

ACUSTICA



LEMON



DECADES OF DREAM MACHINES
FROZEN INTO FEW SECONDS OF DELAY



ACUSTICA 2017



AN ANALOG DISTORTION MODELING INCLUDING:
A DREAMWARE MULTI TAP DELAY (A 6 RACK UNIT)
AND 2 DREAMWARE STEREO DELAY (A 3 RACK UNIT AND A 2 RACK UNIT)

Overview

What's wrong with the average delay plug-ins?

We found that they do not repeat well. Many of them are grainy and cut incoming audio sources to pieces. Ultimately they're good only for a kind of over-the-top 'special effect' that, however, makes it impossible to use them in normal contexts, where a high quality old-school hardware delay would effortlessly do the trick.

As soon as we realized that such a processor was missing in the software world, we felt the urgent need to find a solution. We are going to release a plug-in that not only includes the sonic nuances of 40 dream hardware delay units, but that is also capable of preserving the integrity of the source in such an organic way that was unheard of in-the-box until now. If you are looking for a flashy delay effect with strong modulation, extreme pitch-shifting and heavy feedback, then Lemon is not for you; but for all the other vast majority of cases, when the music calls for a delay texture that blends seamlessly with the source, then Lemon might become your first and last choice.

Introduction

Acustica is pleased to release LEMON, a Dreamware Multi Tap Delay.

LEMON is the first Acqua Plugin based on our brand new Core11 technology. It's an ambitious project that has cost us a lot of time for its development; the result of these efforts is the most feature-laden plugin that Acustica has released to this day.

LEMON includes 40 different delay and/or tape emulations, each one with a great sonic character and excellent performance; its 40 programs are able to faithfully reproduce the behaviour and sound of many different hardware delay machines, both vintage and modern.

CORE11



Core 11 represents a significant upgrade of the already revolutionary Acustica technology.

It's not only an engine optimization which improves the performance of every Acqua Effects plugin, but also a completion of all the features already supported in COREX with the addition of a number of substantial innovations:

- Introduction of new Delay and Pre-delay modules;
- Client/server architecture supported also in Acqua plugins;

- Implementation of High Efficiency Symmetric & Asymmetric Saturation Modeling (SASM), a new high-performance saturation algorithm/harmonic distortion modeling characterized by a significantly smaller number of digital artifacts.

Preset Management

LEMON includes PRESETS!

Presets are present as a default both in the commercial and the trial version of LEMON.

They are divided into 5 categories:

BANKS: In this section you'll find 1 PRESET for each PROGRAM included in Lemon (40 PRESETS);

LONG: In this section you'll find 25 PRESETS characterized by a long delay time;

MED: In this section you'll find 10 PRESETS characterized by a medium delay time;

SHORT: In this section you'll find 8 PRESETS characterized by a short delay time;

TONE: In this section you'll find PRESETS which behave as individual TAPE saturation instances.

Our suggestions

Especially in the case you'd like to use/test a tape-emulation preset, we suggest to:

- select the TAPE PRESET you want;
- adjust the DRY/WET control and mix the processed signal with the original source.

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

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

More info

For more information on PRESETS, please refer also to the specific textfile contained in the "Documents" folder on our website once you have access to LEMON content from your Dashboard. In the event of malfunction, first ensure that the LEMONPRESET.N2S file is located in the same folder where also the LEMON.N2S file is placed. If the problem persists, please open a ticket to our technical support using your Dashboard. Every time a session is saved, the PROGRAM settings will automatically be saved as well. We're confident that these PRESETS will be useful and inspirational for your music!

Overview

LEMON suite includes :

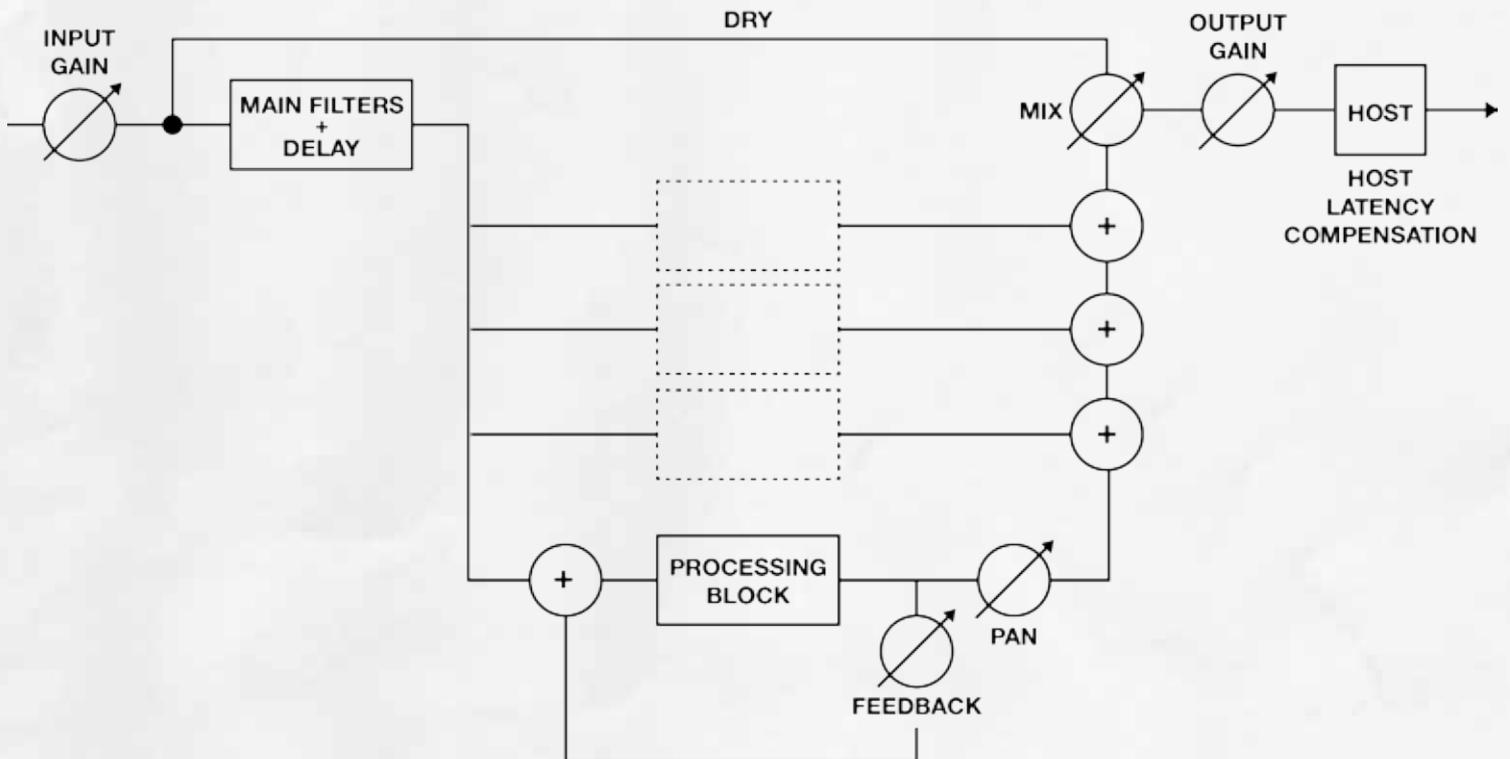
- LEMON (a Dreamware Multitap Delay -6 rack unit)
- LEMON STEREO (Dreamware Stereo Delay-3 rack unit) It will be available in November!
- LEMON STEREO LITE (Dreamware Stereo Delay lite version -2 rack unit) It will be available in November!

We have put so much passion in this project, now we are very proud to offer you our first DELAY processor!



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Block schematic of the entire processing flow in LEMON



Lemon consists of different modules:

- First module



Banks/Progr section

Lemon includes 4 memory banks (BANKS A-B-C-D).

In order to select a specific bank, just press the relevant button (BUTTON LIT). Each button is mutually exclusive; as a consequence, only one memory bank at a time can be activated. Each bank contains 10 different emulations (0-9). For reasons of convenience from now on we will use the term PROGRAM to indicate each emulated unit.

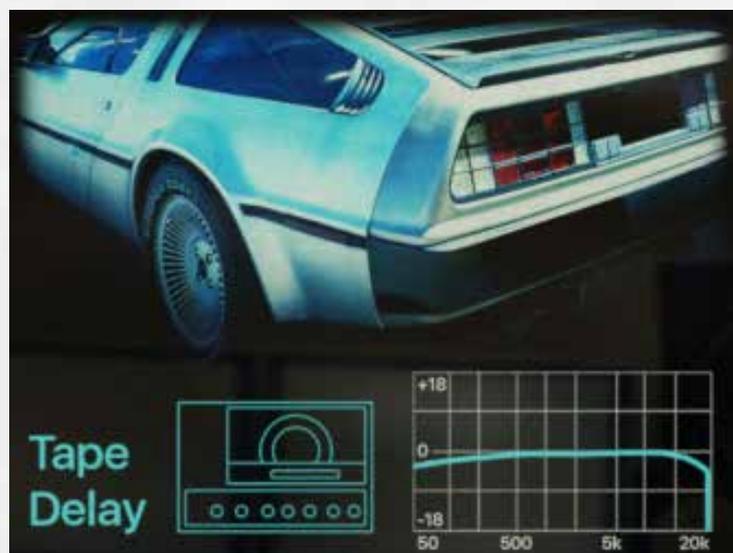
Therefore LEMON offers a total of $4 \times 10 = 40$ programs, corresponding to 40 different emulated units. Please don't confuse PROGRAMS with PRESETS: they are different things. More about this later on.

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



- The type of delay program (ANALOG/DIGITAL/CASSETTE/TAPE/MAGNETIC) is shown in the larger central monitor display:



In addition, in order to quickly check the selected BANK-PROG combination, there are two "7-segment" (BANK-PROG) LED displays in this section showing both selected parameters.

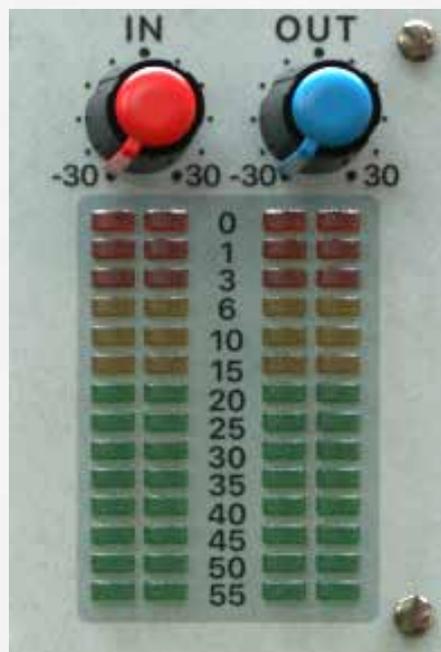


We decided to associate an evocative image with each program; both this image plus a small frequency graph of the emulated device will be visible in the large display monitor.

IN (INPUT GAIN) knob sets the input level from -30dB to +30dB and it is used to control the signal level entering the plugin.

OUT (OUTPUT GAIN) knob sets the output gain level from -30 dB to +30dB. This control allows you to match the output level of the plugin with the level of the incoming signal.

INPUT - OUTPUT METERS display the input and output signal levels of the plug-in.



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- Second module



Lemon's second module is perhaps its major feature, what makes it a unique plugin of its kind. This is a "wildcard" section, so to speak.

In order to re-create the sound of the original machines, in addition to the actual delay component (the third module, more on this later), LEMON has been equipped with specific controls/filters that recreate the sonic texture and tone color of the original unit.

PLEASE NOTE:

In this section you will not find the same identical controls for each program; The number, shape and function of the controls in this section will change depending on the selected program and its associated device.

As an example, you'll find from time to time HP-LP filters, low and high shelf controls, TAPE/SOURCE controls...

Whenever any of the 5 feedback controls in LEMON is moved from its central 0 position, a part of the delayed signal is recirculated inside its own delay section. For each pass through this loop, the signal is filtered (or cut/boosted/colored, depending on the filter model specific to the selected program).

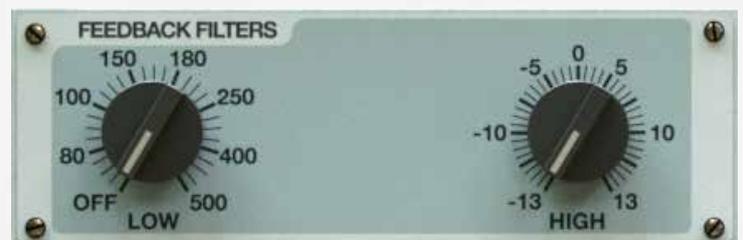
Obviously, this processing is highly additive, and it's a powerful tool for creating the most disparate soundscapes.



"Milano" program



"Space Loneliness" program



"Tokyo" program

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For some programs, however, we have decided to equip this section with what we call "STANDARD" controls.

These are "hybrid" filters, cleverly assembled by the Acustica team. We chose the more suitable equalization units to achieve the most satisfying sonic performance from this section.

Details:

Low:

Boost section: Ruby (*) Low Shelf 100Hz;
Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain: 0/10dB

Cut section: Pearl2 2.8kHz;
Gain: 0/-14dB

High:

Boost section: Ruby (*) High Boost 12k
Q=0.6;

Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-8dB

() Ruby is an Acqua Plugin soon to be re-released. We firmly believe that the Eq section of this product sets a new standard as far as sound quality; this is the reason why we have chosen to use it as a component of LEMON's filter section. According to Giancarlo, Ruby offers the best high frequency eq cell in the present huge Acqua Eq collection. To learn more about this section, please refer to the explanations of individual programs.*

- Third module



LEMON had to be equipped with a top-quality filter section.

Consequently, we chose to provide this plugin with a fixed module which is not program dependent, unlike the previous FEEDBACK FILTER module.

This module includes one of the most complete and rich filter sections in the whole collection of Acqua plugin: the EMERALD filter section.

ON: this button allows to activate the main filter section.



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HIGH-PASS/LOW-PASS filter-HIGH-PASS filter passes frequencies above and attenuates frequencies below its cutoff frequency. Available frequencies: 20, 28, 40, 56, 80, 112, 160, 224, 315, 450Hz.

The leftmost position of the knob bypasses the filter.

LOW-PASS filter passes frequencies below and attenuates frequencies above its cutoff frequency.

Available frequencies: 1, 1.4, 2, 2.8, 4, 5.6, 8.2, 12, 16KHz. The rightmost position of the knob bypasses the filter.



SLOPE BUTTONS: The slope (number of poles) for both filters is selected by pressing the one of the 4 white buttons on the left of the frequency controls. Available values: 6dB/Oct. (1 pole), 12dB/Oct. (2 poles), 24dB/Oct. (4 poles), 36dB/Oct. (6 poles).

12dB/octave HP and LP filters are most commonly found in equalizers and mixing consoles, as they are very effective in correcting any problem areas of the spectrum such as rumble or high frequency noise.

Over time, the user will surely find as convenient also the 6dB filters: their gentle curve is just ideal for small, unobtrusive adjustments of the tonal balance. Steeper slopes such as 24 or 36dB per octave are the most indicated for heavy tonal sculpting.



PRESENCE: Lemon's main filter is also equipped with a Presence control. It's a high shelf/peak eq capable of +/-8 dB of gain at its fixed center frequency set at 1.5 KHz. A Q control (WIDTH) morphs this cell's response continuously from shelf to a wide/middle/narrow bell shape.

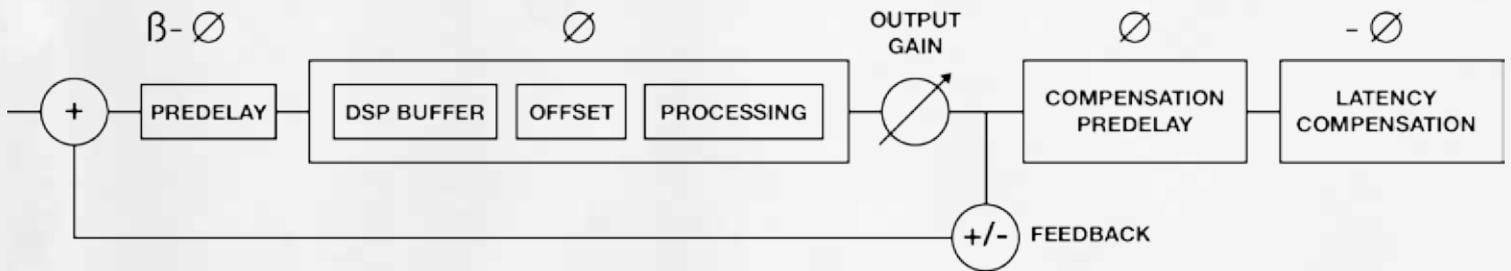
Values: Shelf, 20, 12, 9, 6, 4

- Fourth module



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Schematic diagram of each delay line



Delay line times

Lemon includes five independent delay lines (1-5), each equipped with the same number of controls.

Each of these 5 modules allows to set the amount of time between the original sound and the delayed output, and consequently also the amount of time between delay repeats.

The five 7-bar LED displays in the first row of each module allow to set the delay time; from left to right, the displayed numbers refer to seconds, 10th of seconds, 100th of seconds, milliSeconds, 10000th of seconds.

To edit the values just click on the cell and drag the mouse upward to increase the value and vice versa. You might as well use the scroll wheel of your mouse. The 7-bar LED displays in the second row (VALUE/MOD) set the delay time in sync with the host DAW. They allow to easily set delay times which are musically related to the song's BPM value.

The first three displays show the note value. By click-dragging (or, again, wheel-scrolling) with your mouse you can select different note values, from a Minim (), to Half value (), a Quarter (), a Eighth (), a Sixteenth () and finally a 32th ().

The rightmost two 7-bar displays alter the length of the selected note value with the following logic: :

Symbol	Multiplied by	Note
N1		Straight, normal value not modified
.P	3/2	Dotted value
21	/2	
32	/2	Triplets
43	/4	
54	/5	Quintuplet
6	5/6	

The values in the upper row are always added to those in the lower one.



ON: pushing this button the relevant delay section is enabled. There are 5 ON buttons, one for each delay line. PLEASE NOTE-If all these buttons are disabled, the plugin remains inactive.

FEEDBACK: For each one of the 5 delay lines, the Feedback knob allows you to feed a variable amount of the delay back into the input to create multiple repeating echoes. Its range goes to -100% (maximum feedback, inverted polarity) to 0 (no feedback), to +100% (maximum feedback).

Use the Feedback control to increase the number of repeats of the delay in order to create tape-like echoes, multiple repeats and unique rhythmic effects based on the type of delay/tape selected.

The FEEDBACK control in LEMON and LEMON STEREO is different from what you usually find in other delay processors. When the control is set to 0, obviously, no signal is routed back to the input of the delay stage. For positive values of the control (up to 100%), the level of the recirculated signal increases. So far, so good.

But if the Feedback control is set to negative values, from 0 to -100%, that's when we're departing from the tradition. Usually, in other delay processors we have a global feedback stage, which constantly and unconditionally inverts the polarity of the recirculated signal.

Conversely, because of the way the functional blocks of LEMON are arranged, each time the recirculated signal (on its way back to the delay input) passes through the LEMON feedback stage set to negative values, its polarity is reversed. Thus, with each repetition, the polarity of the signal flips over. We chose this solution instead of the traditional one after some thinking and a number of listening sessions. In the end, we preferred the way LEMON sounded with this kind of feedback processing.

We found that this solution gives a more stable soundscape even with heavy negative feedback settings. The 'old-school' implementation creates larger phase-shifts, something that we don't like both from an acoustical and logical point of view. For this reason we feel we are charting a new course in the art of delay designing. We could define this as an ALTERNATE NEGATIVE FILTER or POLARITY PING-PONG FILTER.

PAN: allows to place the delayed signal of each delay line in an arbitrary position in the stereo panorama. Values from L (left), to 0 (center), to R (right).

OUTPUT: It sets the output gain level of each delay line from -30 dB to +30dB.

Please note: adjusting this control influences the feedback level as well.

OUTPUT METER: displays the output levels of each delay module.

OVER LED: this led warns about any peak clipping due to excessive level.

Other LEMON stereo controls:

SPREAD (available in LEMON STEREO): time offset (delay) between left and right channel of the plugin (LEMON STEREO). This control allows to differentiate the left and right delay times by a small amount. It helps to widen the stereo image, but it must be used with care, since it may cause mono-compatibility problems. Range: from 0 to 40 mS.

PING-PONG DELAY (available in LEMON STEREO): By default RIGHT and LEFT channel delay lines are separated and operate independently (PING-PONG set to 0).

When the PING-PONG control is active, the two feedback loops of each delay line are cross-connected; the RIGHT channel output connects to the LEFT channel input summing node and viceversa. The result is very effective: the signal will appear as bouncing back and forth at the extremes of the stereo image. A great way to add a subtle stereo spatialization to a mono signal.

- Fifth module



This last module includes two controls:

DRIVE: This control increases the level of the harmonic distortion of the signal.

Range values: -30 dB to +30dB.

MIX: This control determines the mix proportion between the original (dry) and 'effected' (wet) signals.

At 12 o'clock the mix balance is 50/50. As the knob is increased beyond 12 o'clock the level of dry signal is decreased until you have just delay. This is a very powerful and simple-to-use feature.

To best appreciate our programs, the correct setting of this control is of paramount importance; we recommend to start from the DRY position, then slowly increment it until a right balance is reached.

After setting all the other main parameters in this powerful delay processor, the MIX control is the best way to thoroughly test the quality of our programs in order to fully understand the unique tone color imparted by each of them.

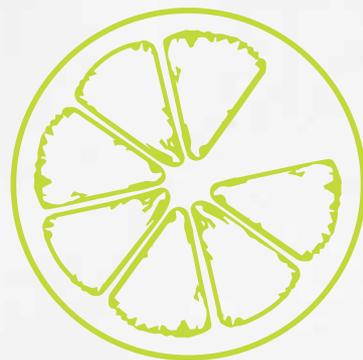
JUST TO BE CLEAR

Lemon cannot do delay times shorter than few milliseconds. Why? (Warning: some technical jargon below!)

To create a feedback path we need to implement a digital filter. When we're calculating in real time a filter, we're doing it with a delay which is due to the analog nature of the emulated device. Other developers avoid this issue by using an IIR filter with no delay, but in our opinion this diverts from the real behavior (and ultimately, sound) of the sampled machine.

Our idea is to maintain the characteristics of the analog filter using a FIR which gives a minimum of 1.5 mS latency.

Then we have a DSP buffer which eases the load on the CPU, helping the system with its heavy real-time calculations of the FFT (Fast Fourier Transform). In our case this buffer is 1024 samples long. All this adds up to about 12mS of latency at a sampling rate of 96KHz, which becomes about 24mS at 44,1KHz. We devised a compensation scheme for this unavoidable minimum delay. If you set the delay lines to 0mS, you will have no delay at the output, so DRY and WET signals will be perfectly in phase. Then, if you increase the delay time, you won't have any change (ie, delay will remain at 0mS) although you'll see the time values change in the display. When you reach and go beyond the minimum delay available (ie. the latency of the system... again: ca. 12mS @ 96K and 24mS @44K1) you will start to hear the signal properly delayed according to the values shown on the display of each module.





PROGRAMS

CRYSTAL ACUSTICA



A0

DIGITAL DELAY / Pure Delay

About the image

The association between the image and the program name is closely related to the very sonic nature of this delay. A clear, clean and at the same time natural sound without any harmonic distortion; in other words, a totally pure delay.



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About the sampled unit

LEMON ... the birth of a new era in the world of Acqua Plugins...

This program is where it all started...

This is an ambitious project that culminated in an impressive release which required a huge amount of effort and energy from Acustica.

It's been a teamwork that has cost hours and hours of development, and we strongly hope that these sacrifices will be rewarded by your appreciation. We believe that this tape/delay emulator is bound to represent an integral part of your setup...and, why not, that this Crystal Acoustic delay program may become the right choice to improve your sound!

Crystal Acustica is a hybrid emulation consisting of a totally digital delay and a hybrid filter section (FEEDBACK FILTERS).

About the sampling location

Unlike the other programs included in LEMON which are emulations of delay processors and/or analogue tape machines which we chased and sampled all over the world, Crystal Acustica is the result of study, research and new implementations of Acustica's proprietary technology; it's the first program supported by the new upgraded CORE11 engine.

Program features

This program is the cleanest delay among all those contained in LEMON, since there is no harmonic distortion.

Thus its sound is transparent, without adding any extra tone color. This scenario changes radically when the FEEDBACK FILTERS section is enabled.

The Crystal Acustica program comes with a type of feedback filters which from now on we'll call 'Standard' for convenience. These are totally "hybrid" filters.

We examined several equalizers in our archive, and chose the eq cells that we think are the most indicated for this specific use; we merged them by creating a unique equalization module of its kind.

Details:

Low:

Boost section: Ruby (*) Low Shelf 100Hz;

Gain: 0/16dB Cut section: Purple P1 Low Shelf 100Hz; Gain: -10/0dB

Mid:

Boost section: Purple M5 Mid 3kHz; Gain: 0/10dB

Cut section: Pearl2 2.8kHz; Gain: 0/-14dB

Odds and ends

High:

Boost section: Ruby (*)

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20;

Gain: 0/-8dB.

The feedback filters included in this program are hybrid, since they are derived from different devices, as explained above.

These filters are so impressive sounding that we decided to use them as a kind of 'Standard' filters.

(*) Ruby is an Acqua Plugin soon to be released. We firmly believe that the Eq section of this product sets a new standard as far as sound quality; this is the reason why we have chosen to use it as a component of LEMON's filter section.

As a result, you will find them in several other programs as well, in order to further enhance the sound.



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AMITYVILLE

A1

**DIGITAL PROCESSOR
Rackmount - AORV**

About the image

Let's call it a wordplay, aphasia, or simply an instinctive association with another term; fact is, the name we decided to give to this program vaguely reminded us of the name of the sampled machine. Moreover, we chose this image not entirely by chance, as it tries to recreate the atmosphere, mood and sound of this delay unit. An extremely distinctive, clear sound which is pleasantly smooth, as well.



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About the sampled unit

This program comes from a careful sampling of a flagship digital multi-fx processor made in the U.S. It was built by a company which has always been famous for making world class effects with inspiring amounts of flexibility in terms of crafting unique sounds.

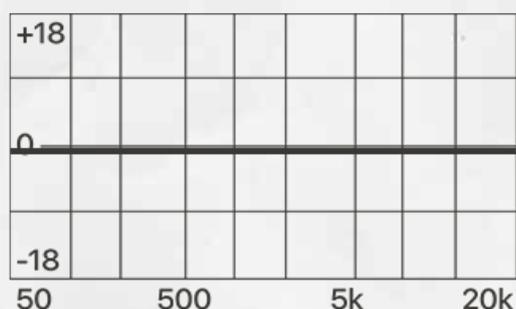
We were able to find a unit in excellent shape for its age.

This machine is a fully programmable, multichannel, multipurpose, 24-bit device capable of a unique sounding delay.

We tried to snatch its very spirit out of it and we are convinced that this PROGRAM reflects its unique sound.

We believe that this emulation is a masterpiece in its own right.

Let it conquer you, as it did with us!



About the sampling location

We sampled this unit at Roberto Ghi-orzi's Drum Code Studio (<http://www.drumcodestudio.it/>).

This studio took its name about twenty years ago after a suggestion by Sergio Leoni, a long-time friend of Roberto's and a collaborator with the studio at that time.

The Drum Code Studio is a hospitable and pleasant environment. Its atmosphere is confidential; yet, at the same time, it's equipped with everything you need in order to record, edit and mix your musical project.

Program features

We feel that this program has some very remarkable sonic features, exhibiting a sound quality beyond reproach; Those who are already familiar with this hardware manufacturer should immediately feel at home just by testing this delay program with different settings.

A unique feature of this program is the ability to insert a set of MAIN FILTERS (HP-LP) and FEEDBACK FILTERS in the circuit.

The latter allow you to emphasize the delayed signal at three selectable frequencies (low, mid and high bands); in this way you can further customize the delayed sound (for more information please refer to FEEDBACK FILTERS section).

One of the peculiarities that we like the most in the original processor is the inherent sonic signature of the converters, since they are not linear and introduce small phase shifts (which is typical of the converters of the period). This produces a completely different kind of sound. We chose to place this program in the same bank as Crystal Acustica and immediately after it, in order to point out the substantial color differences between the two machines.

Odds and ends...

The brand behind this machine has been associated throughout the decades with highly-regarded musicians such as Jimmy Page, Frank Zappa, Brian May, Eddie Van Halen, Steve Vai, Robert Fripp, John Petrucci and Adrian Belew, to name a few.

The history of audio tells us that this processor has often been employed in several world level productions.

Just as an example: the Moulin Rouge! soundtrack (2001) from the eponymous multi-award winning movie.

Delays and other effects derived from the original machine were sensibly applied to the vocal parts of the song "Lady Marmalade" by the talented sound engineer Dave Pensado, who made of this machine a standard of that era.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz; Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain: 0/10dB

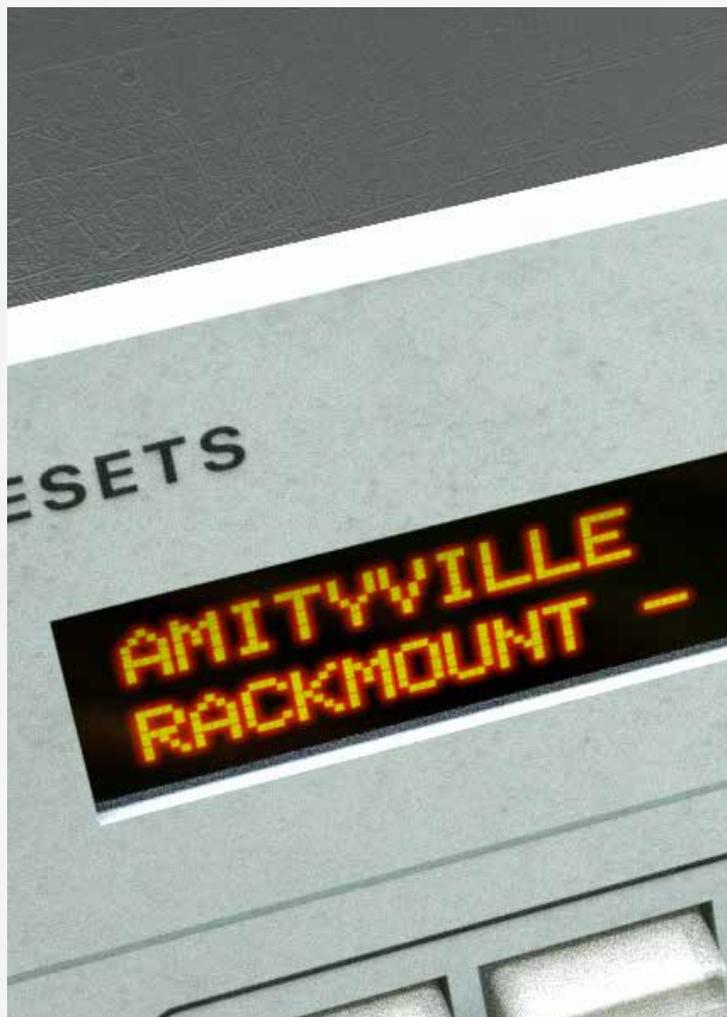
Cut section: Pearl2 2.8kHz; Gain: 0/-14dB

High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-8dB





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BELT OF VENUS



A2

DIGITAL PROCESSOR Rackmount - A70

About the image

Shortly after sunset or just before dawn, an observer can be surrounded by an arched pink glow that extends across the horizon. An evocative image that we hope is a suitable association. The Belt of Venus is also a rare and distinctive feature of a person's left hand, a positive sign and a gift of nature. We hope that this program will become part of your music, supporting your creativity in a fanciful way.



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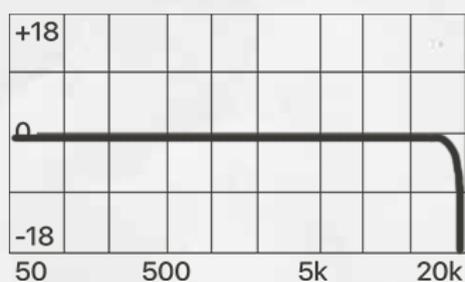
About the sampled unit

Some effect units/signal processors often survive in recording studios for decades.

Sometimes the users are accustomed and do not want to part with them, some other times it's simply because of the "vintage" charm of any specific device, a spell which makes it perhaps more appealing than it really is.

About the sampling location

The device that has been sampled in order to create this program is still an integral part of the outboard equipment at Egnog Studio, a facility owned by Giancarlo Del Sordo and Luca Magnano located in La Spezia (Italy).



Program features

The depth of this program corresponds faithfully to the one in the original device, and generally all the hardware delay processors of the era.

The most striking feature in this program is obviously the sound quality, with its consistency and density typical of these vintage U.S.A devices.

It is ideal for 'pushing things' in front of your mix. Unlike other lower priced processors, the sound produced by this emulation has all the right features to be a 'live' part of a mix, not to be relegated to the background. In short, if you want an effect that you want to hear as a main feature of your music, the Belt of Venus is the ticket.

Odds and ends...

This processor is characterized by a delay effect which has earned a well-deserved "evergreen" status over time. Almost 20 years since its first appearance, this device is still widespread. It's one of the first choices of many world-class sound engineers:

Michael Brauner and Bob Clearmountain are among those who to this day are still using it in their mixes.

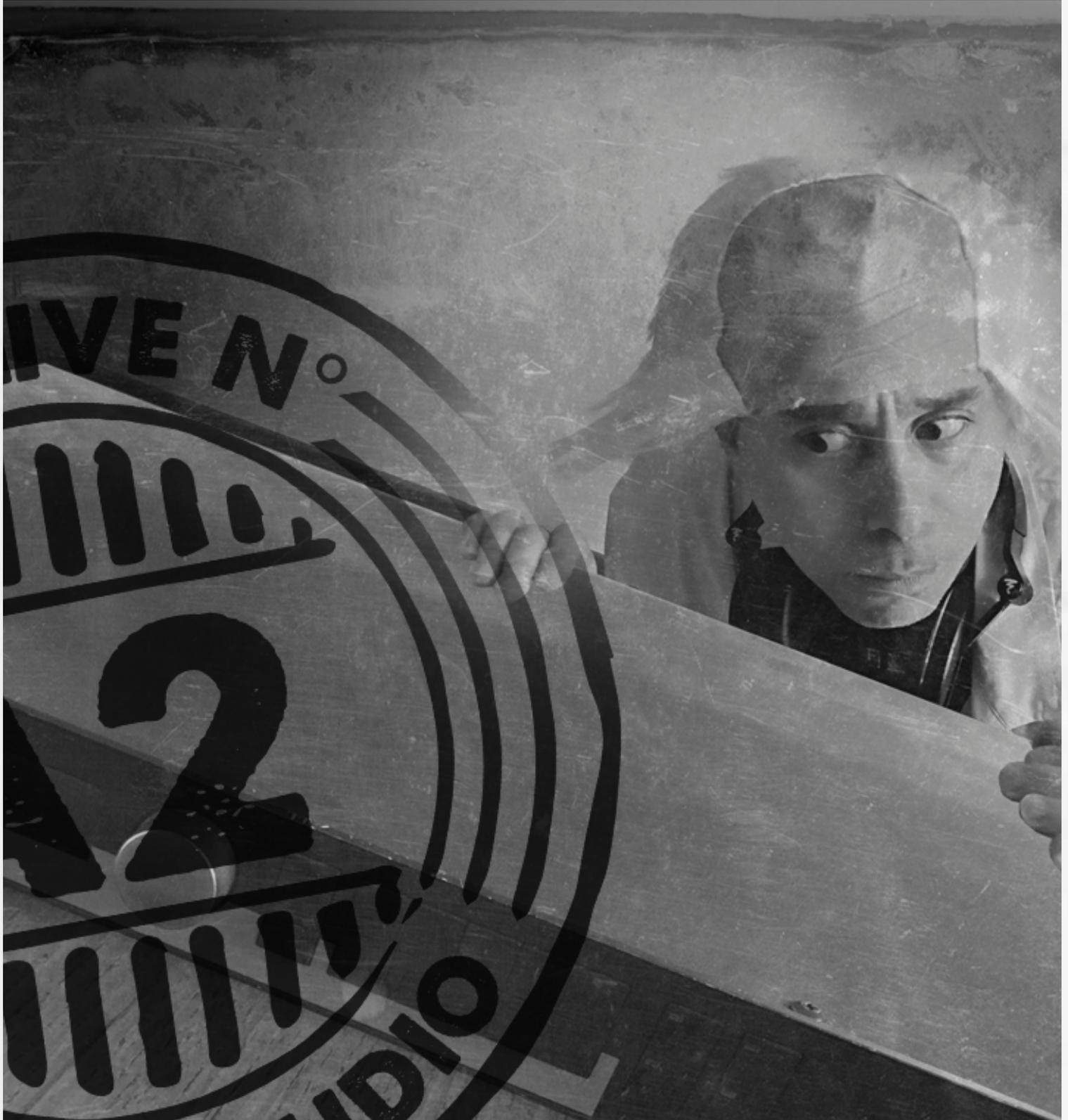
In conclusion, a device that has definitely acquired the status of 'classic' in the recording studios.

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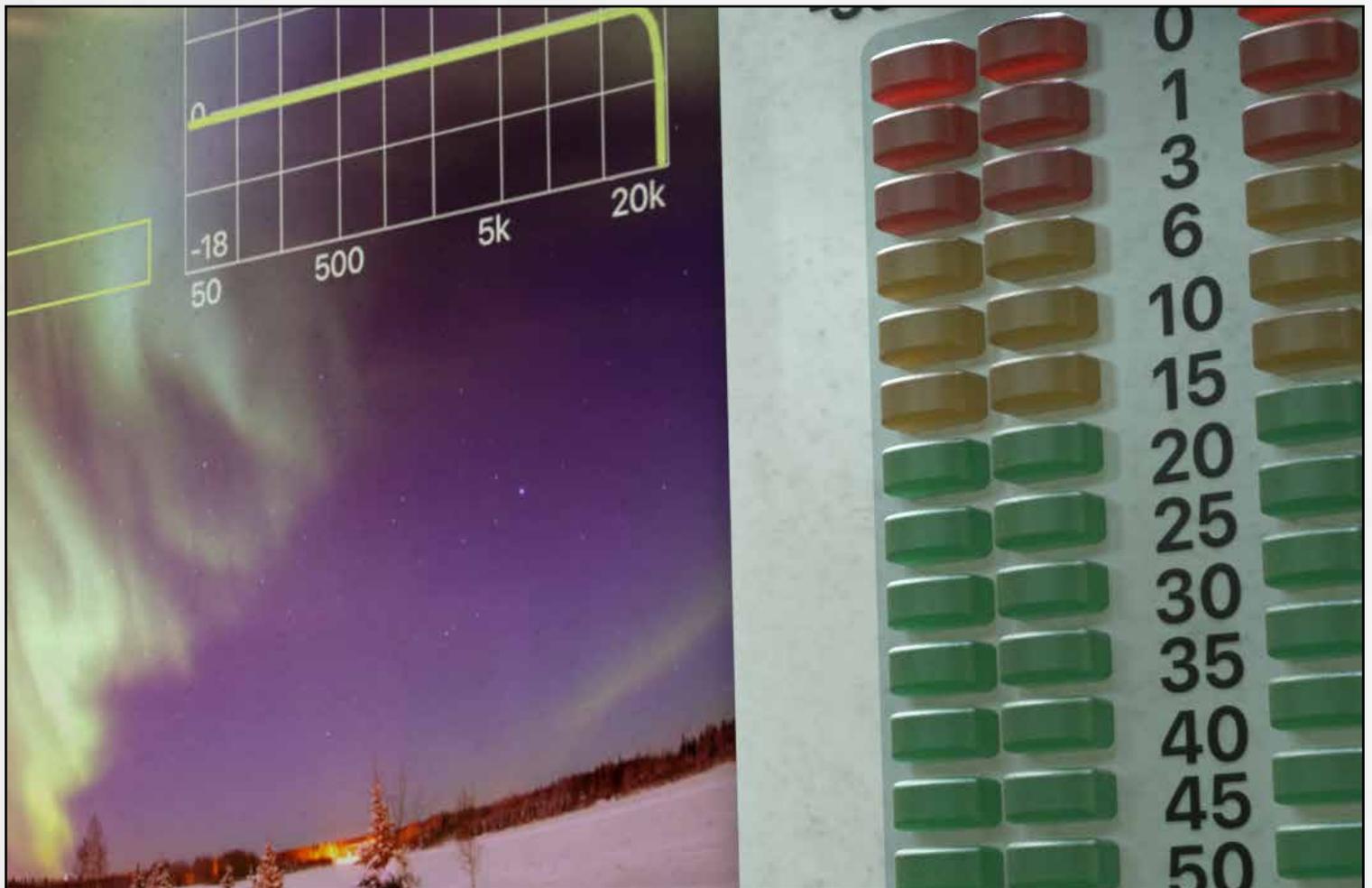
Filter details:

High Pass Frequencies:
OFF ; from 350Hz to 3kHz;

Low Pass Frequencies:
from 1.3kHz to 15kHz; OFF



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YOUR LOVE



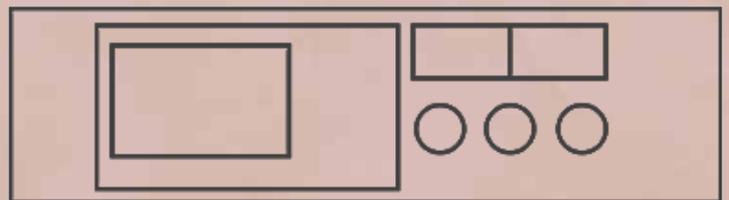
A3

CASSETTE DELAY (SOURCE) Cassette Deck - AC2X

About the image

An evocative image that reminds us of the typical graphic language of the glossy covers of the tape cassettes in the '80s.

A clear reference to the sampled device and to a historical period we are particularly fond of, for a number of reasons and many childhood memories.



That's why we chose the name "Your Love" for this program; since we started our musical adventures with cassette tape recorders, we wanted to capture here their sonic essence.

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

About the sampled unit

It's a stereo cassette deck built in 1981. This is a very rare vintage unit which is really hard to get these days because there are not many units left for sale.

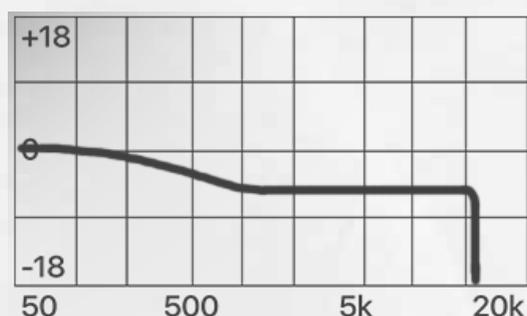
It was a high quality cassette recorder which offered unique features, such as an optional high-speed mode.

The unit we sampled was in perfect condition; it has been imported directly from Japan, since this model wasn't offered for sale on the European market.

About the sampling location

This tape recorder is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.



Program features

It should be noted that we captured only the saturation behavior of this unit; the result is pure "magic", in particular when the DRIVE control is raised.

The resulting saturation is stunningly realistic. Through a complex editing process we managed to eliminate the noise component, thus achieving a unique emulation characterized by a remarkable sonic 'thrust'!

With this program we believe we actually managed to capture the essence of the sound of a cassette tape recorder as we understand it!

The feedback filters in this program are the 'standard' ones (CRYSTAL ACUSTICA).

Odds and ends

Allen Sides is one of the professionals who made his first steps in the world of audio by using a model built by this Japanese manufacturer.



Sides is one of the most respected engineers/producers in the music industry. His history with these units stretches back to the '60s, when as a teen he tried to use this stereo cassette deck through its paces in his garage studio. As an engineer/producer, Sides has recorded over 400 albums and won two Grammy's.

A brief list of some of the artists he has worked with includes: Phil Collins, Green Day, Eric Clapton, Alanis Morissette, Faith Hill, Trisha Yearwood, Wynonna Judd, Beck, Mary J Blige, Ry Cooder, Joni Mitchell, Frank Sinatra, Ray Charles, Count Basie, Duke Ellington, Ella Fitzgerald, John Williams, Jerry Goldsmith, Tom Newman, Andre Previn, Frank Zappa, and the list goes on.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: Purple M5 Mid 3kHz; Gain:
0/10dB

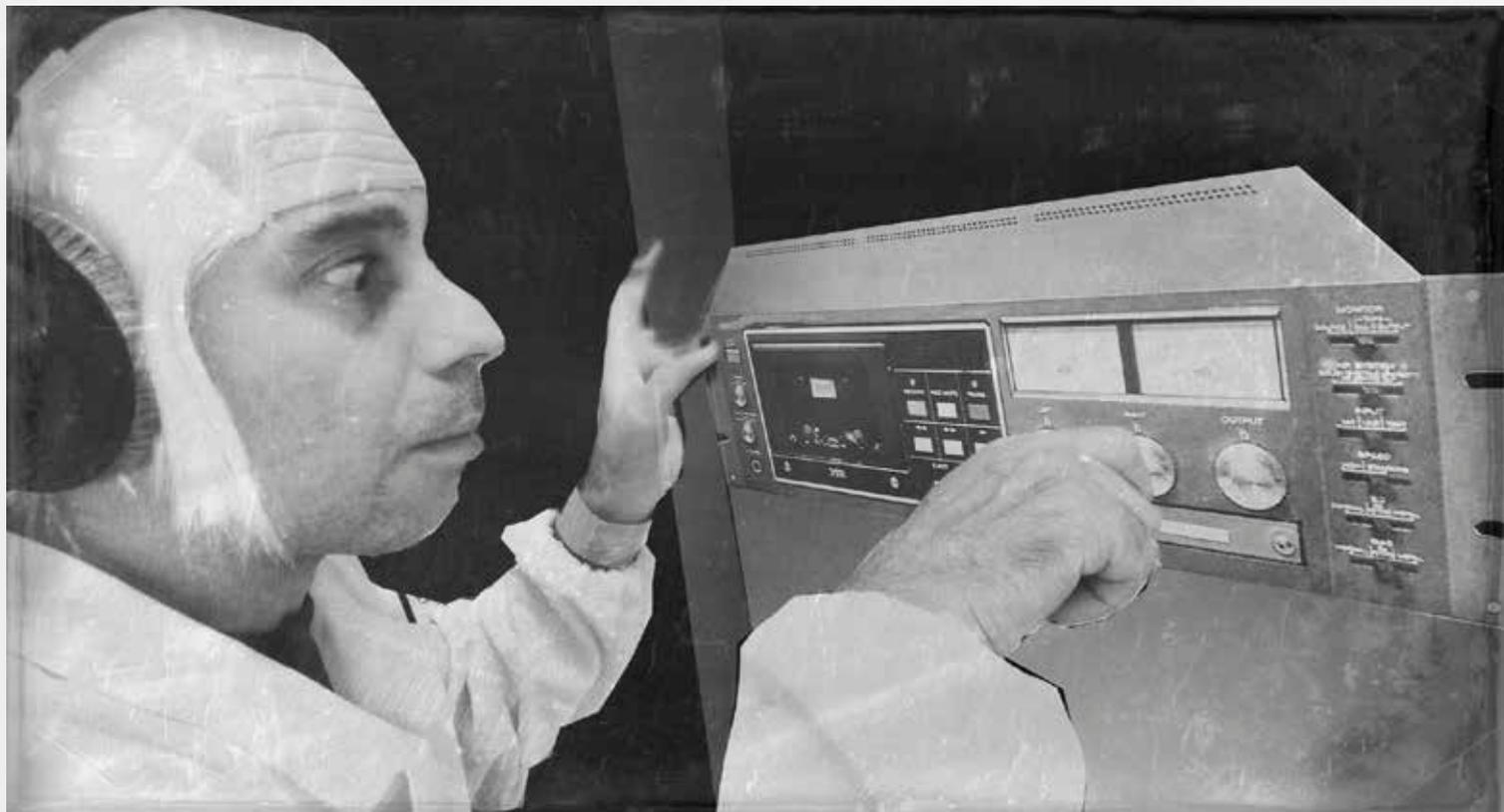
Cut section: Pearl 2
2.8kHz; Gain: 0/-14dB

High:

Boost section: Ruby

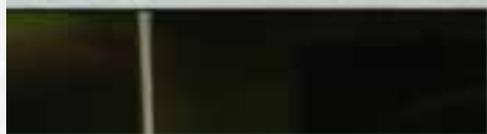
High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory 3 8k2 Q=20; Gain: 0/-
8dB



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WARE MULTI TAP DELAY



ACUSTICA



LEMON

Cassette Delay (source)

MAIN FILTER

PRESENCE

GAIN (red knob): 0, -8, +8, SWEET, DULL

WIDTH (green knob): 12, 9, 20, .6, .4

HIGH PASS (red knob): 56, 80, 112, 40, 28, 20, OFF, .45

Buttons: 6, 12, 24, 36

PAN (green knob): L, R

OUTPUT (blue knob): -30, +30

Buttons: 0, 20, 10, 6, 0

Buttons: OFF, ON

4

s ds cs ms +

value mod

FEEDBACK (red knob): -100%, +100%, 80, 60, 40

OUT

PAN (green knob): L, R

OUTPUT (blue knob): -30, +30

Buttons: 0, 20, 10, 6, 0

Buttons: OFF, ON

5

s ds cs ms +

value mod

FEEDBACK (red knob): -100%, +100%, 80, 60, 40

OUT

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MEMORIES OF TOMORROW



A4

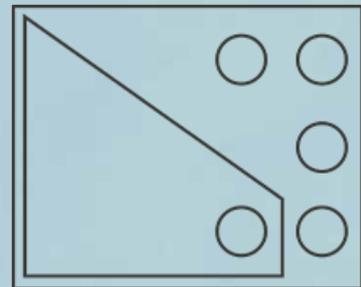
ANALOG DELAY Deluxe stompbox

About the image

A suggestive image... a light peeping from behind a cloud.

Similarly, this vintage analog delay never discolors with the passing of time, despite the innumerable novelties on the market constantly trying to overshadow its splendor.

A device that has passed through 8 revisions, leaving an indelible trace



throughout the decades. More than a good reason for it to be included into this top 40 program chart in LEMON.

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About the sampled unit

This program has all the right credentials to become part of the number of emulations included in LEMON.

The device this program is based on enjoys an almost mythical status: it's among the all-time favorite delay stomp-boxes for a large number of musicians.

This delay unit has marked a turning point in the history of music technology. It was a ground-breaking project with an unmistakable sound when it came out, and even today, when it comes to analog delay, it is still an absolute reference.

About the sampling location

The pedal we sampled for the Memories of Tomorrow program was built in 1979 and comes from the personal collection of antiques and oddities of Stefano Dall'Ora (musician, external developer for AA and maker of SoundDrop Nebula4 libraries - www.stefanodallora.com).

Reportedly, this stompbox has always been one of his favorite and it never fails to bring along fond memories through its charming and unique sonic texture; the fact that back then the owner was in his early twenties might have some influence, as well.

Program features

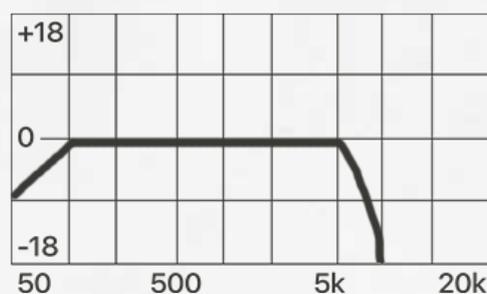
Its warm, dark echo creates luscious soundscapes effortlessly and it is capable of providing both staccato rhythmic patterns or subtle background washes.

The MM as we know it is the product of a long evolution over time; it has been going through various revisions since 1976, in a refinement process that continues to this day.

One of the most fabled pedals in all of guitar-dom, it is still being made today, and still sounds totally awesome.

The program Memories of Tomorrow wants to be a tribute to this celebrated pedal by recreating its sound, while partially departing from it.

Specifically, we are referring to the Pitch Shifting/Time Warping effects the original machine is capable of: we decided by choice not to implement them in Lemon for the time being, as the current state of our technology would have made them slightly sonically inferior to all the rest of the emulations.



Odds and ends

Some effects units are so unique and beloved that they are instruments unto themselves.

This pedal is one of those.

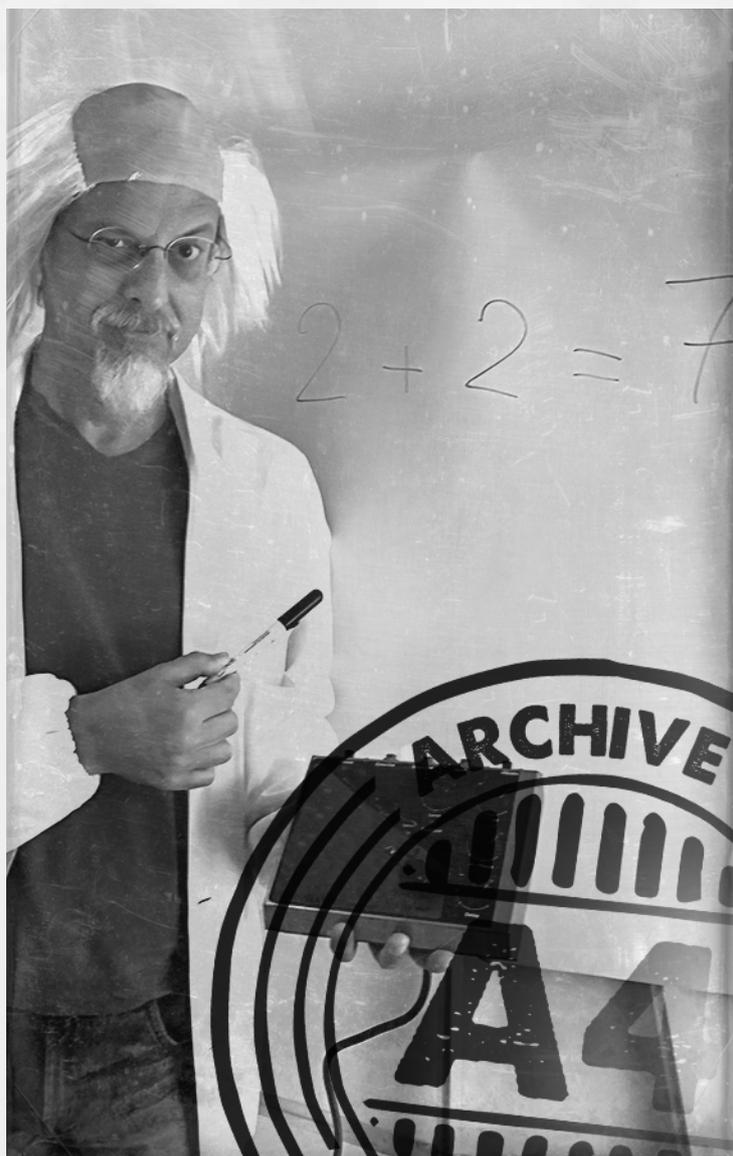
The Edge used it to great effect in U2's early recordings, and Radiohead's resident pedal wizard Ed O'Brien uses one alongside his Strymon Timeline.

In a video featuring O'Brien and The-Gig Rig boss Daniel Steinhardt, O'Brien says taking the MM off your board is like "taking your soul away."

It is telling that the MM—with its fairly large size and special power requirements—still justifies a spot on even the most advanced pedalboards alongside powerful digital delays complete with incredible analog emulations. "Before this, instruments were mechanical and acoustic alone.

Now, through electronic technology, our electrified beat enthralles the world with harmony and joy!"

Our eternal gratitude to Mr. Howard Davis for designing this ever-lasting pearl of sound.



Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

Cut section: Pearl2
2.8kHz; Gain: 0/-14dB

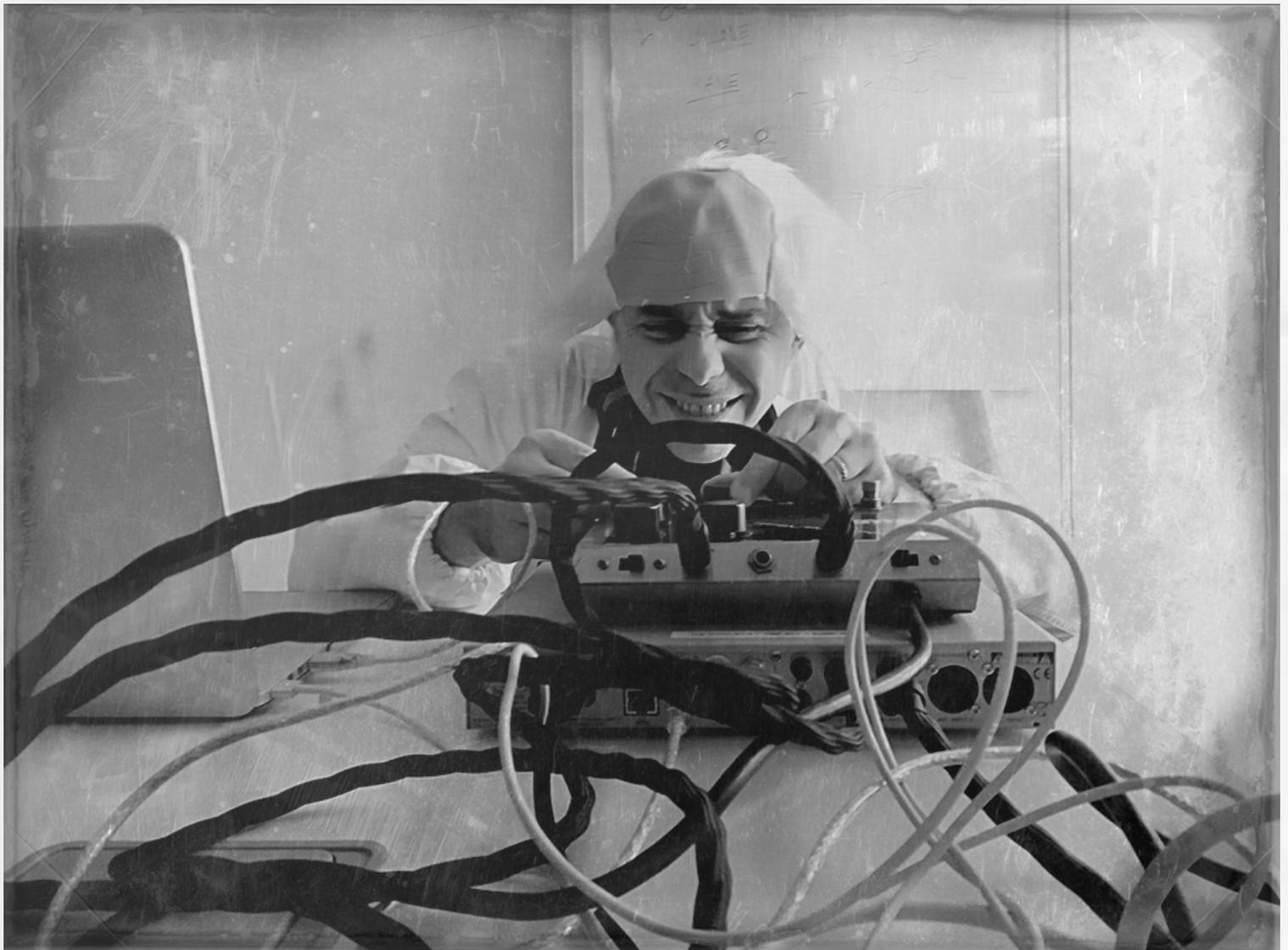
High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

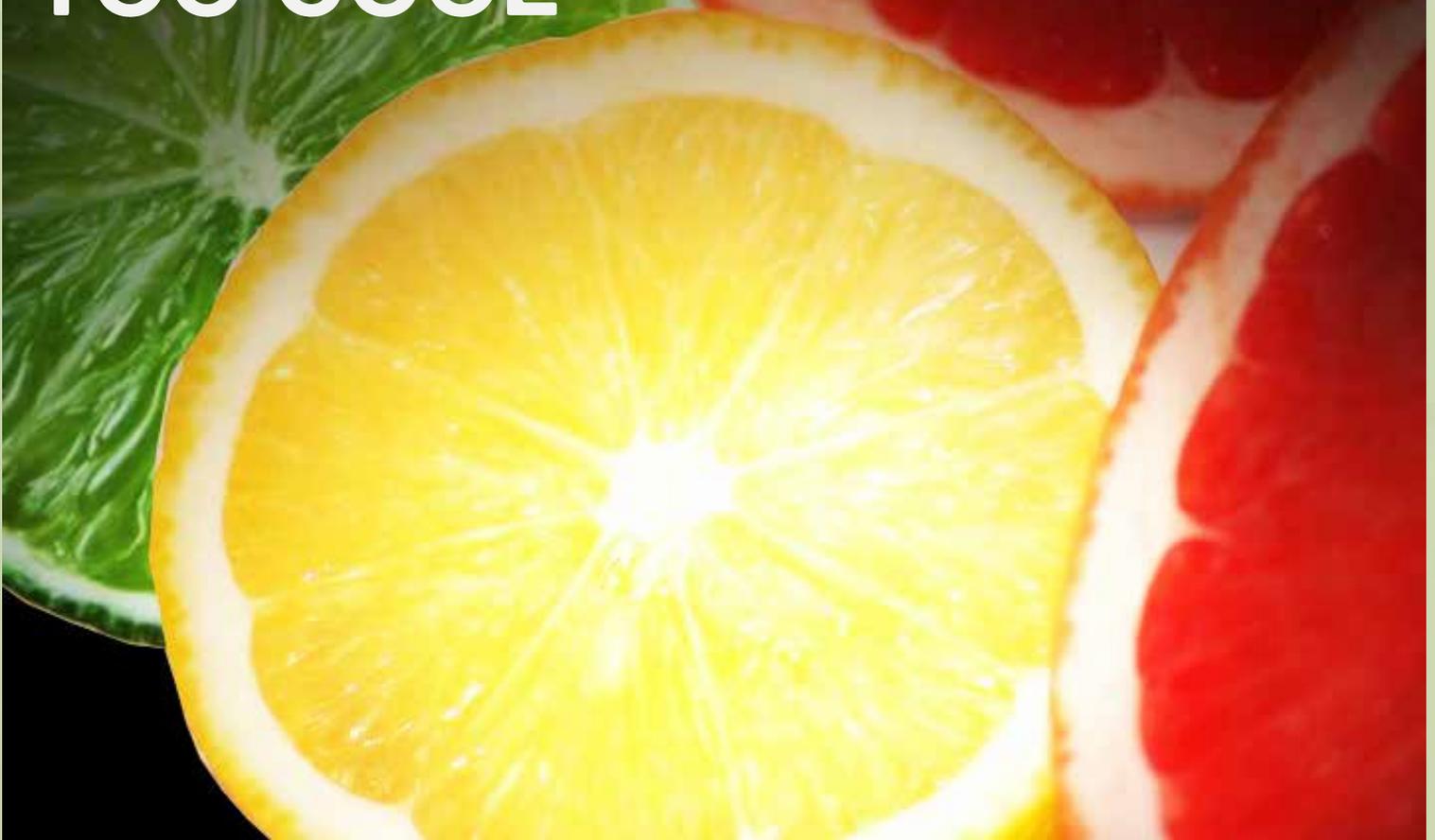
Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB

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TOO COOL



A5

DIGITAL DELAY Rackmount - A2290

About the image

TC=Too cool...

Well, that was an easy one, wasn't it? What can be cooler than this digital processor? In our inner circle we believe it's really hard to find something better.

It's hard for any other digital delay to stand the comparison with this unit!



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About the sampled unit

Acclaimed as the 'Industry Standard Digital Delay', this unit has reached legendary status as a classic piece of musical equipment.

Co-founder brothers and musicians Kim and John R. brought this digital masterpiece to the world in 1985.

Presently this processor is to be found in recording studios, PA rigs and guitarists' FX racks around the globe.

It combines unique features and superior sound quality and allows a greater degree of musical creativity in the use of effects.

About the sampling location

We sampled this unit at Roberto Ghiorzi's Drum Code Studio (<http://www.drumcodestudio.it/>).

This studio took its name about twenty years ago after a suggestion by Sergio Leoni, a long-time friend of Roberto's and a collaborator with the studio at that time.

The Drum Code Studio is a hospitable and pleasant environment. Its atmosphere is confidential; yet, at the same time, it's equipped with everything you need in order to record, edit and mix your musical project.

Program features

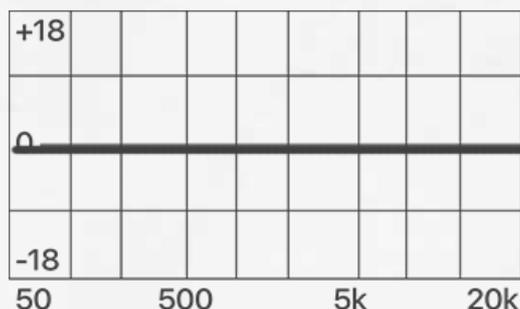
One of the most successful digital delays since its release more than 20 years ago, this processor is considered a true jewel.

It's regarded as the state of art as far as dedicated digital delays, and it's still widely used and much sought after to this day.

We are absolutely proud of the results obtained with this emulation. We believe that this program is really outstanding, as its sound quality is remarkable in every way. You can use it on the most disparate sources, from vocals to guitars, from keyboards to drums, always with great results.

The feedback filters in this program are our 'standard' ones (CRYSTAL ACUSTICA).

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer.



1. Too Cool:

A program based on a digital processor produced since 1985, already extensively described above;

2. Cala Nova Sunrise:

A program based on a top-class digital delay stompbox, developed more recently by the same manufacturer.

3. In the Fire of Spring:

A program based on a very flexible and versatile digital delay. An essential tool for any serious recording studio.

Odds and ends

In the period from the mid-80s to the mid-90s, David Gilmour's setup (as well as many other artists') probably reached its highest level of complexity: in those years, this processor could easily be spotted in his spectacular and complicated Fx chain.

This unit is really one of the most beautiful digital delay ever produced; this is why it became an irreplaceable and precious resource for so many industry experts and artists.

Here are some of the musicians who have used or are still using this processor to this day: Mark Knopfler, Matt Bellamy, The Edge, John Petrucci, Jeff Beck, Eric Clapton, Joe Bonamassa, Tommy Lee, Dave Amato, Eminem, Mark Ronson etc.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;

Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain: 0/10dB

Cut section: Pearl2

2.8kHz; Gain: 0/-14dB

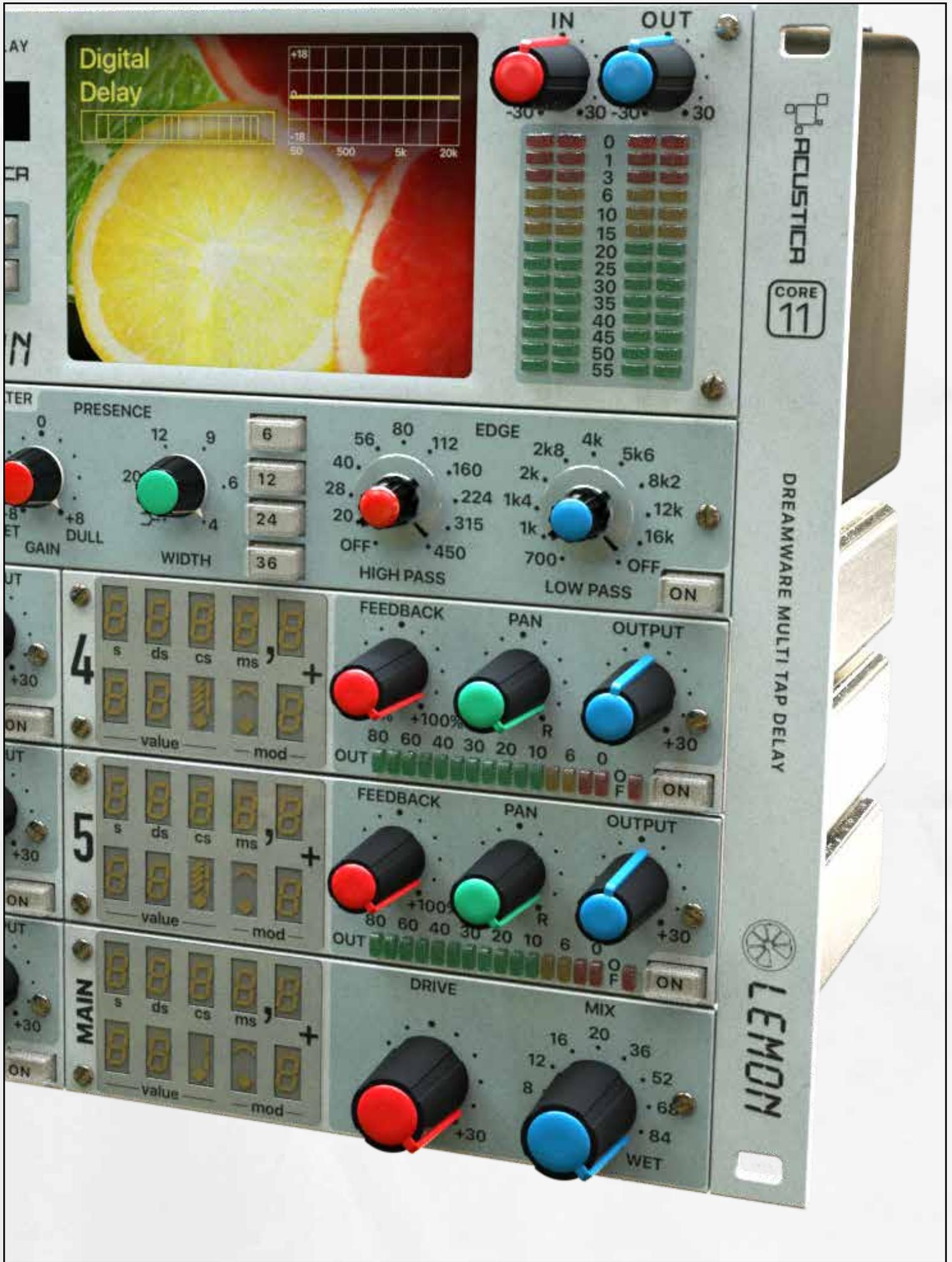
High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-8dB





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-89 DEGREES



A6

DIGITAL PROCESSOR Rackmount - A780

About the image

-89 degrees: a freezing temperature that reflects the digital nature of the emulated processor.

The lowest natural temperature ever directly recorded at ground level on Earth: $-89.2\text{ }^{\circ}\text{C}$ ($-128.6\text{ }^{\circ}\text{F}$; 184.0 K) at the Soviet Vostok Station in Antarctica on July 21, 1983 by ground measurements.



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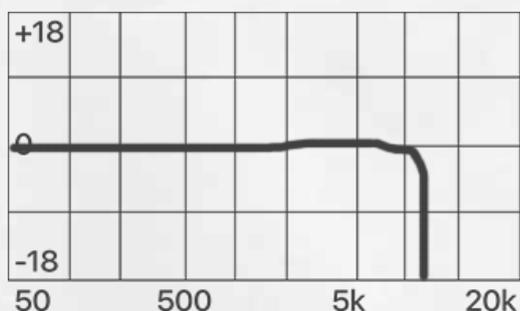
About the sampled unit

The original unit (1986 – Kidderminster, U.K.) is not simply a digital reverb/delay processor. It gives the user a unique and flexible means of producing realistic acoustic simulations for environments of all types and sizes. It's a compact 2U, 19 inch rack-mounting device equally at home in the recording studio, dubbing suite, broadcasting studio or on the road.

About the sampling location

This processor is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.



Program features

The sampled unit is one of the top models on the market, an iconic digital processor used mainly for its extremely natural "added density" reverb programs. Its delay is really stunning as well, and so is the quality of its converters; for all these reasons we have decided to sample one of these units and include its emulation in LEMON in no time.

This particular model has been immediately perceived by the users as a gear of the highest quality level, so much that many recording studios whose setup is almost entirely 'analog' had no hesitation in complementing their vintage machines with this purely digital processor.

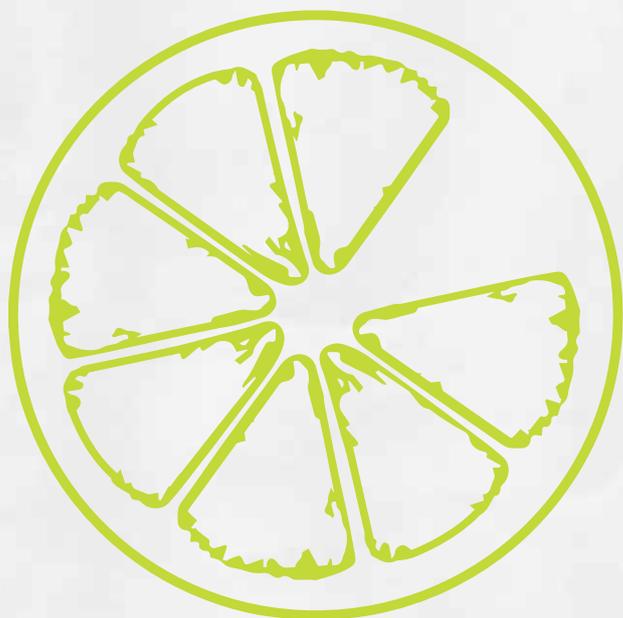
The -89 Degrees program comes with our 'standard' Feedback Filters (Crystal Acustica).

We invite all our users to test this program: it could give them a great satisfaction, when used knowingly!

Odds and ends

This unit was released on the market in 1986 and shortly thereafter it became a permanent fixture in one of the most accredited and famous studios of the era: the Evergreen Recording Studios in Burbank, California.

Here are a few of the soundtracks recorded there: Popeye (1982), Rocky IV (1985), Planes, Trains and Automobiles (1987), When Harry Met Sally...(1989), The Little Mermaid (1991), Teenage Mutant Ninja Turtles II: The Secret of the Ooze (1991).



Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

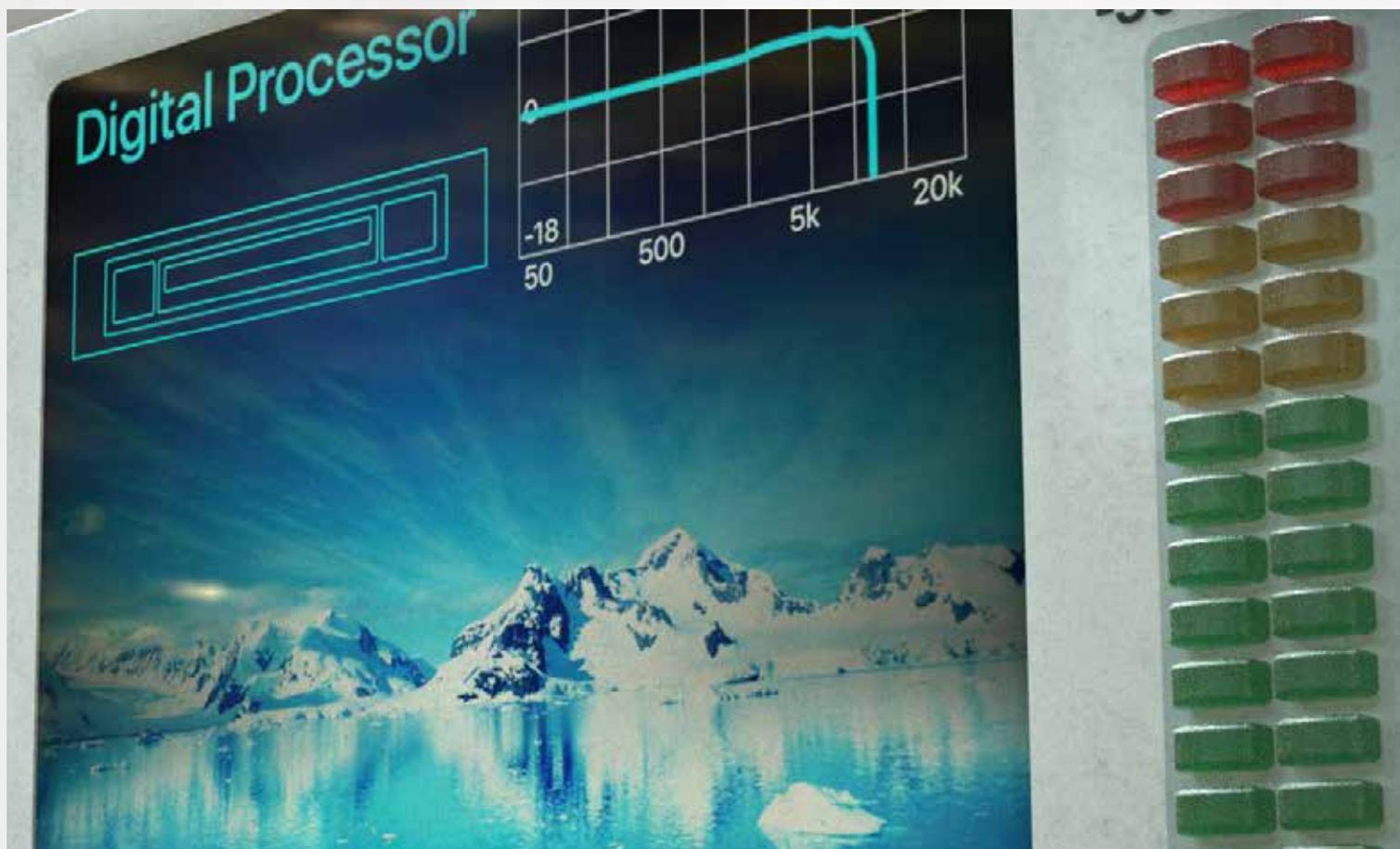
Cut section: Pearl2
2.8kHz; Gain: 0/-14dB

High:

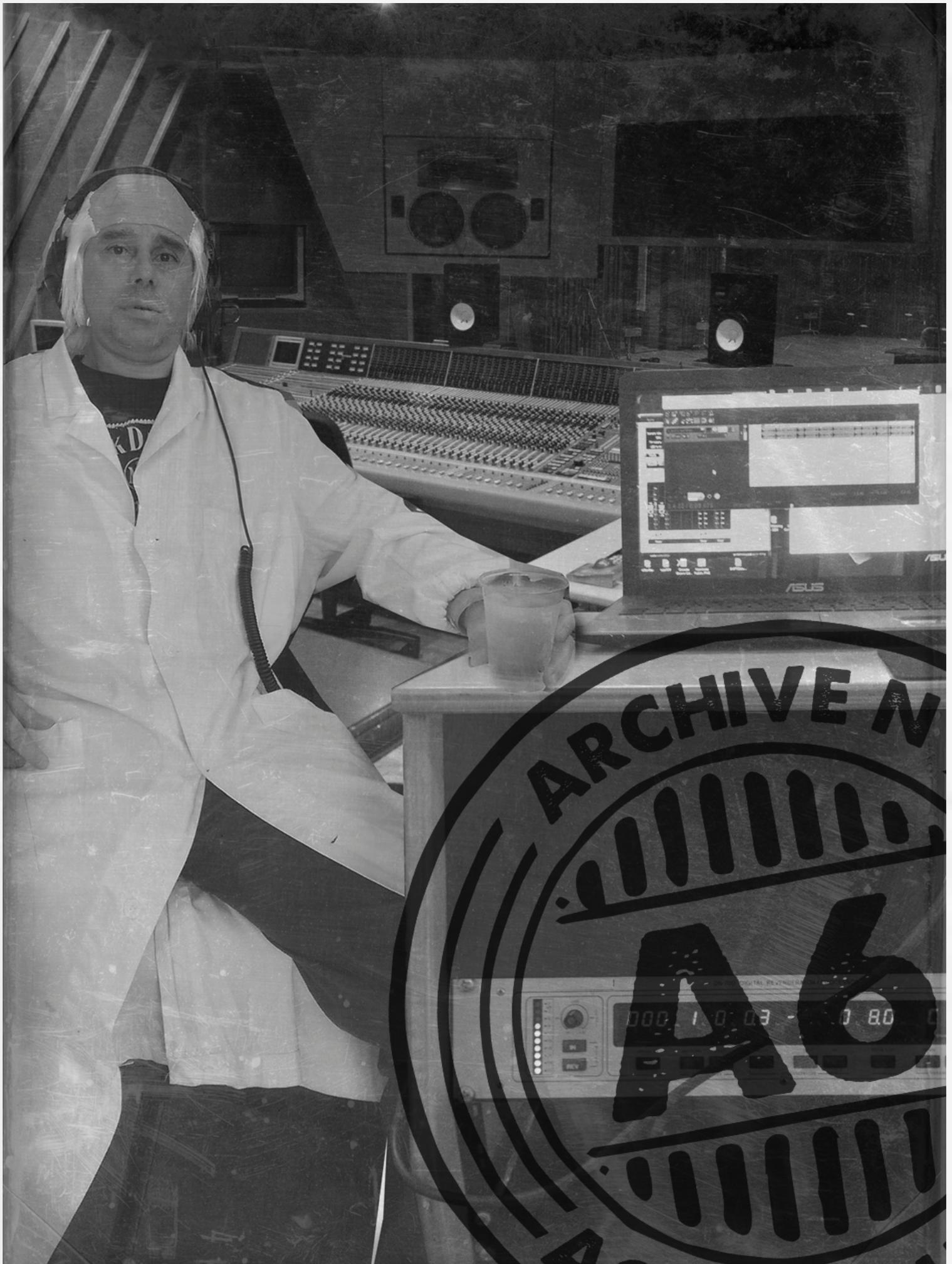
Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB



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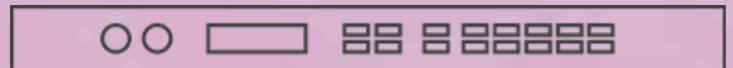
GALACTIC QUADRANT



A7

DIGITAL PROCESSOR Rackmount - AQUAD1

About the image



Just a wordplay: the name 'Galactic Quadrant', the area of the Milky Way galaxy mentioned the TV series Star Trek, reminded us of the name of the unit we sampled for this program.

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About the sampled unit

The original device (released in 1989) is a 16Hz-20kHz bandwidth stereo programmable unit offering four different types of digital effects (EQ, Pitch Change, Delay, Reverb).

As with other machines, we focused our energies (and efforts) on the DELAY section.

The result is an emulation of a very clean monophonic delay that closely replicates the behavior of the original unit.

About the sampling location

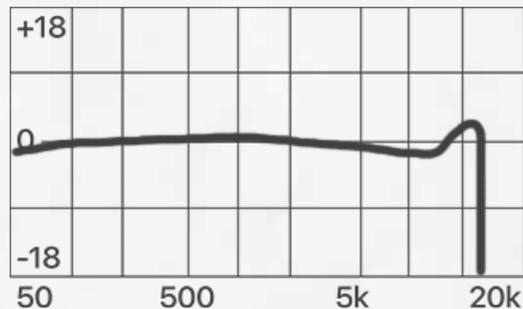
The device that has been sampled in order to create this program is still an integral part of the outboard equipment at Egnog Studio, a facility owned by Giancarlo Del Sordo and Luca Magnano located in La Spezia (Italy).

Program features

As already mentioned above, this emulation is the result of an elaborated processing phase.

In order to get a quality emulation, the frequency response curve of the original machine had to be corrected, since in the real unit the response tended to increase almost up to +20dB at high frequencies.

This inappropriate behavior has been corrected, with the additional byproduct of a greatly reduced aliasing. The feedback filters supplied with the program are the standard ones.



Odds and ends

The original machine was often used in both live and studio environments. In particular it's appreciated by a good number of guitarists, among them the great Stef Burns (guitarist for Vasco Rossi, a very popular Italian singer).

Here's what Stef himself had to say about this processor during a brief interview in May 2008: "I know, this gear looks like a museum piece, but I've always used it and it still does exactly what I expect."



Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

Cut section: Pearl2
2.8kHz; Gain: 0/-14dB

High:

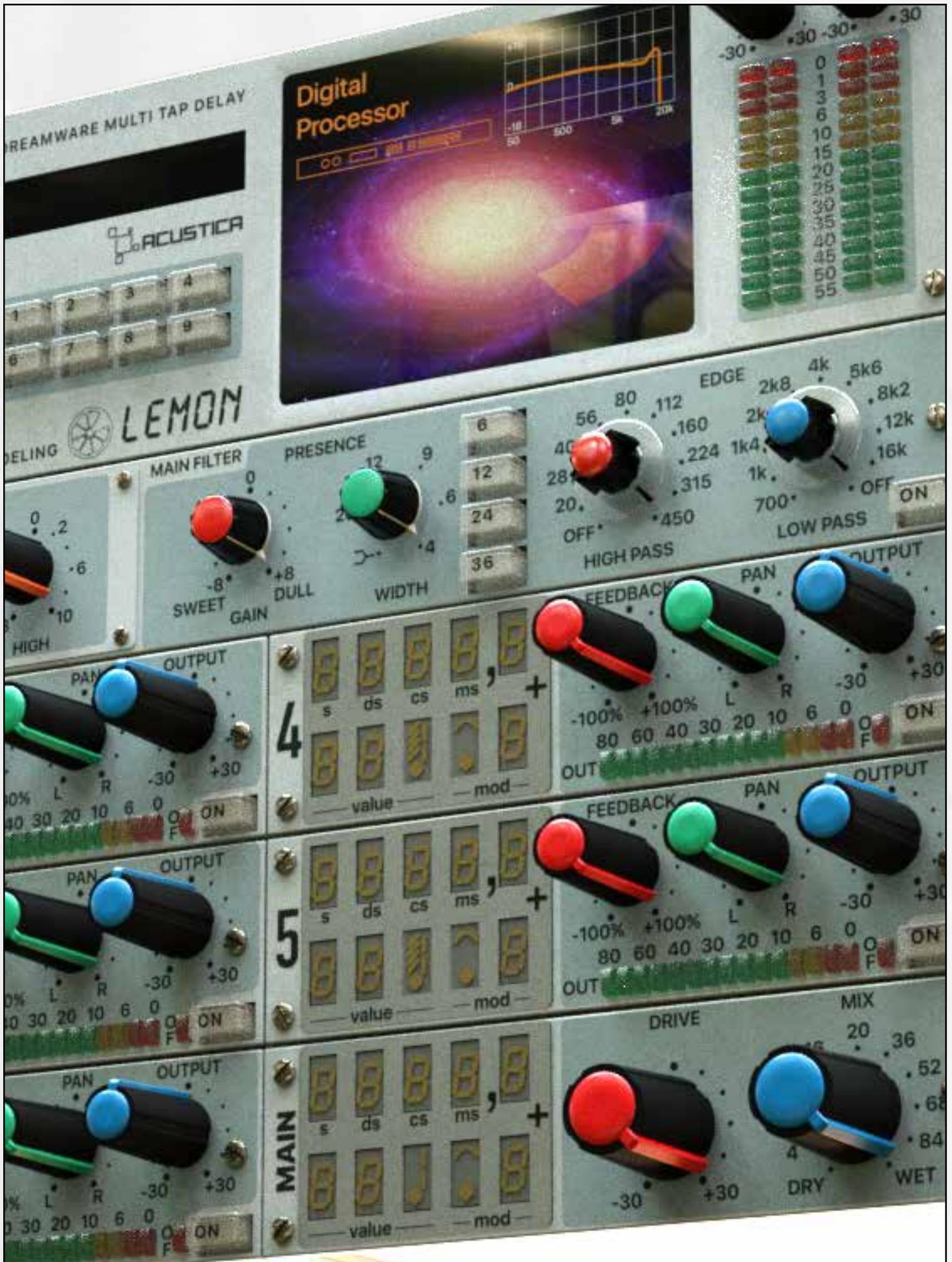
Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB



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ANSWER 42

A8

About the image

The 'answer to the fundamental question about life, the universe and everything' is a concept expressed in Douglas Adams's humorous science fiction novel, *The Hitchhiker's Guide to the Galaxy*.

In these stories, a supercomputer called "Deep Thought" is built just to find the answer to this eternal question.

DIGITAL DELAY Rackmount – A42



After a seven-million-year-long processing, it gives the result: the answer is the 'number 42'.

About the sampled unit

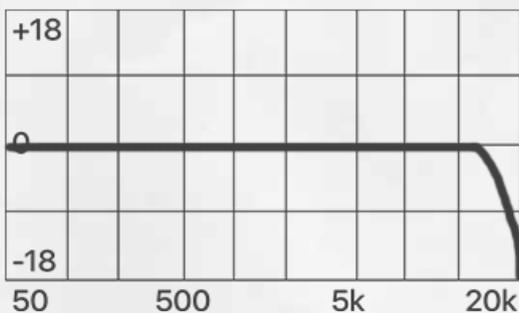
This unit is a 1980s high-performance digital delay processor and a classic studio delay.

It is among the historical devices made by a well-known US brand founded in 1971 and headquartered in Waltham, Massachusetts.

About the sampling location

This processor is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.



Program features

This device's excellent sonic quality, unique features, light weight, flexibility and ease of use make it the perfect choice either on stage or in the studio.

It includes a versatile audio patching scheme and a unique synchronizing clock feature that allows a highly musical usage of the very long delays of which it is capable.

Thanks to its huge amount of memory, quite an unusual feat at the time, long repeat loops and layering effects which were formerly confined to the studio finally could be used easily and reliably on stage, as well.

This program is extremely close to the behavior of the real machine. We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers three different emulations (programs), each of a different model built by the same manufacturer.

1. Answer 42:

A program based on high-quality, extremely versatile units developed in the 1980's.

2. Belt of Venus:

A program based on a unit developed in 1985, characterized by a sonic density typical of these vintage made-in-the-U.S. processors.

3.NGC 480

A program based on a unit developed in 1985. This unit represents this brand's relentless pursuit of the state-of-the-art level. Top producers and engineers all over the world rely upon its extensive sonic capabilities and processing power.

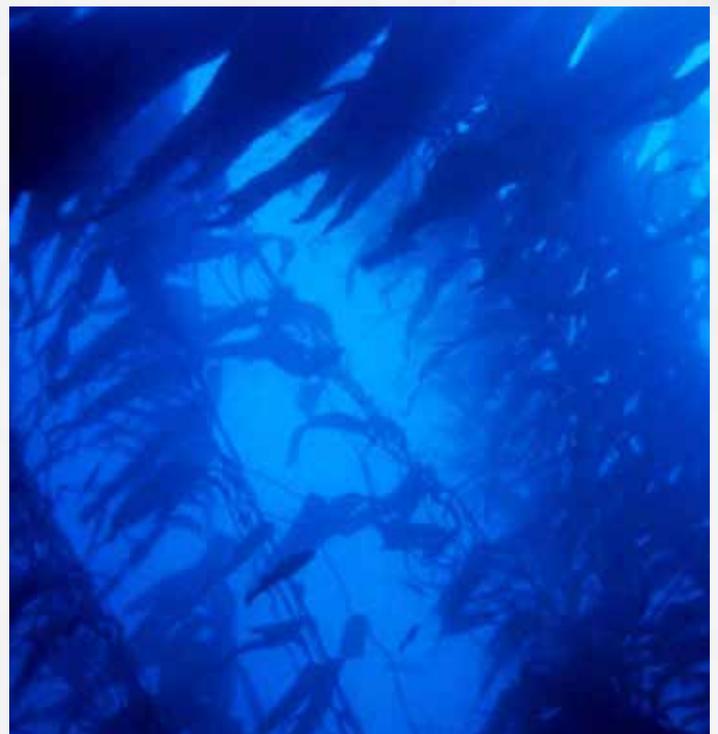
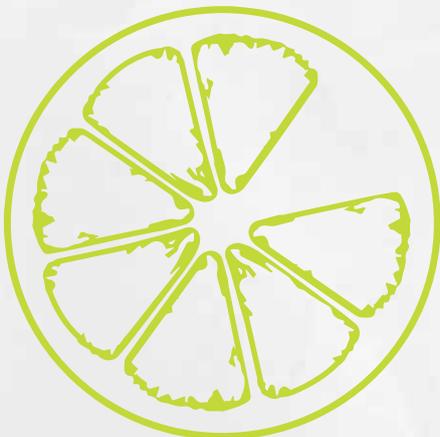
Odds and ends

"This machine especially shines on vocals. If you push the input, the limiters on the input really add a distinct character and if you engage the x2 button, this lowers the bandwidth and makes it almost sound like a tape echo.

There is really no other delay like it".
Terri Winston (Songwriter, recording engineer, and producer)

Filter details:

Low pass Frequencies: from 3KHz to 10kHz; OFF



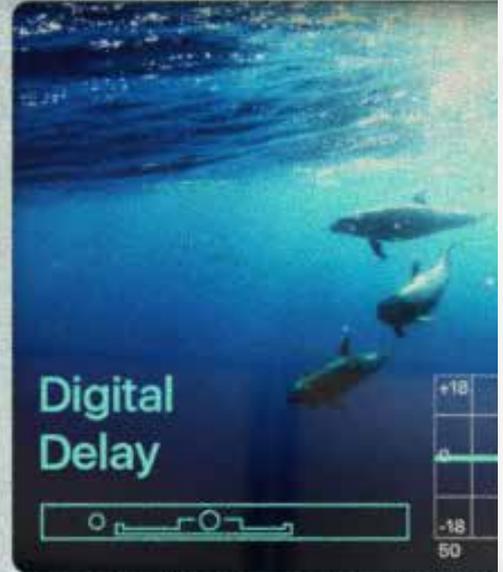
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PRESETS

DREAMWARE MULTI TAP DELAY

ANSWER 42
RACKMOUNT - A42

ACUSTICA



Digital
Delay

A B
C D

0 1 2 3 4
5 6 7 8 9

ANALOG DISTORTION MODELING



LEMON

K FILTERS

MID HIGH

0 .1 .2
-1 .5 .8
-5 .8

0 .2
-2 .6 .8
-4 .8 10

MAIN FILTER

SWEET GAIN DULL

0
-8 +8

PRESENCE

12 9
20 .6
- .4

6
12
24
36

cs ms +
mod

FEEDBACK PAN OUTPUT

-100% +100% L R -30 +30

80 60 40 30 20 10 6 0

OUT OF ON

4

s ds cs ms +
value mod

cs ms +
mod

FEEDBACK PAN OUTPUT

-100% +100% L R -30 +30

80 60 40 30 20 10 6 0

OUT OF ON

5

s ds cs ms +
value mod

cs ms +
mod

FEEDBACK PAN OUTPUT

-100% +100% L R -30 +30

80 60 40 30 20 10 6 0

OUT OF ON

MAIN

s ds cs ms +
value mod

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ENCHANTED PRINCESS

A9

DIGITAL PROCESSOR Rackmount - ARMX

About the image

The Enchanted Princess is a famous German fairy tale written by Ludwig Bechstein from his book Deutsches Märchenbuch, a perfect match with what we believe is one of the best programs in LEMON: like a charming princess, this delay aims to be ethereal and legendary.



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About the sampled unit

This unit was made in the early 1980's in Burnley, England, as reported on the front panel of the device. Anyone familiar with these machines will have no difficulty in recognizing the model, an incredible device from all points of view.

It is a well-known digital reverb system. When it came out, it was one of the first totally electronic reverberators on the market; the lack of any mechanical part, together with the reduction in size and noise, made this unit a standard back then; still it's praised by sound engineers all over the world and used in high-profile productions everywhere.

Obviously, being LEMON a delay processor, for the time being we decided to focus our energies just on the machine's delay component, by creating a program which is at the same quality level as all the others.

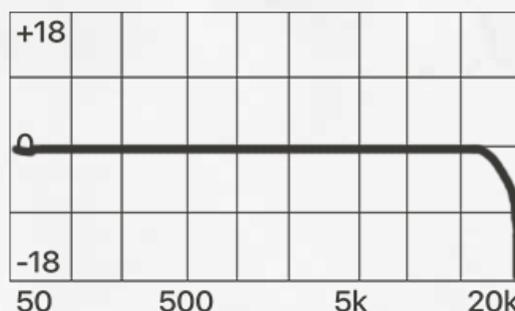
About the sampling location

The sampled unit resides in Alari Park Studio (<http://www.alariparkstudios.com/>).

This facility, established more than 10 years ago, has collaborations with internationally renowned artists, Italian pop stars, emerging singers, passionate bands, and anyone who wants to create their music in the most professional way possible.

Alari Park Studios, one of the largest Italian recording studios, was born as a high level response to the needs of national and international artists and record companies and is one of the five divisions of the larger Alari Park Group.

The facility is located in Cernusco sul Naviglio, a few kilometers from Milan. Our special thanks to Piero Sturla of Audio Ribera, that allowed us to come into contact with one of the referents for the studio, sound engineer Lorenzo Cazzaniga.



Program features

This device, besides being a digital reverberator, offers a delay program (Program 5) as well. It is a pure mono delay program of a very high quality: in this mode, the Decay control can be used to provide feedback, so that multiple echoes may be induced.

As a result, the original unit can also be used as a very high quality 18kHz bandwidth digital delay line. The delay can be varied from 0 to 1.6s in 1ms increments.

The first thing that separates our emulation from the original machine is the choice of delay lines; the real hardware offers a single line of delay, while we have 5.

Furthermore, the original machine had mediocre converters, and therefore we've been able to substantially reduce aliasing during post-production.

The result is a magical emulation, perhaps even more evocative than the original device.

The emulation of the delay component of this machine is the result of intense sampling sessions and new implementations that have allowed us to replicate (and in our opinion also improve) the behavior of the real device.

We believe it can be one of the best choices to enrich your track with a digital delay emulation. We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer.

1. Enchanted Princess:

It's a program that faithfully emulates the Delay Program of the unit "Digital Reverberation System" (1981);

2. Fairy Tale Princess:

A program that faithfully emulates the unit "Computer Controlled Stereo Digital Delay" (1978).

Odds and ends

This unit has been used extensively over the years.

Among the artists who made use of it we can mention: Mick Jagger, who is reported to have used this digital reverberator in a small studio called "Bamboo Room Studio"; Prince, who had many of these units in his rack in Prince's Paisley Park studio.





Filter details:

Low Pass

Frequencies: from 3kHz to 10kHz; OFF



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CALA NOVA SUNRISE



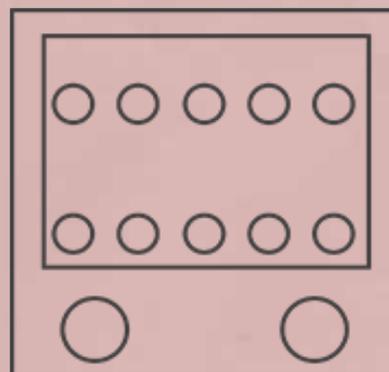
B0

DIGITAL DELAY Stompbox - A2290

About the image

A marvelous and evocative beach characterized by thin, golden sand, where the transparent waters are of a charming shade of turquoise.

A wonder of the natural world whose name recalls the model we emulated in this program.



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About the sampled unit

This is a digital delay with an incredible potential; encased in a compact design pedal switch, it provides effects with an uncompromised quality.

This unit is descended directly from the iconic processor that we've emulated in the "Too Cool" program. That earlier unit was removed from the market, therefore this apparently unassuming pedal aims to be its worthy successor.

It has been recently introduced by the same manufacturing company and is already an integral part of the pedal board of several internationally renowned artists.

About the sampling location

This processor is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.



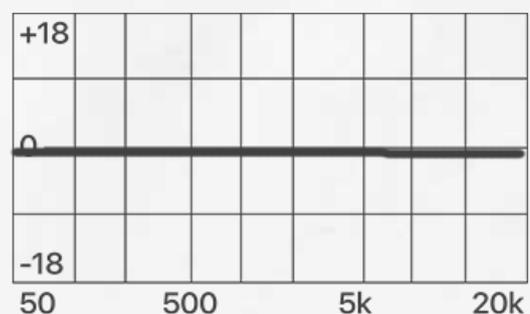
Program features

The feeling of solidity, an eye-catching design and the build quality of the whole pedal structure suggests that this is not a normal stompbox unit.

More than simply a 'pedal', it can become the essence of your sound!

Similarly, our emulation aims to give you the same gratified feeling that you get by using the physical unit. This device returns a processed signal that tends to sound slightly 'digitized', and this is understandable as it's a totally digital circuitry. The "Color" command, also present in this Cala Nova Sunrise program, allows you to gently modify the sonic texture.

Just as the emulated unit, this program as well raises the bar as far as delay pedals for guitar, redefining the meaning of the catchphrase 'state of the art'.



We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer.

1. Too Cool:

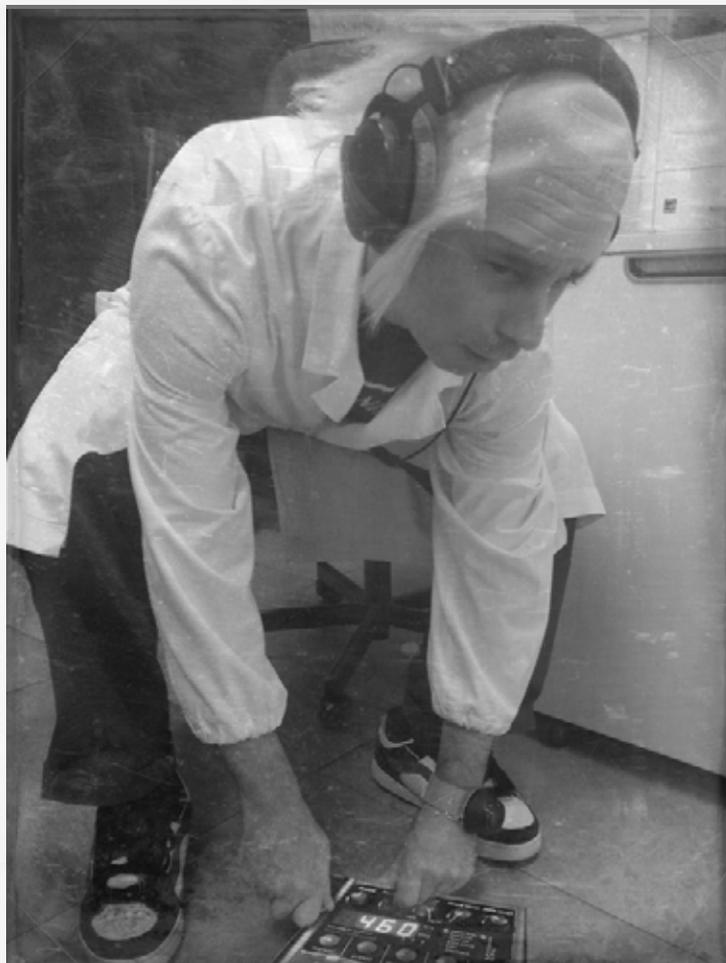
A program based on a digital processor produced since 1985, already extensively described above;

2. Cala Nova Sunrise:

A program based on a top-class digital delay stompbox, developed more recently by the same manufacturer.

3. In the Fire of Spring:

A program based on a very flexible and versatile digital delay. An essential tool for any serious recording studio.



Odds and ends

Among the artists constantly using this delay unit in their pedalboard let's mention the Australian songwriter and guitar player Orianthi, who worked with Michael Jackson and Alice Cooper.

Filter details:

Mid Frequencies:
from 1.2kHz to 8kHz; OFF



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ER



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BROKEN TEARS



B1

TAPE DELAY / Desk-A150

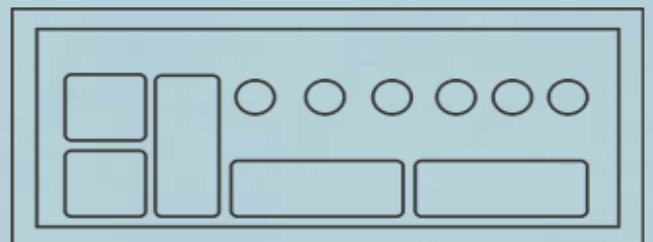
About the image

The magnetic tape of the unit that we sampled for this program wasn't in good conditions, so we decided to choose this name and image.

An association that reminds us that 'vintage' doesn't always necessarily mean 'pristine quality'.

But beware, this does not imply that this program is worse than the others, because after careful analysis and a

fastidious editing process we have been able to digitally reconstruct a great sound! Hearing is believing!



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About the sampled unit

The original gear that this program is based on is an audio analog delay unit produced from 1974 to 1990 by a famous Japanese manufacturer of electronic musical instruments, electronic equipment and software.

This machine was widely used and continues to be preferred over digital delay units by a number of guitarists, who praise its sound and reliability.

About the sampling location

This program is the result of a consolidated collaboration between Acustica and Prime Studio (<https://primestudio.at/>).

Prime Studio is a recording, mixing and post-production studio located in the beautiful Austrian Alps. The studio's clients thrive off of its inspiring location, light and airy spaces and first-rate equipment specs.

The sampled device is an integral part of their equipment. We decided to implement this program by sampling the unit in their possession, us being fully aware of the level of professionalism of the studio, the rarity of the machines at their disposal and above all the manic care they show for their hardware.

Thank you Prime Studios, where they add sparkle to your music!

Program Features

This gear is a legendary tape echo device. It records incoming audio on a loop of magnetic tape; then it replays this continuous loop through the playback head before it is recorded over again by new incoming audio.

The unit that we sampled is still using the original vintage tapes; because of this, we had to suitably treat the samples during post-production, in order to reduce Wow and Flutter values.

The emulation of the delay and tape sonic components of these machines is the result of a series of intense sampling sessions. We had to design new implementations of our software in order to replicate (and, in our opinion, even improve on) the behavior of the real hardware devices.

We hope that our emulation will satisfy even the most demanding clients, especially considering that LEMON includes two different programs coming from different machines built by the same manufacturer.

1.Space Loneliness:

A program based on a device designed by Ikutaro K. in 1974, which used the standard 1/4" tape used in open-reel recorders, but cut at a few feet length and glued as one, continuous loop.

It uses no reels of any kind, and the tape is transported via a capstan drive. Used as a delay/echo, the '201' is said to produce an almost unpredictable delay that is warm and gritty sounding.

It is also capable of producing a large variety of weird sound effects, even without an input signal. These features alone put this delay ahead of the rest of the market.

This program aims to faithfully emulate the typically vintage sound of this unit. It respects the sonic color that this machine preserved over the years, due to its impeccable conservation status.

A feature absolutely not to be forgotten: this emulation can be used as a pure tape emulation device just by excluding the delay component.

2. Broken Tears:

A program based on a similar device, sold from 1975 to 1980. This unit marketed itself as another value-priced alternative to the flagship machine (Space Loneliness program).

Although it looked very similar to the previous unit, and contained the same core circuitry and mechanisms, this gear differed in that it offered only 2 playback heads, limiting the number of delay mode variations available to the user.

Interestingly, this original device had the unique feature of offering two separate outputs – one for the Direct (Dry) signal only and one for the delayed signal – a feature that found favour with many players.

Since our reference unit wasn't in a perfectly mint condition, we decided to sample only the Dry channel for this program. If you are looking for a tape emulation, please refer to PROGRAM1.

The state of conservation of this device could be defined as "quite good", but not "very good", so we decided to digitally treat the samples to improve their quality, as reported above.

This program aims to be an emulation as close as possible to the original hardware, and may be used as a pure tape emulation as well, just bypassing the delay component.

Odds and ends

The stories associated to the original unit are so many that an entire book would not be enough to tell them all.

This is because these units are still part of the instrumentation of any mixing and live sound engineer searching for an authentic vintage delay vibe.

To name just a few, here is a list of artists who used the unit: Portland, Underworld, Fatboy Slim, Dust Brothers,

Bob Marley, KISS, Radiohead, Bon Iver, Pink Floyd, Noel Gallagher of Oasis, Yngwie Malmsteen, Mick Jones / The Clash, Randy Rhoads / Ozzy Osbourne...

Filter details:

Low:
Boost section: Ruby
Low Shelf 100Hz; Gain: 0/16dB
Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:
Boost section: PurpleM5 Mid 3kHz; Gain: 0/10dB
Cut section: Pearl2
2.8kHz; Gain: 0/-14dB

High:
Boost section: Ruby
High Boost 12k Q=0.6; Gain: 0/14dB
Cut section: Ivory3 8k2 Q=20; Gain: 0/-8dB



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AUTUMN IN MY HEART

B2

TAPE DELAY (SOURCE) Desk - AEPLX

About the image

"A noble idea never dies: it does not fall on the ground either in autumn or winter." Alberto Jess

An analogy with the way a 'vintage machine' can still be present every day in our minds and soundscapes, thus remaining a persistent reference for our industry over the years.

Our program does not intend to be a kind of 'deciduous tree', but rather an evergreen species, capable of preserving the soundtexture of the original device along with all its sonic shades.

Autumn always displays the warmest colors of the year, as warm is the sound of this legendary tape delay.

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About the sampling location

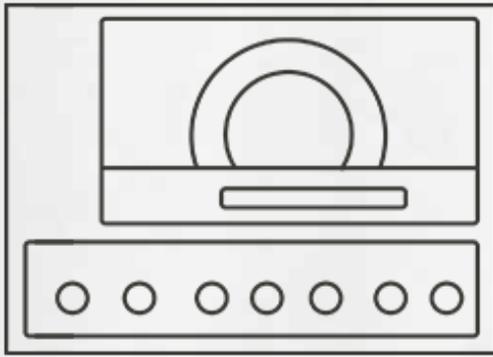
This program is the result of a consolidated collaboration between Acustica Audio and Prime Studio (<https://primestudio.at/>).

Prime Studio is a recording, mixing and post-production studio located in the beautiful Austrian Alps.

The studio's clients thrive off of its inspiring location, light and airy spaces and first-rate equipment specs.

The sampled device is an integral part of their equipment. We decided to implement this program by sampling the unit in their possession, us being fully aware of the level of professionalism of the studio, the rarity of the machines at their disposal and above all the manic care they show for their hardware.

Thank you Prime Studios, where they add sparkle to your music!



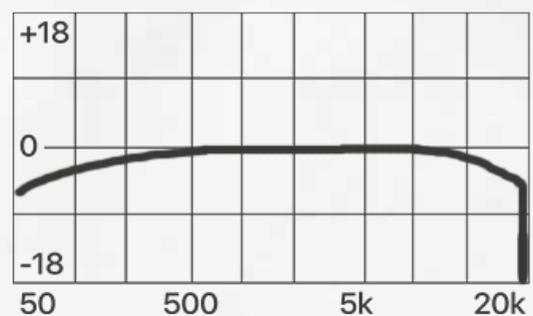
About the sampled unit

This vintage emulated Tape Echo gives you an exacting emulation of a legendary tape echo device. The original unit is a classic tape delay device for guitarists.

First designed by Mike B. in 1959, it used vacuum tubes and magnetic tape, combined with recording and playback heads, to create everything from quick, faux-reverb slapback to longer, ethereal delays.

These devices are legendary for their great features including distortion, wow and flutter, self-oscillation, squelch effects, and other random analog goodness.

The Autumn in my Heart program emulates the behavior of this unit, and more. In the early 70s, Mike B. upgraded his design to solid state technology: this made these devices much more durable and affordable than their vacuum tube-wielding ancestors.



Program features

Many rate this unit as the greatest delay effect ever created. We tried to replicate the same vintage sound of the hardware, and we are particularly pleased with the result; we believe it's destined to become one of the most popular programs in LEMON.

As with other tape devices, we've been able to extract its essence, to the extent that if you bypass the delay module you can even use this program just as a tape emulation effect with its extremely realistic saturation. This program is the result of an elaborated implementation process that has given birth to the next step in sampling technology by Acustica Audio: we called it CORE11.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer.

1. Autumn in my heart:

The first solid state model, built in the early 70s;

2. Back To the Future:

The second solid state model, built from mid to late 70s.

Odds and ends

This unit is among the most used by a lot of artist, mostly guitarists: Jimmy Page, Brian May, Chick Corea, Eddie Van Halen, Eric Johnson, and Andy Summers, to name just a few.

Some of them, such as Jimmy Page and David Gilmour, loved the sound of the unit preamps so much that they put them in the signal chain even when they weren't used as delay effects.

This devices are still in very high demand in the used market, and scores of modern delay pedals and effects attempt to capture the magic of the original sound, in particular its tape "magic".

Filter details:

Low Pass

Frequencies: from 3kHz to 10kHz; OFF





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IN THE FIRE OF SPRING

B3

DIGITAL PROCESSOR Rackmount - AFIRE

About the image

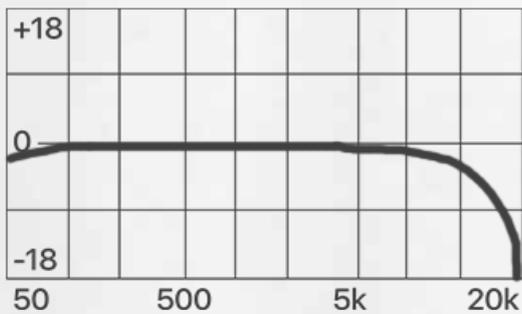


The Spring...

The beauty of a rebirth, all the colors and the sounds of a renewed season. We interpreted the genesis of this program in this way, an emulation of a relatively new unit and its innovative sound.

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Program features



About the sampled unit

The original unit is a multi-effects processor released at the end of the 90's and still on sale. It's universally appreciated for its ability of creating incredible effects without any compromise as far as quality.

Thanks to its versatility and flexibility, it's one of the most refined devices that today's market can offer. A flagship product for the renowned Danish manufacturer, which with this unit has confirmed its leadership in this specific field.

About the sampling location

This tape recorder is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.

According to the manufacturer, this processor represents a new way of defining 'state-of-the-art'.

A champion of a new generation of digital processors that incorporates the best of past units and, at the same time, introduces important new features: among others, a new technology that allows the user to handle the machine much more quickly and explore dozens of new effects in a flash!

We couldn't but include in LEMON a faithful emulation of the Delay section of this machine.

Our replica of this unit will let you explore the limits of what is possible with a delay! Hearing is believing!

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer.

1. Too Cool:

A program based on a digital processor produced since 1985, already extensively described above;

2. Cala Nova Sunrise:

A program based on a top-class digital delay stompbox, developed more recently by the same manufacturer.

3. In the Fire of Spring:

A program based on a very flexible and versatile digital delay. An essential tool for any serious recording studio.

Odds and ends

The original unit is still one of the most used in both studio and live situations.

Much appreciated by many experts like:

-Tim Larkin, Audio Director, Cyan (Ella Fitzgerald, Mel Torme, James Brown, Tony Bennett);

-Matt Sorum (Guns n' Roses, Velvet Revolver, The Cult) in his amazing Drac Studios in LA.

An integral part of the outboard of many world - class live events:

-Celine Dion - Taking Chances Tour 2008 (120 shows in 11 months) - at the FoH console François "Frankie" Desjardins and PA Engineer Mario St-Onge;

-Marco Mengoni - L'essenziale Tour 2013 - FoH Engineer Alberto Butturini.

Filter details:

Low Frequencies:
OFF ; from 2.3kHz to 15kHz;

High Frequencies:
from 90Hz to 6kHz; OFF



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ANALOG DISTORTION MODELING



A 2x2 grid of buttons labeled A, B, C, and D.

A numeric keypad with buttons for digits 0 through 7.

FEEDBACK FILTERS

Control knob for feedback filters with settings: 2k3, 4k, 5k, 9k, OFF, LOW.

Control knob for feedback filters with settings: 3k, 6k, 900, 90Hz, HIGH.

1 s ds cs ms value mod

FEEDBACK PAN OUT

2 s ds cs ms value mod

FEEDBACK PAN OUT

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DIGITAL DREAM



B4

DIGITAL PROCESSOR Rackmount - ASTUDIO4

About the image

Dreaming is an act of pure imagination, which bestows a creative power to all men and women on earth.

Let yourself gently slip into the arms of Morpheus to be emotionally carried away by this wonderful Digital Dream.



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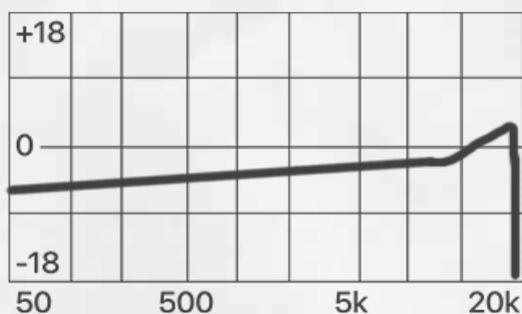
About the sampled unit

This processor was released in 1996. It's a multi-Fx processor used in vastly different musical contexts, a valued device featuring a 4-in 4-out path and a comprehensive MIDI control.

It is configurable for individual or stacked effect routings. All in all, a great module for both studio and live music production.

About the sampling location

The device that has been sampled in order to create this program is still an integral part of the outboard equipment at Egnog Studio, a facility owned by Giancarlo Del Sordo and Luca Magnano located in La Spezia (Italy).



Program features

Similarly to others emulations included in LEMON, obtaining an adequate quality level for this program was the result of an intense analysis and editing activity in order to rectify as much as possible an abnormal frequency response of the unit which showed a level increase almost up to +20dB at high frequencies.

This inappropriate behavior has been corrected, with the additional byproduct of a greatly reduced aliasing.

The feedback filters in this program are exactly the same as in the original unit (Low -Mid -High sections).

We carefully sampled them by isolating this part from the rest of the circuit.



Odds and ends

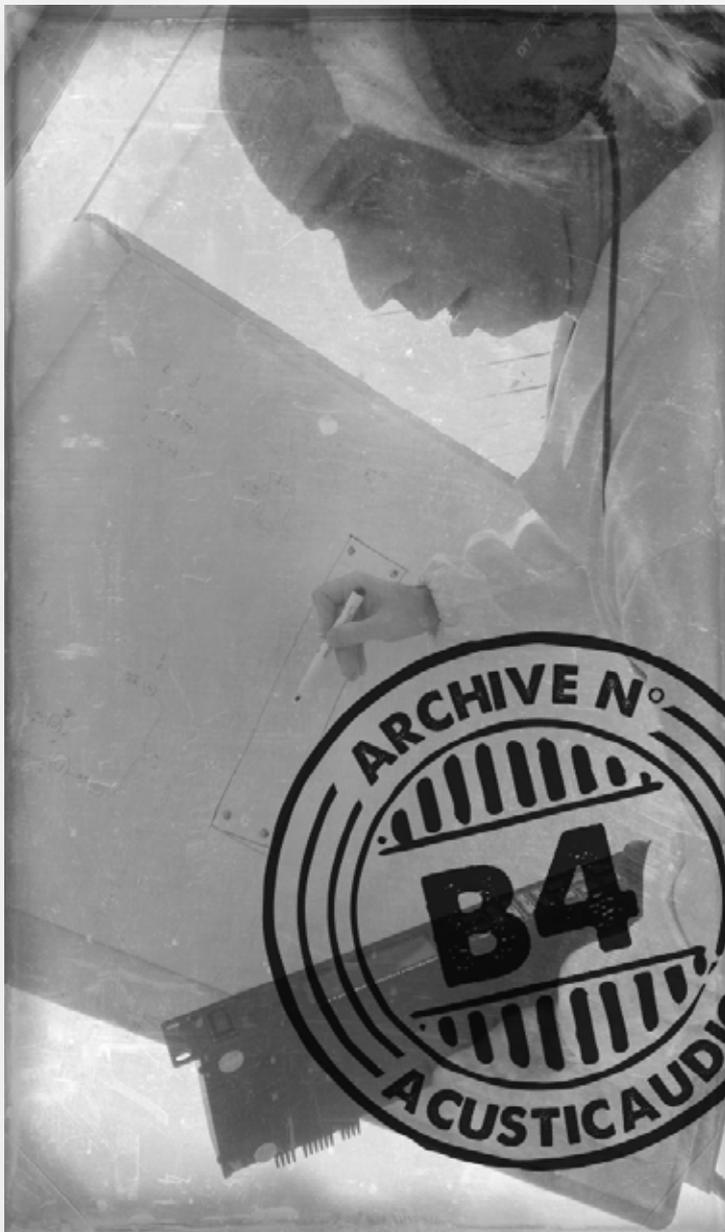
This processor has been used by John Entwistle (The Who), Chris Broderick (Megadeth), among others.

Filter details:

-Low: fixed frequency; -14 to +14dB;

-Mid: fixed frequency; -14 to +14dB;

-High: fixed frequency; -14 to +14dB;



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AIGUILLE DU MIDI

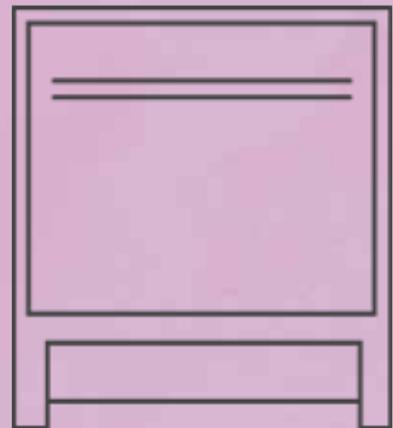
B5

DIGITAL PROCESSOR Rackmount - AMIDI4

About the image

A tribute to the beauty of the mountains, a passion shared by all the components of the Acustica team.

The Aiguille du Midi is the highest peak in the Aiguilles de Chamonix, and lies in the southern part of the Mont Blanc massif... a natural wonder, a gift from Mother Nature.



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But why the name of this mountain for this program? It simply reminded us of the name of the model we faithfully emulated. An entirely digital processor emulation that we hope will enrapture you just as it did with us.

About the sampled unit

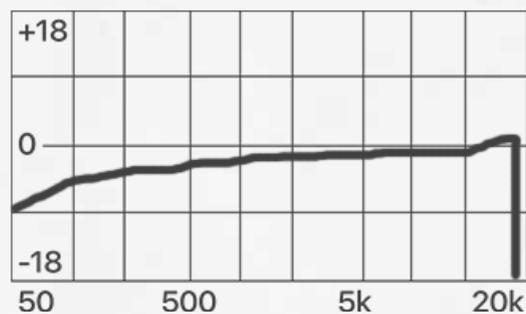
The original device was introduced between 1980 and 1990.

It was an effect processor chosen over the years by various recording studios and professional musicians who needed a convenient and affordable solution.

It was fully programmable and featured several FX sections, including delay. It was one of the first machines sampled by AcusticaAudio: this is why we are particularly fond of it.

About the sampling location

The device that has been sampled in order to create this program is still an integral part of the outboard equipment at Egnog Studio, a facility owned by Giancarlo Del Sordo and Luca Magnano located in La Spezia (Italy).



Program features

The processor that we sampled comes with thirty-two algorithms, offering a complete arsenal of fully programmable effects, many of which use a parallel processing scheme.

Our program is the software version of a real classic that has characterized a lot of music produced between the '80s and '90s, a timeless unit still present in many recording studios to this day.



Odds and ends

This device reportedly has been used, among others, by Jason Newsted, Mark Farina, Ed Rush & Optical.

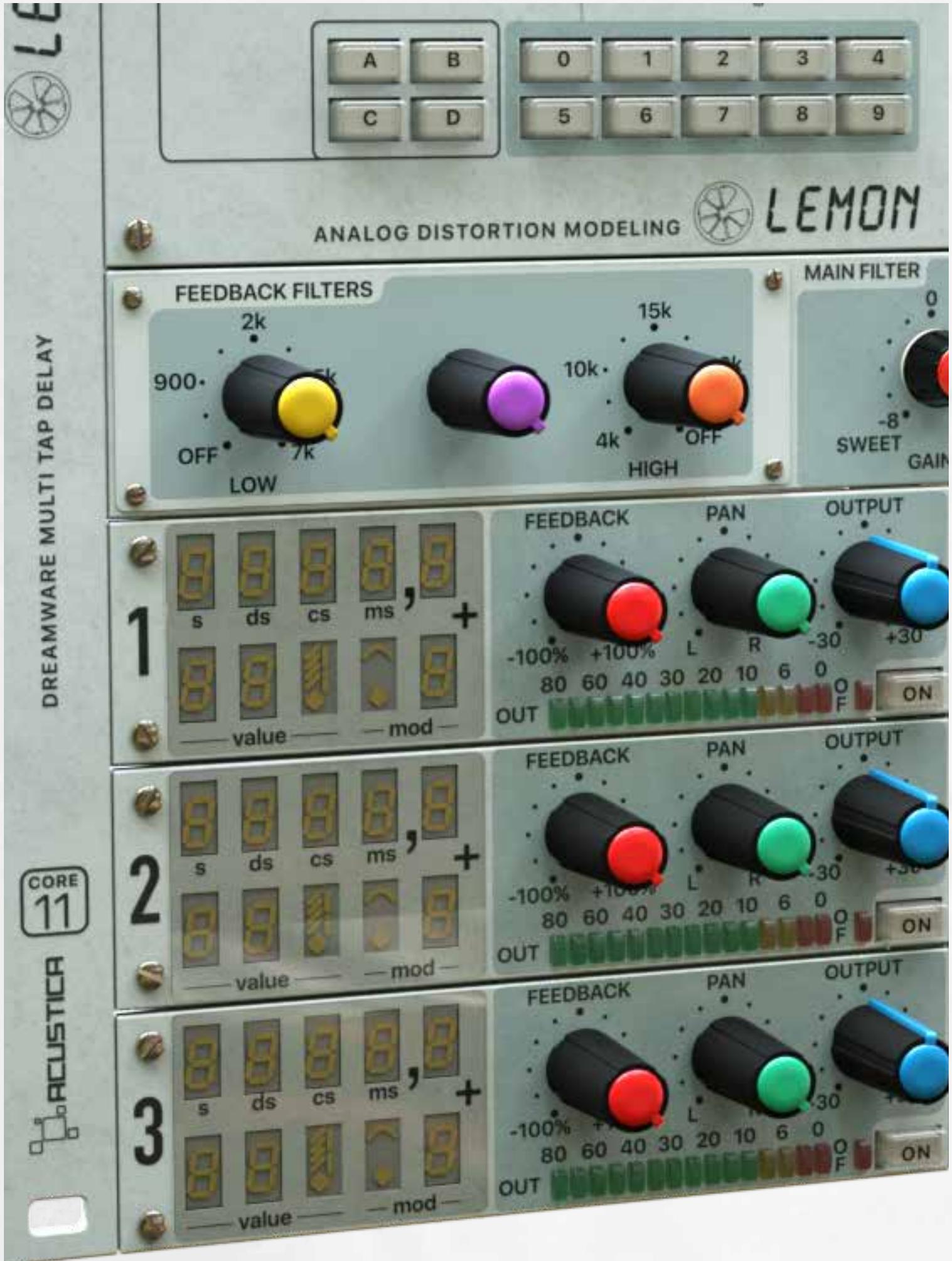
Filter details:

High Pass Frequencies:
OFF ; from 900Hz to 7kHz;

Low Pass Frequencies:
from 4kHz to 20kHz; OFF



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BLUE MARINE SUMMER

B6

DIGITAL PROCESSOR Rackmount - A3

About the image



The original unit is characterized by a display that is completely blue when turned on.

A vivid and intense color that reminded us of that shade of turquoise that can be admired in the tropical seas on a hot summer day.

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About the sampled unit

The unit is a cult object of the music history. It's a top-of-the-line multieffect of the 80's with a warm sound and an enormous function diversity.

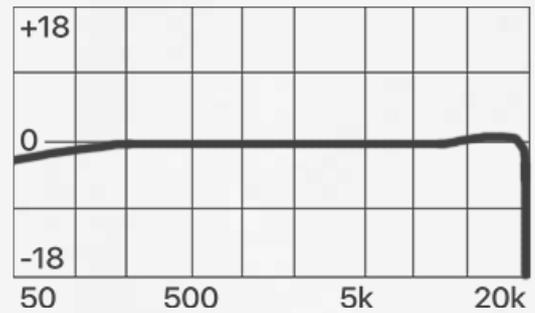
Built using high-quality, made-in-Japan components, this processor offers a frenzy of possibilities combined with a great sound.

This amazing device is well known for its swirling modulation effects (chorus, flangers, phasers), and also has a fantastic range of 'guitar friendly' effects such as distortions, wahs, exciters and compressors.

The unit features several jack sockets on the rear: MIDI in, MIDI out/thru (switchable), 2 pedal switches, stereo outputs (left & right), a direct output, and an input.

About the sampling location

The unit we sampled for the Blue Marine Summer program was built in 1988 and comes from the personal collection of antiques and oddities of Stefano Dall'Ora (musician, external developer for AA and maker of SoundDrop Nebula4 libraries –www.stefanodallora.com).



Program features

One of the more legendary units from the heyday of guitar rack processors; this is why we just had to add this emulation to LEMON.

Obviously, as with other machines that offer a multitude of effects, in this case too we have focused just on delay programs.

Although it is a quite basic digital delay per se, we feel that it deserves a place within the 40 LEMON programs, because of its versatility and the warm, full-bodied sound that it is capable of.

We hope our extremely versatile software version can satisfy even the most demanding customers, since it's a totally configurable effect which can stimulate your creativity.

This program includes both the original machine's Damp control and its typical Exciter filter, actually more like an adjustable comb filter in its behavior. Both controls are located in FEEDBACK FILTERS section.

Odds and ends

This unit has been made famous by The Edge from U2 -just by way of example listen to the track "Mysterious-Ways" in the album Achtung Baby (1991).

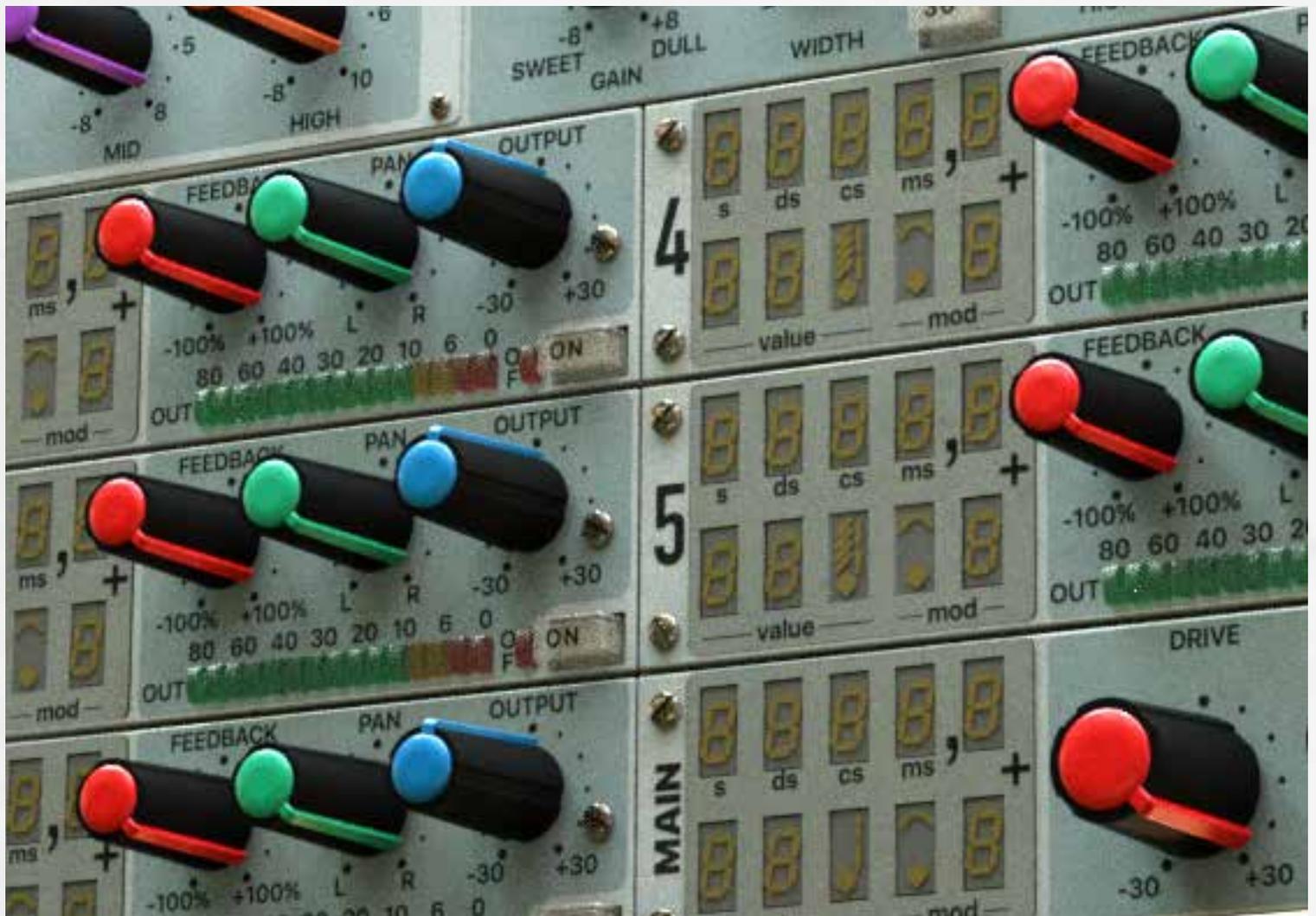
Filter details:

EXC1 : -100;+100

EXC2 : -100;+100

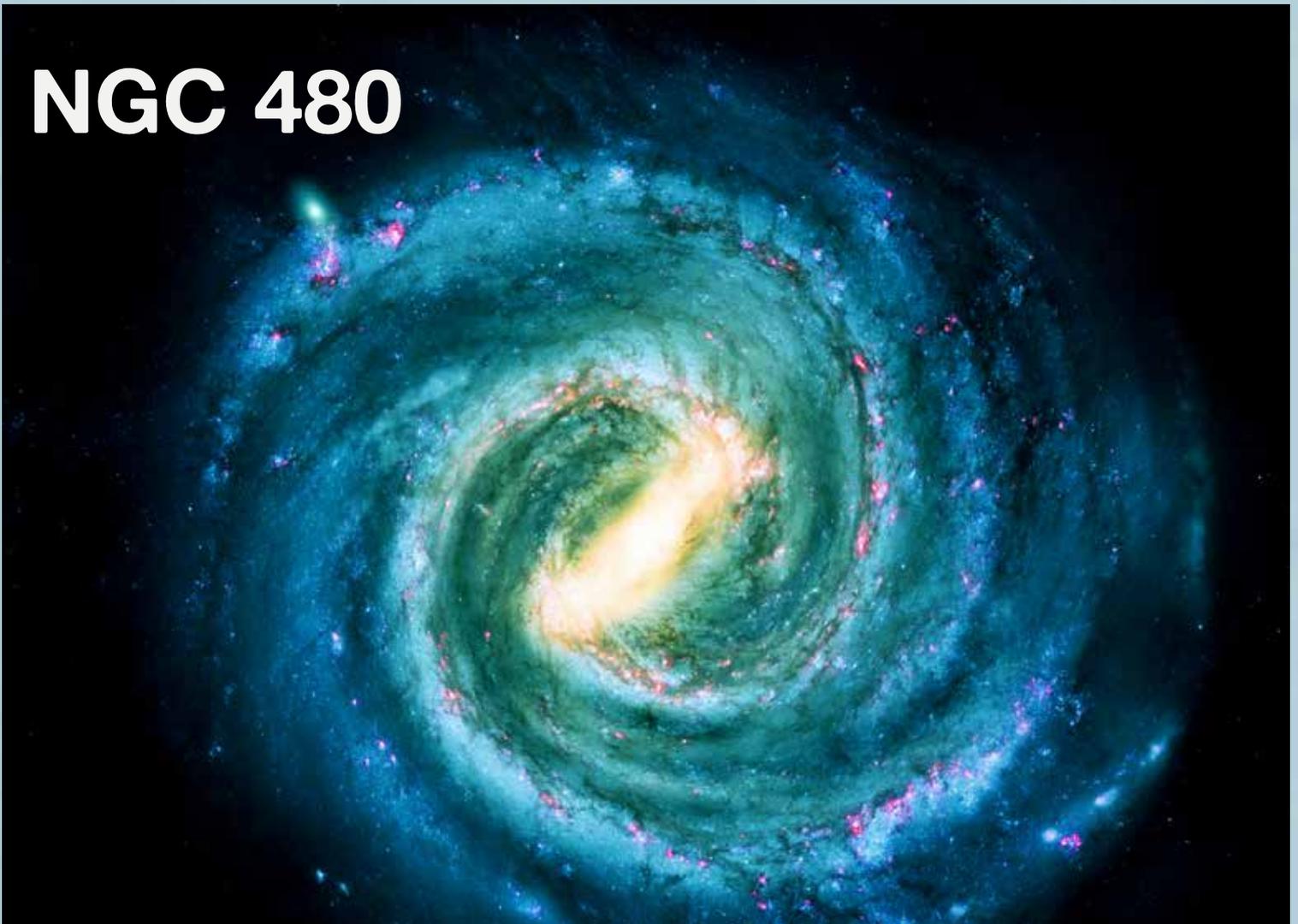
High Frequencies: from 250Hz to 15kHz;
OFF





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NGC 480



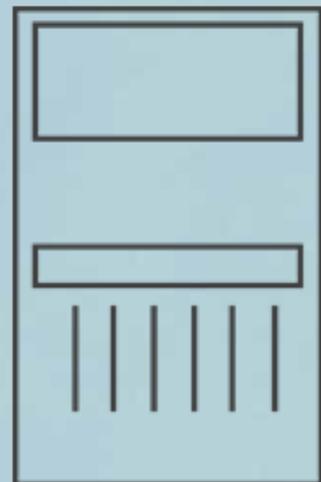
B7

DIGITAL PROCESSOR Rackmount - A480

About the image

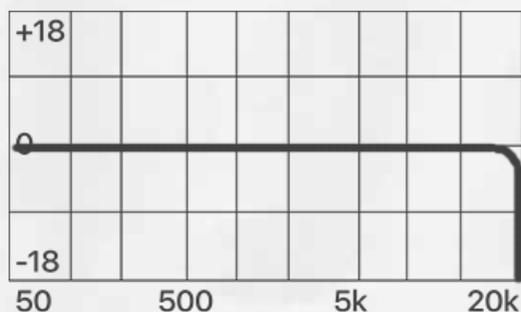
NGC 480 is a spiral galaxy located about 546 million light-years away from Earth in the constellation Cetus.

We liked the idea of associating this digital delay program with a spatial environment.



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Immerse yourself deeply in the elastic concept of space-time, and then discover paradoxically how far the idea of a delay effect is related to that of space, boundless, immense, infinite...



About the sampled unit

This unit was defined as a Digital Effects System; introduced on the market in 1988, it was a very expensive unit, but the high price was justified by the top-notch quality of this device.

It is among the historical devices made by a well-known US brand founded in 1971 and headquartered in Waltham, Massachusetts.

For over two decades, this unit has been the standard by which all other signal processors are measured. It remains a popular choice among top producers for the most demanding tasks.

Even today it's widely considered as one of the best-sounding reverberators ever built.

About the sampling location

This processor is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.

Program features

The original device is clearly the king among the 'classic' reverb processors, and for many a good reason. It was the flagship model, thus this digital processor had many features that weren't present in lesser models of the same manufacturer.

Its sonic quality is still difficult to match to this day. Both the use of top-grade components and a great design justify the price of the unit; as a consequence, this is an exclusive model capable of an incredible performance.

With its unique 18 bit linear A/D and D/A converters, this unit offers a dynamic range of 98 dB for the processed signal path.

It is probably the only effects system available that does not raise the noise floor of a digital master.

We focused just on the delay component of this technological gem, trying to emulate every little nuance of its sound. As a result, this program is extremely close to the behavior of the real machine.

The FEEDBACK FILTER section for this program is built around the LP filter, faithfully sampled from the original hardware.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers three different emulations (programs), each of a different model built by the same manufacturer.

1. Answer 42:

A program based on high-quality, extremely versatile units developed in the 1980's.

2. Belt of Venus:

A program based on a unit developed in 1985, characterized by a sonic density typical of these vintage made-in-the-U.S. processors.

3. NGC 480:

A program based on a unit developed in 1985.

This unit represents this brand's relentless pursuit of the state-of-the-art level. Top producers and engineers all over the world rely upon its extensive sonic capabilities and processing power.

Odds and ends

Sound engineers working in the digital domain know perfectly how much added value a convolution reverb plugin can give to a mix just by loading in it the right 'impulse responses' (IRs) of such a classic machine.

Producer Grant Nelson has released his personal IRs collection based precisely on this specific unit, which he knows inside out, since he's been using it for years.

It would be pointless to name the artists who employed this processor in their musical productions. On the contrary, a list of artists who have never used it would be much shorter indeed...

Filter details:

Low Pass Frequencies:
from 150Hz to 10kHz; OFF





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WINTER MAGIC

B8

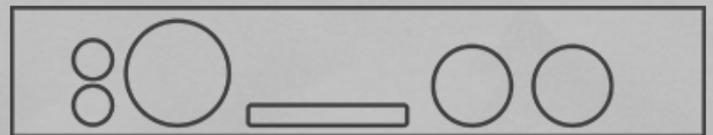
**TAPE
Desk - ANAGR**

About the image

"Do you feel that pungent scent of cold in the air, that gray in the eyes, and those long sunsets? It's the winter coming."

Stephen Littleword

Let yourself be conquered by this program, you will be amazed!



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About the sampled unit

The product we decided to emulate for this program is one of the historical models of a renowned Swiss company, based in Cheseaux-sur-Lausanne, which is a well-known manufacturer specialized in building portable professional audio recorders.

Actually, this company represents an indisputable standard in that specific field.

These are the main features of the original unit, released in 1972: monaural, Neopilot sync technology (vital for post-production), two microphone inputs and a built-in audio limiter.

It's also important to remember that before the birth of this unit, the film sets had to use tape machines that were so big that they needed several people to carry them around.

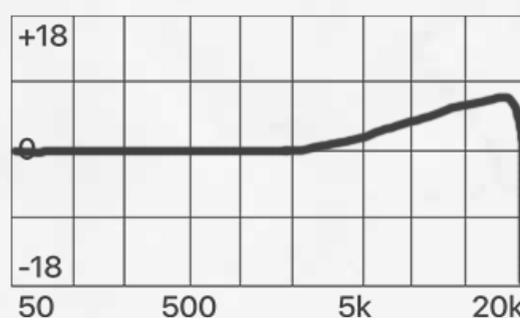
Later on, as an improvement respect the previous versions, this model added phantom power for microphones and built-in equalizers. In the 80s an upgrade was released, which added SMPTE timecode recording capability.

Over the years, the company has constantly developed more and more powerful analogue machines, and continues to produce high quality digital recorders for music recording, radio and news stations to this day.

About the sampling location

This tape recorder is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.



Program features

As is the case with other tape units we sampled, it is essential to remember the denoising process that we used to dramatically improve the quality of this program.

The harmonic distortion of this emulation is among the most convincing and closest to the original unit.

After careful analysis, we decided to add an additional feature for this specific Program, an LP filter (the same used in the Enchanted Princess program). We believe that Winter Magiccian impart a new spin of energy to your music!

Odds and ends

Randy Thom, director of sound design for Skywalker Sound in Marin County, California, said that "it was one of the tools that made the French New Wave possible, by allowing the young directors in the late 50s and early 60s ... to shoot a scene almost anywhere they could think of shooting one."

Filter details:

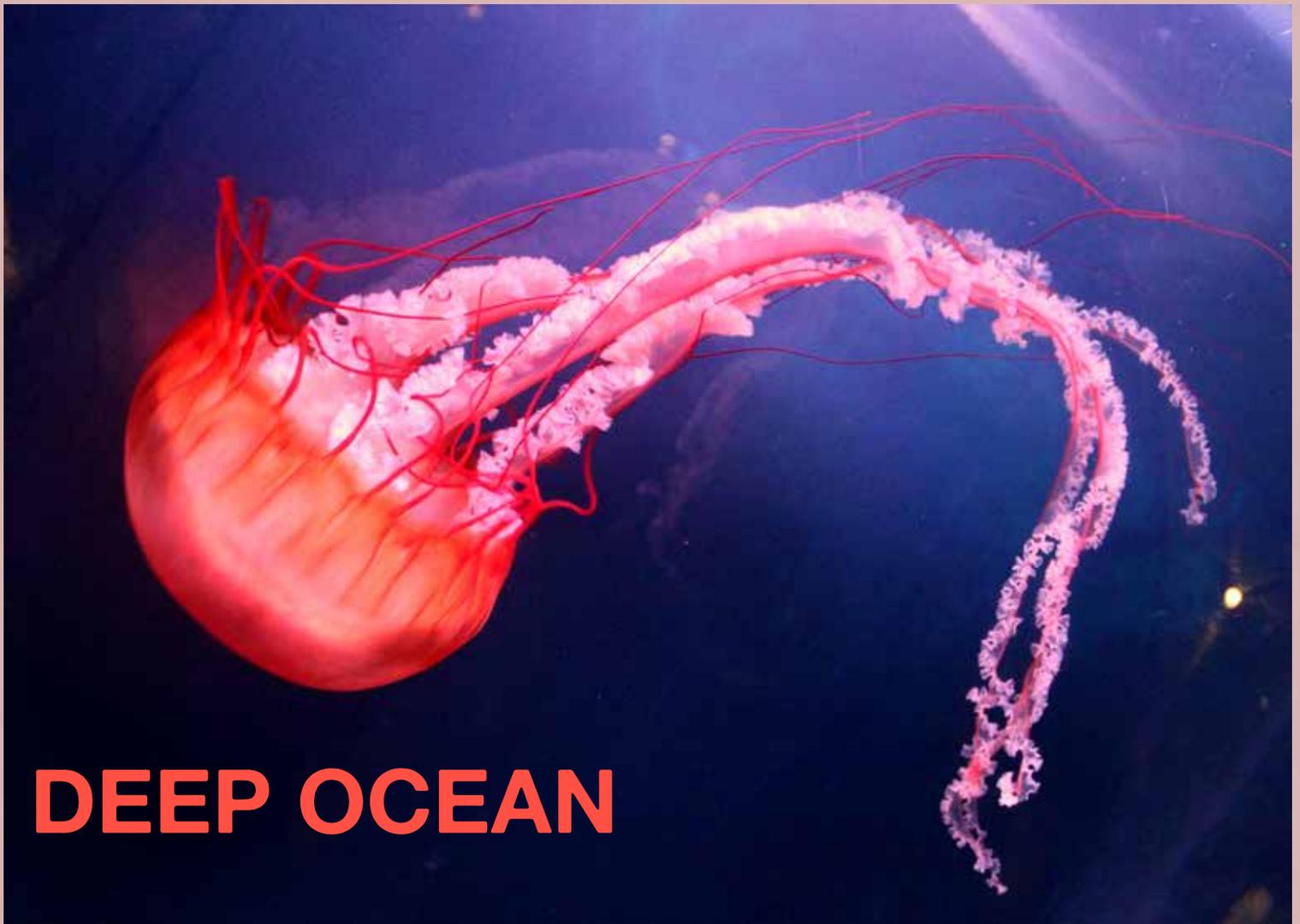
Low Pass Frequencies:
from 3kHz to 10kHz; OFF



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DEEP OCEAN

B9

DIGITAL PROCESSOR Rackmount - ADP5

About the image

The choice of the name, as with other programs, has been made on the basis of pure phonetic assonance.

The word 'Deep' reminds us of the name of the sampled unit (DEP), and at the same time evokes the unique ability of this processor to impart depth and warmth to the sound.



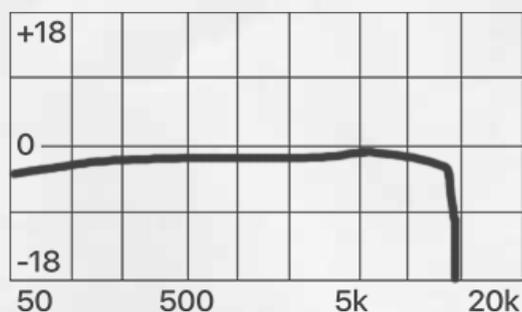
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About the sampled unit

This vintage 1980's device is a versatile effect unit that features Non-linear Reverb (Gate Reverb) and Delay effects as well as normal Reverb and Chorus.

About the sampling location

The unit we have emulated for this program is part of the Virtuoso Mastering @ Underfloor Studio equipment managed by Carl Fath. A precious friend, talented producer and especially an AA fan!

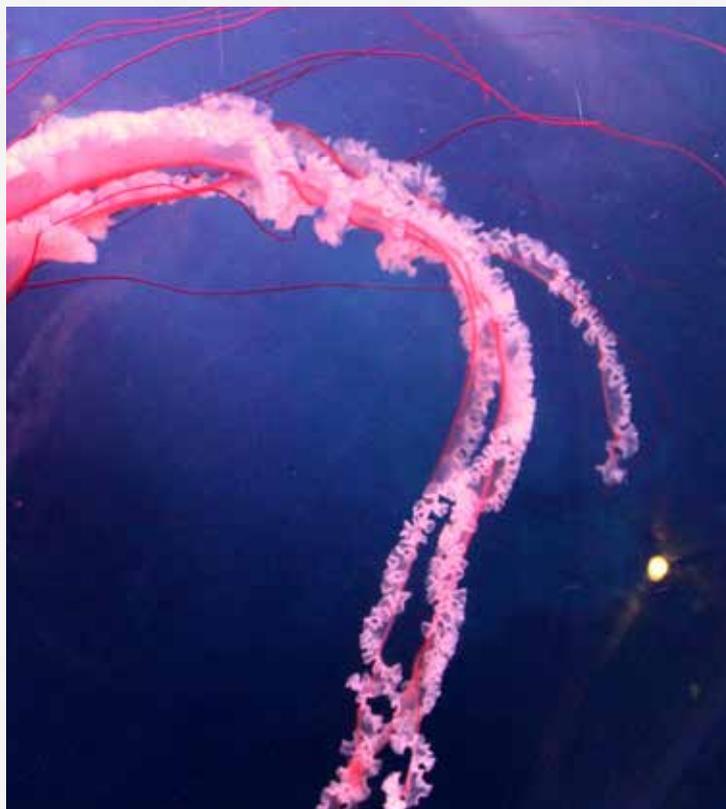


Program features

The Deep Ocean program emulates just the delay section of the unit, reproducing closely its behavior.

The resulting sound is definitely up at the same level as the other programs contained in LEMON, keeping in mind that the original device is a digital processor rather than an analog one, but this doesn't necessarily mean poor quality at all: in certain contexts it may be exactly what it takes to push your mix at the next level.

The Feedback Filters section of Deep Ocean consists of 3 filters, one for each frequency band (Low, Mid, High), closely replicating its hardware model. These filters make this program a complete and faithful emulation.



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Odds and ends

The original unit was used in the 80s/90s by many artists, including Steve Mac, Peter Koppes, Chris & Cosey among others.

Filter details:

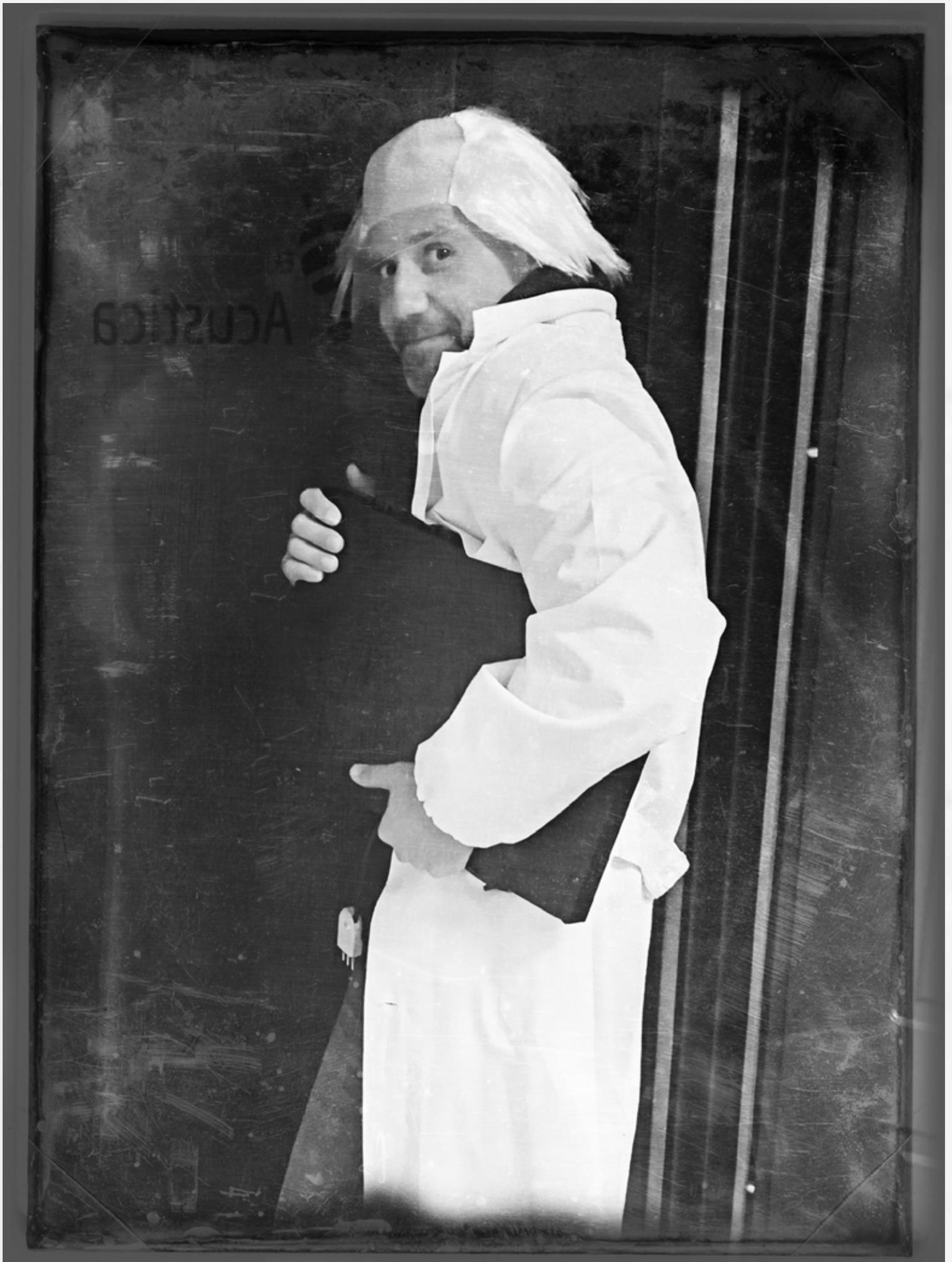
-Low: fixed frequency; -14 to +14dB;

-Mid: fixed frequency; -14 to +14dB;

-High: fixed frequency; -14 to +14dB;



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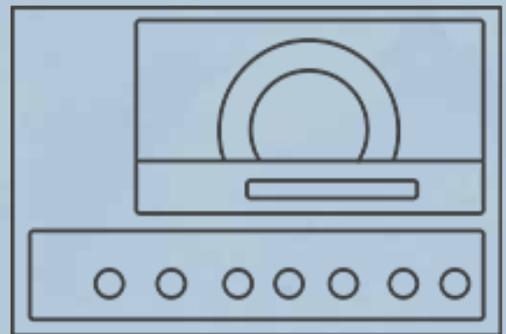
BACK TO THE FUTURE

C0

TAPE DELAY Desk - AEPLX2

About the image

Possibly the manifest of our LEMON Delay Processor. We connect the idea of 'time travel' with that of "delay time". This is our particular way of paying tribute to what now is purely utopian science-fiction, but in the future might become a reality. As for now, waiting for a functioning wormhole, we'll just settle for a great-sounding delay.



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About the sampled unit

This program gives you an exacting replica of a legendary vintage tape echo device.

The original unit is a classic tape delay for guitar.

We've already described another earlier model by this same brand (the Autumn in my Heart program).

Around 1976-'77, the manufacturer introduced a newer unit, adding bass and treble controls for the delayed signal. It used magnetic tape and was capable of creating everything from quick, faux-reverb slap back to longer, ethereal delays.

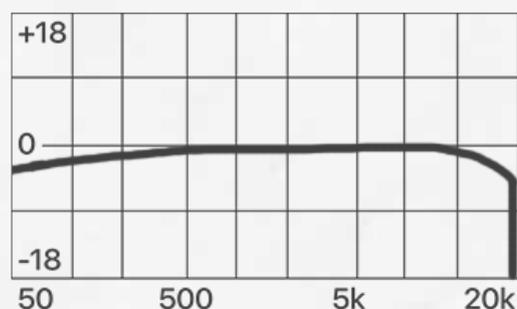
These devices are legendary for their great features including distortion, wow and flutter, self-oscillation, squelch effects, and other random analog goodness. The Autumn in my Heart program emulates the behavior of this unit, and more.

About the sampling location

The sampled unit belongs to Edac Studio (<http://www.edacstudio.it>), an Italian facility with which Acustica Audio has already worked for the production of EBONY.

Edac Studio is located in Fino M. (Como - Italy). It is mostly analog-based and provides excellent and un-

usual vintage equipment, including microphones, outboard, mixers and tape machines. Edac Studio is primarily structured for the development of artistic productions and sound research.



Program features

Many rate this unit as the greatest delay effect ever created. We tried to replicate the same vintage sound of the hardware, and we are particularly pleased with the result; we believe it's destined to become one of the most popular programs in LEMON.

As with other tape devices, we've been able to extract its essence, to the extent that if you bypass the delay module you can even use this program just as a tape emulation effect with its extremely realistic saturation.

This program is the result of an elaborated implementation process that has given birth to the next step in sampling technology by AcusticaAudio: we called it CORE11.

To further improve the quality of our samples we have employed here a proprietary de-noising technique. The filters implemented in this program are the standard ones (the same used in Crystal Acustica program -our reference delay).

They are hybrid filters, specially chosen to enhance the characteristics of the delays.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations

(programs), each of a different model built by the same manufacturer.

1. Autumn in my heart:

The first solid state model, built in the early 70s;

2. Back To the Future:

The second solid state model, built from mid to late 70s.

Odds and ends

This unit is among the most used by a lot of artist, mostly guitarists: Jimmy Page, Brian May, Chick Corea, Eddie Van Halen, Eric Johnson, and Andy Summers, to name just a few. Some of them, such as Jimmy Page and David Gilmour, loved the sound of the unit preamps so much that they put them in the signal chain even when they weren't used as delay effects.

This devices are still in very high demand in the used market, and scores of modern delay pedals and effects attempt to capture the magic of the original sound, in particular its tape "magic".



Filter details:

Low:
(Crystal Acustica)
Boost section: Ruby
Low Shelf 100Hz; Gain: 0/16dB
Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:
(Crystal Acustica)
Boost section: PurpleM5 Mid 3kHz; Gain: 0/10dB
Cut section: Pearl2 2.8kHz; Gain: 0/-14dB

Low Pass
Frequencies: from 3kHz to 10kHz; OFF



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SPACE LONELINESS

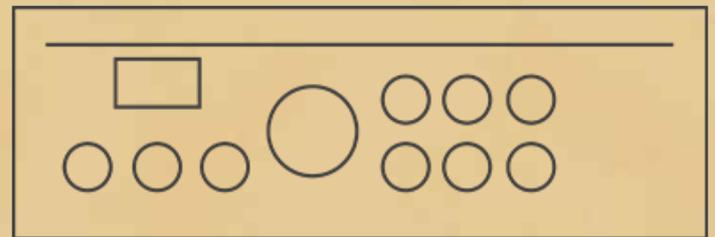
C1

TAPE DELAY
Desk - R201

About the image

An absolutely unique program, the emulation of a vintage machine revered throughout time (and space), a 'go-to' unit still to this day!

We are proud to present this digital version and, believe it or not, we are convinced that we have been able to catch its essence.



We hope you will appreciate its sonic nuances and lose yourself into its infinite space.

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About the sampled unit

The original gear that this program is based on is an audio analog delay effects unit produced from 1974 to 1990 by a famous Japanese manufacturer of electronic musical instruments, electronic equipment and software.

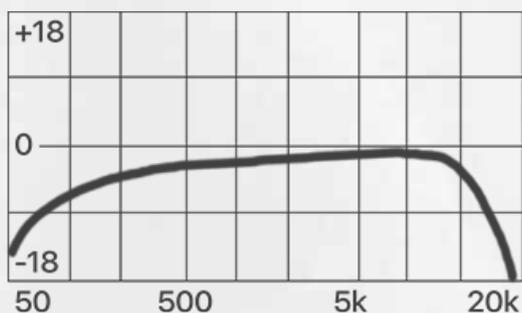
The unit was widely used and continues to be preferred over digital delay units by a number of guitarists, who praise its sound and reliability.

About the sampling location

The sampled unit belongs to Edac Studio (<http://www.edacstudio.it>), an Italian facility with which AcusticaAudio has already worked for the production of EBONY.

Edac Studio is located in Fino Morasco (Como -Italy).

It is mostly analog-based and provides excellent and unusual vintage equipment, including microphones, outboard, mixers and tape machines. Edac Studio is primarily structured for the development of artistic productions and sound research.



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Program features

This gear is a legendary tape echo device. It records incoming audio on a loop of magnetic tape; then it replays this continuous loop through the playback head before it is recorded over again by new incoming audio.

The unit that we sampled is still using the original vintage tapes; because of this, we had to suitably treat the samples during post-production, in order to reduce Wow and Flutter values.

The emulation of the delay and tape sonic components of these machines is the result of a series of intense sampling sessions.

We had to design new implementations of our software in order to replicate (and, in our opinion, even improve on) the behavior of the real hardware devices.

In this case, too, we employed a proprietary de-noising technique in order to further improve the quality of the program, since the original unit wasn't in a pristine condition.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer.

1. Space Loneliness:

A program based on a device designed by Ikutaro K. in 1974, which used the standard 1/4" tape used in open-reel recorders, but cut at a few feet length and glued as one, continuous loop.

It uses no reels of any kind, and the tape is transported via a capstan drive. Used as a delay/echo, the '201' is said to produce an almost unpredictable delay that is warm and gritty sounding. It is also capable of producing a large variety of weird sound effects, even without an input signal.

These features alone put this delay ahead of the rest of the market. This program aims to faithfully emulate the typically vintage sound of this unit.

It respects the sonic color that this machine preserved over the years, due to its impeccable conservation status. A feature absolutely not to be forgotten: this emulation can be used as a pure tape emulation device just by excluding the delay component.

2. Broken Tears:

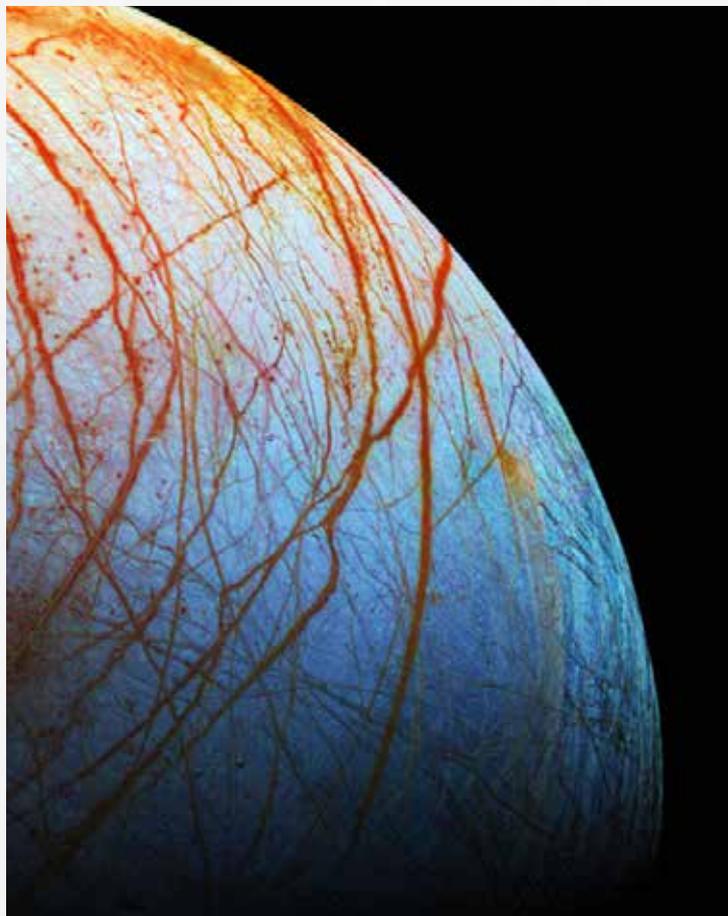
A program based on a similar device, sold from 1975 to 1980. This unit marketed itself as another value-priced alternative to the flagship machine (Space Loneliness program).

Although it looked very similar to the previous unit, and contained the same core circuitry and mechanisms, this gear differed in that it offered only 2 playback heads, limiting the number of delay mode variations available to

the user. Interestingly, this original device had the unique feature of offering two separate outputs –one for the Direct (Dry) signal only and one for the delayed signal – a feature that found favour with many players.

Since our reference unit wasn't in a perfectly mint condition, we decided to sample only the Drychannel for this program. If you are looking for a tape emulation, please refer to PROGRAM1. The state of conservation of this device could be defined as "quite good", but not "very good", so we decided to digitally treat the samples to improve their quality, as reported above.

This program aims to be an emulation as close as possible to the original hardware, and may be used as a pure tape



Odds and ends

The stories associated to the original unit are so many that an entire book would not be enough to tell them all.

This is because these units are still part of the instrumentation of any mixing and live sound engineer searching for an authentic vintage delay vibe.

To name just a few, here is a list of artists who used the unit: Portland, Underworld, Fatboy Slim, Dust Brothers, Bob Marley, KISS, Radiohead, Bon Iver, Pink Floyd, Noel Gallagher of Oasis, Yngwie Malmsteen, Mick Jones / The Clash, Randy Rhoads / Ozzy Osbourne...

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;

Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:

0/10dB

Cut section: Pearl2 2.8kHz; Gain: 0/-14dB

High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-

8dB



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INFRARED EMOTIONS

C2

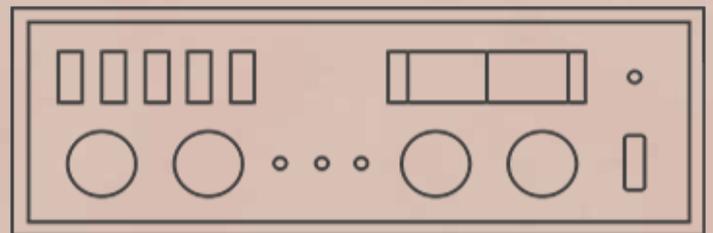
TAPE
Desk - AREVX

About the image

"Let's not forget that little emotions are the great captains of our lives and we obey them without even knowing it."

Vincent van Gogh

Let yourself be seduced by the sound of this delay and make it yours!



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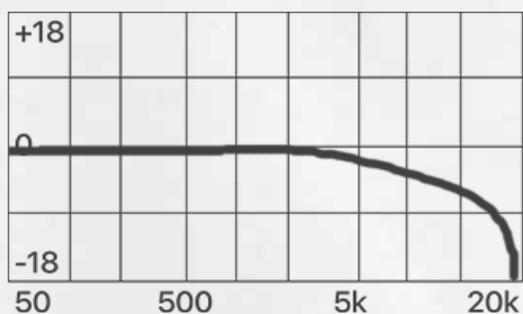
About the sampled unit

The sampled unit belongs to the category of open reel tape recorders (as for all the other models of the same manufacturer included in LEMON).

Designed in Switzerland, but produced in Germany, it was introduced in 1982, aimed mainly at the professional market.

The most obvious differences from the similar models (described elsewhere in this manual and emulated in other programs) are the following: the front panel (where the reel supports, head-set and other controls are housed) is aligned with the control panel; the head assembly protrudes from the plane of the machine, in order to facilitate tape threading and cleaning operations.

Inputs and outputs are balanced XLRs; the socket panel is mounted on the top and the connectors engage vertically.



Finally, being designed for professional use, it is predisposed for rack mounting and there is no enclosure, since the back is protected only by a perforated sheet crankcase.

About the sampling location

This tape recorder is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.

About the sampling location

Program features

Acustica Audio chose to introduce this emulation among LEMON programs because of the absolute quality of the original device.

When it came out, this tape recorder represented for the manufacturer a great leap forward, technologically speaking.

This machine was a versatile and compact unit designed specifically for professional use, and was the perfect choice for achieving excellent recordings in a cost-effective way.

It has a number of operating features that still today offer great flexibility without any compromise as far as quality. Among these features must be mentioned the introduction of the 'locator': anyone working in this field knows perfectly well how practical and indispensable this accessory is whenever a specific point on the tape must be quickly and precisely located.

The original hardware was a good alternative to other more expensive professional tape recorders; we as well propose a software version that offers the same sound and feeling without substantially affecting your budget.

As already mentioned elsewhere in this manual, LEMON is not just a simple delay emulator, as it is capable of reproducing some specific features of the original device; namely, this program faithfully replicates the sonic nuances and general color of the original tape machine.

We've also been able to reproduce the typical saturation of the unit at high signal levels with further realism, thanks to a brand new upgrade in our technology (CORE11).

To further improve the quality of our samples we have employed here a proprietary de-noising technique.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers three different emulations (programs), each of a different model built by the same manufacturer.



1.Green Rain:

A program based on a tape recorder model produced from August 1967 to October 1977. Based on a legendary tape machine in its own right, this program is the perfect starting point for an astonishing delay sound, thanks to Acustica Audio's technology; at the same time it's an excellent high-quality tape emulation.

This program aims to faithfully replicate the typically 'vintage' sound of this unit, closely emulating its sonic behavior preserved over time due to its impeccable conservation status.

2. Infrared Emotions:

A program based on a professional tape recorder model developed in 1982 by the same company.

It was built in 2-track (stereo) and full-track (mono) versions and was aimed at the professional market: recording studios, radio and tv stations etc.

3. Orange Daylily:

A program based on a top-of-the-range tape recorder model; it was one of the first recorders to have the tape transport motor controlled by a quartz oscillator. The programs mentioned above are part of the TAPE category; they are so close to the original machines that they can as well be used as pure tape emulations, just by bypassing the Delay component. The feedback filters in this program are the 'standard' ones (CRYSTAL ACUSTICA).

Odds and ends

The number of times that these models have been used in the history of music production is absolutely huge and can't be even briefly mentioned in a few lines. It should be remembered, however, that some artists used these tape machines just as a glorified delay unit; among them Brian Eno, who can be seen with Roxy Music in the seminal live video of 1972 hit Virginia Plain next to two recorders complete with rolling tape, and Robert Fripp, who, during his career both with King Crimson and as a soloist, devised an elaborate scheme of connecting two tape machines in order to achieve an impressive real-time delay/loop station (christened the 'Frippertronics') way before any digital devices appeared on the market.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

Cut section: Pearl2 2.8kHz; Gain: 0/-14dB

High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB



YELLOW STONES

C3

DIGITAL DELAY Rackmount - AMXR

About the image

A tribute to the States and their cultural and natural heritage. An image of extraordinary beauty, a praise to a land that gave origin to the device that we sampled for this program.



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About the sampled unit

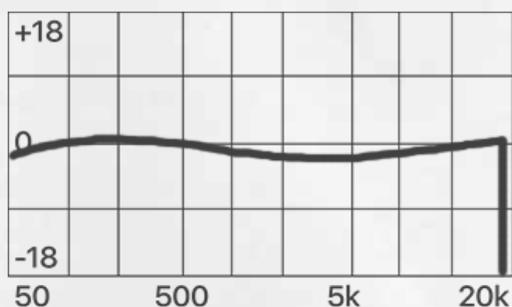
The company was a Rochester, New York-based manufacturer of effects pedals, co-founded in 1972 by Keith B. and Terry S.

In 1983 the manufacturer introduced one of the first multi-effect rack units for guitar and bass that included a digital delay processor.

About the sampling location

This unit is part of the private collection of Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

A valued component of AA team, he has been working for decades with large-scale artists and is constantly in contact with the most disparate audio equipment.

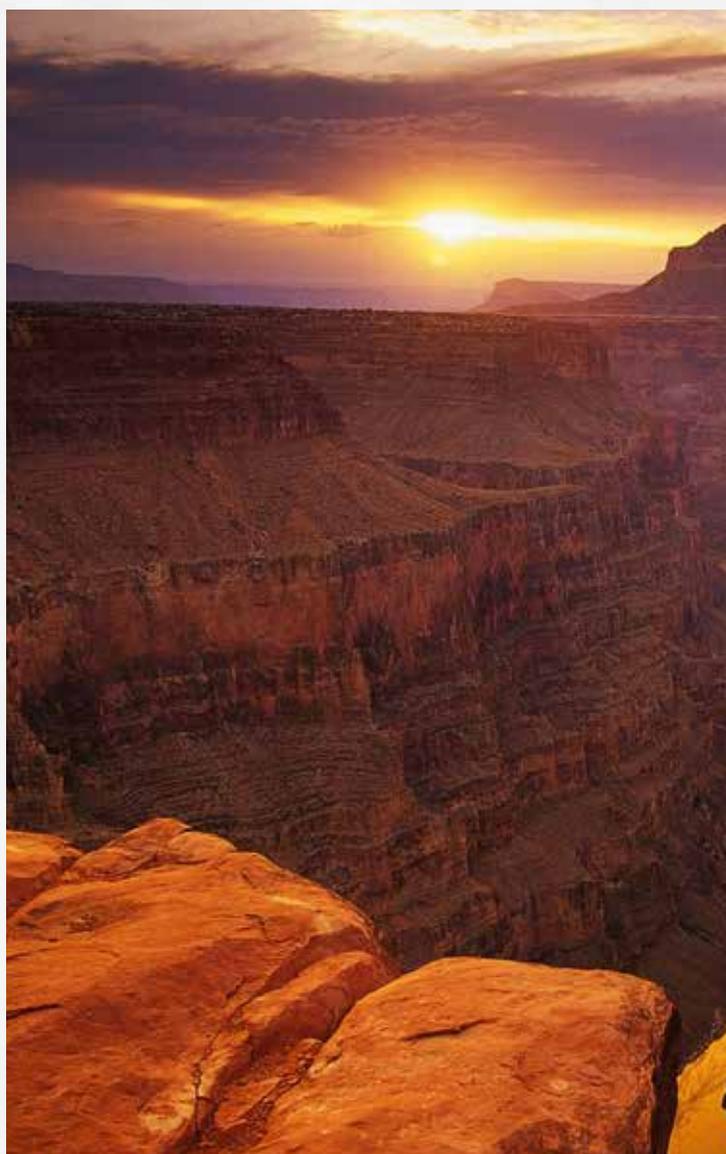


Program features

The Yellow Stones program is specifically addressed to all enthusiasts for the digital processors of the 80s.

We managed to emulate this must-have unit to our extreme satisfaction.

Unlike other emulations, this program has an absolutely peculiar sonic signature: this explains why this processor was a highly appreciated product at the time of its release, especially from some of the greatest musicians.



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Odds and ends

The original device has been used by a lot of artists, including:

David Gilmour—"In the late 70s, David swapped his old analog delay with more reliable digital units.

He had this digital delay processor built into a rack unit. This machine has a digital readout, but it's really nowhere close to being accurate. Dave likes it because even though it's a digital device, it still sounds a little dirty, like a tape unit." - Phil Taylor, David Gilmour's guitar tech.

Roger Waters - In 1977, he replaced his vintage delay units with rackmount digital devices by this manufacturer.

These units were usually shipped with a 320 ms delay chip, while the expanded model - containing four chips - produced up to 1.28 seconds of delay.

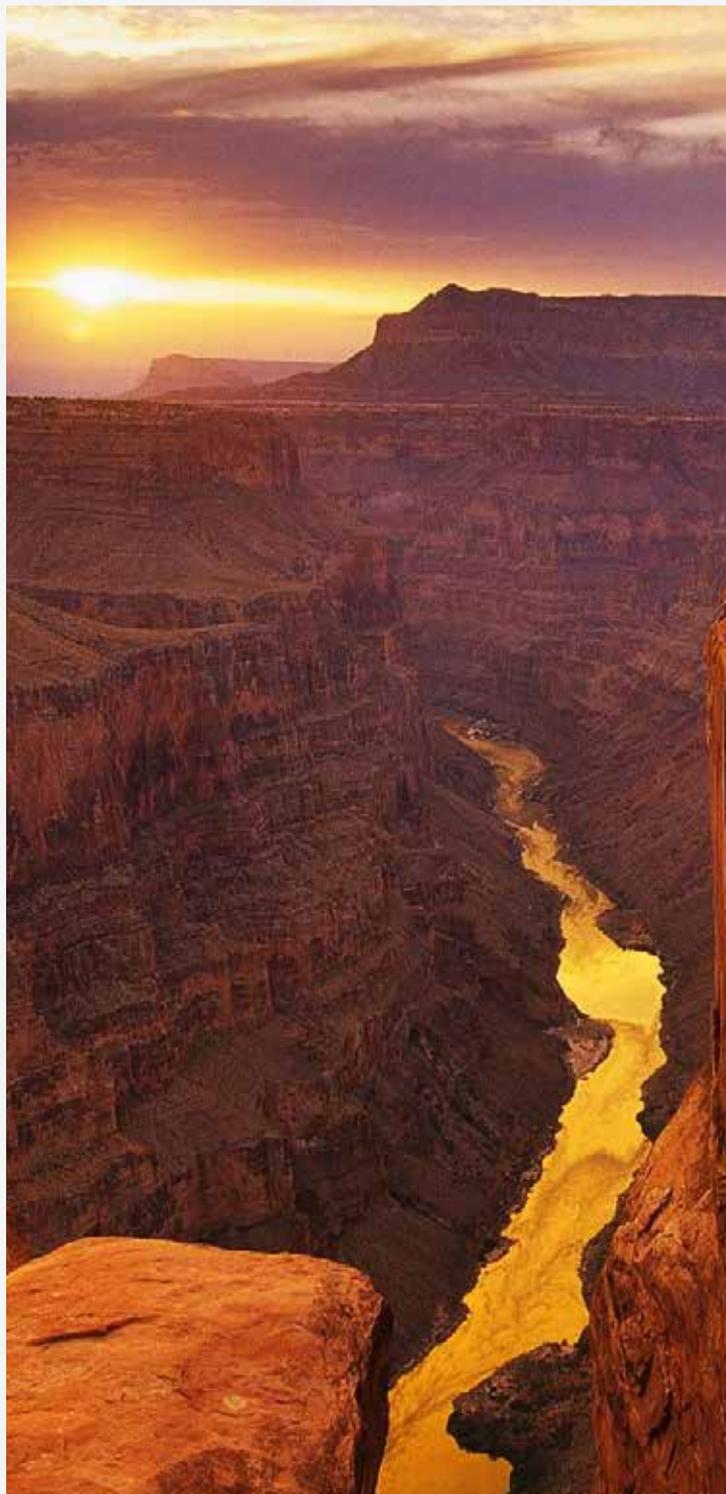
Eric Johnson - As seen in many videos, Eric Johnson runs a rack-mount digital delay that feeds into one of his amplifiers. According to Johnson, the delay unit "feeds the top cabinet for dirty rhythm".

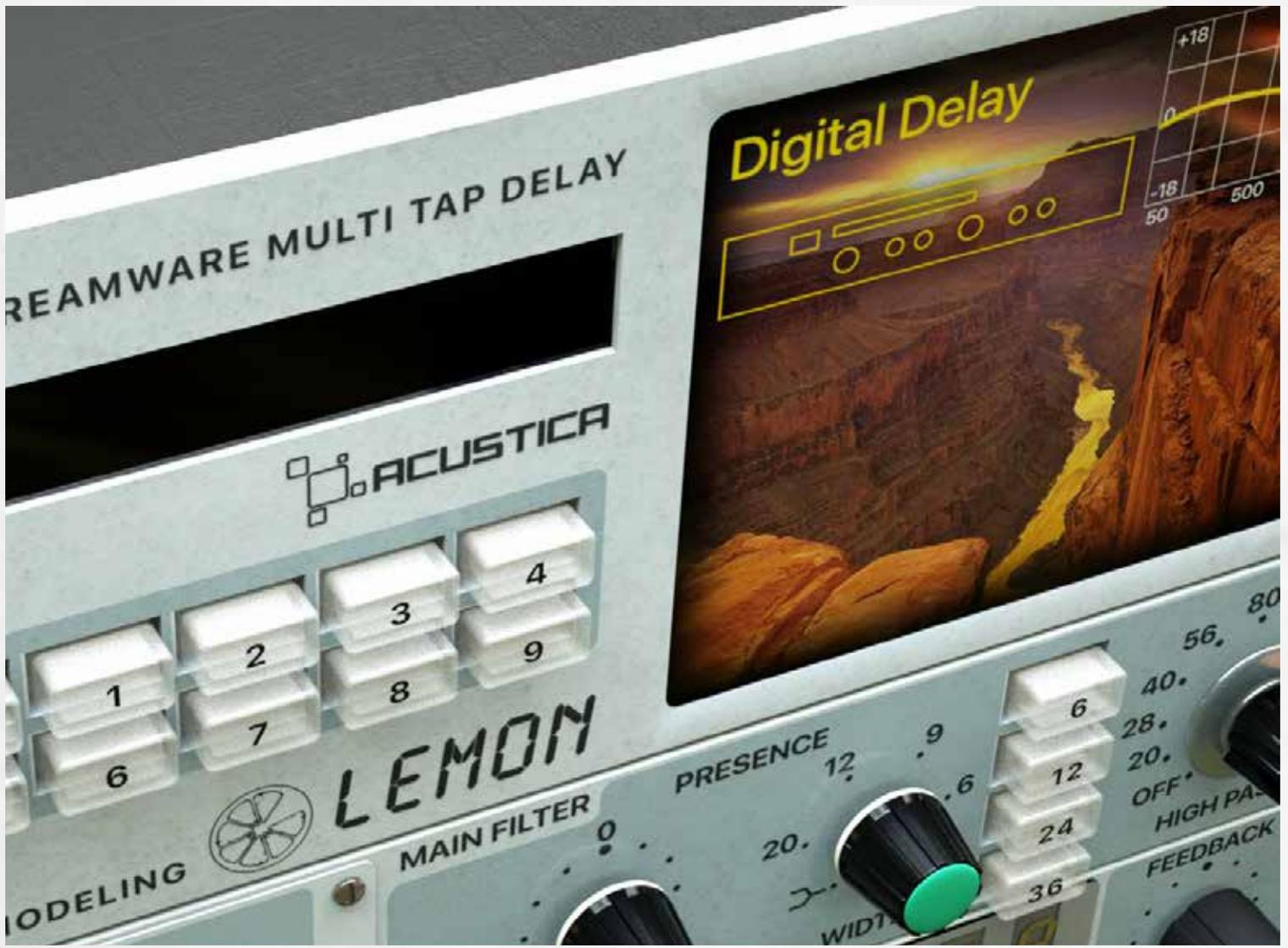
Jaco Pastorius - His tone was also colored by the use of a rackmount digital delay unit. He had this delay processor which he put through one amp, leaving the other amp clean. Jaco also used a second identical device for his

trademark live loop-creation number, taking advantage of the sample-and-hold function of the unit.

Filter details:

Low Pass Frequencies:
from 3kHz to 10kHz; OFF





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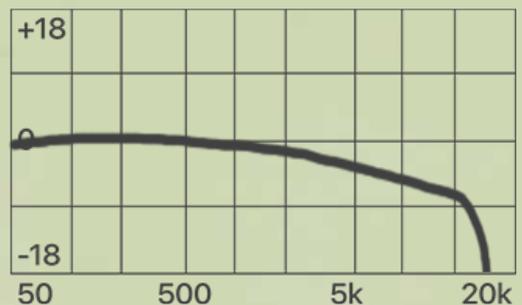
GREEN RAIN

C4

TAPE Desk - A77

About the image

Why did we choose these two words? Why associate them? The device we emulated in this program will always be considered an 'Evergreen' (hence GREEN), standing forever in the Top-10 chart of the most acclaimed tape delay units in music history. This machine is capable of an extremely natural sound, one without any restrictions



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on high frequencies (hence RAIN).

About the sampled unit

The sampled unit belongs to the category of open reel tape recorders; it was produced by a Swiss company from August 1967 to October 1977.

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

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

About the sampling location

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

He is the owner of the master tapes recorded by the late great artist Franco Fanigliulo.

The sampling sessions have been managed by Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

Program features

The circuitry of the original device is transistor-based; the manufacturer offered 2 or 4-track configurations.

The magnetic tape used by this machine is 1/4 inch or, less frequently, 1/2 inch. All of these features contribute to generate a unique warm, typically analog sound that we were able to capture in a remarkable program.

As already mentioned elsewhere in this manual, LEMON is not just a simple delay emulator, as it is capable of reproducing some specific features of the original device; namely, this program faithfully replicates the sonic nuances and general color of the original tape machine.

We've also been able to reproduce the typical saturation of the unit at high signal levels with further realism, thanks to a brand new upgrade in our technology (CORE11).

To further improve the quality of our samples we have employed here a proprietary de-noising technique.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers three different emulations (programs), each of a different model built by the same manufacturer.

1.Green Rain:

A program based on a tape recorder model produced from August 1967 to October 1977. Based on a legendary tape machine in its own right, this program is the perfect starting point for an astonishing delay sound, thanks to Acustica Audio's technology; at the same time it's an excellent high-quality tape emulation. This program aims to faithfully replicate the typically 'vintage' sound of this unit, closely emulating its sonic behavior preserved over time due to its impeccable conservation status.

2. Infrared Emotions:

A program based on a professional tape recorder model developed in 1982 by the same company. It was built in 2-track (stereo) and full-track (mono) versions and was aimed at the professional market: recording studios, radio and tv stations etc.

3. Orange Daylily:

A program based on a top-of-the-range tape recorder model; it was one of the first recorders to have the tape transport motor controlled by a quartz oscillator. The programs mentioned above are part of the TAPE category; they are so close to the original machines that they can as well be used as pure tape emulations, just by bypassing the Delay component. The feedback filters in this program are the 'standard' ones (CRYSTAL ACUSTICA).

Odds and ends

The original device was known as "The connoisseur class of open reel tape recorders..." and was mainly used as a studio mastering machine throughout the 1960's and 70's, although many studios also used its record/playback facility to create echo effects when mixing.

One of its most famous roles was during the recording of Pink Floyd's 'Dark Side of the Moon' album, where the producers and engineers incorporated it into the recording process as an additional echo effect, but more significantly as a tape-loop to create other effects on that album, such as the cash register and coin sounds featured on the track 'Money'.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

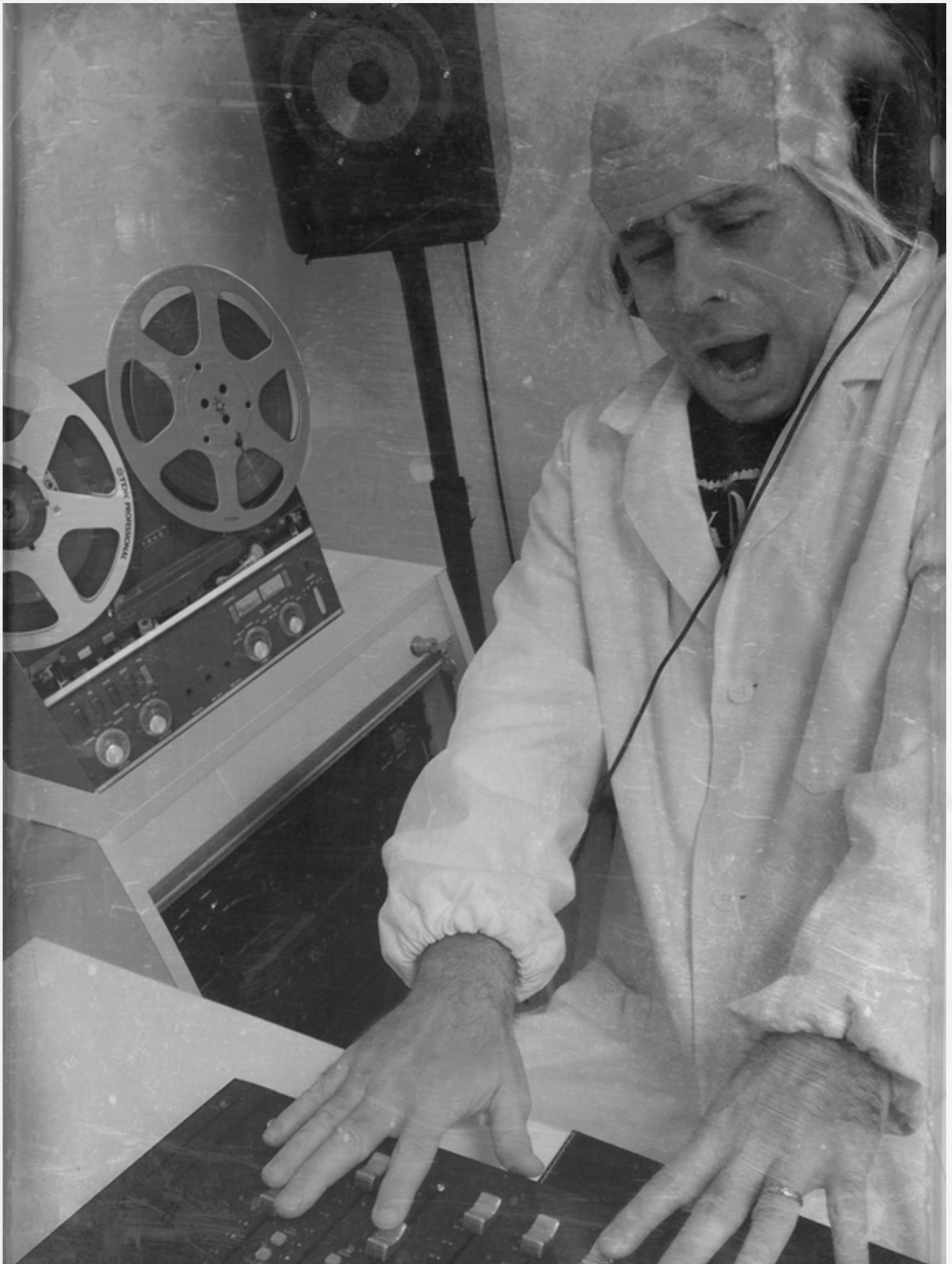
Cut section: Pearl2 2.8kHz; Gain: 0/-14dB

High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB



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ORANGE DAYLILY

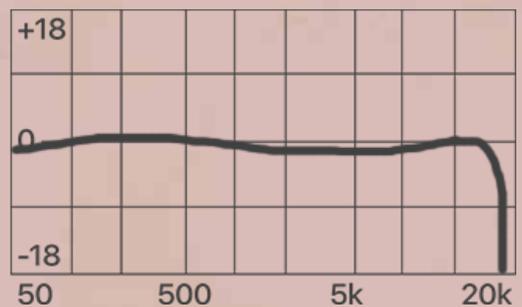
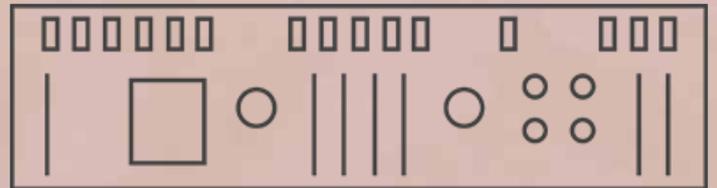


C5

TAPE Desk - A700

About the image

A device characterized by a soft and colorful sound, similar to "every flower that blossoms, reminding us that the world is not tired of colors" F. Caramagna



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About the sampled unit

The original hardware (1971) is one of the best reel-to-reel machines ever built for home/professional use.

It features a servo controller, three motors, three tape speeds (3 3/4, 7 1/2, 15 ips) and utilises 1/4" tape with a 27cm maximum reel capacity.

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

About the sampling location

This tape recorder is part of the private collection of Paolo Gaggero, a former sound engineer based in La Spezia –Italy. He is the owner of the master tapes recorded by the late great artist Franco Fanigliulo. The sampling sessions have been managed by Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

Programs and features

During the 1970s, as a result of numerous marketing evaluations, this Swiss manufacturer conceived the idea of developing a new line of high-

end tape recorders as an addition to the previous well-established series. Built from the late 60s on, these excellent tape machines were simply the best one could buy on the market at the time. A few years after the release of the previous recorders, which continued to achieve a great commercial success, the users demanded something even more technologically advanced, and this is precisely the model we decided to emulate and include in the already comprehensive program-list in Lemon.

This machine was supposed to represent the ultimate in technology back then; eventually it also turned out to be the basis of a professional line dedicated to the professional market.

This exacting emulation (both of tape and delay qualities) is the result of careful and accurate sampling sessions and a subsequent development process.

As already mentioned elsewhere in this manual, LEMON is not just a simple delay emulator, as it is capable of reproducing some specific features of the original device; namely, this program faithfully replicates the sonic nuances and general color of the original tape machine. We've also been able to reproduce the typical saturation of the unit at high signal levels with further realism, thanks to a brand new upgrade in our technology (CORE11).

To further improve the quality of our samples we have employed here a proprietary de-noising technique.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers three different emulations (programs), each of a different model built by the same manufacturer.

1.Green Rain:

A program based on a tape recorder model produced from August 1967 to October 1977.

Based on a legendary tape machine in its own right, this program is the perfect starting point for an astonishing delay sound, thanks to Acustica Audio's technology; at the same time it's an excellent high-quality tape emulation.

This program aims to faithfully replicate the typically 'vintage' sound of this unit, closely emulating its sonic behavior preserved over time due to its impeccable conservation status.

2. Infrared Emotions:

A program based on a professional tape recorder model developed in 1982 by the same company.

It was built in 2-track (stereo) and full-track (mono) versions and was aimed at the professional market: recording studios, radio and tv stations etc.

2. Orange Daylily:

A program based on a top-of-the-range tape recorder model;

it was one of the first recorders to have the tape transport motor controlled by a quartz oscillator.

The programs mentioned above are part of the TAPE category; they are so close to the original machines that they can as well be used as pure tape emulations, just by bypassing the Delay component.

The feedback filters in this program are the 'standard' ones (CRYSTAL ACUSTICA).

Odds and ends

In 'Chaplin' (1992) –a British-American biographical comedy-drama film about the life of British comedian Charlie Chaplin -this machine is ostensibly being used in Chaplin's interview sessions with his biographer.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

Cut section: Pearl2 2.8kHz; Gain: 0/-14dB

High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB



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ALONE IN THE MIST

C6

DIGITAL PROCESSOR Rackmount - A3000

About the image



Losing your way in the mist has never been so enjoyable. Just try this amazing program, the result of research and passion by the Acustica team, a unique delay sound for your tonal palette.

"It is the uncertainty that charms one. A mist makes things wonderful."

Oscar Wilde

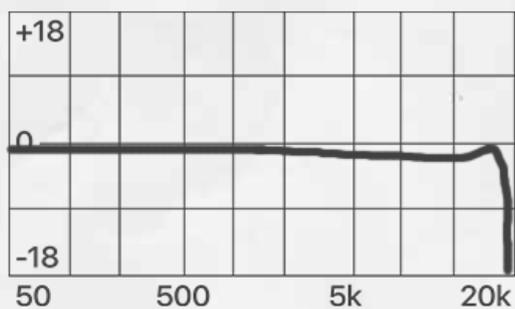
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About the sampled unit

This processor has been described by many as the machine that revolutionized modern rock and pop music.

The unit was designed and built in Japan; introduced in 1982, it came in a professional-looking rack format. Among the many artists who popularized this processor, we can't but mention the U2 guitarist The Edge, who created his trademark guitar textures by using two of these units with their delays interconnected: actually one of the most recognizable guitar sounds in the history of rock!

After being out of production, it continued to be so popular that the manufacturer recently decided to celebrate this model by recreating it in the form of a new stompbox version!



About the sampling location

This machine is part of the private collection of Luca Ravagni, owner of a company specialized in the design and installation of recording studios; he was also the clarinet player with Giorgio Gaber, one of the most influential Italian artists of the last decades.

The sampling sessions have been managed by Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.

Program features

The first version of this model appeared in 1982; built in a rack format, it quickly became very popular for its particular sound and affordability. The delay effect has always been an essential element in the sound of pop-rock guitarists all over the world, and this device has been a continued presence in many music productions over the years.

This unit features a preamplifier section with a huge headroom, a filter that progressively darkens the delayed sound, an LFO modulator that allows a range of different effects, from chorus to flanger.

A decisive aspect of the sonic character of this unit is a full-bodied sound that we have tried to fully emulate in this Alone in the Mist program.

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Of course this program replicates as well the unique filter set included in this processor in order to thoroughly preserve the original character of the unit; in the FEEDBACK FILTER section you will be able to appreciate those extremely analog-sounding LP and HP filters, closely emulated in digital form.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer:

1. Alone in the mist:

A program derived from the unit we have extensively described above.

2. Blue Marine Summer:

Sampled from a unit, made by the same manufacturer, that in the 80's was a top-of-the-line multieffect rack.

Characterized by a warm sound and enormous function diversity, this multi-Fx device has become a cult object of the music history over the years.

Odds and ends

As with other models from the same company, the artist constantly associated with this unit is the U2 guitarist The Edge, who, as we all know, has revolutionized the concept of delay applied to the guitar.

He has been a master of the use of the delay effect as a substantial part of the song arrangement, rather than just simply sprinkling it here and there as some ear candy.

This particular model was also part of the equipment assembled in its huge rack.

Filter details:

Low

Frequencies: OFF ; from 125Hz to 500Hz;

High

Frequencies: from 2kHz to 8kHz; OFF



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FAIRY TALE PRINCESS



C7

DIGITAL DELAY Rackmount - ADMX

About the image

This is pretty much one of the most admirable, beautiful, intricate, and whimsical programs included in LEMON.

Let yourself be fascinated by this Princess, you will be conquered by her!



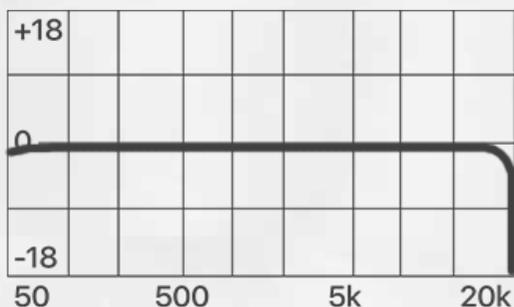
*All name, product names, logos, and brands displayed on this document are the property of their respective owners.

About the sampled unit

This unit is a true-stereo microprocessor controlled digital delay line.

Originally designed in 1978 to meet specifications laid down by the British Broadcasting Corporation for equipment to be supplied to them, it offers two completely independent delayed channels with precisely controlled delay times.

These delay times are adjustable without any compromise as far as frequency response, since the machine's 18kHz bandwidth remains constant irrespective of the amount of decay selected.

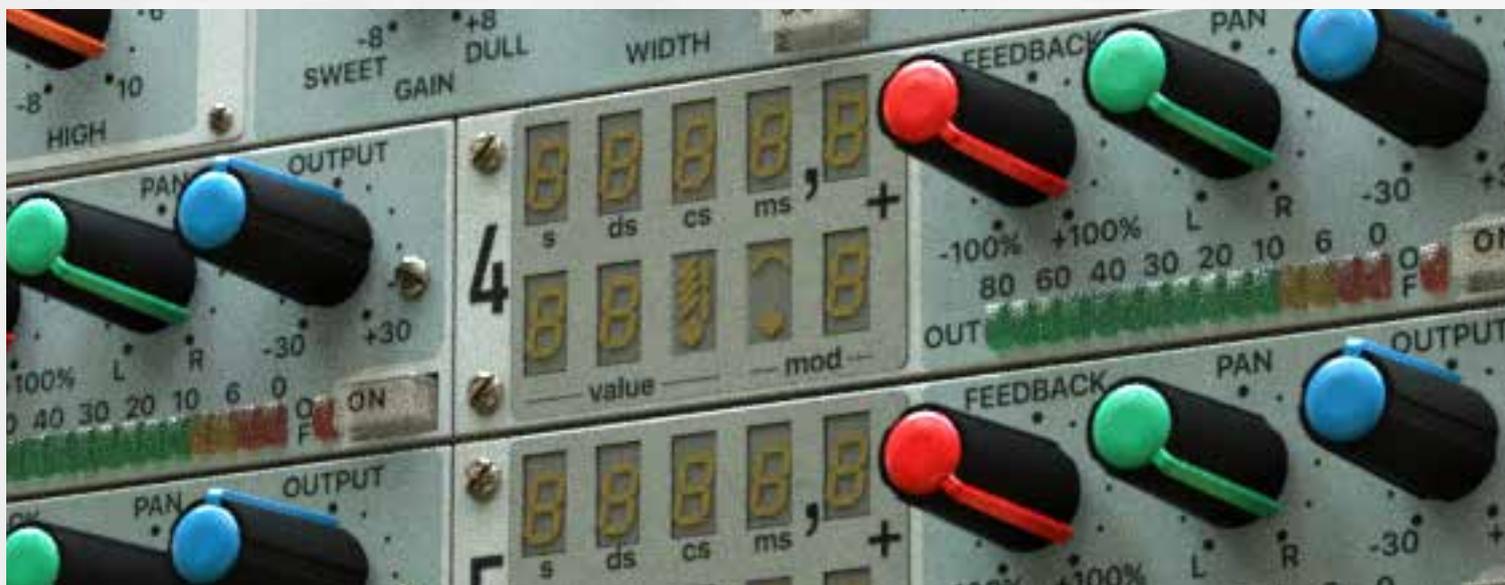


Over the subsequent years this unit became an accepted standard for major mixing studios all over the world.

About the sampling location

The original device from which this program derives was entrusted to us by Chief Audio Engineer Piero Sturla of Audio Ribera (<http://www.audioribera.it>).

Piero's experience and the excellent state of preservation of the object have allowed us to recreate an emulation as close to the original as possible.



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Program features

With this program we tried as much as possible to preserve the original sound of this digital processor.

The emulation of the delay component of this unit is the result of intense sampling sessions and new implementations that have allowed us to replicate (and in our opinion also improve) the behavior of the physical device.

The original processor features two independent delay channels; in addition to this, LEMON offers up to 5 delay lines plus a MAIN module including standard controls such as DRIVE and DRY/WET level balance.

The original device has been skilfully recapped and is provided with excellent AD/DA converters.

NB -LEMON does not currently include Pitch Shifting/Time Warping effects: we decided by choice not to implement them for the time being, as the current state of our technology would have made them slightly sonically inferior to all the rest of the emulations.

We hope that our software version can satisfy even the most demanding clients, especially considering that LEMON offers two different emulations (programs), each of a different model built by the same manufacturer.

1. Enchanted Princess:

It's a program that faithfully emulates the Delay Program of the unit "Digital Reverberation System" (1981);

2. Fairy Tale Princess:

A program that faithfully emulates the unit "Computer Controlled Stereo Digital Delay" (1978).

Odds and ends

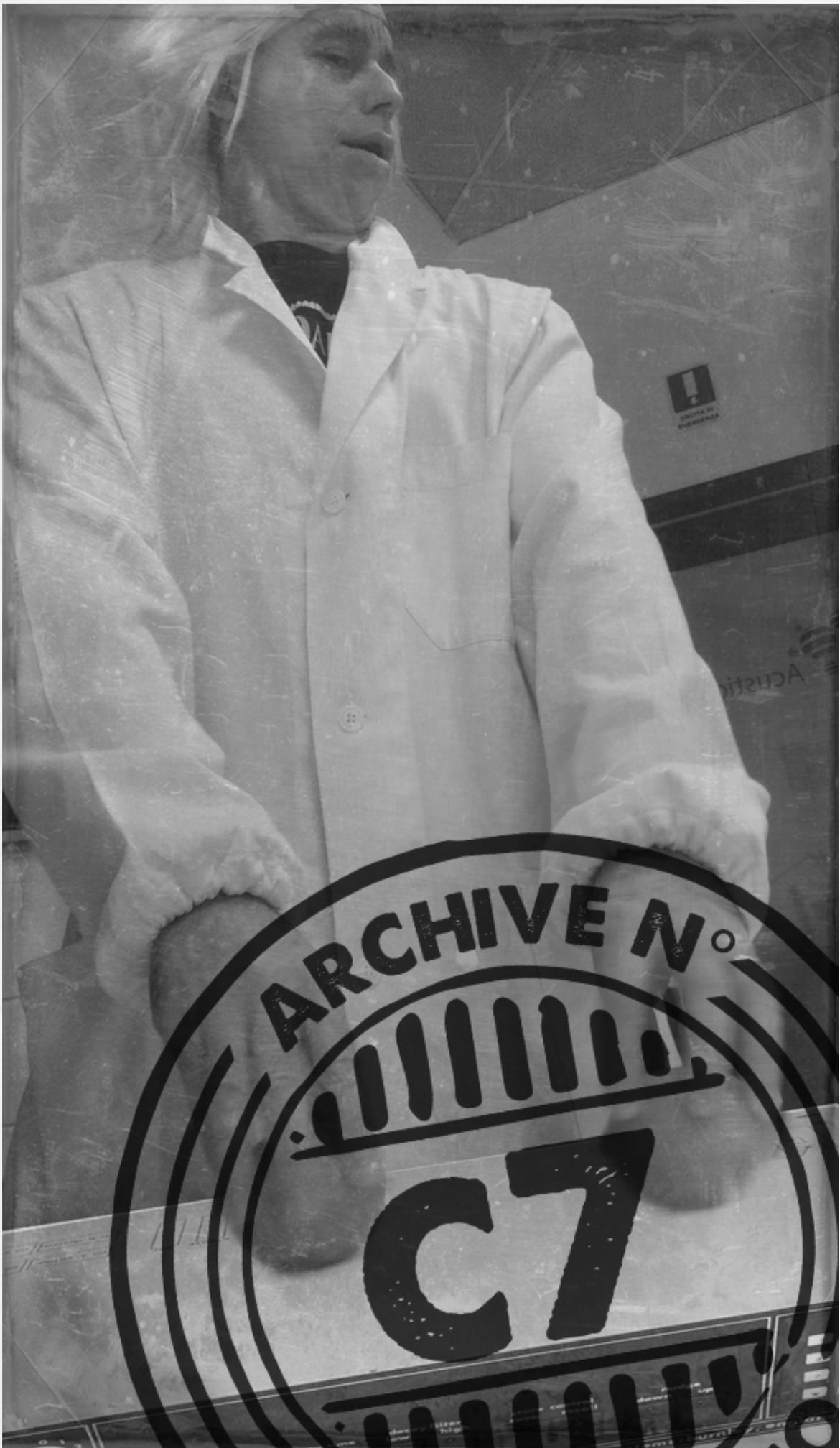
The emulated device was developed by a British company founded in 1979 by two Aerospace engineers.

This unit was used extensively on records from the early 80s on, and is still widely used today. You can hear a good example of the sound of this processor on the Martin Rushent-produced Human League track "(Keep Feeling) Fascination" (1983).

Filter details:

Low Pass Frequencies:
from 3kHz to 10kHz; OFF





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CRISTO VELATO



C8

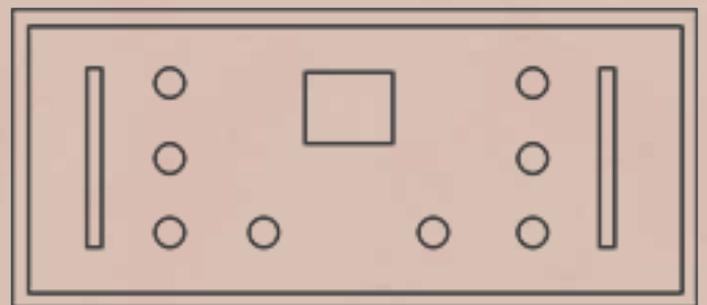
TAPE DELAY Desk - ALEM

About the image

This being a 'Made in Italy' unit, we have thought to associate this program with a name and image that highlighted the love we have for our homeland.

It's a famous work of great artistic significance for the Italian cultural tradition: the Cristo Velato (Veiled Christ)

by Giuseppe Sanmartino (1753), one of the most important masterpieces of sculpture of all time.



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About the sampled unit

The original unit was designed and manufactured by an Italian company specializing in electronic musical instruments and amplification.

The company originated in 1890 as an accordion factory in San Giovanni in Marignano (RN) Italy.

In 2011 the company filed for bankruptcy and closed, but in December 2014 the new Finnish property announced its reopening, which happened in 2015.

The product range of this company has always been focused in particular on live PA applications in Italy and generally in Europe.

This Italian manufacturer has been providing amplification systems to major live theatrical events (the well-known Sanremo Festival, for instance), big outdoors shows (including 'La Traviata' international production in Paris, 1999) and permanent installations for theme parks (such as Aquafan in Riccione) and discos like the Yellow Flag in Rimini.

Subsequently, the company devoted itself to the construction of computer-assisted audio systems (ie DSP control for EQ management).

Back in the 60s, in the wake of the analog delay fever of the era, the company decided to produce several models with features that were similar to the competitors of the time.

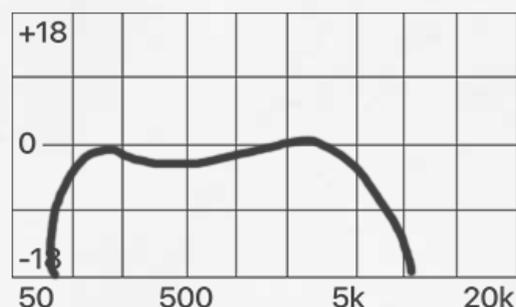
Among them, this tape echo, one of the most commercially successful devices for this company.

Today this machine is almost nowhere to be found; we were lucky to find a unit in good working order, so in no time we decided to immortalize its unique sound character.

About the sampling location

The sampled unit is part of JDM Studio's equipment (<http://www.jdmstudio.ch/>) owned by Jonas Macullo in Bellinzona (Switzerland).

The sampling sessions have been managed by Italo Lombardo, one of the leading Acustica Audio collaborators and skilled mixing engineer.



Program features

A vintage unit, made in Italy in the 60s to a very high quality standard, that we found in a great preservation state although more than 50 years have passed since its manufacturing.

We are very pleased with this program, since its absolutely realistic tape color brings the sound of this delay machine to a completely uncharted place.

In order to obtain the isolated DRY component in our emulation (unplanned by the designer) we've been forced to exclude part of the unit's circuitry, bypassing the whole delay section.

The program is equipped with 'standard' (Crystal Acustica) feedback filters.

Odds and ends

The device we sampled is just one item in the vast audio equipment catalog of this Italian company, which later became a market leader in the field of digital keyboards and pianos.

The manufacturer released these instruments under the brand name of a subsidiary company.

Over the years, this company has had important Italian and foreign endorsers.

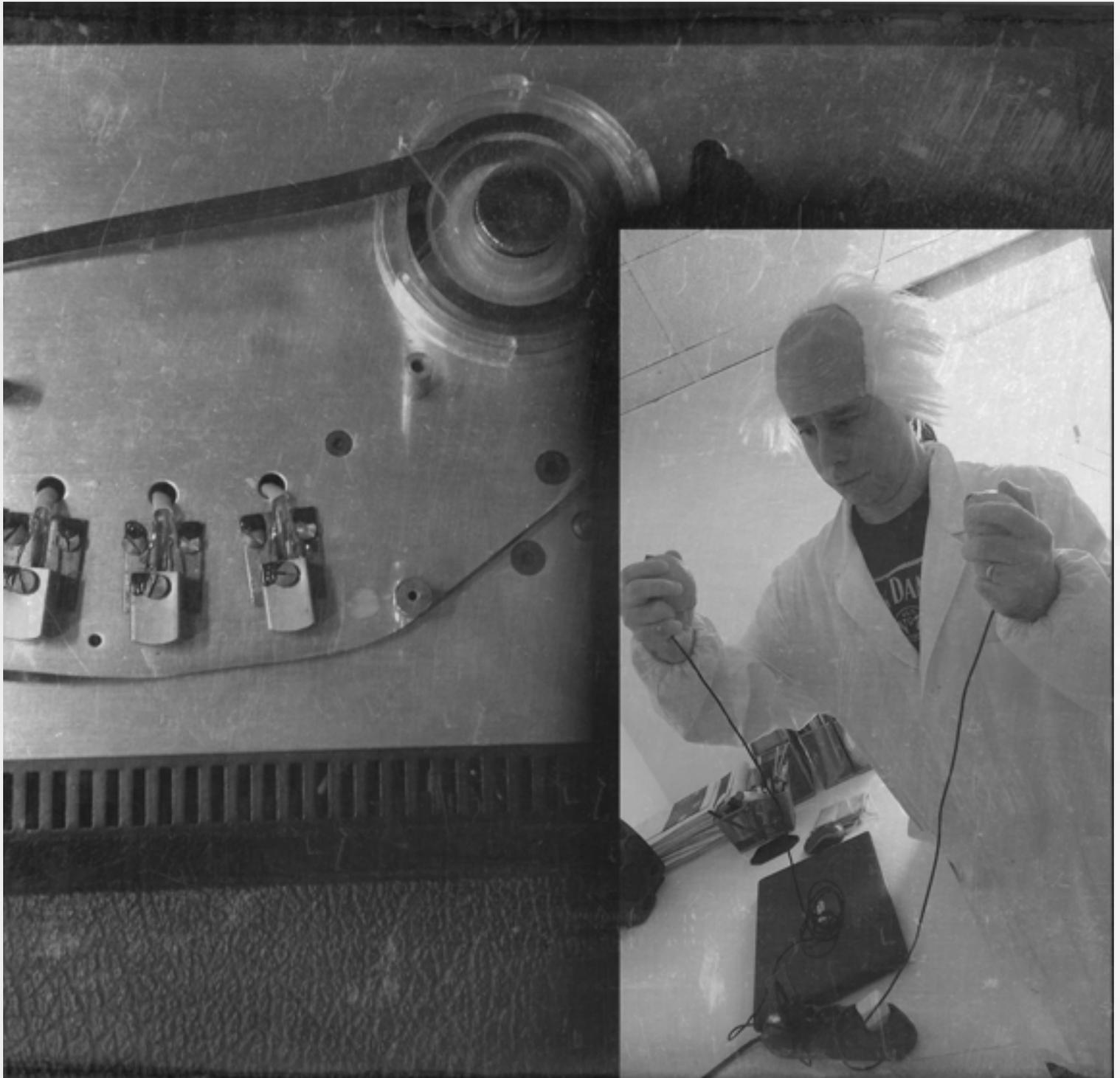
First, here's a partial list of Italian artists who worked with this brand: Gino Paoli, Eros Ramazzotti, Marco Masini, Enrico Ruggeri, Lucio Dalla, Claudio Baglioni, Gigi D'Alessio, Lùnapop, Nek, Ron, Renzo Arbore.

As for the international scene, the list of endorsers/users looks like a Who's Who of contemporary music: Darrel Smith (Herbie Hancock, Maxwell, Brian McKnight, Boney James e George Howard), David Goldblatt (Mark Isham, John Patitucci, Frank Gambale, Vinnie Colaiuta e Gino Vannelli), Ian McLagan (Faces, Rod Stewart, Ronnie Wood, The Rolling Stones, Bob Dylan, Melissa Etheridge, Taj Mahal, Everly Brothers...), Jason Miles (Marcus Miller, Luther Vandross, Michael Jackson, Whitney Houston, Chaka Kahn, Michael Brecker e Grover Washington Jnr), Gino Vannelli, J.T Thomas (Bruce Hornsby, Tracy Chapman, Rita Coolidge, Don Henley, Michael Bolton, Sheryl Crow, Emmylou Harris), Keith Emerson, Larry Williams (Lee Ritenour, Dave Grusin, Michael Jackson, Eric Clapton, Big Mountain, Go West, Manhattan Transfer, Al Jarreau e Sheila E.), Mark Ellis Stephens (Chaka Kahn, Diana Ross), Myron McKinley (Earth, Wind & Fire), Roy Bittan (Bruce Springsteen, E Street Band, David Bowie, Dire Straits, Stevie Nicks, Peter Gabriel, Meatloaf, Lou Reed, Bob Seger e Jackson Browne), Rick Wakeman (Yes.)

Filter details:

Low:
(Crystal Acustica)
Boost section: Ruby
Low Shelf 100Hz; Gain: 0/16dB
Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:
(Crystal Acustica)
Boost section: PurpleM5 Mid 3kHz; Gain: 0/10dB
Cut section: Pearl2 2.8kHz; Gain: 0/-14dB
Low Pass
Frequencies: from 3kHz to 10kHz; OFF



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TOKYO

C9

**ANALOG DELAY
Rackmount - A1010**

About the image

This image is a manifest reference to the place of provenance of this device: Japan.

A land rich in marvelous cities (Tokyo is surely counted among them) that hosts a population who, with their genial and sometimes 'crazy' inventions, have donated true technological won-



ders to the world (and this holds true not just for the audio field). Tokio is one of the most futuristic and technologically advanced cities in the world, yet in its streets one may find companies established more than 1000 years ago!

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About the sampled unit

The emulated unit was built by a well-known Japanese company founded in 1887 in Hamamatsu, Shizuoka Prefecture by Torakusu Y., a manufacturer of pianos and pipe organs.

The origin of the company as a maker of musical instruments is still present in the company logo, a trio of crossed tuning forks.

Since then, this brand grew up to become the world's largest manufacturer of practically any kind of musical instruments (pianos and electronic keyboards, string instruments, guitars and basses, wind instruments, drums, orchestral percussions and marching bands); as of today, this company is a market leader in such disparate fields as semiconductors, hi-fi and audio/video products, home appliances and furniture, specialty metals, machine tools, industrial robots and sports equipment.

This device is a classic Analog Delay introduced in 1978 and used extensively in recording studios ever since. It has a maximum delay time of 300ms, bass and treble control, as well as modulation controls. The unit has a distinctively rich and warm analog sound and an amazingly low background noise, quite an achievement for the time. Definitely a device to consider, if you have a soft spot for analog delays.

About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment.

S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) Italy.

Program features

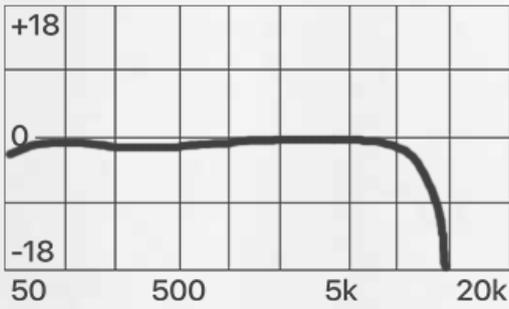
This device, released in 1978, is a rich, warm analog delay capable also of a convincing chorus effect, plus some killer flanging when set to shorter delay times.

We like the sound of this unit: described by some as 'syrupy', it is also capable of some good, dub-style self-oscillation as well.

We believe that this emulation is an exacting digital transposition of its analog counterpart.

In order to achieve this high level of fidelity we also provided the program with the original filters, placed in the FEEDBACK FILTERS module, as it's always the case with LEMON.





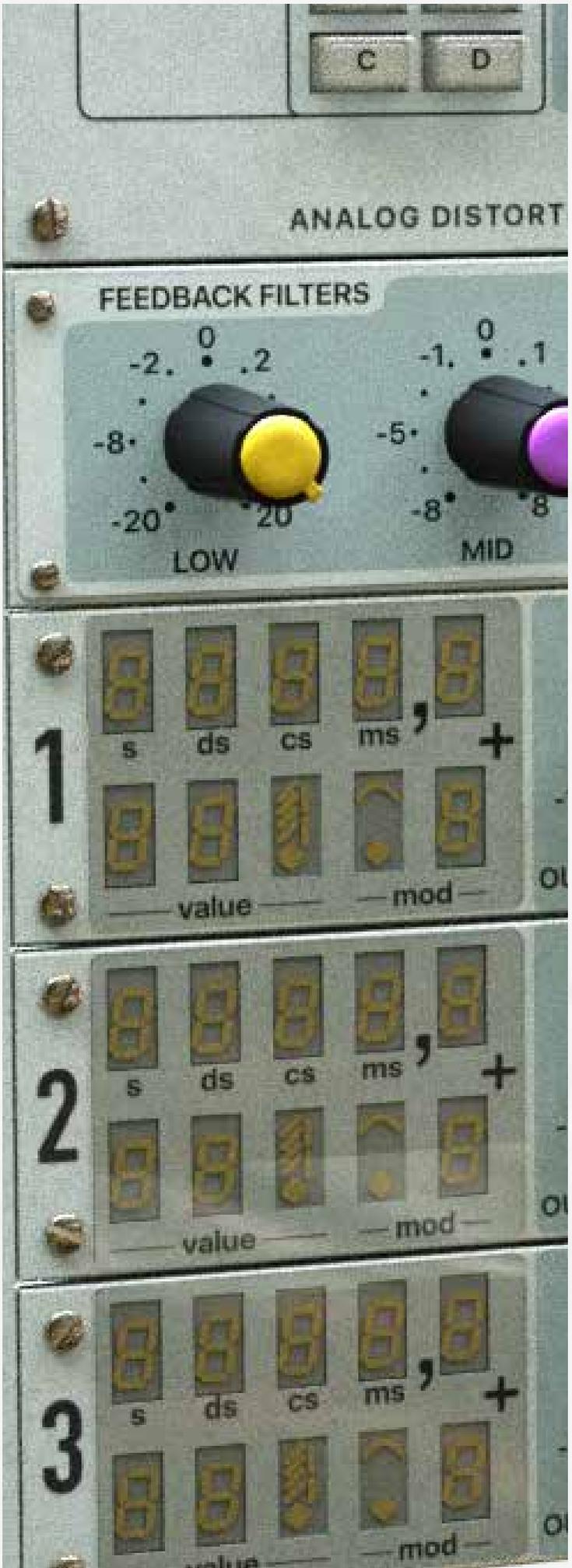
Odds and ends

In 1955, the company began to diversify its production, also targeting motorcycles and combustion engines, by establishing an autonomous division.

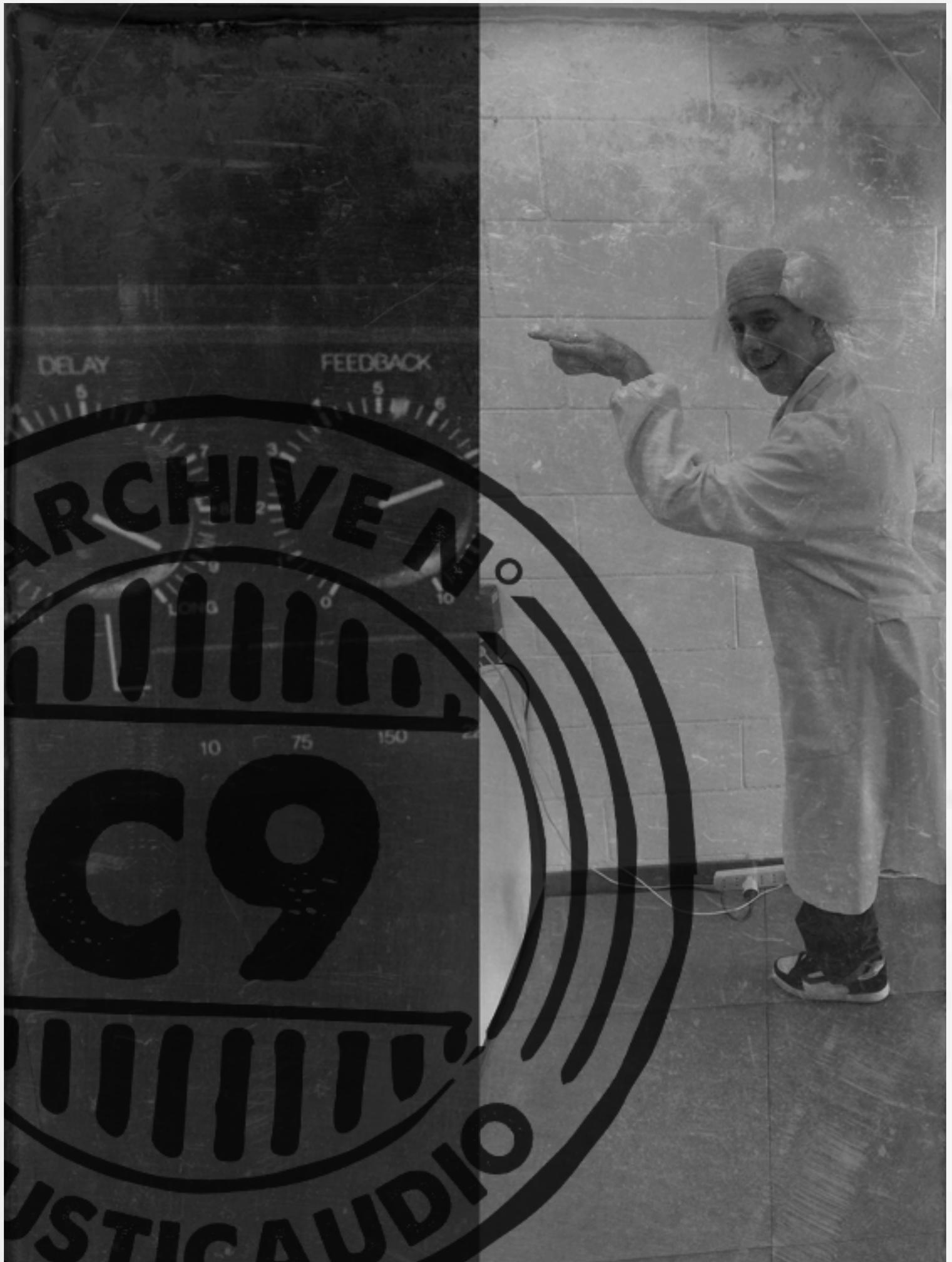
Among the world-renowned motorcycle racers that have been part of the Three-Tuning-Forks team we can't but mention the Italian Valentino Rossi, the only racer in the history of Moto GP who has been crowned World Champion in four different classes.

Filter details:

High pass: Bypass; 80Hz to 500Hz
 High: 6kHz; Gain: -13dB/+13dB



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PEARL OF JAPAN



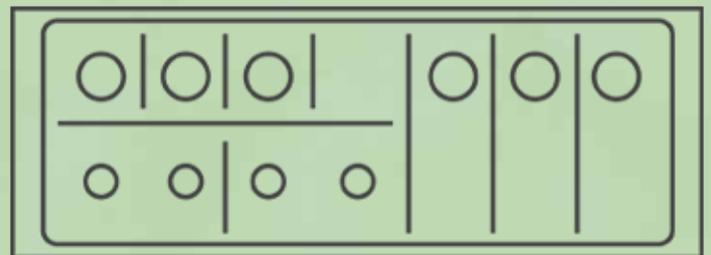
DO

TAPE DELAY Desk - A402

About the image

This image refers to the Japanese origin of this device. A real pearl, a fascinating image that embodies the beauty and splendor of a land that hosts many companies that have contributed to write the music history.

Japan has given so much to the world of audio equipment over the years,



and continues to do so to this day by taking an active part in the progress and development of this industry.

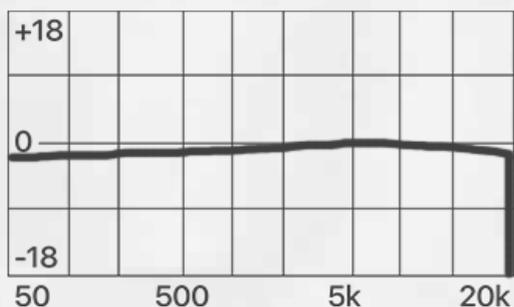
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About the sampled unit

The sampled unit was built by a well-known Japanese company best known for its successful line of percussion instruments.

By the end of the 70s until the mid-80s they tried to bring to the market other types of musical equipment, such as percussion synthesizers, effects processors, amplifiers and microphones.

Unfortunately, the Fx processor line failed to emerge in relation to the other competitors, and after a while they decided to stop production altogether.



About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment.

S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) Italy.

Program features

The original unit is a tape echo machine. It has the peculiarity of working with 8-track tape cassettes, aka as 'Stereo8' (it was one of the standard formats for tape recording in the 70s).

The size of the plastic shell was larger and the shape very different from the much more popular 'cassette tape' format).

This device was produced in limited quantities, so today it's really hard to find a working unit.

Obviously, this device sounds less clear and clean than most digital processors emulated in other programs within LEMON.

This feature is not surprising at all, given the tape-based operation of this unit, but we believe that just this 'dark' tone color is the strength of this emulation.

To increase the versatility of this program we have introduced the 'standard' CRYSTAL ACUSTICA tone controls in its FEEDBACK FILTERS module.



Odds and ends

This brand is still known for being one of the market leaders in the percussion instruments field. Nevertheless, in the early 80s this company also tried to expand into other areas as well, as written above.

One of the artists/endorsers for them was Richie Sambora, former Bon Jovi guitarist. In the 80s he used to be a testimonial for a line of stompboxes made by this manufacturer.

On the net you can still buy a poster of that 1985 advertising that depicts him and his pedalboard for the tidy sum of US \$5.00 (shipping excluded).

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

Cut section: Pearl2
2.8kHz; Gain: 0/-14dB

High:

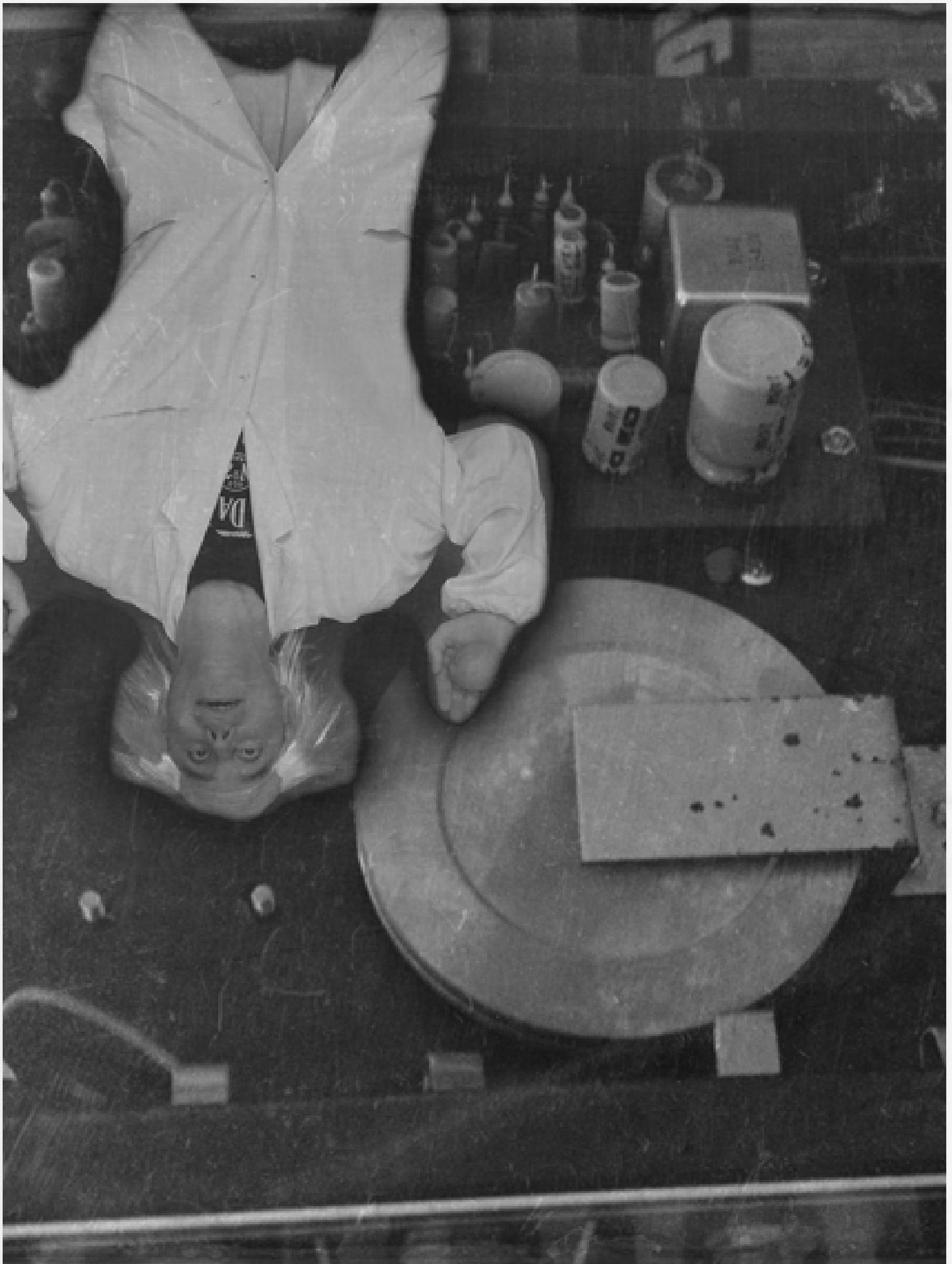
Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB



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LISBON

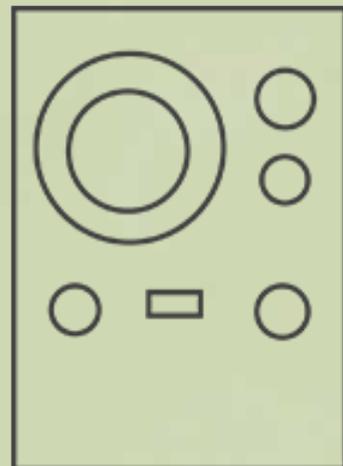


D1

ANALOG DELAY Module - A1680

About the image

In Portugal, the 'European California', new analog sound machines are coming into being in the same way as the western light, the Atlantic Ocean, the wideness of the landscape, as well as the Portuguese finesse in design, their sensitivity in acoustics and the tradition for beauty.



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About the sampled unit

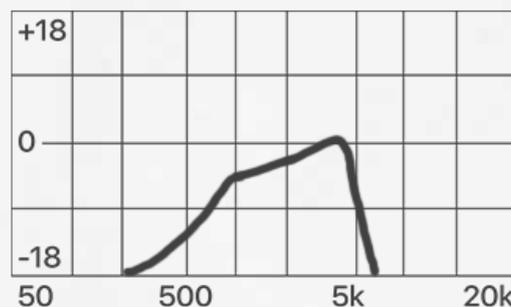
It began in Germany, and anyway it is told that the origins of electronic music belong there – Krautrock as the English people called it – when a young man of 20 years set out from a place near Dusseldorf to Hamburg for there, in the Studio Funk, it was possible to cast a glance at a machine of completely utopian appearance called Analog Synthesizer”.

There have been lots of developments in this area; here at Acustica we decided to pay tribute to the original and great results obtained by Kazike (G. P.) and his company by means of a faithful emulation of his analog delay module.

Kazike has been trying over the years to fill the “gap” between analog and digital in the synthesizer world through study and research.

He achieved astounding results and created amazing sounding units. In 2009, Kazike presented at Frankfurt Musikmesse his milestone achievement, an analog modular synthesizer which included the delay module presented here as a software emulation.

The sampled unit was made in Lisbon by the valued team of analogue researchers led by Kazike, brand mastermind.



About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio equipment. S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) Italy.

Program features

The emulated device is part of the Modular Systems by Kazike. His company is based in Portugal; they build the 5HE Modular System, a very classic-looking analog synth, but the manufacturers are best known for their innovative modules.

The unit we sampled is a Voltage Controlled Analog Delay module which is part of their huge modular system. This unit is a pretty cool beast and the sound of this amazing hardware is really impressive!

We tried to get as close to 'that' sound as possible, in order to faithfully reproduce the analog behavior.

An intense delay with a very dark color that varies according to delay time, a feature that identifies this program as unique within the LEMON suite.

This program has been equipped with the 'standard' filters (Crystal Acustica) in the FEEDBACK FILTERS module.

Odds and ends

Kazike is a German who resettled in Lisbon. His company is a multi-ethnic group that has joined forces for a common cause. He actually entrusted the construction of some of its modules to various collaborators including an Italian, Nicola Santi.

The circumstances under which they met are quite uncommon:

"I met Nicola Santi through an eBay auction when I was buying something from him. Our shared fascination for synthesizers has led him to take over responsibility for the production of the module's metal parts. In truth, our collaboration is a friendship. And then there's Jean-Marc Declercle, a Frenchman living in Lisbon who makes the beautiful wooden cases. And Ruben da Costa, a Portuguese musician and student of media art who has taken over assembly of the PCBs.

Georg Mahr from Germany writes the programs for the chips and Georg is also a wonderful discussion partner." (from a greatsynthesizers.com interview).

Yes, a multi-ethnic group that has joined forces for a common cause: to build possibly the best synths on the market.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

Cut section: Pearl2
2.8kHz; Gain: 0/-14dB

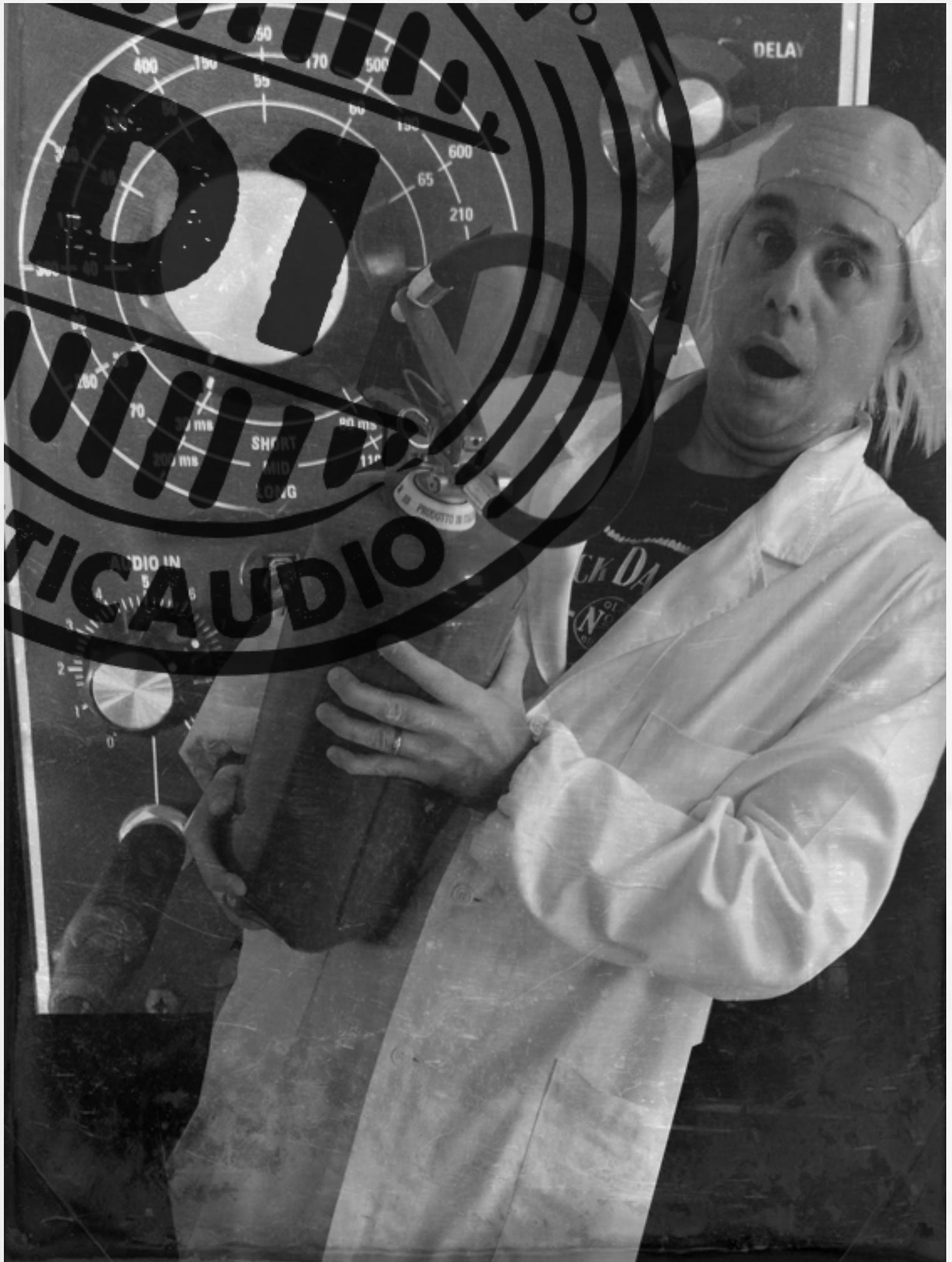
High:

Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB





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PINK KISS



D2

MAGNETIC DELAY Desk - ABINECO2

About the image

An affective bond, a magnetic attraction for this unit made in Italy.

Which image could better than this represent a marriage of love, an emotional bond? Hoping that this program will make you fall in love with it as he did with us.



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About the sampled unit

This is an echo unit introduced in the 60s by an Italian company based in Settimo Milanese, near Milan.

Mr. Bonfiglio B., the designer of this machine, was the founder of the company, as well. Although the technology advancement cannot be arrested, many musicians have still fond memories of the 'good old days' and crave for the equipment of times past.

This product is exactly one of those revered vintage units, actually one of the most famous tape echo machines ever made.

About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment. S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) Italy.

Program features

Technically speaking, the idea behind this device is the same utilized in many classic tape delay designs, but in place of the tape itself, in this unit the incoming signal is recorded on the side of a metal cylinder, more specifically on a thin wire of magnetic metal wound on its outer circumference.

Placed around the metal drum there are 5 heads, one to record and the other four to play back the recorded signal. With each turn of the drum, a permanent magnet erases everything, cleaning the ground for a new recording pass, so to speak.

The drum is driven by a powerful AC motor, in most cases, via a rubber jockey wheel, which keeps the transport very stable. In the earlier versions, the electronic circuit of the unit employed 6 vacuum tubes, but later on the company switched to a more robust, but maybe less fascinating, solid-state design.

We couldn't help but sample this vintage wonder, a real jewel that still today is admired by great industry experts like a diamond of inestimable value.

To get as close as possible to the sound of the original unit, we chose to include the following controls in the

FEEDBACK FILTERS module:

- Tape/Source Control: it allows you to adjust the desired amount of 'tape coloration';

- Low Pass Filter (taken from the Enchanted Princess program).

Odds and ends

Without any doubt, one of the typical traits of Pink Floyd's sound from 1968 to 1977 is precisely the presence of this amazing unit within their setup. A few great examples of Mr. Gilmour's use of this drum-based echo: the unforgettable 'A Saucerful Of Secrets', 'The Dark Side Of The Moon', 'Live at Pompeii'... Another somewhat fun fact: as soon as the unit became an international commercial success, it could be optionally purchased with a British language panel instead of the usual Italian one.

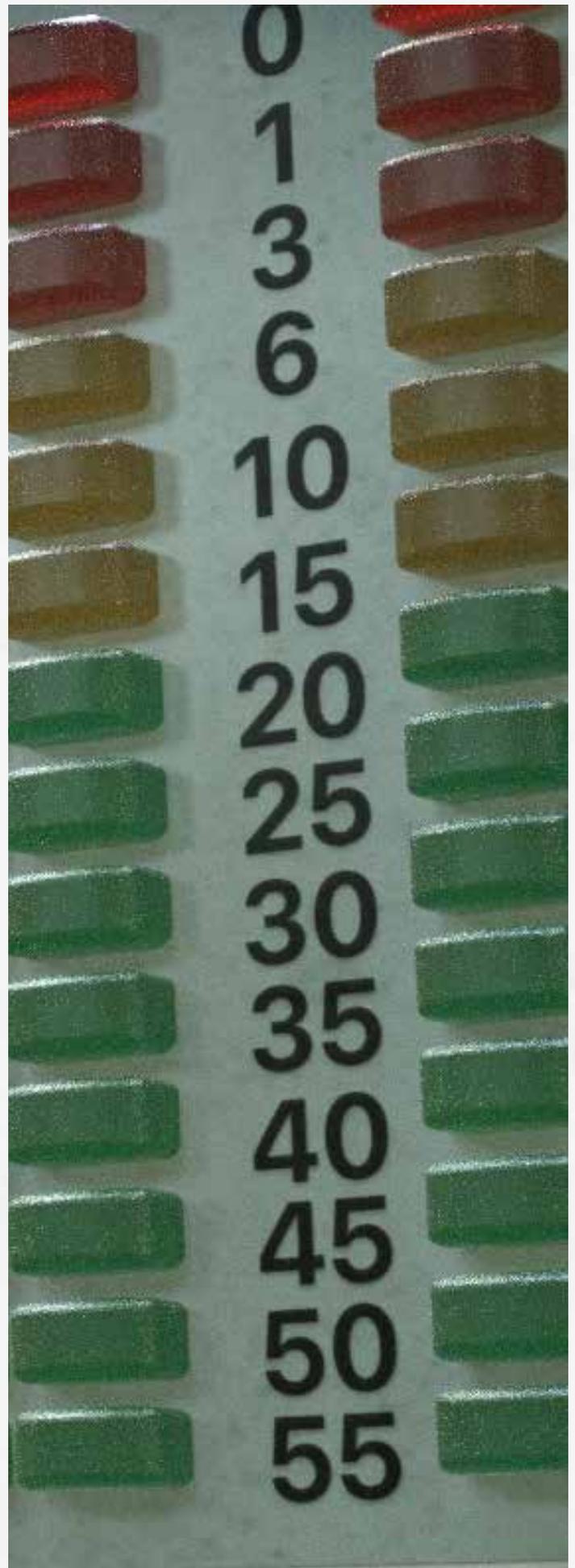
Later on, when the European sales increased further, also German and French panel versions were offered.

Filter details:

-Tape/Source Control: it allows you to adjust the desired amount of 'tape coloration';

-Low Pass Filter (taken from the Enchanted Princess program).

Frequencies: from 3kHz to 10kHz; OFF



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1 SECOND BEFORE I DIE

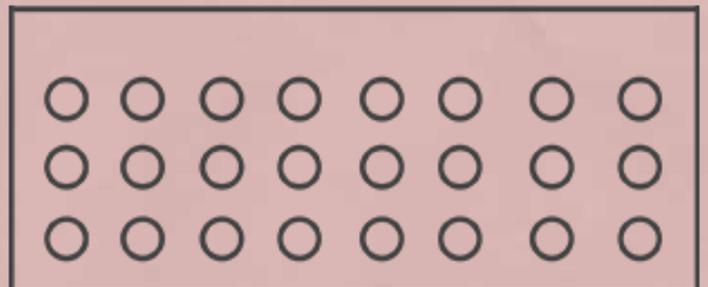
D3

MAGNETIC DELAY Desk - A453

About the image

A moody image and a strong name for a delay with a sound that we would define almost wistful. A sound that makes us revive the times past, a legacy from yesterday...

A unit from another era, which today enjoys a new life of its own by means of this software emulation. We are really proud of it.



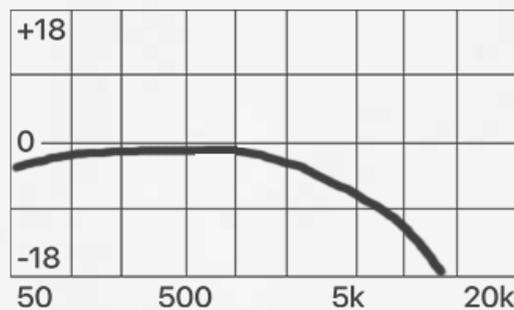
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About the sampled unit

The 50s were in their infancy when in Bologna-Italy Sergio M. began to build his first PA systems. That was the birth certificate of a company that later was to become one of the leading brands of musical equipment in Italy and abroad, a historic moment for this industry.

The trademark of this company was introduced only in 1962. At that time, much of the success of this manufacturer was mainly due to a very unique device; it was so innovative that it quickly became extremely popular, first in Italy, then in the rest of the world. It was one of the first powered mixers inspired by an ergonomic concept, a totally unusual feat at the time: a portable briefcase, whose lids served as a support, contained a six-channel mixer, a 100 watt amplifier, and a uniquely-conceived echo effect that was patented all over the world.

This echo unit worked with a magnetic memory that did not require any maintenance, due to the absence of any mechanical frictions which were unavoidable in all the other old-school tape delay devices. The original unit had the advantage of being compact, easily portable (a feature not to be underestimated for the era) and was also quite affordable, especially if compared to similar models from other competing companies.



About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment.

S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) -Italy.

Program features

We have been particularly fascinated by these vintage units.

We had the opportunity to test three different models, then, after careful analysis, we chose the best one: a wonderful 6-channel active mixer built in the 80s, featuring a particularly effective echo effect that you will find faithfully reproduced in this program.

The 'tape tone' component of our sampling sessions presented us with a number of problems, mainly due to the machine's speed instability which in turn caused excessive aliasing in the deconvolution process.

In order to achieve a quality level in line with our expectations, first we had to perform an extensive analysis of the sampled files, followed by a careful denoising process.

Our emulation replicates the behavior of the device's original filters (in the FEEDBACK FILTERS section).

Filter details:

- High Shelf Fixed frequency; Gain:-13dB/+13dB
- Low Pass Cut Frequencies from 1.5KHz to 4KHz.

We hope this delay will seduce you as it did with us!

Odds and ends

There are companies that are able to create such an aura around their brand that their name is retained in the collective imagination for entire generations.

Such is the case for this Italian manufacturer, a mythical brand for all those born in the 50's, who have been making music for decades and still do, and even not just for them.

There are very few amateurs or professionals who in the imaginative 60s and 70s have not dreamed of delivering their own musical efforts by means of the generous power of an amplifier of this brand.

We get an odd, but at the same time very rewarding feeling of great joy if we stop for a moment and consider that the dreams, the labors, the hopes and the expectations of the founder of this company, Sergio Montanari (and later his associate Oliviero Pignini), together with all those who have worked in these industries over time, are the basis for this digital 'second coming' of what is considered one of the best 'Made in Italy' audio equipment ever built.



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Filter details:

Filter details:

Low:
fixed frequency; -6 to +6dB;

High
Frequencies: from 1.5kHz to 4kHz;



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VISIONS OF SEPTEMBER



D4

MAGNETIC DELAY Desk - ALOMBLVE24

About the image

The name of this program and its associated image are an almost nostalgic reference to the great music produced in Italy in the early 70s.

Visions of September refers to a great song recorded by the Italian prog-rock band PFM in 1971 (the English version of this song was recorded in



1974, it was titled 'The World Became the World'). Actually, this band was one of the many users of the unit we sampled.

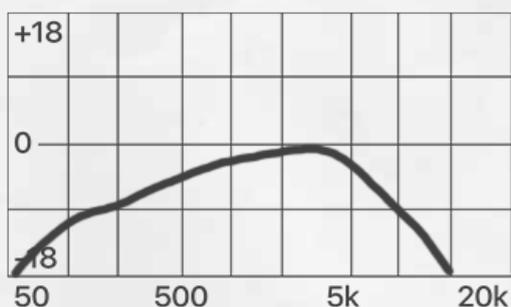
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About the sampled unit

The original unit was made by an Italian company, specializing in PA systems, which in the 60s and 70s played an important role in the history of Italian music and beyond.

In the 50's, the founder began his career as a radio repairer; then, in the early 60s, he opened, together with his brother, a sales and repair shop for radios, televisions and home appliances in Forlì-Italy. At the beginning of the following decade the two brothers specialized in the construction of PA systems and established their headquarters in Castrocara Terme (Forlì-Italy) where the company is still located.

This mixer, designed for live use, was offered in 8-, 12-, 16-, 18- and 24-channel versions. All of them had a built-in tape delay module, which we carefully sampled.



About the sampling location

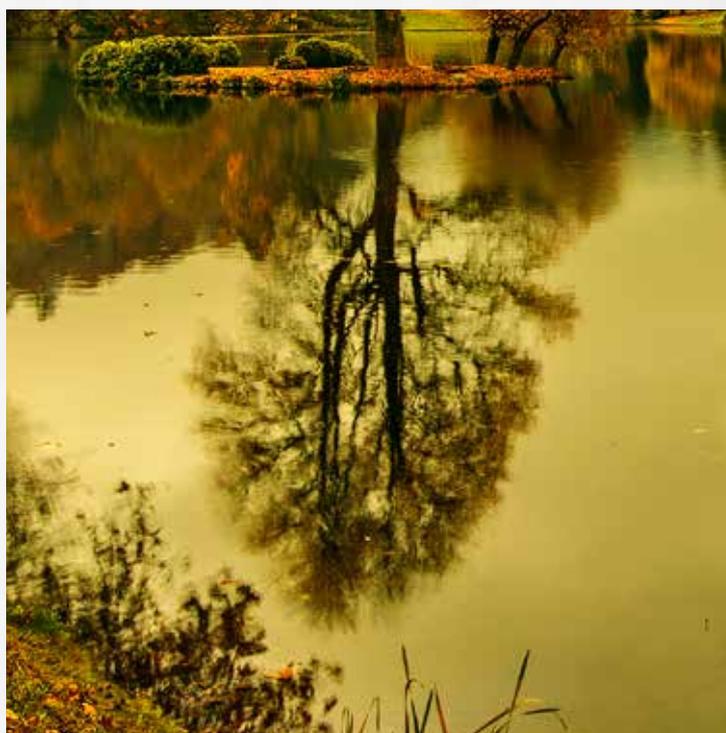
The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment. S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) –Italy.

Program features

The sampled unit is allegedly one of the most popular models of the '60s. It's in all probability one of the most used mixers in dance halls of the era throughout Italy.

We sampled its tape delay module and filters.

In order to get as close as possible to the sound of the original unit, we have chosen to include these controls in the FEEDBACK FILTERS module.



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Odds and ends

Specializing in loudspeakers, amplifiers, monitors and mixers, this company, run by the founder's sons, is still active to this day.

They're still producing musical equipment with the same great craftsmanship of the beginnings, creating high-performance systems that are built to last in time and withstand the stresses of transport and weather.

From the '60s onwards, this company has received many awards and has given the right tools to a number of music legends such as Brian Auger, B.B. King, Jimi Hendrix, PFM, Lucio Battisti... just to name a few.

Filter details:

-Low Shelf filter:
it ranges from -8 to +8dB;

-Tape/Source Control:
it allows you to adjust the desired amount of 'tape coloration';

-High Shelf filter:
it works only in Boost mode, from 0 to +14dB.



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ARIZONA



D5

MAGNETIC DELAY Desk - AFENDOIL

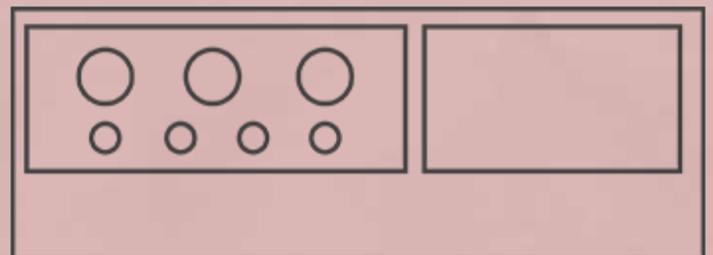
About the image

Why Arizona?

Simply because the manufacturer of the sampled unit is located in Scottsdale, Arizona-US.

Arizona is characterized by one of the most fascinating, rare and remote natural areas on earth.

We are referring to Vermilion Cliffs National Monument, a very large cliff that



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dominates a vast desert area. This image is wonderful and majestic, just like this huge American company which, beyond many other innovations (in the '50s they practically invented the solid-body electric guitar as we know it today...), in our opinion has built a unique analog delay unit, absolutely worth including in Lemon.

About the sampled unit

This American company introduced their first delay unit in 1963; it was called Electronic Echo Chamber and was based on a magnetic disc system.

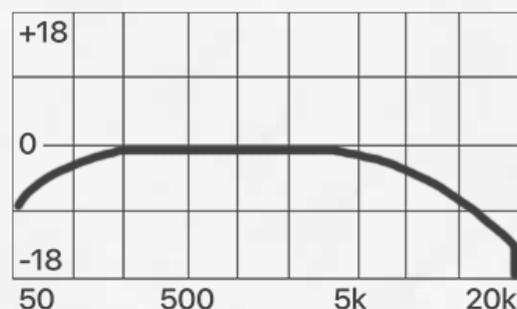
The unit we sampled, a model from 1966, differed completely from the previous one, since its operation was based on the 'oil-can' technology. The oil-can delay consisted of a rotating disk suspended in an oily solution to favor rotation and avoid any air leaks into the system.

The device worked as a big rotating capacitor which was able to store the audio signal in the form of electrostatic charges trapped on its rubber belt.

The system was not the most accurate, and small constructive variants could alter the response in a heavy and unpredictable fashion, but this is exactly the reason behind its charm.

This model remained the only echo unit made by this company until 1970,

when it was joined by the Variable Echo-Reverb unit, which offered a more versatile control in the form of variable echo speed. Both units were discontinued not long after.



About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment. S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) -Italy.

Program features

Speaking of vintage delay processors, the first method that comes to mind for storing an audio signal is the tried and trusted magnetic tape.

However, another much more unusual technology could be spotted in a number of recording studios during the second half of the last century: the oil-can delay.

It is one of the most singular devices that has ever been conceived.

It is characterized by an unmistakable sound, a warm, modulated swirling tone, sometimes even akin to a vibrato effect. Everyone must have heard one on any old vinyl recording.

Our emulation aims to recreate faithfully such unique tone color in a program that shines with its strong 'retro' imprint. This delay stands out for its fluid and modulated sound, which also suggest a hint of reverb effect in it.

To get as close as possible to the sound of the original unit, we have chosen to include in the FEEDBACK FILTERS module:

-a Brightness control, sampled from the original device (three positions: bypass-normal-bright).

-a 36 dB/octave LowPass filter, taken from Emerald Acqua plugin.

Odds and ends

This unit is in all respects one of the most popular vintage oil delay machines. An absolutely unique and complex device, one of the highest quality as all the products of this American company.

To this day there's some speculation going on about the kind of mineral oil originally contained in the can. Some say that it's severely dangerous for health and must be handled and, if necessary, disposed of with extreme care.

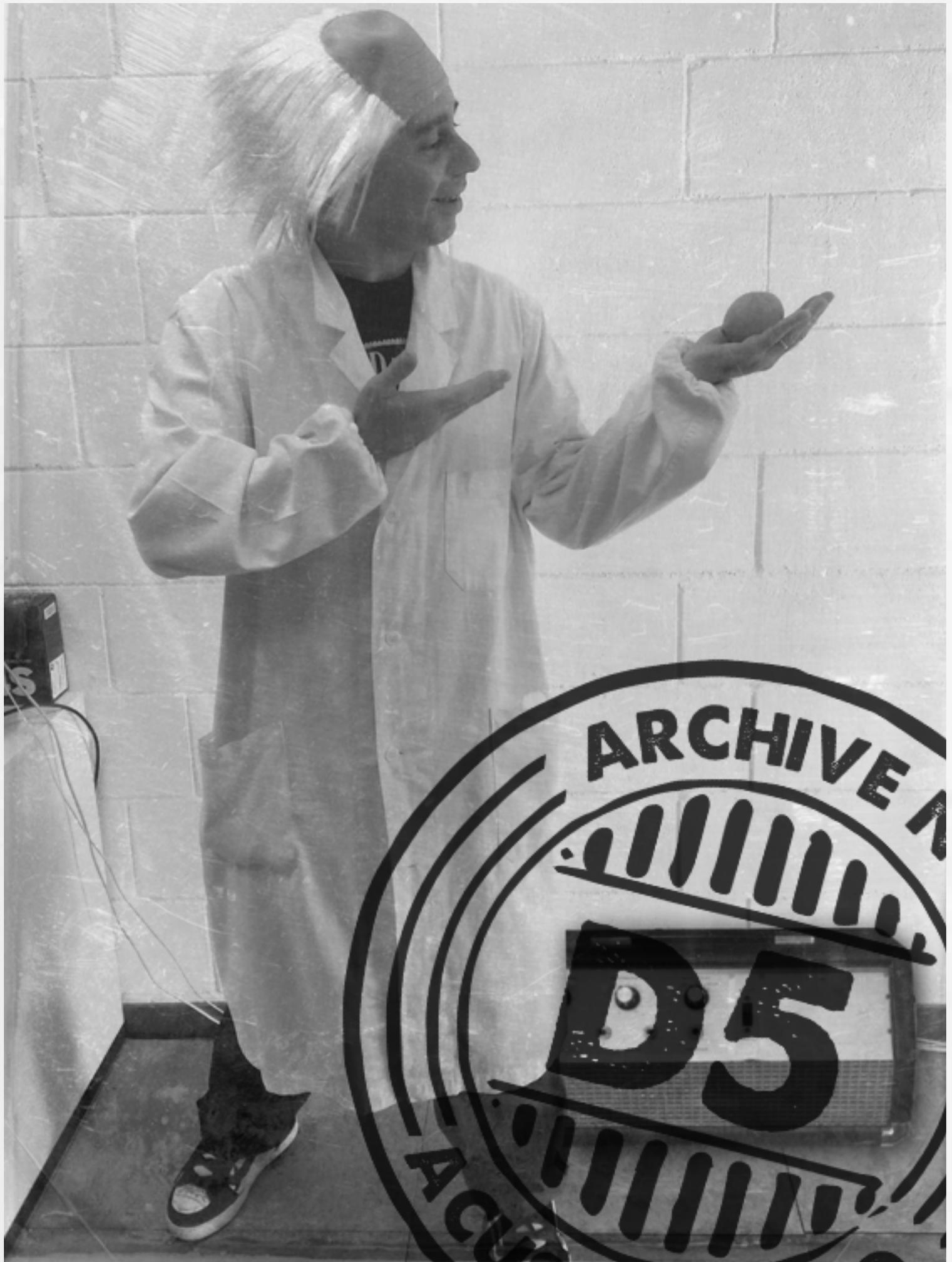
It seems that today there are some modern safer alternatives to the original formulation; however, one of the beauties of Acustica's digital emulation technology is that you don't have to worry about PCB-based industrial oils any longer, still fully enjoying the compelling time-machine action of this program.

Filter details:

Bright control:
bypass-normal-bright.

Low Pass
Frequencies: from 700Hz to 16kHz;
OFF





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TALLIN

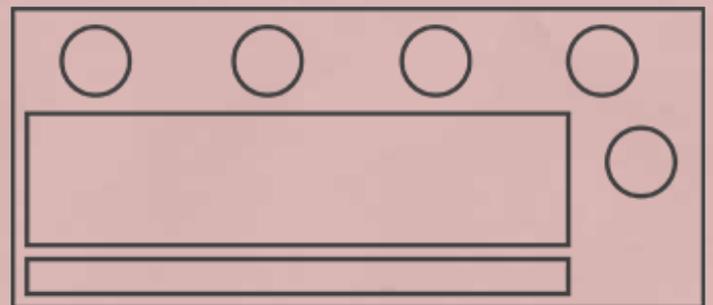
D6

**TAPE DELAY
Desk - AKRU2390**

About the image

Krundaal... a term closely linked to the brand emulated in this program.

In Estonian it means land, a land rich in traditions, with Tallinn, its capital, representing its landmark, a wonderful place overlooking the suggestive Baltic Sea.



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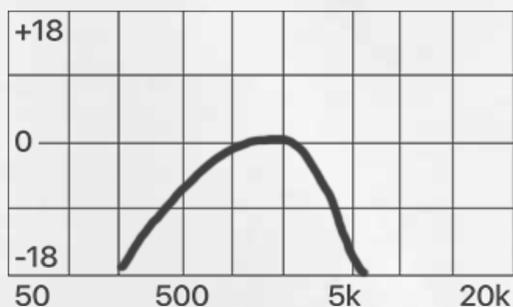
About the sampled unit

This story begins in 1943; Athos D., at the age of 17, is working on radio communication systems on a Savoia Marchetti warplane at the Reggiane Workshop (Italy) as an apprentice.

Then, in the post-war period, his passion for electronics leads him to begin a small activity on his own, and in a few years he is able to design and build vacuum tube audio equipment.

In 1957 he founds his company in Parma-Italy where he has moved from his birthplace, Correggio. In the '60s, his company is producing musical instrument amplifiers and PA systems, gaining more and more acceptance everywhere.

Among the most acclaimed models released in the '70s, here's the unit we sampled: the tape delay section of a powered mixer that now, in this program, can enjoy its second life in software form.



About the sampling location

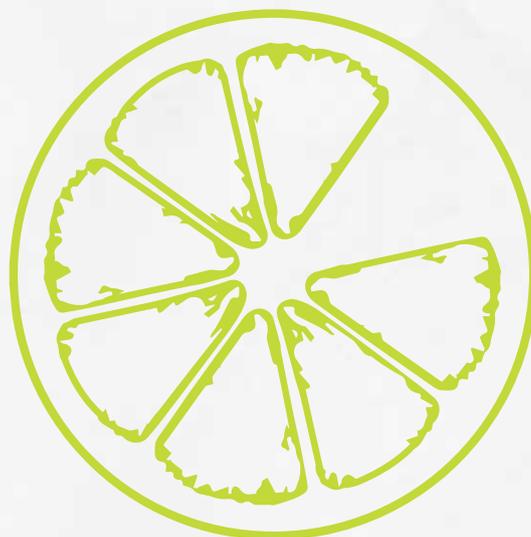
The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment. S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) –Italy.

Program features

The model we emulate with this program is based on a PA system made in the '70s. It's vacuum-tube based, equipped with 6 inputs and a tape delay device.

As with other programs based on tape machines, in order to obtain the best possible quality we had to perform a denoising process on all the sampled files.

This program has been equipped with the 'standard' filters (Crystal Acustica) in the FEEDBACK FILTERS module.



Odds and ends

The mixers and PA systems of this Italian brand are popular all over Europe and have been requested in African and Middle East countries as well. In particular, a huge 32-channel mixer was sold in 1980 to a recording studio in Nigeria. The owner has tirelessly and frequently patented his innovative products in all areas of electronics applied to music: electric pianos, electronic organs, radio systems, disco equipment, electronic light fixtures, sound control systems.

At the end of his career as an entrepreneur, an American University in Rhode Island awarded him the title of PhD in Electrical Engineering -Honoris causa.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;
Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:
0/10dB

Cut section: Pearl2
2.8kHz; Gain: 0/-14dB

High:

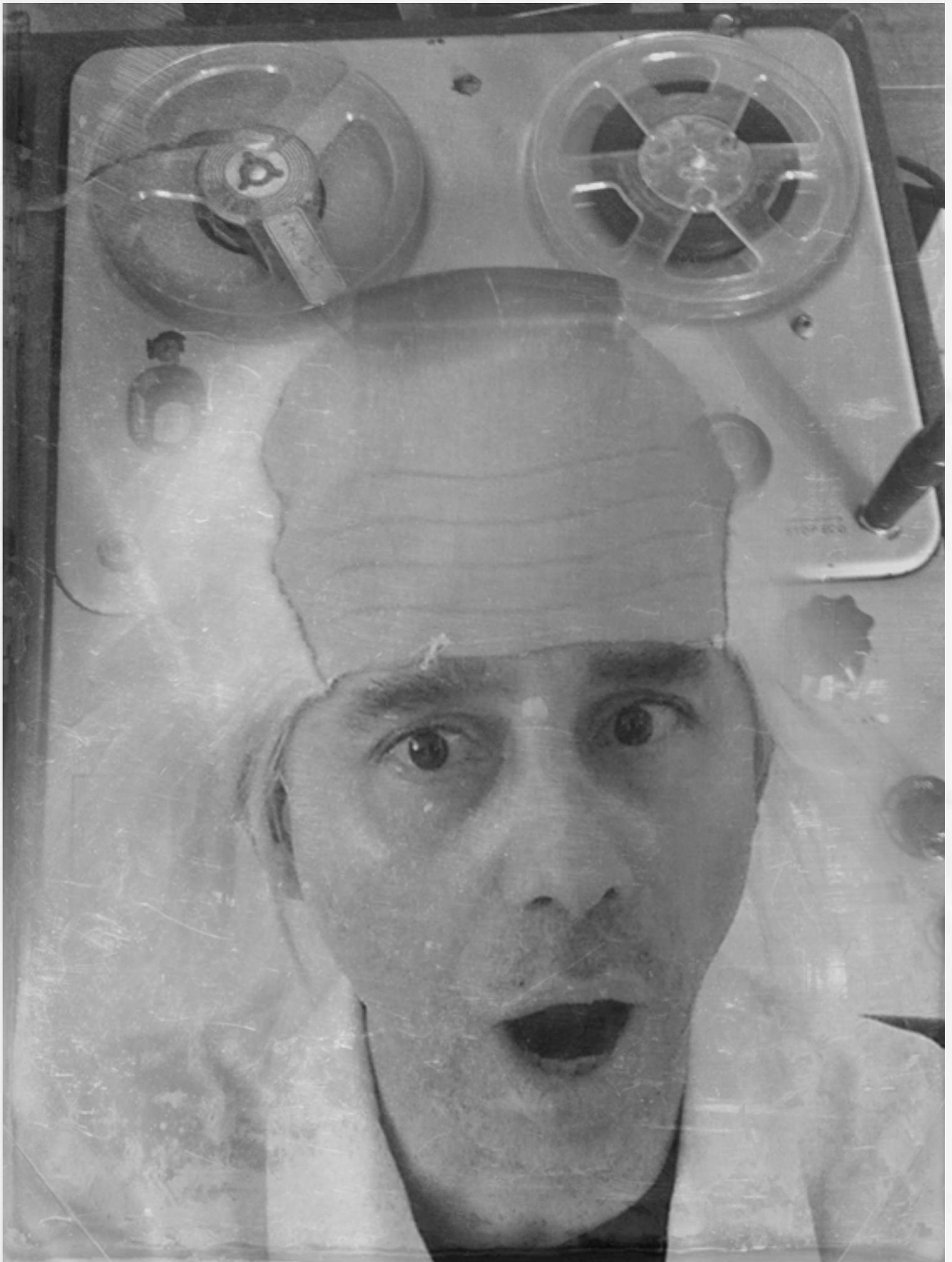
Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-
8dB

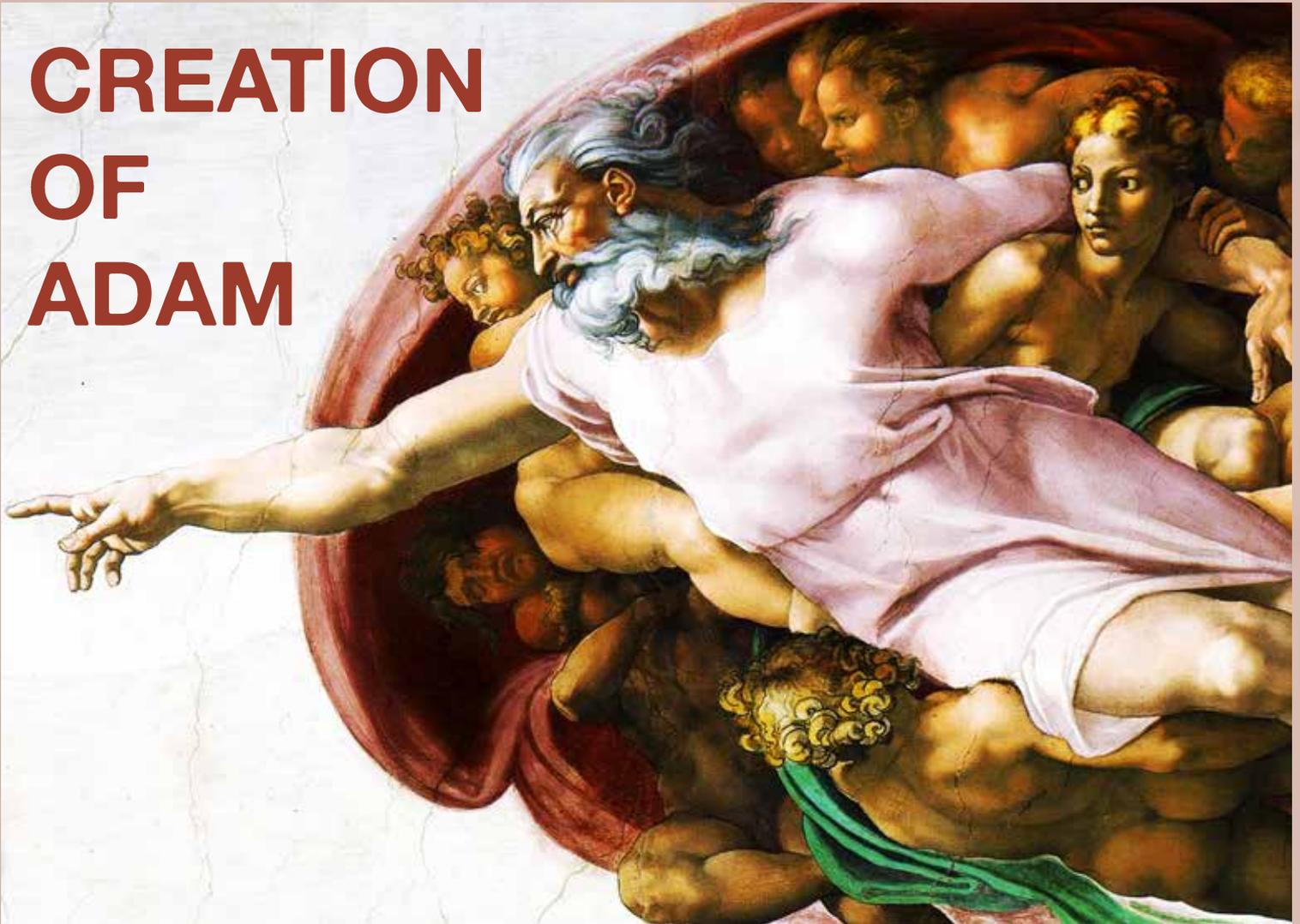


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CREATION OF ADAM



D7

TAPE DELAY
Desk - AKRUECOM

About the image

This program is based on an Italy-made machine, so we believe that the best way to pay tribute to it is to associate this unit with an Italian masterpiece such as the "Creation of Adam", one of the most famous frescoes by Michelangelo Buonarroti (dated about 1511).



It's located in the top part of the vaulted ceiling of the Sistine Chapel, which is placed right in the middle of Vatican Museums in Rome.

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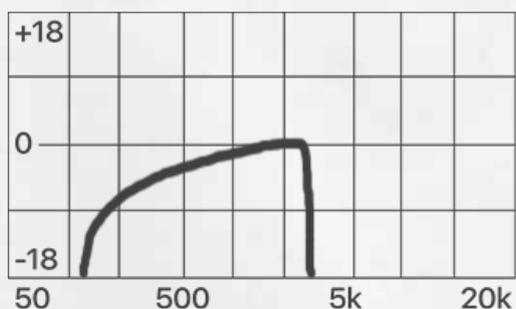
About the sampled unit

This story begins in 1943; the founder, at the age of 17, is working on radio communication systems on a Savoia Marchetti warplane at the Reggiane Workshop (Italy) as an apprentice.

Then, in the post-war period, his passion for electronics leads him to begin a small activity on his own, and in a few years he is able to design and build vacuum tube audio equipment.

In 1957 he founds his company in Parma-Italy where he has moved from his birthplace, Correggio. In the '60s, his company is producing musical instrument amplifiers and PA systems, gaining more and more acceptance everywhere.

The device we sampled for this program is a vacuum-tube based tape delay machine built by this manufacturer in 1965.



About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment. S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) Italy.

Program features

As written above, the unit we sampled is a very rare vacuum-tube based tape delay machine made in 1965.

A high-quality device built in a practical compact format. In this case, a very high aliasing factor in the sampled files (due to speed instability of the system) prevented us from fully emulating the original tape tone color; anyway we are very proud of the results we have achieved, your ears will be the judge.

We're happy nevertheless for having brought a new life to this vintage machine with this brand new digital version.

This program has been equipped with the 'standard' filters (Crystal Acustica) in the FEEDBACK FILTERS module.



Odds and ends

Many stages have been graced with the PA systems built by this company: Umbria Jazz Festival, the Trendy Festival and New Trends in Rome, Rally of Licola, Palermo Pop, and the Jazz Festival in France: Nimes and La Grande Motte "...where Charlie Mingus, Max Roach, Muddy Waters, Dizzy Gillespie used to perform..." There have been some productions in Africa as well: the Canzoniere del Lazio Tour in Somalia, Tanzania, Kenya, Mozambique and Zambia and the Eugenio Bennato Tour in Nigeria.

Filter details:

Low:

Boost section: Ruby

Low Shelf 100Hz; Gain: 0/16dB

Cut section: Purple P1 Low Shelf 100Hz;

Gain: -10/0dB

Mid:

Boost section: PurpleM5 Mid 3kHz; Gain:

0/10dB

Cut section: Pearl2

2.8kHz; Gain: 0/-14dB

High:

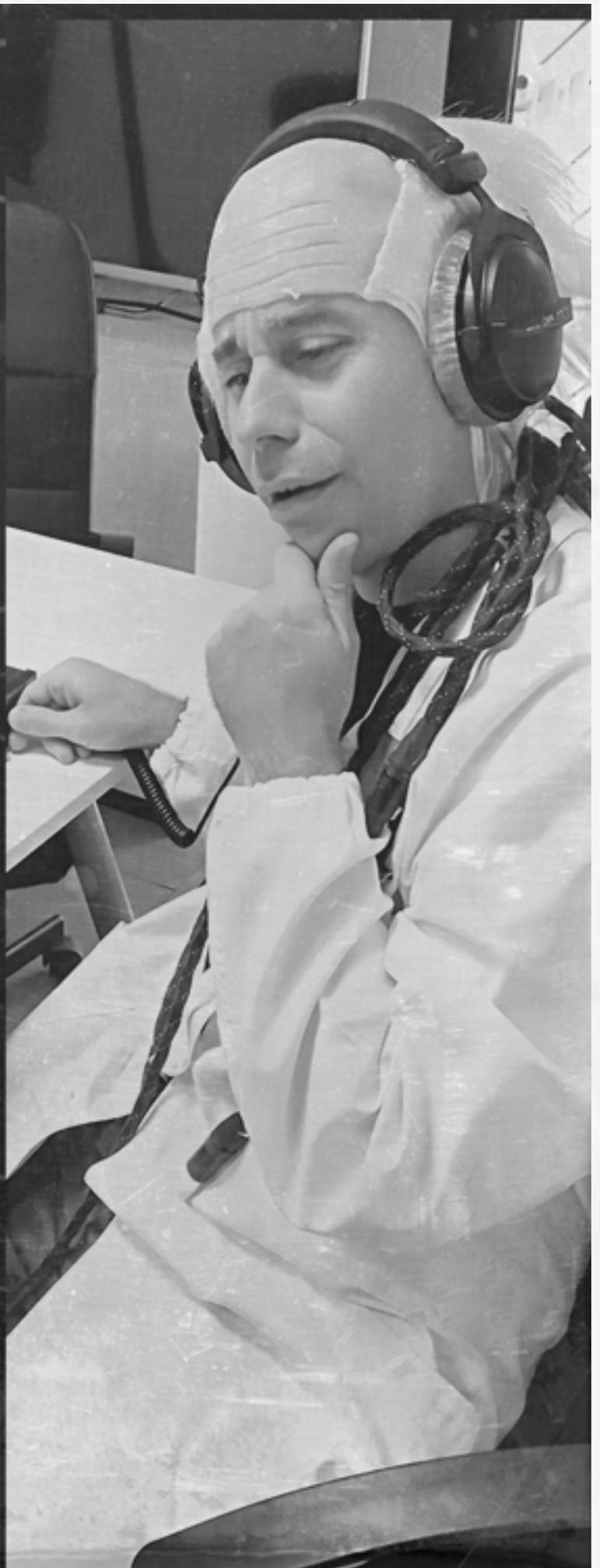
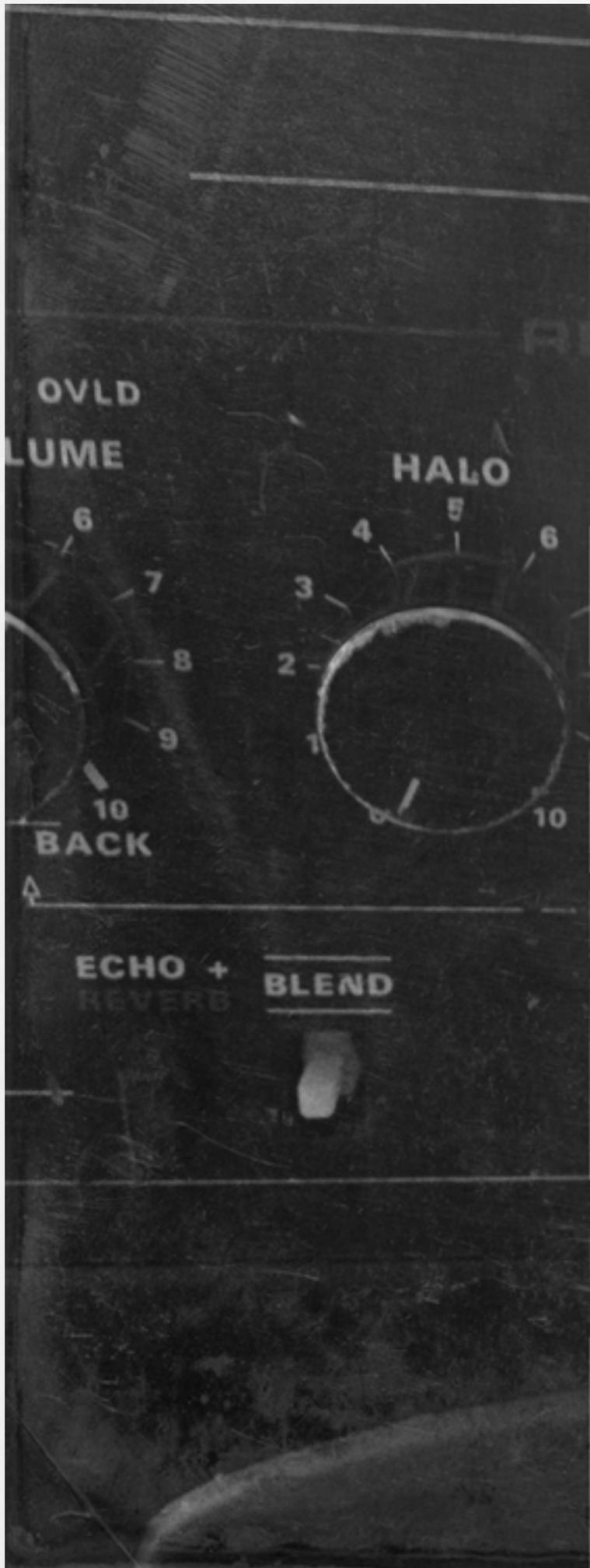
Boost section: Ruby

High Boost 12k Q=0.6; Gain: 0/14dB

Cut section: Ivory3 8k2 Q=20; Gain: 0/-8dB



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MILANO



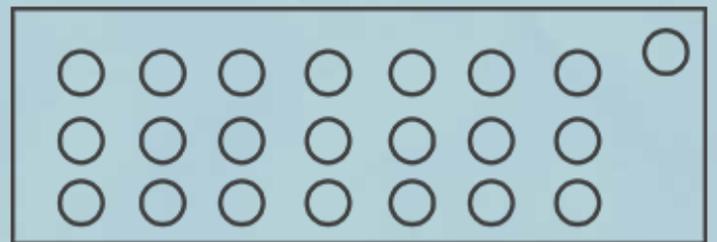
D8

TAPE DELAY Desk - ASEM707

About the image

The Duomo di Milano, the Milan Cathedral: an image that represents one of the proudest expressions of Italian art and culture.

Now we're feeling a bit like promoters of the Italian spirit, and actually with this program we managed to provide you with a vintage "made in Italy" unit in all its magnificence.



But why the Duomo di Milano, then? It's simple: the company that produced this device had their headquarters in Milan.

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About the sampled unit

The device we sampled for this program was made by an Italian company founded in 1956.

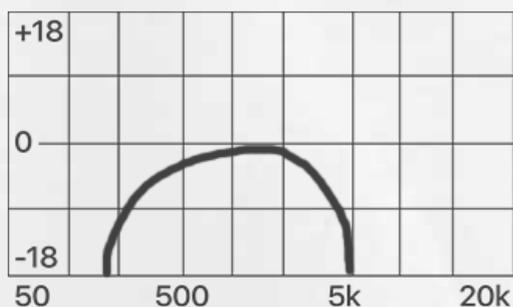
The company built PA systems and had their headquarters in Via Bissolati 22, Milan-Italy. This unit is a vintage vacuum-tube tape delay dating back to 1965; rumor has it Jimi Hendrix used this very model during his Italian concert in Bologna.

Ennio N. was one of the prominent figures of the company; he was an important collaborator of the founder and was just the man in charge for this Echo project.

Thanks to his contribution dating back to more than 50 years ago, today we have been able to sample one of the most prestigious models of the company.

About the sampling location

The rare unit we have emulated for this program is part of the 'S3 Recording Studio' equipment.



S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) –Italy.

Program features

This company's concept of the PA system was rather revolutionary in the '60s. Separate lookalike units for echo, mixer and power amplifiers were combined in a slick rack.

Gold and silver, satin metallic finish cases. Thanks to its vacuum-tube technology and analog tape echo, it sounded very warm, but at the same time clear and impressive. Being rather expensive at the time, it was nicknamed 'the Rolls-Royce among the PA systems'.

The use of an endless tape housed in a cassette was unique too, since all the competing devices employed a simple tape loop some 50 cm long (about 4"). The cassette concept was later copied and exploited in the Japanese echo unit already described in Space Loneliness and Broken Tears programs.

The unit we sampled is a gorgeous 1965 vacuum-tube tape echo, characterized by a personal sound and equipped with several EQ controls. The latter are included in the FEED-BACK FILTERS module of this program.

Odds and ends

This brand has counted among its customers many famous artists and groups such as Frank Sinatra, Paul Anka, Joséphine Baker, Charles Aznavour, Gilbert Becaud, Dalida, Mireille Mathieu, Mina, Milva, Bruno Martino, Marino Marini, Carosone, Gianni Morandi, Caterina Caselli, Fausto Leali, I Rokes, I Dik Dik, and many more.

Filter details:

-Low: fixed frequency; -16 to +16dB;

-Tape/Source Control: it allows you to adjust the desired amount of 'tape coloration' (from 0 to 100%);

-High: fixed frequency; 0 to +32dB;



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SHE WANTS IT



D9

DIGITAL PROCESSOR Rackmount - AKURZ

About the image

A tribute to a member of the Acustica team and her passion for the pink color. It's a perfect match with this device and its colorful and warm sound.



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About the sampled unit

The company behind this unit was founded in 1982 by Stevie W. and Raymond K., who started his career developing reading machines for the blind.

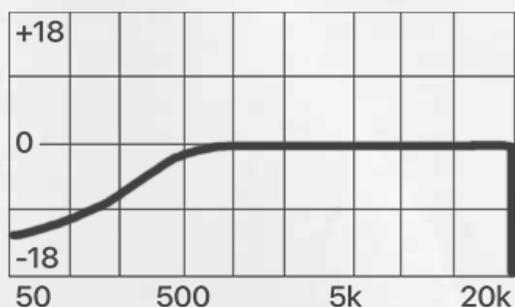
Since then, the company has produced a series of innovative digital pianos, keyboards, synthesizers and studio monitors.

We have a profound esteem for Raymond K., it would be worthwhile to report his entire biography to illustrate the greatness of this man for those who do not know him, but a single paragraph wouldn't be enough, therefore we invite you to further investigate his story.

About the sampling location

The unit we have emulated for this program is part of the 'S3 Recording Studio' equipment.

S3 is a facility owned and managed by Alessandro Buggio and Alberto Favarato in Piove di Sacco (PD) –Italy.



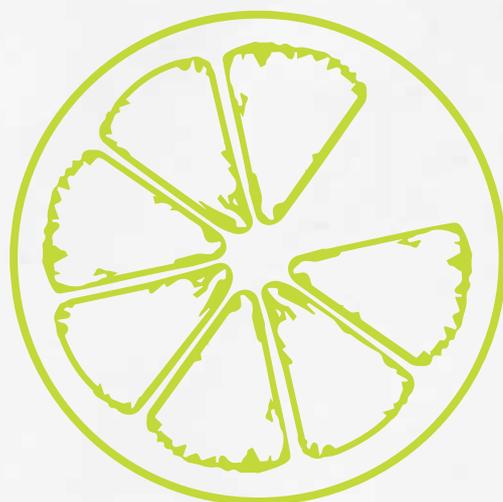
Program features

The sampled unit is a Stereo Effects Processor, an excellent machine that we have used on many mixes as well as during live broadcasts from the studio.

It has a very refined sound and is capable of some excellent effects such as reverb, delay, chorus, flanger, ring modulator, and much, much more: a huge collection of top-drawer algorithms characterised by extreme usability and control precision.

This model represents a quality assurance and is particularly appreciated by many national and international musicians, including our CEO Giancarlo del Sordo.

In the FEEDBACK FILTERS section of this program, a DAMP filter control has been introduced; it sets the cut-off frequency of a Low Pass filter and at the same time allows to adjust the strength of transients processed by LEMON.



Odds and ends

In his controversial 2001 essay "The Law of Accelerating Returns," Raymond K. proposes an extension of Moore's law which forms the basis of the concept of 'technological singularity'.

Technological singularity: a point, assumed in the development of a civilization, in which technological progress accelerates beyond the human beings' ability to understand and predict.

According to this hypothesis, an upgradable intelligent agent (such as a computer running software-based artificial general intelligence) would enter a "runaway reaction" of self-improvement cycles, with each new and more intelligent generation appearing more and more rapidly, causing an intelligence explosion and resulting in a powerful superintelligence that would, qualitatively, far surpass all human intelligence. If a singularity can ever happen, it's still open to discussion.

Filter details:

Low Pass Frequencies:
from 50Hz to 7kHz; OFF





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1. System requirements and package contents

1.1. Sampling process

The sampling process has been performed by Acustica. The unit was sampled with mastering quality converters, using a method which takes considerably more time than the normal sampling standard.

1.2. System Requirements

	Windows		OSX	
	Minimum	Recommended	Minimum	Recommended
Operating System	Windows 7	Windows 10	OSX 10.8	OSX 10.12
CPU	Quad Core	Latest multicore CPU (1)	Quad Core	Latest multicore CPU (1)
RAM	4 GB	16 GB to 128 GB	4 GB	16 GB to 128 GB
HDD/SDD	800 MB	800 MB	800 MB	800 MB
Screen Resolution	1024x768 (XGA)	1920x1080 (HDTV) (2)	1024x768 (XGA)	1920x1080 (HDTV) (2)
Audio Host	VST2 / AAX 32 bits	VST2 / AAX 64 bits	VST2 / AAX 32 bits	VST2 / AAX 64 bits

1.3. Sampling rate

- 44,1 kHz
- 96 kHz

This method improves the quality on the entire audio spectrum.

Native sample frequency was 96 kHz. The 44.1 kHz, 48 kHz, 88.2 kHz frequencies were derived from the native one by a down-sampling and up-sampling process.

This method avoids any negative sample rate conversion (SRC) artifacts when loading projects at different sample rates and gives faster project loading times as well.

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2. Product Installation

2.1. Introduction

Acqua Effects plug-ins are released with an installer program for Windows and OSX.

The installer contains plugin specific files and system files. Please run OS X (1) or Windows (2) installer depending on your OS and your audio host plug-in supported formats. During the installation, use a true administrator account or make your OS acknowledge that you have a user account with full administrator privilege. If you don't understand what we are talking about, please contact your system administrator for more information.

. In VST-AU OSX installer, Skin and Vector files are shared between AU and VST format and are installed in Acustica (VST 32 bits) folder.

. In AAX OSX installer, Skin and Vector files are not shared with other formats and/or architectures due to a limitation of the AAX format. Co-installation of Pro Tools 10 (32 bits) and Pro Tools 11/12 (64 bits) it isn't possible.

. In VST Windows installers, Skin and Vector files are not shared between VST 32 bits and VST 64 bits.

. In AAX Windows installer, Skin and Vector files are not shared with other formats and/or architectures due a to limitation of the AAX format.

Co-installation of Pro Tools 10 (32 bits) and Pro Tools 11/12 (64 bits) it isn't possible.

3. Product Authorization

3.1 Online authorization: AQUARIUS

Aquarius Lite is a brand new application from Acustica Audio. Its purpose is to simplify authorization process for your purchased Acustica products (ACQUA plug-ins, N4 etc.).

With future updates, this application will be covering product overview, download, installation, authorization, updates and more. Aquarius Lite runs on Windows as 32 bit (64 bit optional) and OSX 64 bit application.

You will need a working internet connection in order to run the application. Off-line mode is not available yet.

Current version of the application offers an overview and (re)authorization of the purchased Acustica products installed on your computer(s).

Important note: Because this application needs access to system protected folders, you should always run it as administrator on Windows (mouse right-click on the icon / Run as administrator). On OSX you'll be prompted to enter your OSX user password for every operation which involves system protected folders.

When started, application will scan your computer for installed products (see "Settings" chapter for additional explanation about scanning process).

Each product strip consists of:

- image
- name and category
- information about used / available licenses
- colored info button
- action button

As image, name and category are pretty much self explanatory, let's talk more about license information and possible actions which can be taken, depending on the situation.

Under the product's name and category you can see the number of used licenses and the total number of purchased / available licenses.

Of course, you can not use more licenses than you own, you would then need to buy additional licenses. Depending of those two numbers and computers involved in the authorization process, info and action buttons can have different colors, labels and functions (they are context sensitive).

Let's first look at the small, colored info button, it is the main sign, which shows the status of product in question. By clicking on this button, you can see a hint about its status.



So what the different colors mean? Everything is OK - your product is properly authorized and you don't need to do anything. Still, the action button on the right (labeled "RE-AUTHORIZE") is available. You should use the action button only if you experience unexpected problems with the product, despite it is properly authorized.

Your existing license slot will be used and used licenses count will NOT increase.

Note, if you've already used all your available licenses, the action button will not be available at all, in such case, please contact technical support.

Authorize product - product hasn't yet been authorized on this computer and the action button on the right is labeled "AUTHORIZE". By clicking on the action button, you will authorize product in question on this particular computer.

Note, that new license slot will be used, so used licenses count WILL increase.

There is one exception, though. If product is already marked as authorized on this computer, but license file can not be found (corrupted, deleted), clicking on the action button will fix this situation using existing license slot (used licenses count will NOT increase).

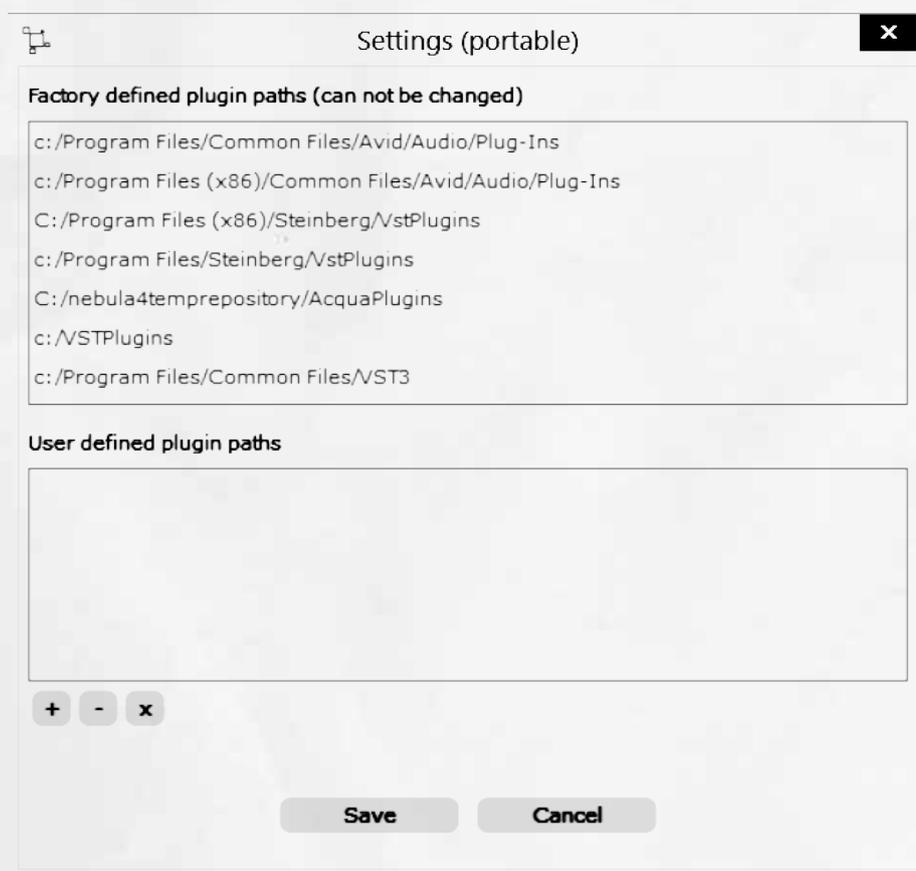
Contact technical support - no further action is possible (action button is not available).

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

Menu contains following options:

- Logout (will disconnect you from the server and the log in window will pop up again)
- Settings (settings window will pop up, see bellow)
- Exit (application will terminate)

You can click on the Aquarius image at the top left to force a re-scan of the products and refresh the product strips.



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Settings window contains two main sections. The upper section shows factory defined plugin paths. All standard paths are covered, so if you've installed your plug-ins in standard places, they all will be found at the scan process. Factory list can not be changed.

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

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

3.2 Offline authorization

3.2.1 Computer identification creation

Run your audio/video host and create a new session (avoid templates). Your Acqua Effect plugin should be scanned, detected, and added into the available list of plugins.

Load your Acqua Effect plug-in and you will see a message asking for authorization.

A computer Identification file (LEMON.SER) will be created into your Acustica/Acustica64 or Components folder

depending on which format you are using in your audio/ video host application.

If your audio/video host refuses to create an Acqua Effect plug-in Computer Identification file, try it again running it as a true administrator with administrator privilege. If you don't understand what we are talking about, please contact your system administrator for more information.

3.2.2

Computer Identification file path in Windows

VST plug-in folder 32 bits: C:\VSTPlug-ins\Acustica\ (not fixed path)

VST plug-in folder 64 bits: C:\VSTPlug-ins\Acustica64\ (not fixed path)

AAX plug-in folder 32 bits: C:\Program Files (x86)\Common Files\Avid\Audio\Plug-Ins\ (fixed path)

AAX plug-in folder 64 bits: C:\Program Files\Common Files\Avid\Audio\Plug-Ins\ (fixed path)

File name: depends on the product or bundle. Extension: .SER.

If your audio/video host refuse to create Acqua Effect plug-in Computer Identification file, try it again running it as true administrator with administrator privilege. If you don't understand what we are talking about, please contact your system administrator for more information.

3.2.3

Computer Identification file path in OS X

- VST plug-in folder 32 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica (fixed path)
- VST plug-in folder 64 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica64 (fixed path)
- AU plug-in folder 32 and 64 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)
- AAX plug-in folder 64 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins/(fixed path)
- AAX plug-in folder 32 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins/ (fixed path)

3.2.4 Computer Identification on-line request

Go to Acustica Audio website, Customer Area, Dashboard, Authorize Products. Browse to your Computer Identification file (LEMON.SER) and click Upload. Our Global Key Generator will create your authorization and within few minutes you will receive an email with your authorization attached. The Global Key Generator will also deposit a copy of your authorization into "My Licenses" section in your Dashboard as an on-line backup.

4.

Authorization Request

Browse to your computer ID file (LEMON.SER) created in Acustica/Acustica64 folder(s), Components folder, AAX Plug-ins folder, depending which format are you using, and upload it in Acustica Audio website, Customer Area, Dashboard, Authorize Products.

Our Global Key Generator will create your personal key in three minutes and you will receive an email with your personal key and also GKG (Global Key Generator) will add a copy of your license into My Licenses section in your Dashboard as an on-line backup.

IMPORTANT: Try with different browsers if you have any trouble with computer ID file upload.

NOTE: Do not try multiple uploads of your computer ID file (LEMON.SER) after each request, wait at least 3 minutes.



4.1 License installation

After creating your license file, our Global Key Generator will send you a message to your registered email address with your license file compressed in zip format as an attachment.

Decompress your license file and move it to the corresponding path, depending on the format you use. The product will be unlocked after you move the license file to the correct folder.

4.2 License file path in OS X

. VST plug-in folder 32 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica (fixed path)

. VST plug-in folder 64 bits: OSX HD/Library/Audio/Plug-ins/VST/Acustica64 (fixed path)

. AU plug-in folder 32 and 64 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)

4.3 License file path in Windows

. VST plug-in folder 32 bits: C:\VSTPlug-ins\Acustica\ (not fixed path)

. VST plug-in folder 64 bits: C:\VSTPlug-ins\Acustica64\ (not fixed path)

. AAX plug-in folder 32 bits: C:\Program Files (x86)\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path)

. AAX plug-in folder 64 bits: C:\Program Files\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path).

File name: depends on the product or bundle.

Extension: .AUT.

Note: our Global Key Generator will also deposit a copy of both your Computer Identification and your license into "My Licenses" section in your Dashboard as an on-line backup.

. AU plug-in folder 32 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)

. AU plug-in folder 64 bits: OSX HD/Library/Audio/Plug-ins/Components (fixed path)

. AAX plug-in folder 32 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins (fixed path)

. AAX plug-in folder 64 bits: OSX HD/Library/ApplicationSupport/Avid/Audio/Plug-ins (fixed path)

Windows paths:

. VST plug-in folder 32 bits: C:\VSTPlug-ins\Acustica\ (recommended path)

. VST plug-in folder 64 bits: C:\VSTPlug-ins\Acustica64\ (recommended path)

. AAX plug-in folder 32 bits: C:\Program Files (x86)\CommonFiles\Avid\Audio\Plug-Ins\ (fixed path)

. AAX plug-in folder 64 bits: C:\Program Files\Common Files\Avid\Audio\Plug-Ins\ (fixed path)



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