



AMETHYST

USER'S MANUAL



ACUSTICA



INTRODUCTION

Thank you for purchasing Amethyst4. To get the most out of your new plugin suite, please make sure that you read this user manual carefully.

Amethyst4 is an high performance plugin suite released by Acustica. We offer you a plugin of the highest quality and excellence at a very affordable price! This is a complete and versatile plugin suite that can be enjoyed and used by anyone.

Amethyst 4 features several emulations derived from vintage gear made in the UK (from the late 70s and early 80s), designed in conjunction with one of the best British-American electronics engineers and entrepreneurs.

It includes PREAMPS, FILTERS, EQS and a COMP.

This plugin suite includes within it a 'HOMEBREW' EQ model, thanks to the contribution of Stefano Dall'Ora. We faithfully recreated the curves sampled from hardware built exclusively by Acustica and based on the circuit diagrams of vintage devices. We are fully satisfied and delighted with the results!

The FILTERS and EQ stages are virtually identical to those of the hardware, the traditional EQUALIZER curves are steep-sided, providing you with a very powerful tool for your mixes.

The PREAMPS section is characterized by several choices of PREAMPS, each one with different tonal features.

NEW! With this latest (fourth) version, we have also introduced 24 LINE + 24 MIC preamp emulations.

The COMPRESSOR is characterized by a classic design, performance and reliability.

The inclusion of a Compressor module in this plugin suite provides a much more flexible and complete suite which retains all of the character and musicality of the original units while incorporating some exciting new features that belong only to the sampled domain.

AMETHYST4 is the perfect choice for a high-quality channel-strip to enhance and massage your music!



ABOUT THE SUITE

Amethyst4 includes:

- Amethyst4 channel-strip
- Amethyst4 Compressor
- Amethyst4 EQ
- Amethyst Pre



NOTE: Please keep in mind that for each plug-in in the Amethyst4 suite we recommend that you calibrate your input levels to: $-18\text{dBFS} = 0\text{dBu}$. We suggest that you do not overload the input. This way you will avoid any unwanted distortion or unpredictable behavior due to excessive input levels.

PRODUCT DOWNLOAD, INSTALLATION AND AUTHORIZATION:

When you purchase a product from our webshop, the registration is automatic. Your newly purchased product can be downloaded via the Aquarius application, our dedicated application for macOS and Windows.

Amethyst4, and all Acustica Audio products, can be downloaded, installed, and authorized using the Aquarius application. The Aquarius application is a free standalone application that will manage the downloading, installation, and authorization of your product in an automatic way without user intervention.

To learn more about the Aquarius application, read the user's PDF manual included in the installer. Please, make sure the Aquarius application is always updated to the latest version available. For more information, please visit our website.

If you experience any issues during your product authorization, uninstall the product, and then re-install it using the latest version of Aquarius application from Acustica Audio website.

SYSTEM REQUIREMENTS

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

All technical specifications of Acustica Audio products provided are intended to be estimates or approximations. Due to numerous variables, no guarantees of compatibility or performance can be made. The end-user is solely responsible for, prior to purchase, ensuring that the end-user's devices are compatible and meet the system requirements for Acustica Audio products.

	PC Windows		Apple macOS	
	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED
OPERATING SYSTEM	Windows 10 64 bits	Windows 10 64 bits	macOS 10.9 ⁽¹⁾	macOS 10.14 ⁽¹⁾
CPU	Intel i5 Broadwell 3.1 GHz ⁽²⁾	Intel i9 Coffee Lake 3.5 GHz ⁽²⁾	Intel i5 Broadwell 3.1 GHz ⁽²⁾	Intel i9 Coffee Lake 3.5 GHz ⁽²⁾
RAM	4 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾	4 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾
SSD	3000 MB ⁽⁴⁾	3000 MB ⁽⁴⁾	3000 MB ⁽⁴⁾	3000 MB ⁽⁴⁾
SCREEN RESOLUTION	FHD (1920x1080)	UHD (3840x2160)	FHD (1920x1080)	UHD (3840x2160)
PLUG-IN FORMAT	VST & AAX	VST & AAX	VST, AAX & AU	VST, AAX & AU
PLUG-IN ARCHITECTURE	64-bits		64-bits	
TRIAL / DEMO	30 Days ⁽⁵⁾		30 Days ⁽⁵⁾	
SUPPORTED DAW / NLE	Cubase 64-bits & Pro Tools 64-bits ⁽⁶⁾		Cubase 64-bits & Pro Tools 64-bits & Logic Pro X 64-bits ⁽⁶⁾	
AQUARIUS APPLICATION	YES & Mandatory		YES & Mandatory	
INTERNET CONNECTION	YES & Mandatory ⁽⁷⁾		YES & Mandatory ⁽⁷⁾	

(1) Case sensitive file systems are not supported.

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

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

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

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

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

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

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

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

WHAT IS A "ZL" PLUG-IN

Acustica plugins come in two versions: ZL (zero latency) and a regular version. While the ZL version does not introduce any latency to your system, the standard version does.

This buffer varies in size for each plugin and helps reduce the CPU and system load of your computer significantly.

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

OPERATION

In this chapter you will find the explanation of the plugins included in this powerful suite.

AMETHYST4 PREAMP

The first processing stage is the preamp section.

This plug-in is made up of 3 different switchable preamp banks (LINE-MIC-CUSTOM):

LINE-MIC: 24 Line and 24 Line Mic 'New' preamp emulations have been added to this fourth version of Amethyst. They are derived from a rare british console. The first desk model designed by one of the pioneers of the pro audio world when he joined a UK factory.

CUSTOM 9098 preamp, this Pre is more clean and linear and it is derived from the comp out-board. This preamp is called 9098C in Amethyst4 comp (standalone version).

The 9098E includes the colour of the Eq, it's implemented only from the Amethyst4 Eq (standalone version).

The 2500 MIX enables the 2500 MIX Preamp, it has more transient reproduction, It's quite clean.

The 2500 BUS activates the 2500 BUS Preamp, it is characterized by a low distortion and harmonics are more stark. It is more colored than the 9098 preamp.

The 2500 MIX ST enables the 2500 MIX Stereo Preamp, it has more transient reproduction, It's quite clean. (NEW!)



CONTROLS:

1 - **INPUT TRIM:** A one-knob internal gain structure control linking the input and output gain stages with an inverse law. This control sets the input level from -24dB to +24dB, and it is used to adjust the plugins internal level. It is possible to increase the harmonic saturation with this Input trim knob.

2 - **LINE BUTTON:** Activates the Line preamps (1-24) bank, use the Preamp Selector to choose the desired preamp emulation.

3 - **MIC BUTTON:** Activates the Mic preamps bank (1-24), use the Preamp Selector to choose the desired preamp emulation.

4 - **CUST BUTTON:** Activates the Custom preamps bank (1-5).

5 - **PREAMP SELECTION:** Use it to choose the desired preamp emulation.

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

7 - **OUTPUT METER:** Displays the output level of the plugin. Range IN: -20dB to +3dB.

AMETHYST4 EQ

EQ A

FREQUENCY CONTROL

Frequency ranges differ for the bands to accommodate maximum flexibility.

Available values are:

Low & Low Mid Band: 27Hz - 1000Hz

High & High Mid Band: 0.63KHz - 20KHz

In addition to Low and High Bands there are two buttons that enable peak/shelf mode.

GAIN CONTROL

Gain control provides a variable cut/boost range of -12dB/+12dB for each band

Q CONTROL

The Q knob controls the sharpness of the peak or dip for each band;

LF-HF: from 0.2 to 1.7

LMF-HMF: from 0.4 to 3.5



EQ B

LF SECTION

FREQUENCY CONTROL

30 60 100 150 200 300 Hz.

GAIN CONTROL

Cut/Boost from -9dB to +9dB.

Q CONTROL

Shelf mode: this button allows you to select the shelf mode. The response curve remains flat after the centre frequency and continues at this gain setting until the lowest freq limit is reached.

GLOWY control: this changes the EQ curve shape to provide warmth to your signal altering the overall sound, but without changing its character.

LMF SECTION

FREQUENCY CONTROL

100 150 200 300 500 1K Hz.

GAIN CONTROL

Cut/Boost from -9dB to +9dB.

HMF SECTION

FREQUENCY CONTROL

500 800 1k5 2k5 3k5 4k5 Hz.

GAIN CONTROL

Cut/Boost from -9dB to +9dB.

HF SECTION

FREQUENCY CONTROL

2K 4K 7K 10K 15K 21K Hz.

GAIN CONTROL

Cut/Boost from -9dB to +9dB.

Q CONTROL

Shelf mode: this button allows you to the shelf mode. It operates in a similar manner to the LF band.

SHINY control: this changes the EQ curve shape to provide an alternative balance to your signal to altering the overall sound, but without changing its character.





CONTROLS

- 1- Highpass filter: 27 -1K Hz;
- 2- HMF IN button: to enable (Led On) the HMF band.
- 3- Activation button (EQA): selects EQ Model A for the HMF band.
- 4- Activation button (EQB): selects EQ Model B for the HMF band.
- 5- HMF band gain: approx -12 to +12 dB. (Model B approx -9/+9 dB).
- 6- HMF Q: Bell - modifies the response of the HMF frequency band. It toggles between Broad and Narrow.
- 7- HMF Freq: 0.63-20 kHz; (Model B from 500 to 4k5 Hz).
- 8- HF IN button: to enable (Led On) the HF band.
- 9- Activation button (EQA): selects EQ Model A for the HF band.
- 10- Activation button (EQB): selects EQ Model B for the HF band.
- 11- HF band Gain: approx -12 to +12 dB. (Model B approx -9/+9 dB).
- 12 - Shelf button: It toggles between Bell (Lamp Off) to Shelf (Lamp On).
- 13- HF Q: Bell/Shiny. This modifies the response of the HF frequency band. It toggles between Broad and Narrow.
- 14- HF Freq: 0.63-20 kHz; (Model B from 2k to 21k Hz).
- 15- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. This control sets the input level from -24dB to +24dB, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF), the "Input Trim" mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.
- 16- Activation button (FilterA): selects Filter Model A
- 17- Filter ON button: to enable (Led On) the Filter section.
- 18- Activation button (FilterB): selects Filter Model B.
- 19- LF IN button: to enable (Led On) the LF band.
- 20- Activation button (EQA): selects EQ Model A for the LF band.
- 21- Activation button (EQB): selects EQ Model B for the LF band.
- 22-LF band - Gain: approx -12 to +12 dB. (Model B approx -9/+9 dB).
- 23 - Shelf button: It toggles between Bell (Lamp Off) to Shelf (Lamp On).
- 24- LF Q: Bell/Glowy. This modifies the response of the LF frequency band. It toggles between Broad and Narrow.
- 25- LF Freq: 0.27-1 kHz; (Model B from 30 to 300 Hz).
- 26- LMF IN button: to enable (Led On) the LMF band.
- 27- Activation button (EQA): selects EQ Model A for the LMF band.
- 28- Activation button (EQB): selects EQ Model B for the LMF band.
- 29- LMF band Gain: approx -12 to +12 dB. (Model B approx from -9/+9 dB).
- 30- LMF Q: Bell - modifies the response of the HMF frequency band. It toggles between Broad and Narrow.
- 31- LMF Freq: 0.27-1000 kHz; (Model B from 100 to 1K Hz).
- 32- Output: This knob is an output gain control ranging from -24dB to +24dB
- 33 - PRE button: activates the Preamp emulation.
- 34- Lowpass filter: 33-0.8 kHz;

NOTE: Amethyst4 is characterized by the **CONTROLS: GLOWY** for LF section and **SHINY** for HF section, these allow you to change the EQ curve shape to provide warmth (**GLOWY**) or an alternative balance (**SHINY**) to your signal, altering the overall sound, but without changing its character.

The result of the **GLOWY/SHINY** modes is very amazing and can be very musical.

FILTER SECTION

FILTERS A / B

LOW-PASS/HIGH-PASS FILTER

Each filter is independent from the other

HPA1 button: this **HIGH-PASS 1** filter passes frequencies above its cutoff frequency and attenuates frequencies below its cutoff frequency.

The range is 27 Hz to 1000 Hz.

HPB1 button:

Available frequencies: 20 25 30 40 60 100 300 Hz. Slope of 18db/per octave.

LPA2 button: this **LOW-PASS 1** filter passes frequencies above its cutoff frequency and attenuates frequencies below its cutoff frequency.

The range is 800 Hz to 33000 Hz.

LPB2 button:

Available frequencies: 4.5 6 8 12 20 30 Hz. Slope of 18db/per octave.



AMETHYST4 COMPRESSOR

The Amethyst Comp plugin is equipped with an excellent compressor designed in conjunction with one of the best electronics engineers of the audio pro world.



CONTROLS

1- **ATTACK** knob: Sets compressor's attack time which ranges from 0.3 ms (fast) to 300 ms (slow);

2- **RELEASE** knob: Sets compressor's release time which ranges from 0.1 ms (fast) to 10 ms (slow);

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

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

5- **RATIO** knob: This knob sets the compression ratio, available values range from 1.2:1 to 16:1;

6- **MAKE UP** knob: This compensates for the compressor's gain reduction. Gain range: from 0 dB to +18 dB.

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

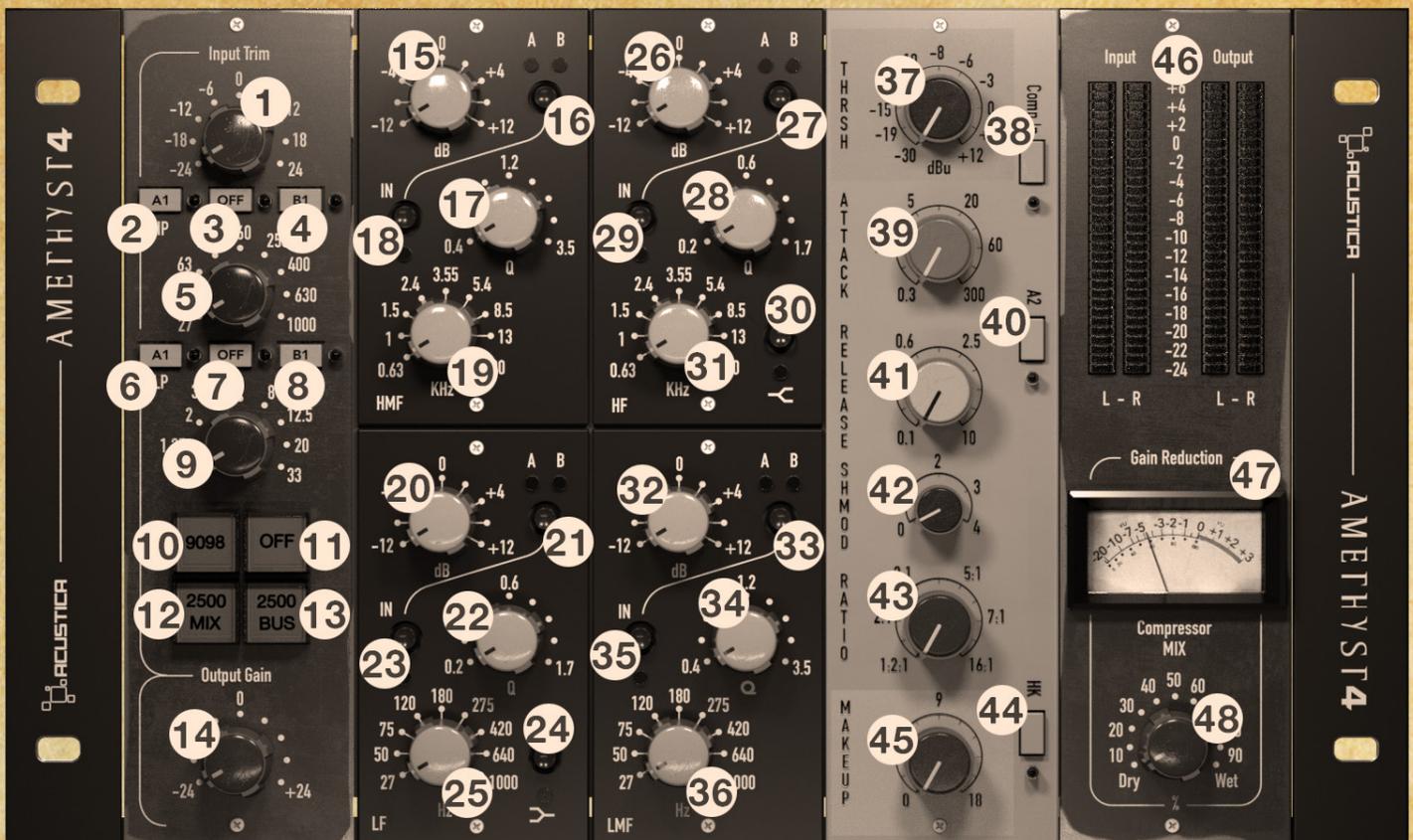
8- **HARD KNEE (HK)** button: This selects the shape to the compression curve. When not selected, compression begins gradually as the signal exceeds the threshold. It only reaches the set ratio several dB above the threshold. Selecting Hard Knee makes the change less gradual.

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

10- **SC** button: This enables the external side-chain of the compressor.

11- **PINK** button: This inserts an high pass filter at the detector input, reducing the compressors response to the lower frequencies while applying additional compression to the higher frequencies.

AMETHYST4 CHANNEL-STRIP



- 1- INPUT TRIM: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. This control sets the input level from -24dB to +24dB, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF), the Input Trim mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.
- 2- A1 (FilterA): selects HP Filter Model A
- 3- FILTER ON button: to enable (Led On) the HP Filter section.
- 4- B1 (FilterB): selects HP Filter Model B.
- 5- HIGHPASS FILTER: 27 -1K Hz;
- 6- A1 (FilterA): selects LP Filter Model A
- 7- FILTER ON button: to enable (Led On) the LP Filter section.
- 8- B1 (FilterB): selects LP Filter Model B.
- 9- LOWPASS FILTER: 33k -0.8K Hz;
- 10- 9098: activates the 9098 Preamp emulation.
- 11- OFF: bypasses the Preamp.
- 12- 2500 MIX: activates the 2500 MIX Preamp emulation.
- 13- 2500 MIX: activates the 2500 BUS Preamp emulation.
- 14- OUTPUT GAIN: This knob is an output gain control ranging from -24dB to +24dB
- 15- HMF band Gain: approx -12 to +12 dB. (Model B approx -9/+9 dB).
- 16- A/B button: selects EQ Model A/B for the HMF band.
- 17- HMF Q: Bell - modifies the response of the HMF frequency band. It toggles between Broad and Narrow.

- 18- HMF IN button: to enable (Led On) the HF band.
- 19- HMF Freq: 0.63-20 kHz; (Model B from 500 to 4k5 Hz).
- 20- LF band gain: approx -12 to +12 dB. (Model B approx -9/+9 dB).
- 21- A/B button: selects EQ Model A/B for the LF band.
- 22- LF Q: Bell/Glowy - modifies the response of the LF frequency band. It toggles between Broad and Narrow.
- 23- LF IN button: to enable (Led On) the LF band.
- 24- Shelf button: Toggles between Bell (Lamp Off) and Shelf (Lamp On).
- 25- LF Freq: 0.27-1 kHz; (Model B from 30 to 300 Hz).
- 26- HF band gain: approx -12 to +12 dB. (Model B approx -9/+9 dB).
- 27- A/B button: selects EQ Model A/B for the HF band.
- 28- HF Q: Bell/Shelf - modifies the response of the HF frequency band. It toggles between Broad and Narrow.
- 29- HF IN button: to enable (Led On) the HF band.
- 30- Shelf button: Toggles between Bell (Lamp Off) to Shelf (Lamp On).
- 31- HF Freq: 0.63-20 kHz; (The model B from 2k to 21k Hz).
- 32- LMF band - Gain: approx -12 to +12 dB. (Model B approx -9/+9 dB).
- 33- A/B button: selects EQ Model A/B for the LMF band.
- 34- LMF Q: Bell/Shelf - modifies the response of the LMF frequency band. It toggles between Broad and Narrow.
- 35- LMF IN button: to enable (Led On) the LMF band.
- 36- LMF Freq: 0.27-1 kHz; (Model B from 30 to 300 Hz).
- 37- THRESHOLD: It sets the threshold of the compressor from -30dB to a minimum of -18dB;
- 38- COMP IN button: activates the Compressor.
- 39- ATTACK: Sets compressor's attack time which ranges from 0.3 ms (fast) to 300 ms (slow);
- 40- A2 button: activates the A2 Compressor mode (from Amethyst2).
- 41- RELEASE: Sets compressor's release time which ranges from 0.1 ms (fast) to 10 ms (slow);
- 42- SHMOD: Alters the shape of the attack envelope, allowing you to fine-tune the attack behavior to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives you the fastest setting. Going from 1 down to 0, a lookahead function is enabled. The global range of the lookahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.
- 43- RATIO: This knob sets the compression ratio, available values range from 1.2:1 to 16:1;
- 44- HARD KNEE (HK) button: This selects the shape of the compression curve. When not selected, compression begins gradually as the signal exceeds the threshold. It only reaches the set ratio several dB above the threshold. Selecting Hard Knee makes the change less gradual.
- 45- MAKE UP: This compensates for the compressor's gain reduction. Gain range: from 0 dB to +18 dB.
- 46- INPUT meters (L-R)- Output Meters: They display the input/output levels (L-R) of the plugin. Range IN-OUT (L-R): -40dB to +10dB.
- 47- GAIN REDUCTION meter: The Gain Reduction meter measures the gain reduction level applied by the compressor. The meters indicate "0" in the absence of an input signal or any gain reduction. If the signal exceeds the compression threshold or limit level, the amount of gain reduction is displayed. The meter consists of an LED part and a sliding analog part, both of which indicate the same measured value.
- 48- MIX: This controls the proportion between the original (dry) and "effected" (wet) signals. In other words, it determines the balance between the compressed and uncompressed signal. Range: 0% to 100%.

THE AMETHYST QUEST



Not very long ago in a fantasy land of audio lived a composer/engineer named Jam Hawkins. He was known throughout the land as a composer of great melodies and a grand mix engineer. His melodies were so catchy that his stage name given to him by his fans was "Captain of the Hook". And as if it wasn't enough that he was a talented song-smith, he was also known for his clever, smooth, and near perfect mixes he did in his studio, The Musica Dall'Ora. He was, of course, also smart, humble, very attractive, and played double-bass masterfully. The one curious thing about him was that he had no spouse because he thought only of his music. Every relationship had always run amek...or rather amuck. Always striving towards "something more", a better sound, a better hook, phatter beatz.





One day while taking a rare break and getting a bite to eat at the local coffee-house/cafe, the HomeBrew, he overheard 2 men, Pino and Roberto, excitedly talking about a magic jewel that caresses audio like nothing they had ever heard before. "The problem", Roberto said, "is that the magic is created only when 3 parts of this wondrous gem are brought together". Pino asks "What happens?" "All things audio that it touches will be consoled... warmed, equal, and smooth as silk..." said Roberto.

To make things even more elusive, the 3 parts were spread across the world and had to be found using a map that they only had a half of. Jam couldn't believe what he was hearing. He had tasted the Honey ambrosia, he had witnessed the magic of Emeralds, and had even experienced the scintillating Pearl (although he did not and could not ever possess the Pearl as it is so very rare, it is said that only 100 people in the universe possess it..), so he knew that when there was audio magic spoken of, it was likely to be true...He must find this Amethyst!



As if the Kings and Queens and Gods had blessed him, he saw a small piece of paper fall from one of the men's pockets as they were leaving the cafe...could it be...? As Jam approached their now empty table, he saw the crumpled napkin with small lettering on it...as he picked it up, he quickly realized that it indeed was the map... Actually only half of a map, as the men had said. Now he must find a way to locate the other half...





As Jam was walking the streets deep in thought, he heard a lovely voice singing that had the beauty of the sirens. He followed the voice to an open window of an apartment on a small empty street. As he looked inside the window, he saw a woman so beautiful, a wonderful and fair maiden with a voice as strong as iron. He knew that this was the voice that needed to be in his next recording... He boldly knocked on the door in anticipation. When the door opened, both he and the maiden were taken aback, as if they had met before in another life. Jam quickly told her what he felt and asked her if he could call her in a day or 2 to set up a session. (The entire exchange was, sadly, much less romantic than a story like this would suggest, but we must remember that Jam is single for a reason and he is only thinking about his music...and now the Amethyst...). She wrote her phone number on a small piece of scrap paper and handed it back to Jam. Jam glanced at it and noticed the interesting yet peculiar name she wrote on it..."Lemmi"... And he noticed that there was writing on the back of the scrap of paper that looked very very familiar...

On the other side of the paper that Lemmi wrote her number on was the other half of the map! Jam was on his way to finding the Amethyst! Following the directions on the now completed map, Jam found himself on a strange island called "Isle de la Preeampo". The myth of this island is that all things are warm and pleasant, and the deep troubles and the high-end stress are filtered out as much or as little as anyone needs. Jam soon saw that this was true. It did not take him long to follow the simple cues on the map and he soon found his first part of the Amethyst... The Preeamp!





His next journey brought him to an equally wonderful and more detailed land that was named "Equaland" Here the filtering was even more elegant and precise. This was a land where the people living there would massage their tones of actions and words when they clashed until people fit into the mix of their society better. There was a delightful frequency about them, voices lilted in and out of each other making a compelling texture of sound. There were times, of course, when certain people were encouraged to stand out and be noticed. These times were special on Equaland and were officially supported by the "Statutes Of Solo", a basic right and law of individual freedom. As Jam was walking the streets of Equaland he heard a song that stuck out from the rest of sound... The song pointed him to the second part of the Amethyst!



Feeling great after finding 2 of the 3 parts of the Amethyst, Jam followed the map to the last of the 3 places... He found himself in a strange but also oddly friendly place that he learned was named "Compretugo", translated to mean "the land of controlled dynamics". Here the people were all seemingly different but also had a strange cooperative way of coexisting. There were very, very tall people and people so short that they seemed squashed. Some people walked with very smooth and even gait, yet some people walked with almost pumping undulations. How fun! As Jam mingled and fraternized with the crowd, he was swept up in a sea of dance that led him to the one recording studio there... World Drumcode Music. Jam was justifiably shocked when he walked into the studio and heard Lemmi, the fair maiden from back home, singing another lovely and forceful song as she had when he met her back home... As Jam started to get swept up by the combination of the wonderment of finding her here and the exquisite song, he noticed that in her song was the clue to the final piece of Amethyst!

After speedily finding the third piece, Jam excitedly returned home and took out his 3 pieces of gem. As soon as the 3 pieces were laid out on the ground near one another, they were drawn together by an unseen force of warmth, tone, and cohesion. Newly invigorated Jam rushed to his studio to finish his latest audio creation. And as if it had been "meant to be", the beatz were the phattest ever, the hooks were catchier, and most importantly, the mix was the most sublime thing he had ever heard!



CONTENTS

TECHNICAL SUPPORT

Technical support is exclusively provided via our dedicated "Freshdesk" platform. Please visit our website to learn more.

TROUBLESHOOTING AND BUG REPORT

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

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