:** makes the change less gradual.

- HARD button:** compression begins immediately at the set ratio



Soft button



Med button

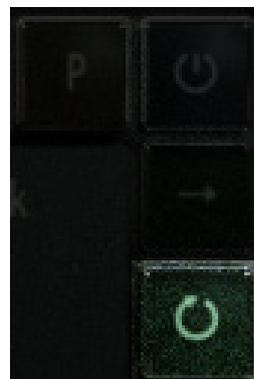


Hard button

- **FFW/FBK BUTTONS:** these buttons set the type of the compressor. It's possible to choose whether the detector element is fed directly from the input signal (FFW) or from the gainreduced signal (FBK).



FFW button



FBK button

- **SH MODE KNOB:** this is the Shape control of the attack envelope.

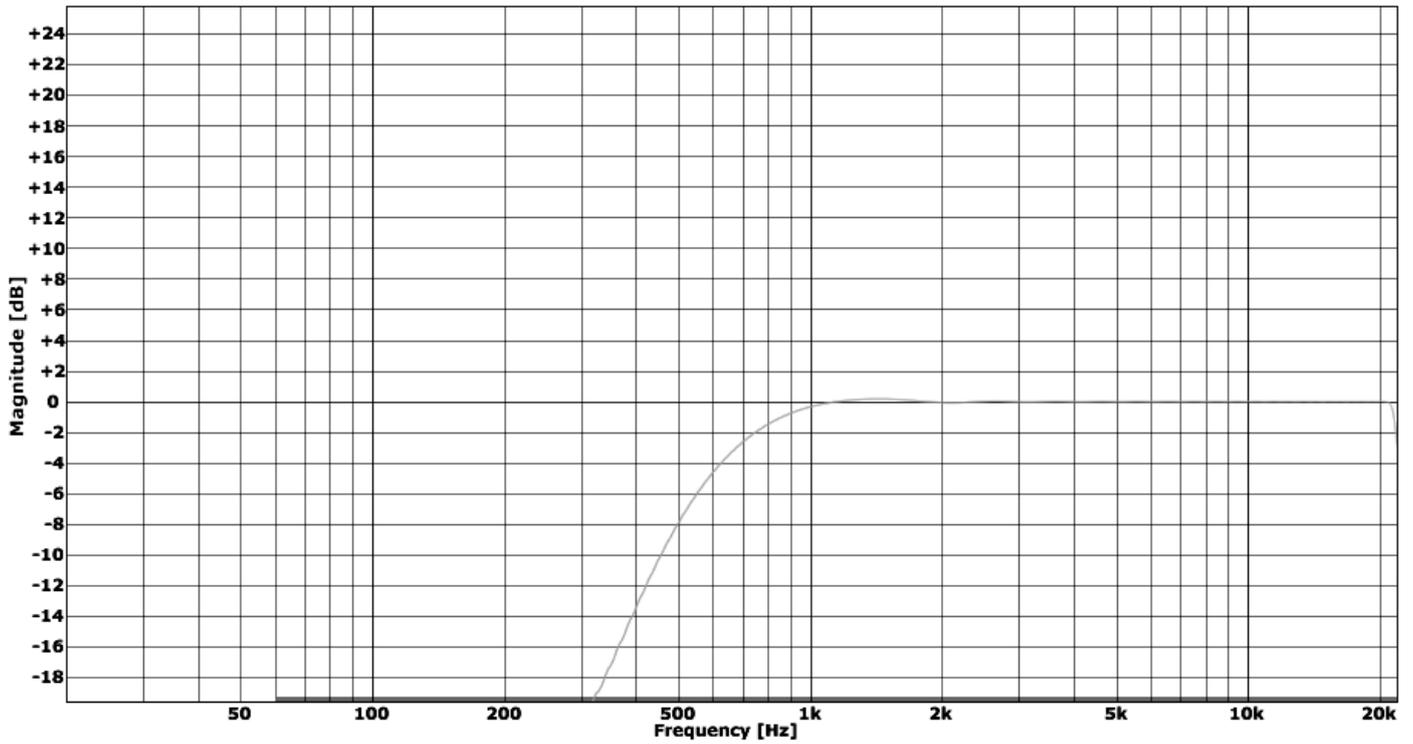
CROSSOVER SECTION

Pink 7236 is equipped with 3 selectable crossovers. Each crossover provides a wide range of overlapping and interleaving frequency choices.

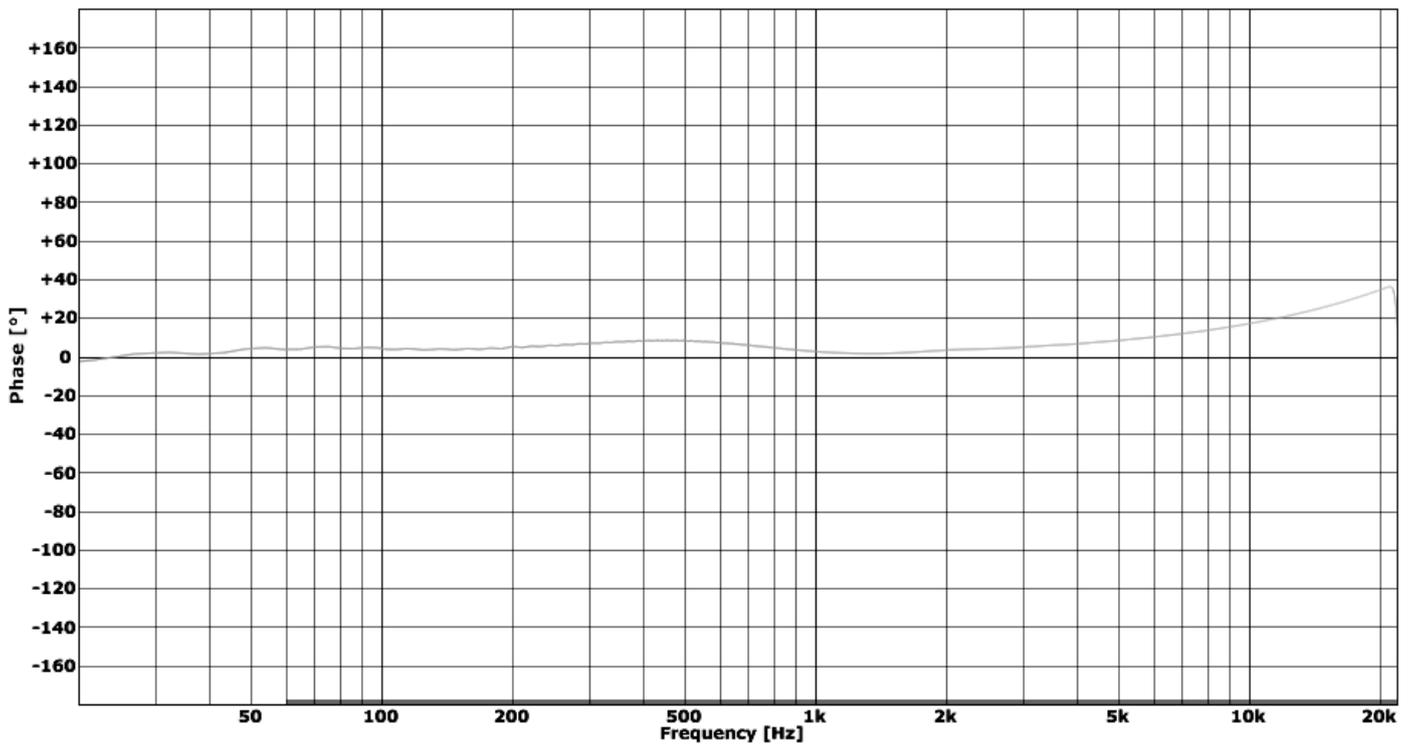
- **“A” XOVER BUTTON:** digital filters used in our Titanium plug-in, improved by Acustica. They are sampled from the Titanium hardware and adjusted in the software domain, making them very accurate (perfect magnitude, perfect phase, 6dB/oct).



Magnitude



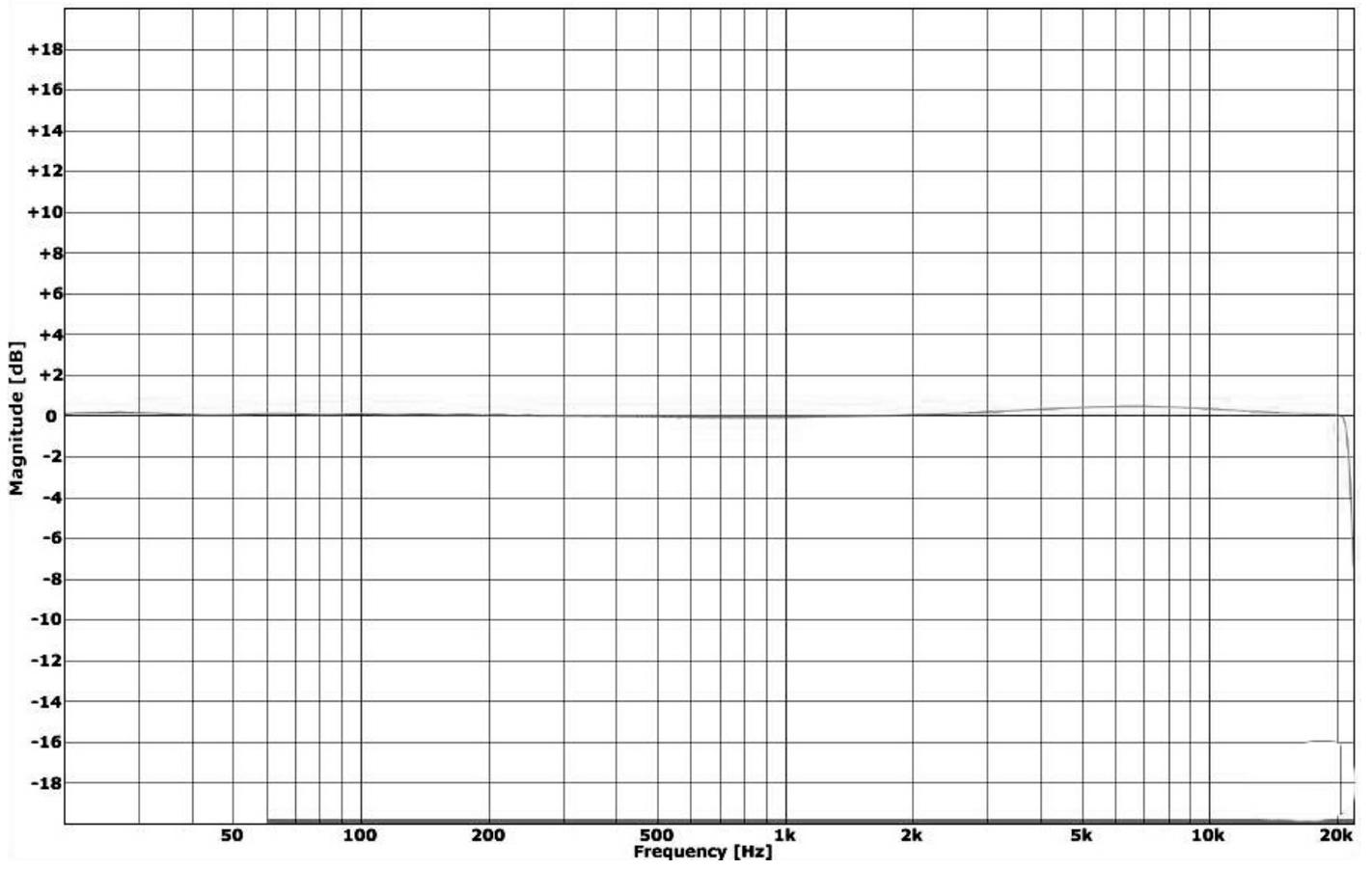
Phase



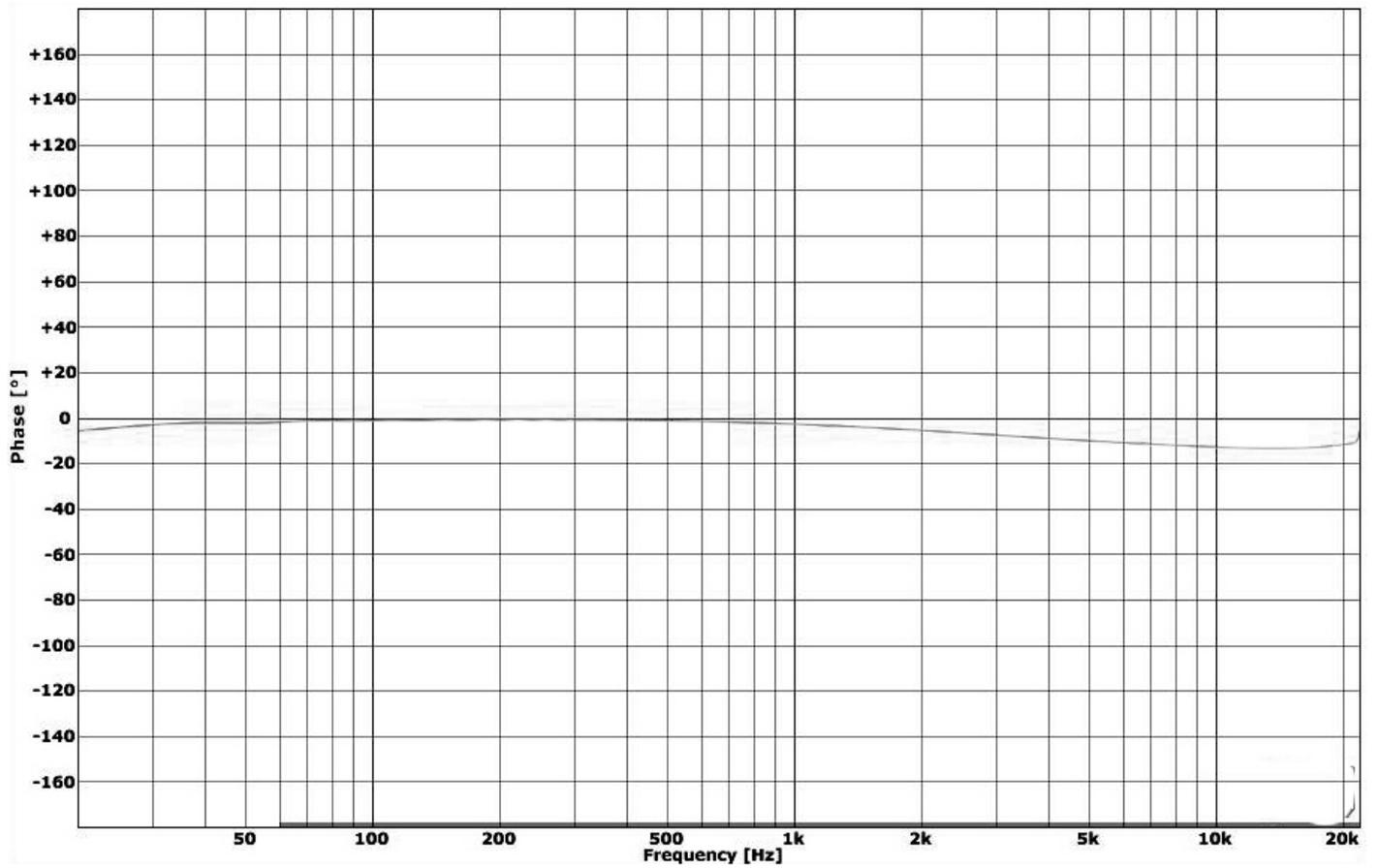
- **“B” XOVER BUTTON:** analog crossovers with good phase response derived by our Ivory multiband compressor. They are authentic analog filters sampled without any adjustment or correction. Very good on their own (good phase, good magnitude)

Here's some pictures of B analog crossover.

Magnitude



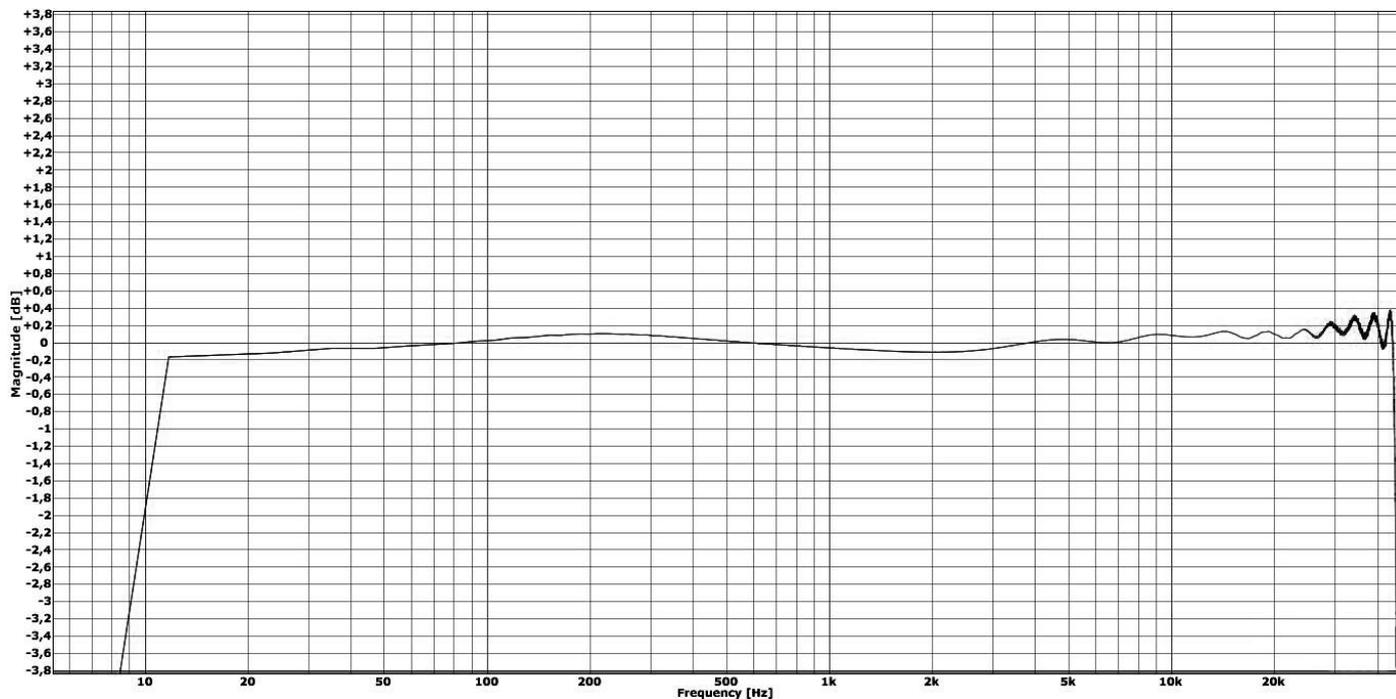
Phase



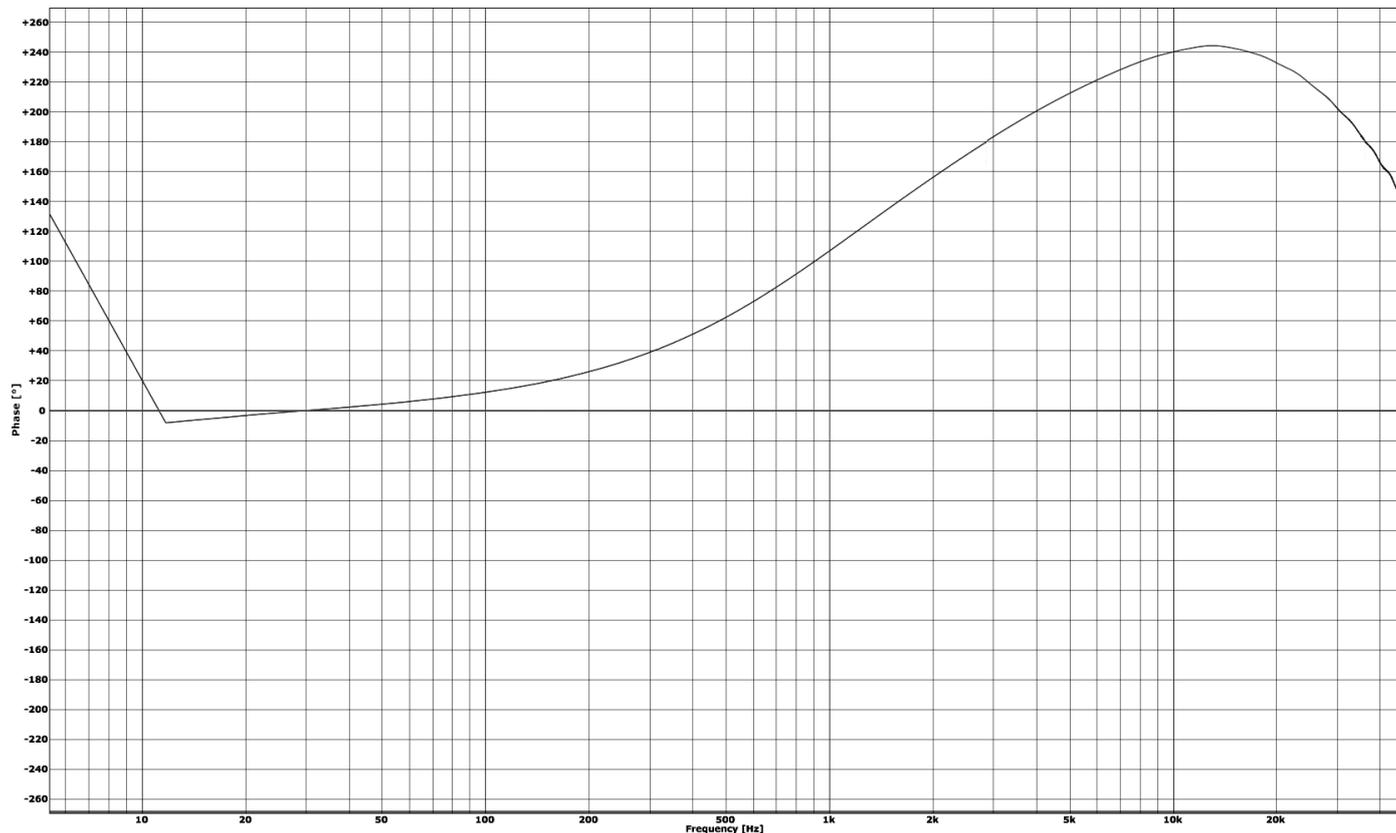
- **“C” XOVER BUTTON:** this button enables the homebrew crossovers by Stefano Dall’Ora characterized by the filters in the Linkwitz-Riley configuration (12 dB/octave) that guarantees the most constant frequency response. They are derived from our Emerald project.

Here’s some curve graphs of Stefano’s crossover.

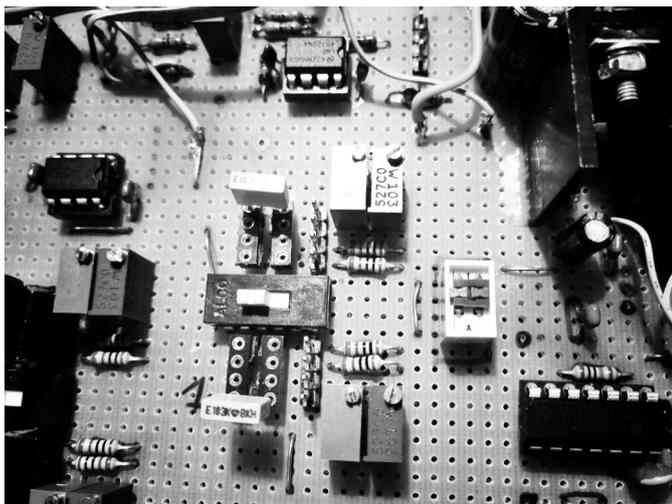
Magnitude



Phase



This is the Emerald hardware project. On the right: a detail of the homebuilt resistor box used for resistor selection (at 1% tolerance).



- **“X4” XOVER BUTTON:** This button multiplies the frequencies of the Low Band filter by a factor of four. This mode can be only used in A xover mode.
- **HIGH XOVER KNOB:** selects the frequency which separates mid and high bands.

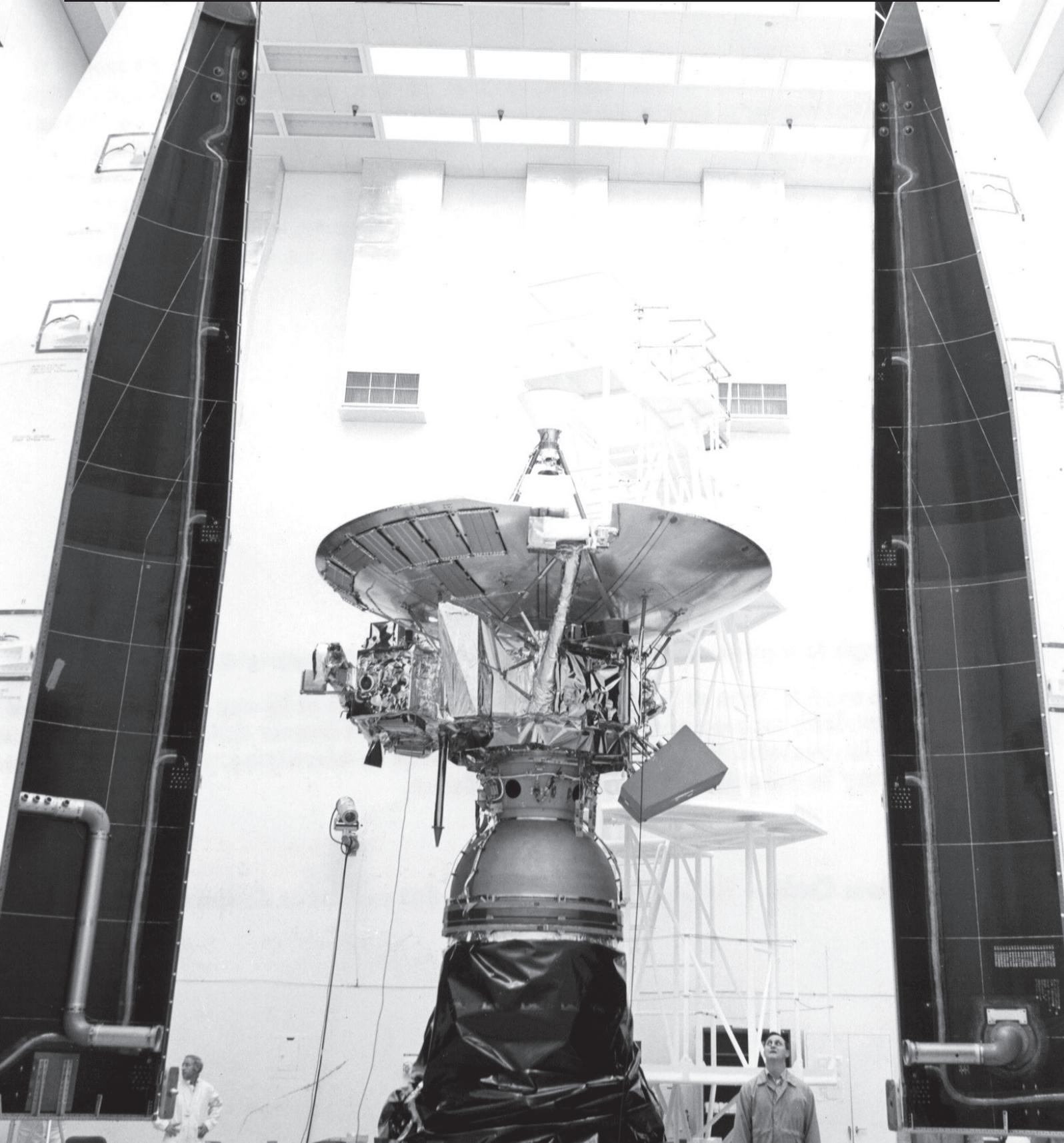
A quick tip...

Adjust the compression of every single band looking at the GR meters. The low band usually needs that the attack and release controls must be set at a slower time than the mid and high bands.

Then you should make sure that the volume of your processed signal is equal to the volume of the source signal by comparing the IN and OUT meters and using each Makeup gain to set them at the same level.



Pioneer 11 carries a gold-anodized aluminum plaque in the event that either spacecraft is ever found by intelligent lifeforms from other planetary systems. The plaques feature the nude figures of a human male and female along with several symbols that are designed to provide information about the origin of the spacecraft.



Contents

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



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 Pink4 suite. This plug-ins bundle is based on our new CORE 15 technology.

| | PC Windows | | Apple macOS | |
|----------------------------|-----------------------------|-------------------------------|------------------------------|-------------------------------|
| | MINIMUM | RECOMMENDED | MINIMUM | RECOMMENDED |
| OPERATING SYSTEM | Windows 10 64 bits | Windows 10 64 bits | macOS 10.9 | macOS 10.14 |
| CPU | 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* |
| RAM | 4 GB of RAM ⁽¹⁾ | 64 GB of RAM ⁽¹⁾ | 4 GB of RAM ⁽¹⁾ | 64 GB of RAM ⁽¹⁾ |
| SSD | 8000 MB | 8000 MB | 8000 MB | 8000 MB |
| SCREEN RESOLUTION | FHD (1920x1080) | UHD (3840x2160) | FHD (1920x1080) | UHD (3840x2160) |
| PLUG-IN FORMAT | VST & AAX ⁽²⁾ | VST & AAX ⁽²⁾ | VST, AAX & AU ⁽²⁾ | VST, AAX & AU ⁽²⁾ |
| AQUARIUS | Mandatory | Mandatory | Mandatory | Mandatory |
| INTERNET CONNECTION | 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.

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

⁽²⁾ 64-bits supported only.

During the modeling process we used the best converters and cables in existence, we measured the units in excellent conditions, and employed skilled experts in the sampling process using our self-developed sampling application. Now you have one of the best, high-quality professional audio 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..



Product registration

After you have purchased a product from our web-shop, 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.

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 un-installation process of your purchased Acustica products.

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

Performance caution

In order to maximize the performance and usability of the Plnk4 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.

We do not take any responsibility for the misuse of the product, or collateral problems derived from it.

RECOMMENDATION:

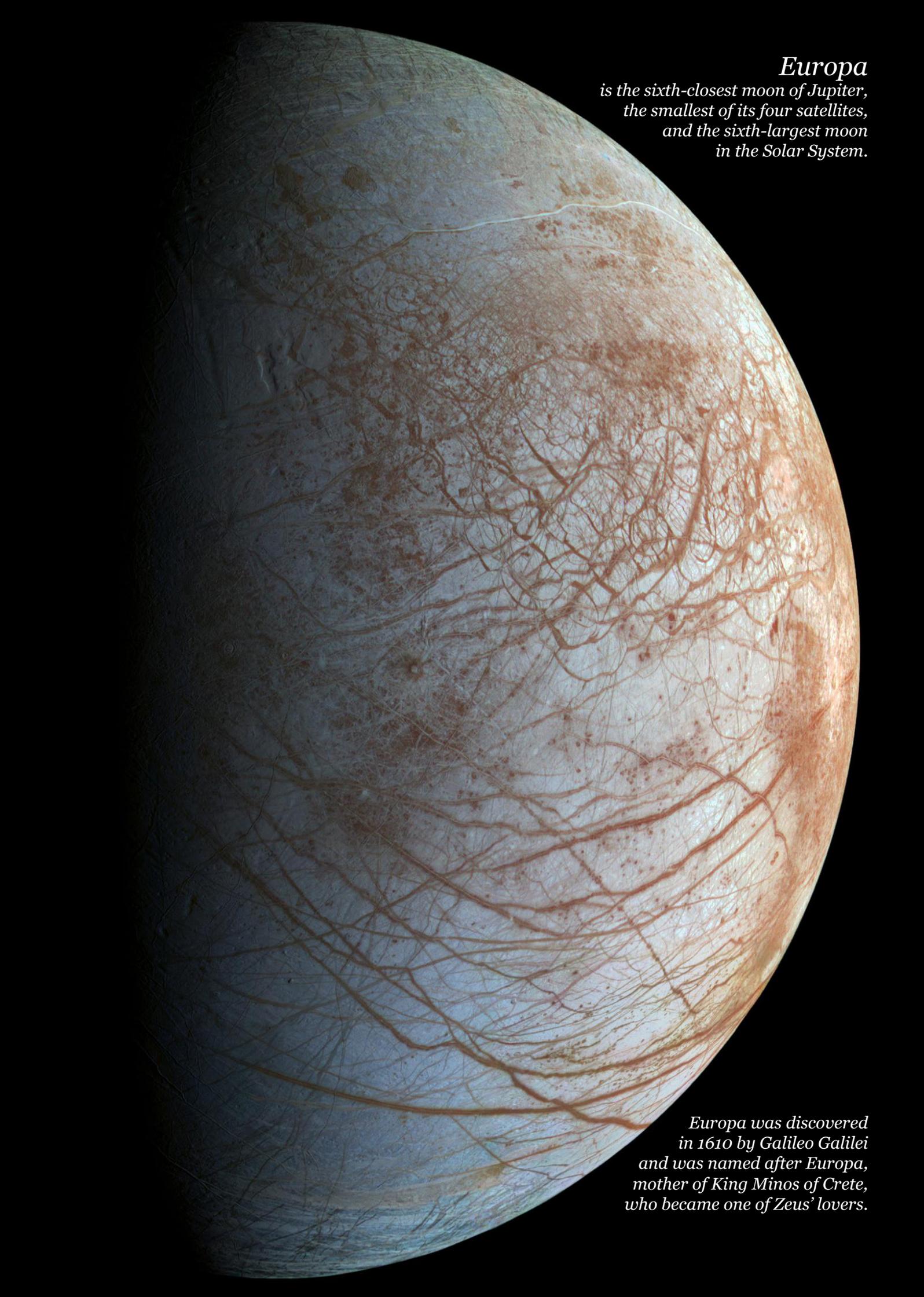
Please always update Aquarius to the latest version available. In case of authorization problems with an Acqua plug-in, we recommend you to proceed with a product uninstall and then re-install through the latest version of the Aquarius app.

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 Pink4 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 Pink4 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.



Europa
is the sixth-closest moon of Jupiter,
the smallest of its four satellites,
and the sixth-largest moon
in the Solar System.

*Europa was discovered
in 1610 by Galileo Galilei
and was named after Europa,
mother of King Minos of Crete,
who became one of Zeus' lovers.*

What is a ZL instance for?

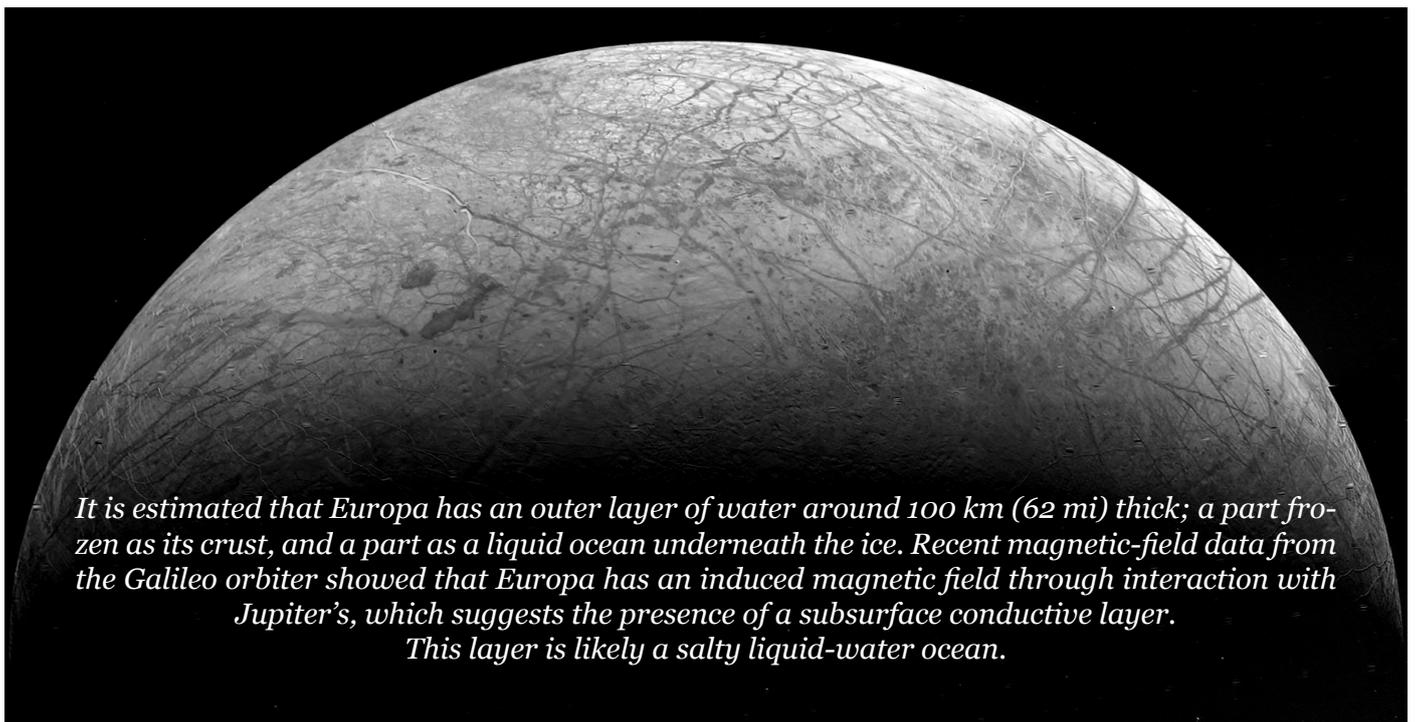
Acustica Audio's plug-ins come in two versions: ZL (zero latency) and normal (non ZL). While the ZL version does not introduce any latency to your system, the standard version does.

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.



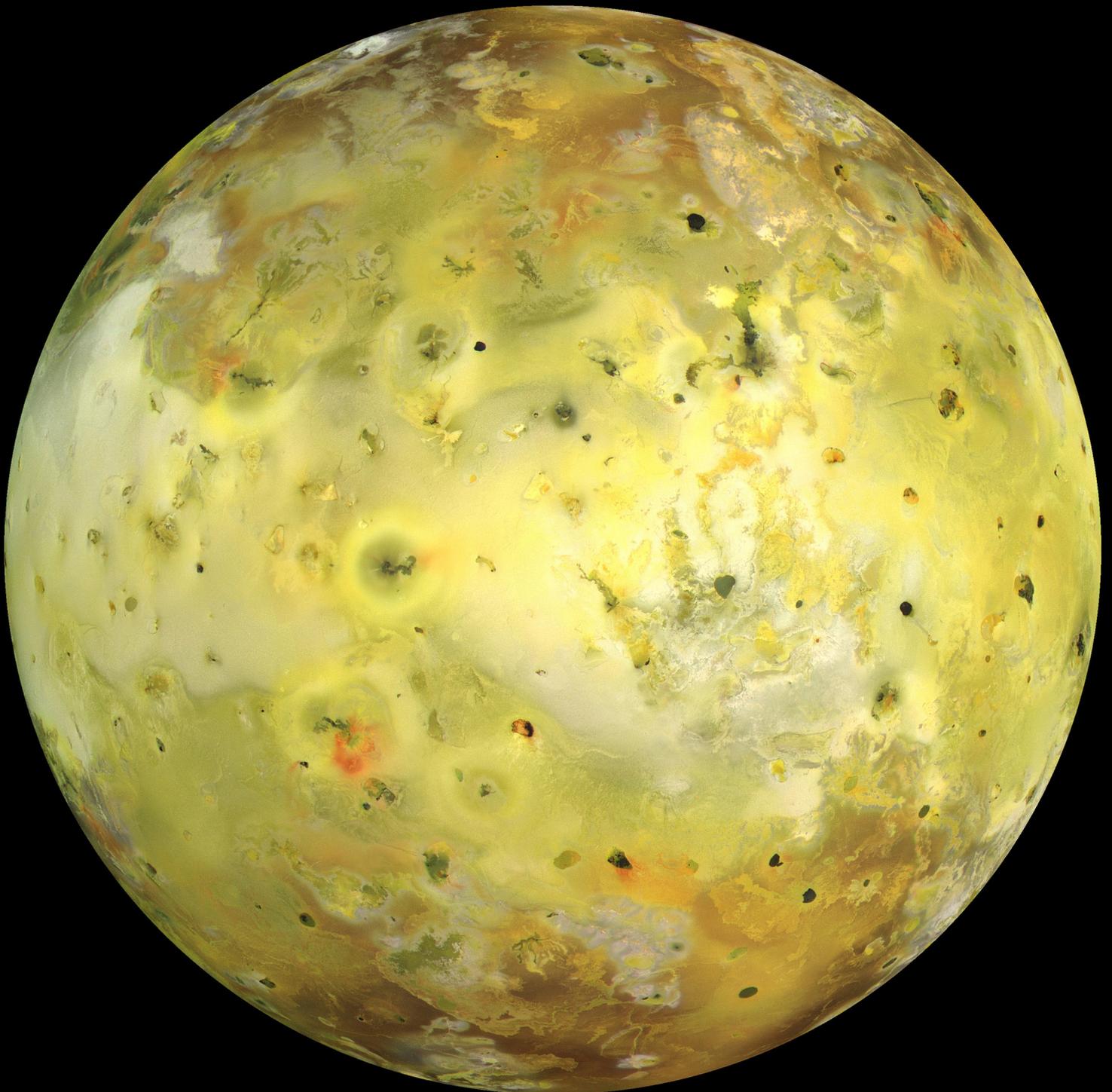
It is estimated that Europa has an outer layer of water around 100 km (62 mi) thick; a part frozen as its crust, and a part as a liquid ocean underneath the ice. Recent magnetic-field data from the Galileo orbiter showed that Europa has an induced magnetic field through interaction with Jupiter's, which suggests the presence of a subsurface conductive layer. This layer is likely a salty liquid-water ocean.

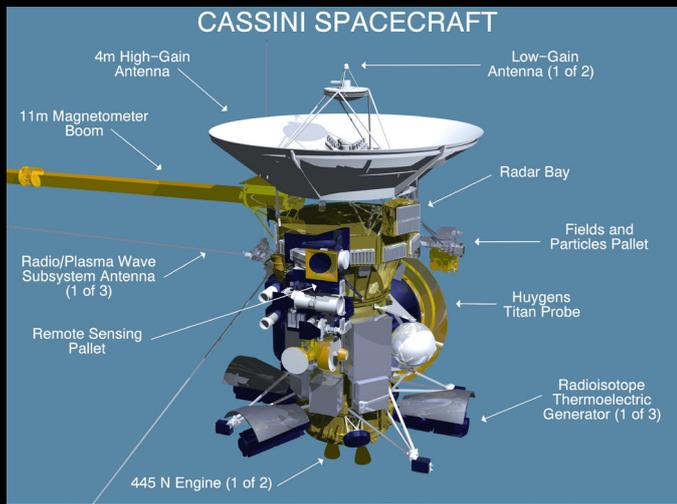
Io

is the innermost of the four Galilean moons of the planet Jupiter. It is the fourth-largest moon, has the highest density of all the moons, and is the driest known object in the Solar System. It was discovered in 1610 and was named after the mythological character Io, a priestess of Hera who became one of Zeus's lovers.

The first spacecraft to pass by Io were the twin Pioneer 10 and 11 probes on 3 December 1973 and 2 December 1974, respectively. Radio tracking provided an improved estimate of Io's mass, which, along with the best available information of Io's size, suggested that Io had the highest density of the four Galilean satellites, and was composed primarily of silicate rock rather than water ice.

The Pioneers also revealed the presence of a thin atmosphere at Io and intense radiation belts near the orbit of Io. The camera on board Pioneer 11 took the only good image of Io obtained by either spacecraft, showing its north polar region. Close-up images were planned during Pioneer 10's encounter with Io, but those observations were lost because of the high-radiation environment.



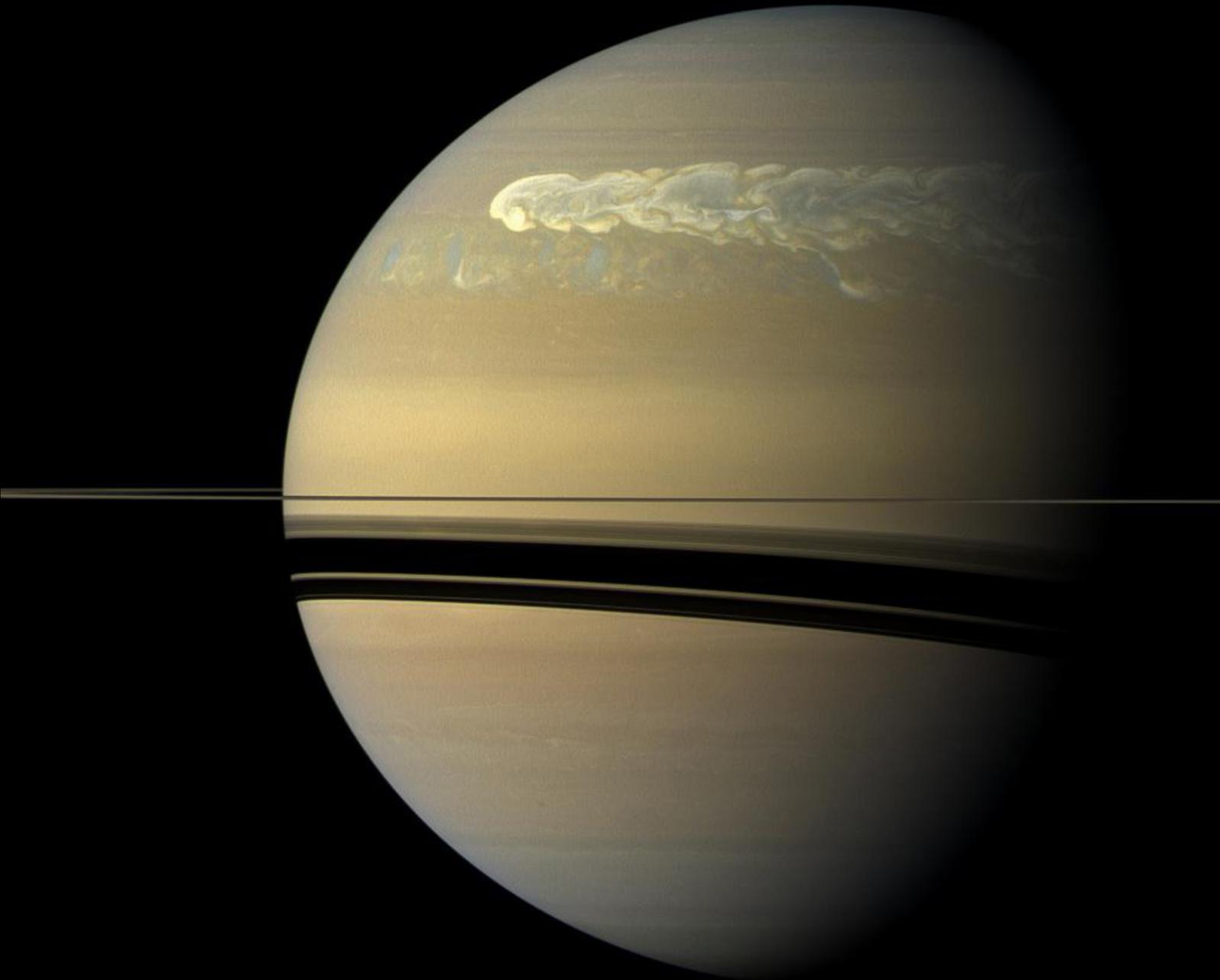


Cassini–Huygens is an unmanned spacecraft sent to the planet Saturn. It is a flagship-class NASA–ESA–ASI robotic spacecraft. Cassini is the fourth space probe to visit Saturn and the first to enter orbit, and its mission is ongoing as of 2016.

It has studied the planet and its many natural satellites since arriving there in 2004.

Development started in the 1980s. Its design includes a Saturn orbiter and a lander for the moon Titan. The lander, called Huygens, landed on Titan in 2005. The two-part spacecraft is named after astronomers Giovanni Cassini and Christiaan Huygens.

On 1 July 2004, the Cassini–Huygens space probe performed the SOI (Saturn Orbit Insertion) maneuver and entered orbit around Saturn. Before the SOI, Cassini had already studied the system extensively. In June 2004, it had conducted a close flyby of Phoebe, sending back high-resolution images and data.



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 Helpdesk 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.

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.

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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.

Aerial View of Titan Around the Huygens Landing Site from 10 km Altitude

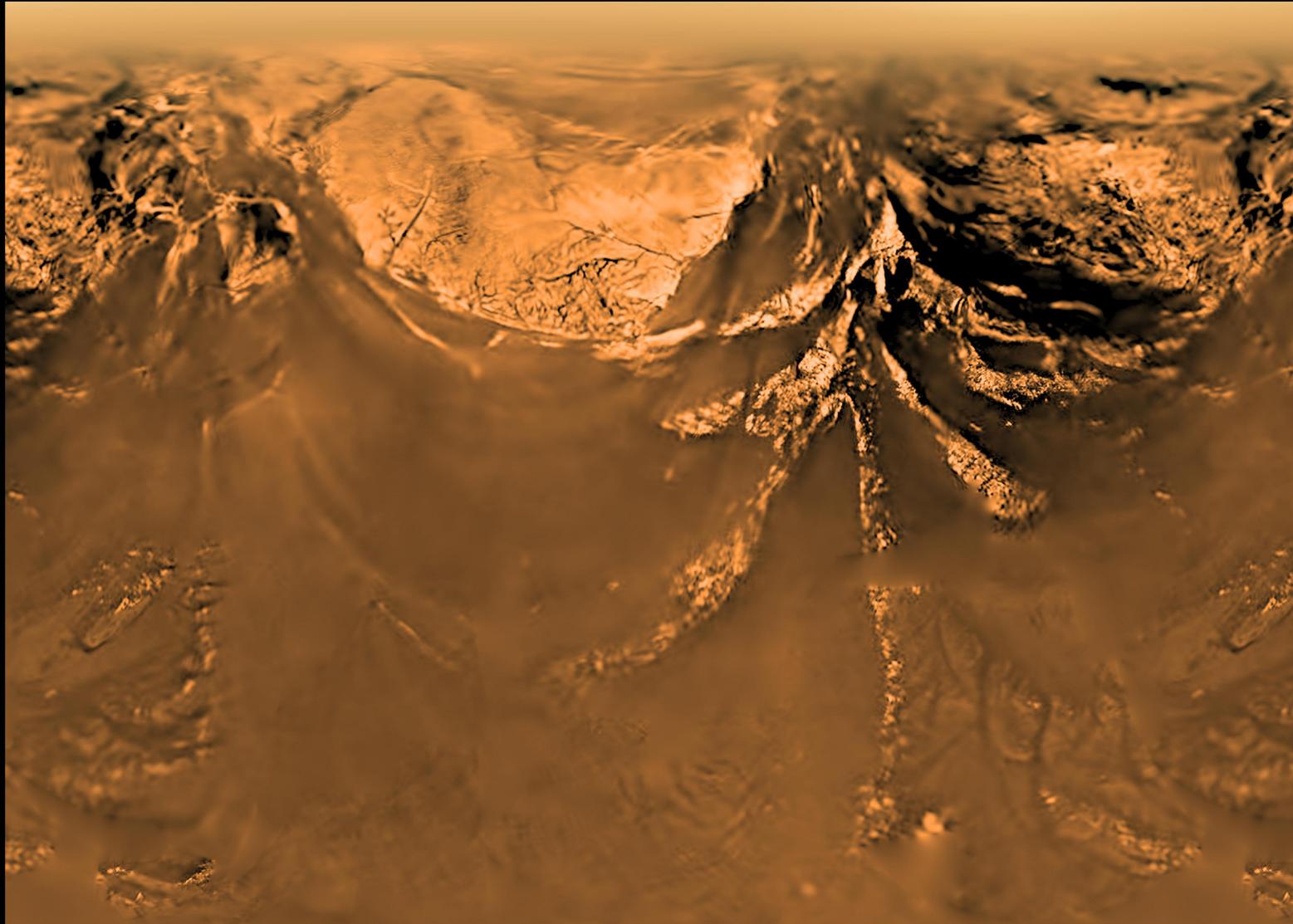
South

West

North

East

South



Titan's atmospheric composition in the stratosphere is 98.4% nitrogen with the remaining 1.6% composed mostly of methane (1.4%) and hydrogen (0.1–0.2%).

There are trace amounts of other hydrocarbons, such as ethane, diacetylene, methylacetylene, acetylene and propane, and of other gases, such as cyanoacetylene, hydrogen cyanide, carbon dioxide, carbon monoxide, cyanogen, argon and helium.

The hydrocarbons are thought to form in Titan's upper atmosphere in reactions resulting from the breakup of methane by the Sun's ultraviolet light, producing a thick orange smog.

AI PRESETS

PRESET MANAGEMENT

The Pink4 1650 (Pink4EQ) standalone version includes AI (Artificial Intelligence) Presets.

By clicking the “PRESET” drop down menu on the left hand side of the Pink4EQ you can select a preset from the displayed list. You may find a detailed list of presets in the chapter “AI PRESET LIST & CREDITS”.

A regular preset would simply load the same setting each time you load 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 actual engineer would have done in the same situation.

Here’s how to get the best results:

- loop a short section of audio that you deem is most significant for the AI to evaluate. 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. AI Mirko Cascio

Preset Technique (used in the AI capture phase)

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

Born in Rome in 1973, he started working as a live and studio sound engineer in 1991. In 1995 he joined a team of producers with which he released some of the most successful dance hits worldwide, featuring artists of the likes of Blackwood and Chase. He has worked with Daniele Silvestri, Fabrizio Moro, Paola Turci and more.

He also works as a sound engineer for movie soundtracks directed by Max Bruno, P. Genovese and many others.

02. AI Oleg Yorshoff

Preset Sampling Technique
(used in the AI capture phase)

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

Oleg "Yorshoff" Yershov - mixing and mastering engineer, pro audio journalist and respected audio mentor and educator from Ukraine. Former classical piano player, then heavy metal touring vocalist Oleg now focuses on studio work for different artists producing different genres and styles of music - from synth-pop and Indie to EDM, atmospheric black metal and countless Hip-Hop artists all over East Europe.

In 2013 Oleg launched Yorshoff-Mix, a Youtube-channel with the aim of helping Russian speaking audio engineers to grow and become better educated in music production, mixing and mastering. In addition, Oleg writes for Future Music Russia magazine.

Yorshoff Mix | Mixing & Mastering Services

www.yorshoffmix.com

03. AI Stefano Mariani

Preset Technique
(used in the AI capture phase)

I had a lot of fun with PINK4EQ, it sounds amazing. I especially liked its mid-range, which is very defined and never too excessive so I decided to use it on single instruments, on bus groups as well as the master bus.

Stefano Mariani is studio/FOH engineer and studio owner.

He has over 20 years of experience, and has worked with countless artists on the Italian scene, including Daniele Silvestri, Max Gazzè, Emma, Premiata Fornaria Marconi, Elodie, Mannarino, Fabi Silvestri Gazzè, Afterhours. As stage manager he has worked in the biggest Italian festivals such as Rock the Castle (Slayer, Dream Theater, Slash, Megadeth...) Radio Italia Live, Home Festival, May 1st, Rockin' 1000.

www.stefanomariani.net

04. AI Antonio Porcelli

Preset Technique (used in the AI capture phase)

EQ for individual tracks
EQ for Mix Bus purposes

Antonio Porcelli is a sound engineer from Puglia. He has worked with dozens of artists including Caparezza. In over 20 years of experience - both live and in the studio - he recorded multi-platinum albums such as 'Musica' and '709', mixed by world renowned mixing icon Chris Lord Alge, in Los Angeles. With hundreds of live shows under his belt, Antonio has mixed in all kinds of venues all over the world.

05. AI Matt Fleischmann

- 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 re-opened 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



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