

El Rey by Greg Wells



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Intro

El Rey is inspired by a simple and straightforward design of a late 1950s Limiting Amplifier made by a legendary American electronic company that had built a solid reputation over the years, becoming a major player in the development of electronics for radio and television.

Acustica Audio is very proud to celebrate the efforts and hard work of this iconic company, pioneers of industrial and military technology, and creators of one of the best and most sought-after devices in the history of recording.

The original unit, had been designed to provide economical, yet high-quality operation for FM and AM broadcast as well as TV sound transmitters.



It has a means of automatically limiting audio signal peaks to a certain pre-determined level preventing over modulation or overloading - and its consequent distortion - and crosstalk. This amplifier also provides for a more effective use of transmitter power by allowing the system to be operated as near maximum output as possible. It raises the average percentage modulation level several dBs without appreciably increasing the harmonic distortion.



The limiting capabilities of this iconic unit also make it ideal for use in recording applications. It can effectively prevent over-cutting of a disc in heavy music passages or speech improving the Signal to Noise ratio considerably. The original device is a balanced, three-stage amplifier which used commonly available tube typologies that did not require special selection or matching. The use of high-quality components and the straightforwardness of its design, employing only 9 tubes including a rectifier and voltage regulator, ensured maximum reliability. Fewer tubes, fewer types (only 6) and fewer stages of simplified design resulted in lower tube costs, lower production cost and reduced power input requirements.

Quotes

“I love this compressor. Anything Greg is associated with is always top shelf. It’s warm and smooth and sounds quite healthy on lead vocals and bass. It adds a vintage tone but doesn’t seem to soften the sound too much, it just sounds a bit richer”

Joe Chiccarelli

Multi GRAMMY®-winning music producer, mixer and engineer

“The New El Rey Compressor by Acustica and Greg Wells is a truly magical plugin. It has been meticulously modeled after a well known, rare tube compressor and I think you will be impressed with it as I am”

Dave Pensado

GRAMMY® Award-winning mix engineer

“El Rey is the 1st plugin I’ve ever encountered that I’m recognizing the character, harmonics, warmth, and glue I’ve only previously experienced with hardware, This plugin is simply stunning!”

David Kalmusky

Nashville Based Multi Platinum Producer / Mixer / Guitarist / Tracking



“I truly love the El Rey plug in, not only because of the extremely high regard in which I and so many others hold Greg Wells, the most talented person I am privileged to know! Though I spent the first three and a half decades of my career mixing on a console and analog outboard equipment (not to mention analog tape machines), I have been loving mixing in the box, and hybrid. What I had been missing up until now is a faithful simulation of my beloved variable mu compressor/limiters. And now, here is that sound!! On bass guitar, the instrument that I tend to compress most often, careful setting of drive, attack and release times enables one to dial in soul, grit, sparkle and/or growl.



The filter keeps it from being overly responsive to subs or low end. El Rey overdrives with beautiful harmonics if you want it to, and the parallel controls allow blending, I love this thing- it feels great. El Rey will live on my bass guitars, make gorgeous cameos on the stereo buss, and do a lovely job of squashing pianos. The El Rey rules!!”

Mark Rubel

Producer/engineer, Co-Director and Instructor at The Blackbird Academy, author of “The Great American Recording Studios”

THE CREATOR

Greg Wells

Greg Wells is a Canadian multiple GRAMMY®-nominated producer, songwriter, musician and mixing engineer based in Los Angeles. He has produced and recorded with Adele, Dua Lipa, Keith Urban, Twenty One Pilots, Kid Cudi, Grace VanderWaal, Rufus Wainwright, Katy Perry, Deftones, Creeper Lagoon,

Mayer Hawthorne, Theophilus London, Weezer, OneRepublic, Ariana Grande, Kelly Clarkson, Pink, Pharrell Williams, The All American Rejects, Otep, Aerosmith, Burt Bacharach, Celine Dion, Crash Test Dummies, Elton John, Jars of Clay, the Count Basie Orchestra and many others.



Career

After moving from Peterborough to Toronto at age 17, Wells worked as a live and studio musician with jazz, classical, and pop musicians, including Rob McConnell and Kim Mitchell. He joined the Kim Mitchell Band at age 19. Wells recorded keyboards and backing vocals on Mitchell's album *Rockland*, and toured Canada several times with the band. He also won an award for Best Keyboardist at the 1990 Toronto Music Awards as a result of his work with Mitchell (Wells performed with Mitchell at the awards show on drums).

Wells was awarded a Canada Council arts grant to study in Los Angeles] with Clare Fischer, famed composer and string arranger for Prince. He traveled to Los Angeles at age 21 with the intention of returning to Canada, but Fischer began recommending Wells as a pianist. Wells joined K.D. Lang's band soon afterward performing with her at the 1993 GRAMMY® Awards where she won Best Pop Female Vocal.



Working with the support of music manager Miles Copeland and music publisher Barbara Vander Linde at Rondor Music, Wells started producing records and writing songs. His first recorded song as a songwriter was with Aerosmith on *Nine Lives*, which was followed by “The Reason” on Celine Dion’s album, *Let’s Talk About Love*. Wells continued to branch out, producing Rufus Wainwright and Otep. Songwriter Kara DioGuardi started collaborating with Wells in 2003 and partnered with him in several pop projects.

Wells then produced, mixed and played most of the instruments on Mika’s debut album *Life In Cartoon Motion*.

In 2007, Wells produced both Timbaland’s and OneRepublic’s version of the song, “Apologize”. Wells began working with Katy Perry and has written and produced on all of her albums. The two continued to collaborate and in 2015 Perry performed “By the Grace of God”, penned by Perry and Wells, at the 2015 GRAMMY® Awards.

Awards

Wells received the prestigious Pensado Giant Award at the 2017 Pensado Awards for achievements in the field of record-making. Wells has received two GRAMMY® nominations for his work with Katy Perry and Mika. In June 2015, Wells was awarded an honorary degree from his alma mater music college, Humber College in Toronto. Wells was nominated as producer of the year at the 2000 Canadian Juno Awards.

THE PLUG-IN

El Rey

About the plugin

Greg Wells' "El Rey" is the third plugin of a unique suite, the DIAMOND series. It was created by Acustica & Studio DMI in collaboration with multiple GRAMMY® - nominated producer, songwriter, musician and mixing engineer Greg Wells. El Rey was carefully designed to become an indispensable and versatile tool in your mixing toolbox. Just try it and you will quickly realise you can't live without it, you will consider this tool essential to your production, a unique gem among compressors, able to solve problems just by using its few simple controls, like a magic box. We worked incredibly hard to create this state-of-the-art tool for the professional-audio industry and finally we are so proud to give you the best Acustica compressor ever created to date.

Your mixing secret weapon

El Rey is a mix bus secret weapon, a compressor that, thanks to its peculiarities, can act as the perfect glue to deliver more cohesive mix without it being too noticeable.

Upon careful listening to a

mix you can often find yourself in a situation where the elements are too separate, this imbalance often requires a swift intervention, El Rey is the ultimate answer. El Rey does not simply reduce the dynamic content of a mix, but does so imparting its characteristic sonic signature, giving low-end body and attitude .



	Windows		OSX	
	Minimum	Recommended	Minimum	Recommended
Operating System	Windows 7	Windows 10	OSX 10.8	OSX 10.12
CPU	Quad Core	Latest multicore CPU	Quad Core	Latest multicore CPU
RAM	4 GB	16 GB to 128 GB	4 GB	16 GB to 128 GB
HDD/SDD	100 MB	100 MB	100 MB	100 MB
Screen Resolution	1024x768 (XGA)	1920x1080 (HDTV)	1024x768 (XGA)	1920x1080 (HDTV)
Audio Host	VST2 / AAX 32 bits	VST2 / AAX 64 bits	VST2/AAX/AU 32 bits	VST2/AAX/AU 64 bits

System Requirements

El Rey is the latest of an ever-growing number of Acqua Effects plug-ins. Acustica Audio has been working in the field of high-quality software modeling of analogue hardware for over eight years. The audio rendering engine, Acqua, embodies state-of-the-art sample-based technology and has set a new quality standard in the professional audio plug-in market.

In a bold move, even for a cutting-edge company like us, we have sampled something very unique and are bringing it to you in the form of a ground-breaking and great sounding Acqua plug-in.

No other current software plug-in by other companies are based on sampling, and none come close to the sound of El Rey. El Rey is based on our upgraded CORE 13 technology that uses a new, extremely fast engine. During the modeling process we used the best converters and cables in existence, we measured the unit in excellent conditions, and employed skilled experts in the sampling process, using our self-developed sampling application. You now have one of the best, high-quality professional audio plugins in your audio workstation. We spend countless hours developing our no-compromise plug-ins to give you only the best sound and feel, that is as close to the real hardware as can be imagined. We are confident that this plug-in will help you make more professional mixes.

Acustica

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

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

COMPANIES

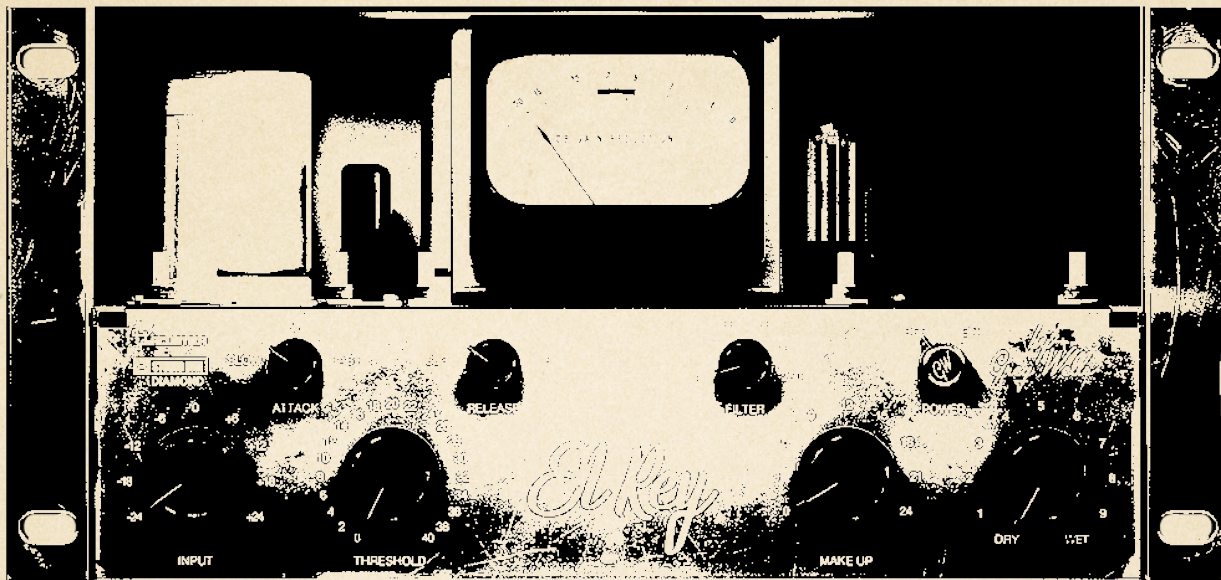


Studio DMI

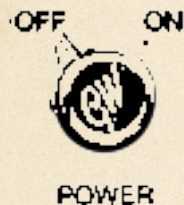
The Studio of Digital Music Innovation, lead by GRAMMY® nominated EDM Mixing & Mastering engineer Luca Pretolesi, is bringing the artistic integrity back to electronic dance music.

Luca has logged over 20,000 hours in the studio honing his skills. Engineering, mixing, and mastering are treated as an art form at the leading Las Vegas studio, and each practice is carefully executed to preserve the power of the artist's original vision.

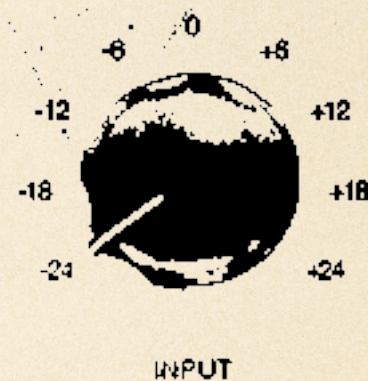
Operation



Controls:



Switch the POWER knob from OFF to ON to activate the Compressor.



Input: this controls the gain staging input of the plugin. The behavior of this knob changes according to the position of the AUTO-GAIN switch which can be set to INPUT TRIM (AUTO-GAIN switch position) or Standard INPUT GAIN (OUT switch position). In both modes the INPUT range level is set between -24dB to +24dB. For more details see the explanation of the AUTO GAIN switch control.

Auto-gain switch: this two position switch effects the compressor INPUT stage of the plugin. It allows you to change the behavior of the INPUT control, switching from the "Standard INPUT GAIN" control to the "INPUT TRIM" control.



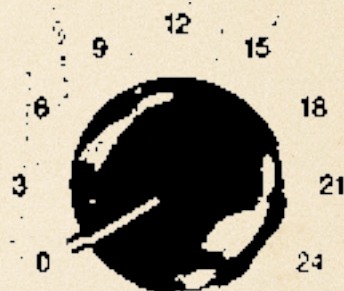
Hold the "Auto-gain" switch element on the plugin GUI and drag it up to the "OUT" position to disable the AUTO-GAIN mode and enable the "Standard input gain" of the plugin.

Details:



In the AUTO GAIN position (by default) you can enable the INPUT TRIM mode. In TRIM mode the El Rey INPUT knob is a "one slider" internal gain staging control automatically linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the internal operational level of the plugin.

Note that this is different from a standard input gain control due to the linked output gain stage, which always ensures that whatever gain change is introduced at El Rey's input, the output level is automatically compensated, so that there is no perceived level change.



MAKE UP

Make-up: This is a classic compressor make-up gain control. It allows for the compressed signal to be boosted so that it is level matched to the uncompressed signal. This allows for an easier comparison between the two signals for a better judgment on the compressor's action. It is designed to boost the compressed signal from 0dB to +24dB.



Release: This knob sets the compressor's release time (Values from slow to fast).



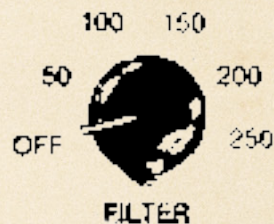
Attack: This knob sets the compressor's attack time (Values from slow to fast).



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



Threshold: This knob sets the level at which the compressor begins to operate. Range: from -40dBu to 0dBu.



FILTER: this knob allows the management of the IRR sidechain filter included in this compressor; working in External sidechain mode so it doesn't affect the direct audio signal. The frequency range (Hz): OFF (bypass); 50 to 250.



Gain Reduction meter: the Gain Reduction meter measures the gain reduction level applied by the compressor. The meter indicates '0' in the absence of an input signal or any gain reduction. If the signal exceeds the compression threshold or limit level, the amount of gain reduction is displayed.

NOTE: In order to prevent spikes or volume jump, we suggest to make careful use of the INPUT and MAKEUP controls.

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

Normally the introductory-price period ends within 30 days from the publication of the product page but this period may vary at our discretion. In order to maximize performance and usability of El Rey on your computer, we suggest you follow some basic rules that will help you save precious CPU cycles.

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

- You should also consider using only the necessary features.

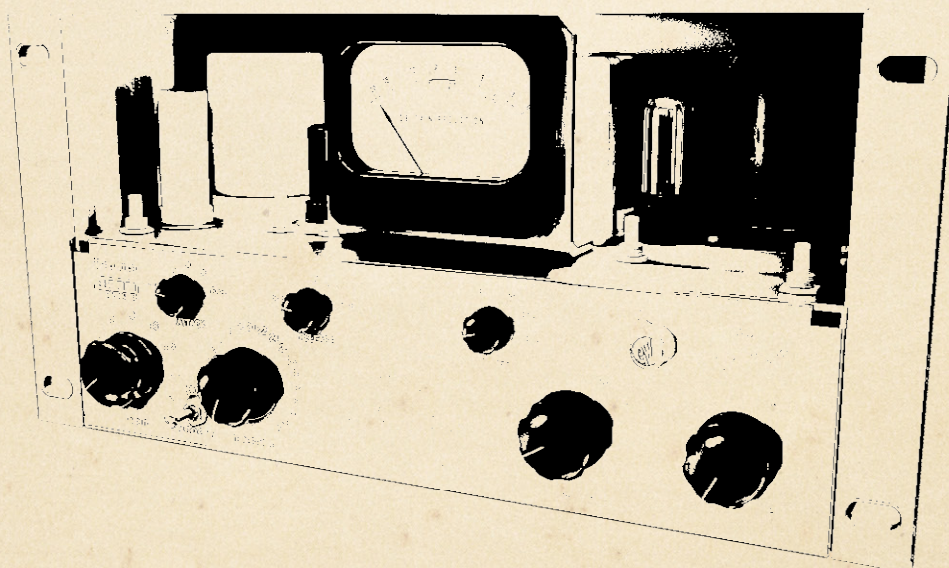
Whilst we do not ensure the complete absence of bugs or the perfect operation of the product, potential issues are normally dealt with very quickly. Before purchasing El Rey, we suggest you to download the Trial version to test the plug-in within your system.

Trial products are fully-functional versions of the relative commercial plug-in. The trial period expires 30 days after activation. Presets created using trial versions of our products are not compatible with regular versions.

For more information on how to use El Rey, please refer to the relevant sections in this manual.

The design of our products is under continuous development and improvement.

Technical specifications are subject to change.



Presets

We teamed up with some of the industry's most respected names to give you ready-to-use presets that will give you immediate, musical results: Presets can be used in both the commercial and the trial version of the EL REY.

Presets Management

By pressing the PRESETS menu button on the plugin GUI you will be able to select a preset from the displayed list.

Choose the one that better suits the material you are working on to easily give your sound attitude and glue.

With these presets we have tried to give you an easy way to choose between the various compression settings of El Rey on the basis of experience gained from some of the top producers and sound engineers, so just try them out to find what is right for you!

In case you are experiencing issues, first ensure that the ELREYPRESET.N2S

file is located in the same folder where the ELREY.N2S file is placed. If the problem persists, please open a ticket to our technical support using the Acustica Audio Help-desk Portal (<https://acusticaudio.freshdesk.com/support/home>).

Every time a session is saved, the settings will automatically be saved as well.

Presets native paths

Factory presets (ELREYPRESETS.N2S) are included in the plug-in installation and automatically installed using our brand new assistant application Aquarius.

NOTE: By installing the AAX format of EL REY, Aquarius will automatically install also the related presets for Pro Tools

Preset path for Pro Tools 12 and Pro Tools 2018

• Pro Tools OSX presets path

/Users/<YOUR USER-NAME>/Documents/
Pro Tools/Plug-In Settings

How to access to the OSX Folder where all your PT plug-in presets are stored

Finder > Go > “~/Documents/Pro Tools/Plug-In Settings”

• Pro Tools Windows presets path

\\Users\<YOUR USER-NAME>\Documents\
Pro Tools\Plug-In Settings

How to access the WIN Folder where all your PT plug-in presets are stored

Windows Key + R > C:\Users\%username%\Documents\Pro Tools\Plug-In Settings

NOTE: if you have multiple user accounts set up on the same machine and want to use these presets on different users' accounts, you can manually copy and paste the El Rey presets files (.tfx) in \Plug-In Settings from the main users profile - on which the plugin was installed - onto the others.

To proceed correctly and to keep all the Acustica default settings we recommend you copy the whole EL REY folder to \Plug-In Settings in order to avoid issues or data loss.

Greg Wells

Greg Wells is a Canadian multiple GRAMMY® nominated musician, songwriter and record producer based in Los Angeles. Wells has songs on over 120 million units sold. He has produced and written with Adele, Dua Lipa, The Greatest Showman: Original Motion Picture Soundtrack, Keith Urban, Twenty One Pilots, Kid Cudi, Grace VanderWaal, Rufus Wainwright, Katy Perry, Deftones, Creeper Lagoon, Mayer Hawthorne, Theophilus London, Weezer, OneRepublic, Ariana Grande, Kelly Clarkson, Pink, Pharrell Williams, The All American Rejects, Otep, Aerosmith, Burt Bacharach, Celine Dion, Crash Test Dummies, Elton John, Jars of Clay, and the Count Basie Orchestra.



Presets:

- *Mix Bus*
- *Aggro Vocals*
- *Bass Guitar*
- *Snare*
- *Inline No Compression*

Alan Meyerson

Alan Meyerson is one of the greatest movie scoring mixers of the modern era. He has 200+ credits on IMDb and double that amount on AllMusic.com, Meyerson has an unparalleled wealth of experience in engineering and mixing in general, and scoring mixing in particular. He has worked with leading film score composers like James Newton Howard, John Powell, Harry Gregson-Williams, and Danny Elfman, and has a particularly long-standing working relationship with the great Hans Zimmer that continues to this day.

Meyerson's credits as a scoring mixer include blockbuster movies like Man of Steel, Iron Man, the Pirates of the Caribbean series, Sherlock Holmes: A Game of Shadows, Inception, The Dark Knight, Kung-Fu Panda 1 & 2, Despicable Me 1 & 2, The Last Samurai, Gladiator and Hannibal.



Presets:

- *Groove Drum Bus*
- *Pre Eq Horn Bus*
- *String Quartet Bus*
- *Fiddle*

busbee

Busbee American songwriter, record producer, publisher, record label executive and musician from the San Francisco Bay Area.

Grammy nominated hit songwriter and producer busbee was born in Walnut Creek, California and began playing music when he was seven years old. During his high school and college years he was an award winning jazz trombone player. He lives in Los Angeles with his family.

Busbee has worked with a broad range of artists including Gwen Stefani, P!nk, Maren Morris, Timbaland featuring Katy Perry, Keith Urban, Jon Bellion, Kelly Clarkson, and Lady Antebellum among others.

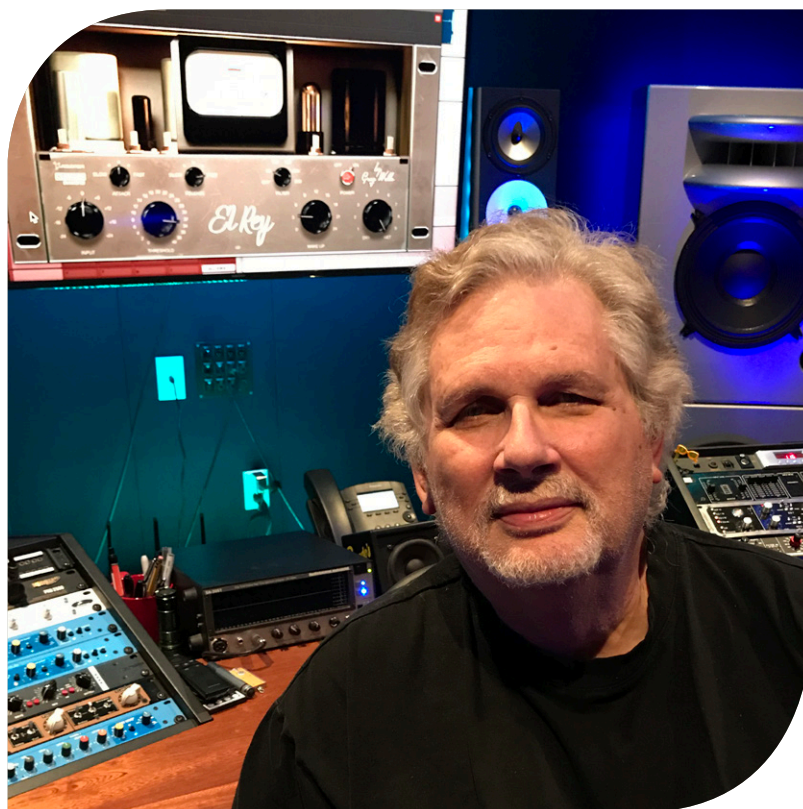


Presets:

- *Drums Bus*
- *Bass*
- *Piano Sustain*
- *Lead Vocal Female*

Dave Pensado

Dave Pensado is a GRAMMY® Award-winning mix engineer. His career began in Atlanta in the 1970s and 1980s doing live and studio sound engineering. He has lived in Los Angeles since 1990. He mixes between 200 and 250 songs a year at Larrabee Studios in Los Angeles. When recording, he usually records at Echo Bar Studios in North Hollywood. Pensado mixes primarily “in the box,” which means he uses very little outboard analog gear, and instead processes/ edits audio tracks in his computer (“the box”) before sending finished mixes to a mastering engineer.



Presets:

- *Bass*
- *Synths*
- *Piano*
- *Lead Vocal*
- *Vocals*
- *Music Aux*

David Kalmusky

David Kalmusky's award winning, multi Platinum, top 10 charting work, including several Billboard #1's, span across multiple genres of music, working with artists and acts such as Journey, Hunter Hayes, John Oates, Jim Brickman, Small Town Pistols, Vince Gill, Sam Bush Band, The Fray, Jimmy Barnes, Shawn Mendes, Lennon & Maisey, The Time Jumpers, Justin Bieber, & Jerry Douglas, to randomly choose a few, from a long list of massively diverse talent that have recruited David Kalmusky to record, Mix, produce, play guitar and master music for them in the studio.



Presets:

- *Fast Snare*
- *Drum Bus*
- *Bass*
- *Electric*
- *Vocal*
- *Two Mix*

Jason Evigan

Jason Gregory Evigan is an American musician, singer, songwriter and record producer.

He has worked with numerous recording artists including Maroon 5, Kelly Clarkson, Demi Lovato, Avicii, Madonna, Nick Jonas, Kiiara, Zedd, Rufus Du Sol, Bebe Rexha, Skylar Grey, Jon Bellion, Starrah, Troye Sivan, Julia Michaels and Britney Spears.

His songwriting credits include co-writing and production of Maroon 5's "What Lovers Do" and "Girls Like You", Madonna's "Ghosttown", Demi Lovato's "Heart Attack", Jason Derulo's three-time platinum "Talk Dirty", David Guetta's "Lovers on the Sun" and Robin Schulz "Shed a Light".



Presets:

- *Drum Bus*
- *Pluck Synth*
- *Cut Thru Funky Guitar*
- *Ambient Guitar*
- *Med Tempo Pop Vocal*

Joe Chiccarelli

Joe Chiccarelli, a native of Boston, Massachusetts is a music producer, mixer and engineer who has been active since the 1980s. He has produced albums by Stan Ridgway, Oingo Boingo, Sandra Bernhard, My Morning Jacket, Counting Crows, The Shins, Augie March, Manchester Orchestra, Minus the Bear, Boy & Bear, Kurt Elling, Saints Of Valory, and Big Talk. Other artists include Elton John, U2, Alanis Morissette, Beck, Etta James, Tori Amos, The Strokes, The Killers, Morrissey. He also engineered Frank Zappa's albums Sheik Yerbouti, and the White Stripes 2007 album Icky Thump. He also engineered The Raconteurs, Consolers of the Lonely, for which he received his eighth GRAMMY award, for Best Engineered Album of 2008.

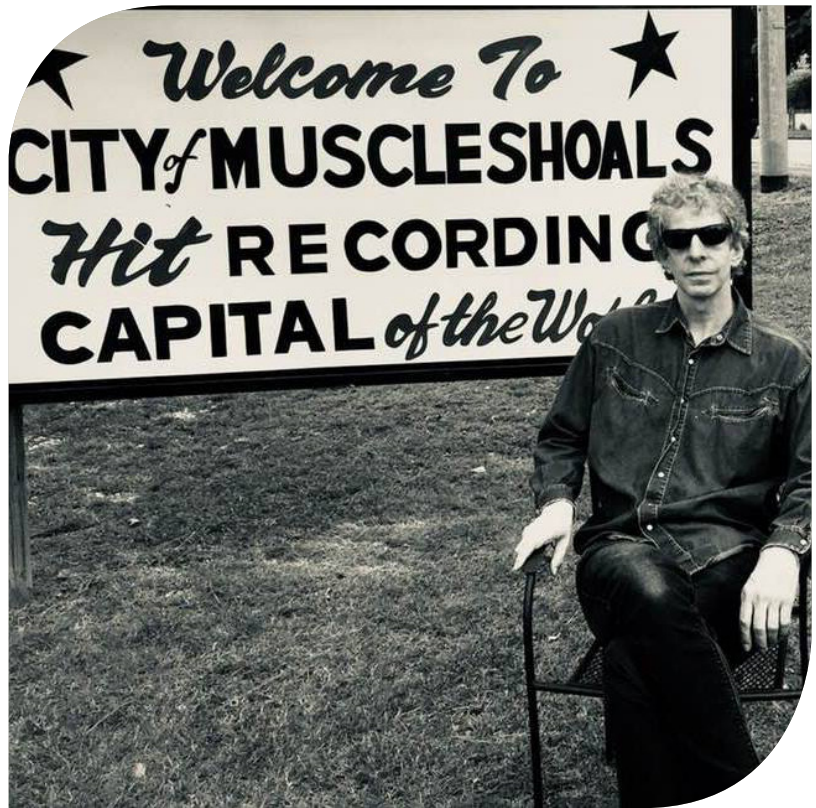


Presets:

- *Driven Kick Drum*
- *Tonal Kick Drum*
- *Drum Room*
- *Driven Drum Room*
- *Tight Bass*
- *Gentle Bass*
- *Aggressive Bass*
- *Gentle Lead Vocal*
- *Aggressive Vocal*
- *Background Vocal*

Mark Rubel

Mark has recorded and produced extensively since 1980, both at his Pogo Studio in Champaign, Illinois and all around the world. His list of clients includes Hum, Alison Krauss, Rascal Flatts, Fall Out Boy, Ludacris, Adrian Belew, Luther Allison, Jay Bennett, Melanie, Ian Hobson, Henry Butler and many more. He has recorded Los Lobos, Calexico, Ani DiFranco, The National, Junior Brown, Derek Trucks, Taj Mahal and many others. Mark is a musician, recording engineer and producer, and also works as a consultant and legal expert witness in the fields of audio and copyright. He has written occasionally in such publications as Mix Magazine and for Tape Op Magazine.



Presets:

- *Snare*
- *Drum Overheads*
- *Fast Bass*
- *Ballad Bass*
- *Piano*
- *Vocals*

Mark “Spike” Stent

Mark “Spike” Stent is an English record producer and mixing engineer who has worked with many international artists including: Madonna, Marshmello, U2, Beyoncé, Björk, Depeche Mode, Grimes, Ed Sheeran, Harry Styles, Frank Ocean, Selena Gomez, Spice Girls, Lady Gaga, Coldplay, Maroon 5, Muse, Lily Allen, Gwen Stefani, Moby, No Doubt, Lenka, Usher, Kaiser Chiefs, Linkin Park, Yeah Yeah Yeahs, Oasis, Keane, Massive Attack, and Bastille.

Mark “Spike” Stent is a GRAMMY® Award-winning mix engineer, he currently works out of two studios: Mix Suite LA in EastWest Studios and Mix Suite UK.



Presets:

- *Snare Gloop*
- *Drum Smash*
- *Rich Sustain*
- *Vocal Analog Warmth*

Șerban Ghenea

Șerban Ghenea, born October 13, 1969 in Romania, is an American mixer of Romanian origin who collaborated in the fields of R & B, Hip-hop once pop, electro and rock.

Șerban has won three GRAMMY Awards and three Latin GRAMMY Awards with a career of more than 15 years.

Șerban has worked on over 500 albums with artists like Michael Jackson, Bruno Mars, Justin Timberlake, Usher, Faith Hill, Carrie Underwood, Jewel, Santana, Ozomatli, Jill Scott and Dave Matthews Band. Since October 2009, he has been collecting number one (more than 20) with hits by Kelly Clarkson, Katy Perry, Britney Spears, The Fray, Avril Lavigne, Black Eyed Peas, and Pink.



Presets:

- *Kick Puncher*
- *Giant Snare*
- *Female Vocals*

Technology

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

Nonlinear convolution, dynamic Volterra series, and time-varying models are just some of the state-of-the-art features that the Core Acqua Engine offers. The Core Acqua Engine comes complete with all of its internal tools, and also includes the N.A.T. sampling system, a stand-alone application shipped with most of Acustica Audio's products using different configurations. Support is provided directly from the R&D Team that is continuously developing the engine. Workshops and project-specific learning sessions can be organized for your team. The Core Acqua Engine is available with a diverse stand-alone library, ready for inclusion in 3rd party products.

Vectorial Volterra Kernels Technology (V.V.K.T.): Volterra kernels are stored in tree data structures (managing up to 100.000 elements in real-time using a CPU Pentium IV 3 GHz). The Acqua Engine is capable of implementing a list of modules commonly used in audio synthesizers (LFO, envelope followers, dynamic modules, FUNS). Multiple combinations of these processes may be applied to control sources and destinations.

Time Varying Models (T.M.V.): A collection of kernels collect data using an advanced sampling technique, creating a multi-dimensional snapshot of a nonlinear/time-varying system. Multiple recordings are interpolated in order to mimic the time evolution and response to external variables such as user parameters and input/output assessments (e.g. time-varying cyclic effect processors, stomp-boxes, digital multi-effect units).

More info about our technology at the following link:
<http://www.acustica-audio.com/pages/engine>



Core 13 represents a new technological advancement by Acustica:

- Our new Core 13 engine improves on the previous version by introducing our new VLA™ technology (Vector Loading Acceleration), which makes the response of the plugin much faster.
- Upgraded SASM (Symmetric & Asymmetric Saturation Modeling) high performance saturation algorithm;
- Introduction of a new post-production sample de-noising tech for cleaner deconvolved impulses called STT (Super transient technology);
- Full compatibility with Client/Server architecture integrated by default in Acqua plugins;
- Engine optimization introducing a new highly efficient algorithm.

This innovative technique is applied to all the deconvolved impulses for further de-noise processing and subsequent elimination of any incorrect low-level behavior (including the so-called “echo bug”).

Core 13 brings performance improvements for each plugin of the Acqua Effects series, while at the same time preserving all the features already supported in previous CORE upgrades.

Technical support

Technical support is only provided through our ticket system. In order to send a ticket to our technical support department, sign into your Acustica Audio account and go to Acustica Audio Help-desk Portal (<https://acusticaudio.freshdesk.com/support/home>), click on ‘New support ticket’ complete the form and Submit a Ticket, remember to assign it to the correct Department. Please try to describe your issue and your system in as much detail as you can.

All tickets have a tracking number, the response and resolution time will be affected with a delay of 7 to 14 working days. If you cannot access your personal account or if you are not yet a customer, you can send us an email to support@acusticaudio.net, but we are not able to track it. We do not provide support via social networks, public forums, Acustica Audio forums, or email accounts.

Troubleshooting and bug report

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

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