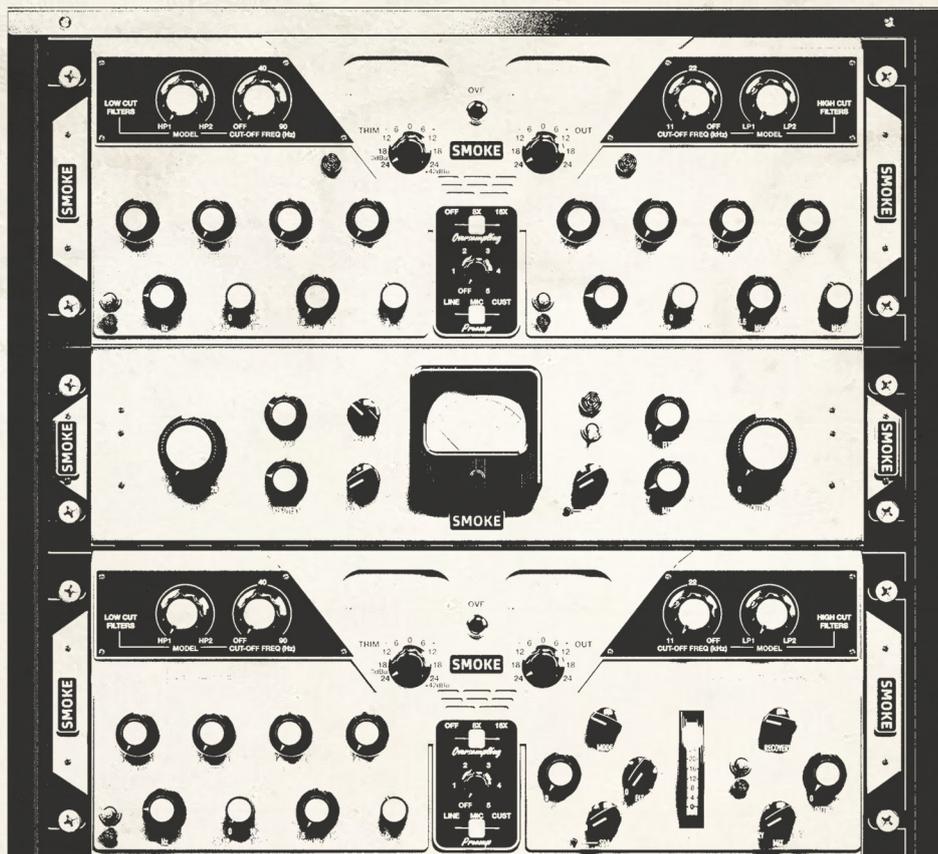


SMOKE

Acustica Audio





1. Introduction

Thank you for purchasing Smoke. To get the most out of your new plugin suite, please take the time to read this user manual carefully.

1.1. Overview

Smoke is a "Made in the USA" plugin suite consisting of three different plugins that emulate rare units from the late 50s to the present day. If you're a vintage valve-loving audiophile with an eye for today's technology, this suite is for you and it's sure to get the creative juices flowing!

This suite includes hands down some of the best tube gear ever built in the Pro Audio Market. The 'valve sound' is classic and absolutely unparalleled, and it dominated the sound of hit radio in the 1960's.

The preamps in Smoke sound massive and super smooth, the EQs and filters are absolutely legendary plus the Comp embodies one of the most iconic 1950s super musical sounding Tube Compression Amplifier for Radio broadcasting that has also found its way into today's records thanks to the contribution of a well-known brand that produces a faithful and noteworthy reissue.

NOTE: Without a doubt, the Smoke Compressor plug-in represents the beating heart of this product line, so we decide to also make it purchasable separately from the Smoke suite.

2. Smoke Suite

Smoke includes:

Smoke Stereo EQ (SMOKE EQ):

A stereo 4-band fully-parametric EQ with High and Low-pass Filters derived from a historic US-made unit from the 60s-70s, plus a complete preamp section featuring 5 Mono Line, and 5 Mono Mic emulations from a famous Tube Mixer Amplifier of the 1960s and 5 custom Mono-Stereo preamps derived from other tube standalone hardware.

Smoke Comp (SMOKE COMP):

A 1950s Tube Compression Amplifier emulation, a real a piece of history, an all-American stalwart of early broadcast and recording studios.

Smoke Channel-strip (SMOKE STRIP):

A dual-mono 4-band fully-parametric EQ with High and Low-pass Filters derived from a historic US-made unit from the 60s-70s, the same preamp emulation of Smoke Stereo EQ and finally a 1950s Tube Compression Amplifier emulation, a real a piece of history, an all-American stalwart of early broadcast and recording studios.

2.1. Download and Authorization

Smoke, and all Acustica Audio products, can be downloaded, installed, and authorized using the Aquarius desktop application, our dedicated free app for macOS and Windows. When you purchase a product on the Acustica store, the registration is automatic. For more information, please visit our website.

Please Note: make sure Aquarius is always updated to the latest version. If you experience any issues during the authorization of your products, uninstall the plugin(s) and then re-install them using the latest version of Aquarius.

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 with Microsoft Windows Intel CPU		Apple computer with macOS Intel CPU		Apple computer with macOS Silicon SOC	
	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED
OPERATING SYSTEM	Windows 10 1909 64 bits ^{(1) (9)}	Windows 21H2 10 64 bits ^{(1) (9)}	macOS 10.14 ^{(1) (9)}	macOS 10.15 ^{(1) (9)}	macOS 11 ^{(1) (9)}	macOS 12 ^{(1) (9)}
CPU	Intel i5 4 th generation ^{(2) (8)}	Intel i9 11 th generation ^{(2) (8)}	Intel i5 4 th generation ^{(2) (8)}	Intel i9 11 th generation ^{(2) (8)}	ARM M1 ⁽⁸⁾	ARM M1 ⁽⁸⁾
RAM	8 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾	8 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾	8 GB of RAM ⁽³⁾	16 GB of RAM ⁽³⁾
SSD	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾	It depends on the product ⁽⁴⁾
SCREEN RESOLUTION	Full HD (1920x1080)	UHD (3840x2160)	Full HD (1920x1080)	UHD (3840x2160)	Full HD (1920x1080)	UHD (3840x2160)
PLUG-IN FORMAT	VST & AAX	VST & AAX	VST, AAX & AU	VST, AAX & AU	VST, AAX & AU	VST, AAX & AU
PLUG-IN ARCHITECTURE	64-bits		64-bits		64-bits	
TRIAL / DEMO	30 Days ⁽⁵⁾		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⁾		Cubase ARM 64-bits, Pro Tools ARM 64-bits & Logic Pro X ARM 64-bits ⁽⁶⁾	
AQUARIUS APPLICATION	YES & Mandatory		YES & Mandatory		YES & Mandatory	
INTERNET CONNECTION	YES & Mandatory ⁽⁷⁾		YES & Mandatory ⁽⁷⁾		YES & Mandatory ⁽⁷⁾	

(1) Case sensitive file systems are not supported.

(2) Intel 17/19 X and Xeon processors need CORE i6 or superior. 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

(8) For Apple Silicon (ARM) computers, check compatibility before purchasing. AMD processors are not officially supported.

(9) For other operating systems, check compatibility before purchasing using the trial version.

IMPORTANT: Genuine Apple device with a valid serial number or valid volume ID on Windows operating systems is mandatory.

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.

2.3. What is a ZL plugin?

Acustica plugins come in two versions: ZL (zero latency) and a regular version. While the ZL version does not introduce any latency to your system, the standard version does. This buffer varies in size for each plugin and helps reduce the CPU and system load of your computer significantly.

We recommend that you use a ZL instance when tracking.

2.2. System Requirements

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

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

NOTE: Please keep in mind that for Smoke we recommend that you calibrate your input levels to: -18dBFS = 0dBu.

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.

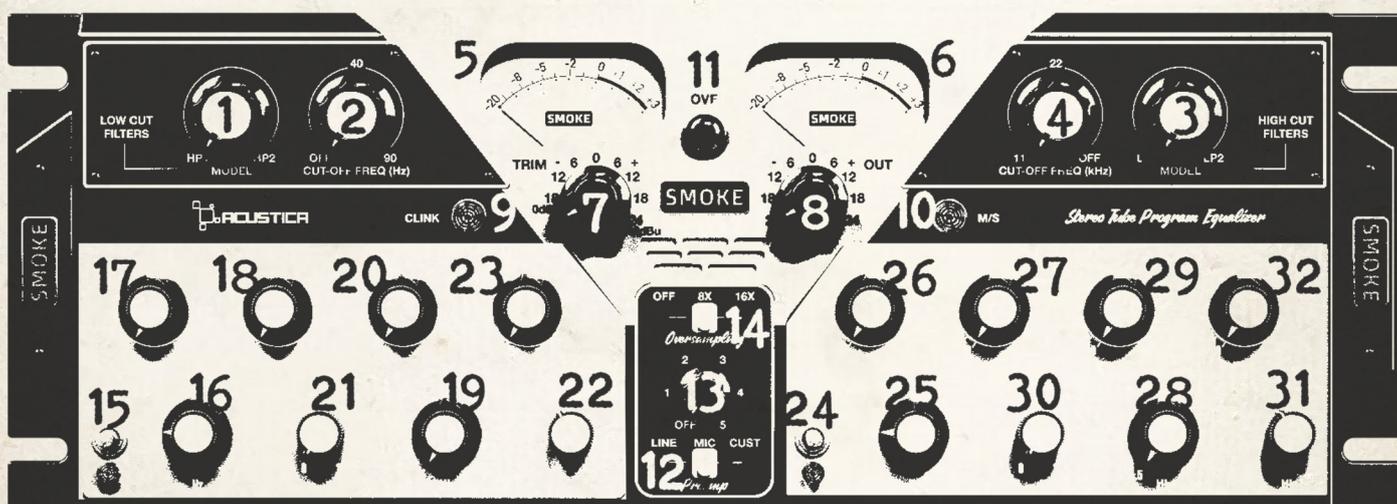
3. Operation

Smoke packs an authentic collection of rare vintage and modern emulations, highly sought-after by collectors worldwide. It includes a Mono/Stereo Equalizer, a Filter section, a Compressor and a Preamp module.

3.1. Smoke Stereo EQ

The hardware unit is clearly inspired by a 'Purple-Style' EQ, if you consider the world of Acqua Plugins, but unlike the classic and standard tube EQ in the Pro Audio industry this model incorporates more HF boost frequencies and is a True Stereo EQ featuring a true passive EQ circuit that can create rich and musical EQ curves with a distinctive sound thanks to its custom amplifiers and transformers.

Our digital version features this powerful Stereo EQ but is also equipped with a full preamp section (5 LINE - 5 MIC - 5 CUST) and carefully chosen cut-filters (HP1/HP2 - LP1/LP2) introduced to give you the most versatile choices possible in a single plugin. More info in the next chapter.



3.1.1. Smoke Stereo EQ - Controls

1- Highpass filter model:

Use this control to select from 2 different HP model (HP1 / HP2).

Details:

HP1 'Sub' filter derived from the sampled True Stereo Tube Program Equalizer unit; it's Subsonic Filter, with settings at 40Hz or 90Hz. HP2 filter derived from a vintage US fully-analog filter.

2- Highpass Cut-off Frequency:

HP1 can be set at 40Hz or 90Hz with a peaking response and sharp cutoff; first knob step (OFF) bypasses the filter.

HP2 can be set at 16 - 20 - 25 - 30 - 40 - 50 - 60 - 70 - 80 - 100 - 120 - 150 - 180 - 200 - 220 - 250 Hz; first knob step (OFF) bypasses the filter.

3- Lowpass filter model:

Use this control to select from 2 different LP model (LP1 / LP2).

Details:

LP1 'Homebrew' filter, with settings at 11 kHz - 22 kHz.

LP2 filter derived from a vintage US fully-analog filter.

4- Highpass Cut-off Frequency:

LP1 can be set at 11 kHz - 22 kHz with a peaking response and sharp cutoff; first knob step (OFF) bypasses the filter.

LP2 can be set at 1.8 - 2 - 2.5 - 3 - 4 - 5 - 6 - 7 - 8 - 10 - 12 - 15 - 18 - 20 - 22 - 24 kHz; first knob step (OFF) bypasses the filter.

5- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

6- Output VU Meter: Displays the output level of the plugin. Range IN: -20dB to +3dB.

7- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the 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.

8- Output: This knob is an output gain control ranging from -24dB to +24dB.

9- Link: This button links the left and right channel controls.

10- M/S: This button allows you to enable the MID-SIDE configuration of the plug-in; when bypassed, the plug-in operates in LEFT-RIGHT mode (default).

About the EQ, Channel A is the Left channel, Channel B is the Right Channel.

11- OVF: This Overflow LED warns about possible clipping and unpredictable behavior due to excessive input levels to the plugin.

12- Preamps Bank selector: Use this slider to select the preamp BANK: LINE-MIC-CUST. Use the Preamp knob Selector to choose the desired preamp emulation from 5 different emulation for each bank. The first Preamp knob selector step (OFF) bypasses this section.

13- Preamp selector: Use this stepped knob to select the desired preamp (for each BANK: LINE-MIC-CUST); The first Preamp knob selector step (OFF) bypasses this section.

Details:

Line / Mic: From 1 to 5 are derived from a 1960s tube-based Mixer Amplifier. They are the perfect choice to bring analog color and character to your tracks 'cause they are really not that transparent at all.

Cust: From 1 to 5 derived from different gear. Pre 1 -> PRE EQ ST; Stereo preamplifier stage derived from the Tube Program Equaliser used in Smoke EQ and SMOKE Channel-strip.

Pre 2 -> PRE COMP; Mono preamp stage emulation derived from the Tube Vari-Mu Compressor used in Smoke Comp and SMOKE Channel-strip.

Pre 3 -> 500PRE MONO1; Mono preamp stage emulation from a vintage-inspired three tube 500 Series mic preamp.

Pre 4 -> 500PRE MONO2; Mono preamp stage emulation from a second vintage-inspired three tube 500 Series mic preamp.

Pre 5 -> 500PRE STEREO; Stereo preamp stage emulation obtained by simultaneous sampling of the two vintage-inspired 500 series three-valve microphone preamplifier units.

14- Oversampling slider: This 'three step' slider allows you to change the oversampling rate to improve the audio quality increasing the sampling frequency of the preamp being processed by a fixed multiple of: 8x or 16x. The OFF step bypasses the oversampling functionality.

15- EQ activation button (Channel A): Activates (Led On) the EQ of the Channel A (Left Channel).

16- LF band control (Channel A): Selects at which frequency maximum operation of the low shelf for Boost and/or Attenuation at four selectable cutoff points - at 20, 30, 60 and 100 Hz for the Channel A (Left).

17- LF Boost control (Channel A): Provides a continuously variable BOOST from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected Low Frequency for the Channel A (Left).

18- LF Cut/Atten control (Channel A): Provides continuously variable CUT/ATTEN from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected low frequency for the Channel A (Left).

19- HF band control (Channel A): Offers a boost-peaking EQ and ten cutoff points - at 1.5 kHz, 3 kHz, 4 kHz, 5 kHz, 6 kHz, 8 kHz, 10 kHz, 12 kHz, 14 kHz and 16 kHz and adjustable HF Q (bandwidth control) for the Channel A (Left).

20- HF Boost control (Channel A): Provides continuously variable BOOST from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected High Frequency for the Channel A (Left).

21- HF Q control (Channel A): A Bandwidth control that alters the Q of the equalization curve from sharp to broad for the HF Boost band for the Channel A (Left).

22- HF band control (Channel A): Selects at which frequency maximum operation of the HF band - 3 cutoff points - at 5 kHz, 10 kHz and 20 kHz for the Channel A (Left).

23- HF Cut/Atten control (Channel A): Provides a continuously variable CUT/ATTEN from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected high frequency for the Channel A (Left).

24- EQ activation button (Channel B): Activates (Led On) the EQ of the Channel B (Right Channel)

25- LF band control (Channel B): Selects at which frequency maximum operation of the low shelf for Boost and/or Attenuation at four selectable cutoff points - at 20, 30, 60 and 100 Hz for the Channel B (Right).

26- LF Boost control (Channel B): Provides a continuously variable BOOST from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected Low Frequency for the Channel B (Right).

27- LF Cut/Atten control (Channel B): Provides a continuously variable CUT/ATTEN from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected low frequency for the Channel B (Right).

28- HF band control (Channel B): Offers a boost-peaking EQ and ten cutoff points - at 1.5 kHz, 3 kHz, 4 kHz, 5 kHz, 6 kHz, 8 kHz, 10 kHz, 12 kHz, 14 kHz and 16 kHz and adjustable HF Q (bandwidth control) for the Channel B (Right).

29- HF Boost control (Channel B): Provides a continuously variable BOOST from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected High Frequency for the Channel B (Right).

30- HF Q control (Channel B): A Bandwidth control that alters the Q of the equalization curve from sharp to broad for the HF Boost band for the Channel B (Right).

31- HF band control (Channel B): Selects at which frequency maximum operation of the HF band - 3 cutoff points - at 5 kHz, 10 kHz and 20 kHz for the Channel B (Right).

32- HF Cut/Atten control (Channel B): Provides a continuously variable CUT/ATTEN from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected high frequency for the Channel B (Right).

3.2. Smoke Comp

The Smoke Comp is a plugin version of one of the most legendary Variable-Mu Tube Dynamic Processors from 1956. Actually, this plugin version also includes features from the improved recent reissue built by a USA manufacturer that added six release settings and three different modes of operation: "Single" super smooth for bass tracks, "Double" ideal for most sources, and Triple, which allows you to limit fast transient waveforms, while maintaining great musicality. These new additions offer plenty of flexibility to find the perfect dynamic control for any application.

Plus, The Smoke Comp adds classic tone and massive sound immediately, thanks to the preamp emulation which perfectly embodies its tube character.

The results that can be achieved by compressing with this plugin are surprisingly varied. It allows you to undoubtedly enhance many audio sources especially enriching and enhancing lead guitars and vocals. Treating percussive instruments and the sound of bass with this compressor will make these sources bigger and deeper.

NOTE: Without a doubt, the Smoke Compressor plug-in represents the beating heart of this product line, so we decide to also make it purchasable separately from the Smoke suite under the name SMOKE COMP. More info here: <https://www.acustica-audio.com/store/products/smokecomp>



3.2.1. Smoke Comp - Controls

1- Bypass switch: This switch allows you to enable (LAMP ON) or disable (LAMP OFF) the plug-in.

2- Preamp knob: This knob allows you to enable (ON) or disable (OFF) the Preamp stage of the plug-in.

3- Compressor modes: This control allows you to select between 3 different and mutually exclusive compression modes: SINGLE- DOUBLE - TRIPLE. NOTE: Single is very smooth for bass tracks. Double is perfect for almost every source you throw at it (this mode comes the closest to the behaviour of the vintage original). The Triple mode allows the Comp to clamp down on fast transient waveforms while still retaining great musicality.

4- Harmonics: A Global boost of the harmonic content and linear material of the Preamp.

5- Input gain: Controls the input level of the plugin (range: -24/+24 dB).

6- Output gain: Controls the output level of the plugin (range: -24/+24 dB).

7- Mix: 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- SOA control: An acronym derived from 'safe operating area'; This is a fine-tuning control for the Threshold to expand the headroom and to find the sweet spot of the compressor (comfort zone). An Overflow LED has been added to this control, this warns about possible clipping and unpredictable behavior due to excessive input levels to the compressor.

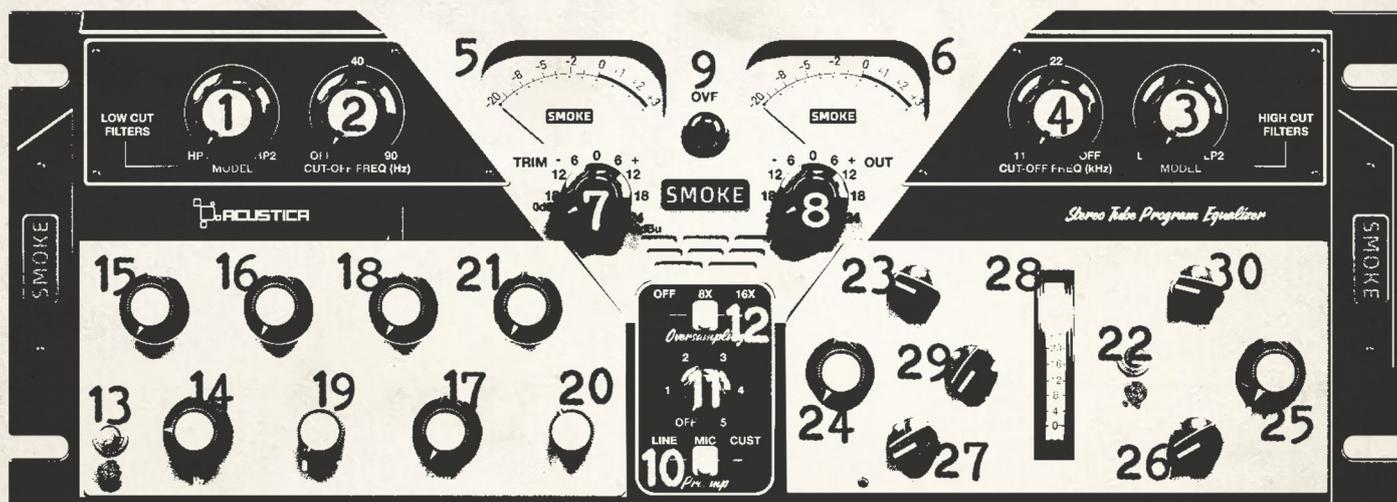
9- Gain reduction meter: This meter displays the gain reduction level applied by the compressor.

10- Flt (Filter): This control sets the cut frequency of a very gentle 1-pole high-pass filter inserted in the side-chain path. Generally, the higher the frequency, the smaller the amount of gain reduction, since less of the low frequencies will be affecting the Compressor action. In the leftmost position (labeled '0'), the filter is bypassed.

11- Recovery: This knob sets the processor's release time from Slow to Fast times.

3.3. Smoke Channel-strip

The Smoke Channel strip is the perfect choice for a high-quality vintage-style Tube channel strip to enhance and enrich your music. It blends all the great features of the included standalone plugins of this suite.



3.3.1. Smoke Channel-strip - Controls

1- Highpass filter model:

Use this control to select from 2 different HP model (HP1 / HP2).

Details:

HP1 'Sub' filter derived from the sampled True Stereo Tube Program Equalizer unit; it's Subsonic Filter, with settings at 40Hz or 90Hz. HP2 filter derived from a vintage US fully-analog filter.

2- Highpass Cut-off Frequency:

HP1 can be set at 40Hz or 90Hz with a peaking response and sharp cutoff; first knob step (OFF) bypasses the filter.

HP2 can be set at 16 - 20 - 25 - 30 - 40 - 50 - 60 - 70 - 80 - 100 - 120 - 150 - 180 - 200 - 220 - 250 Hz; first knob step (OFF) bypasses the filter.

3- Lowpass filter model:

Use this control to select from 2 different LP model (LP1 / LP2).

Details:

LP1 'Homebrew' filter, with settings at 11 kHz - 22 kHz.

LP2 filter derived from a vintage US fully-analog filter.

4- Highpass Cut-off Frequency:

LP1 can be set at 11 kHz - 22 kHz with a peaking response and sharp cutoff; first knob step (OFF) bypasses the filter.

LP2 can be set at 1.8 - 2 - 2.5 - 3 - 4 - 5 - 6 - 7 - 8 - 10 - 12 - 15 - 18 - 20 - 22 - 24 kHz; first knob step (OFF) bypasses the filter.

5- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

6- Output VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

7- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the 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.

8- Output: This knob is an output gain control ranging from -24dB to +24dB.

9- OVF: This Overflow LED warns about possible clipping and unpredictable behavior due to excessive input levels to the plugin.

10- Preamps Bank selector: Use this slider to select the preamp BANK: LINE-MIC-CUST. Use the Preamp knob Selector to choose the desired preamp emulation from 5 different emulation for each bank. The first Preamp knob selector step (OFF) bypasses this section.

11- Preamp selector: Use this stepped knob to select the desired preamp (for each BANK: LINE-MIC-CUST); The first Preamp knob selector step (OFF) bypasses this section.

Details:

Line / Mic: From 1 to 5 derived from a 1960s tube-based Mixer Amplifier. They are the perfect choice to bring analog color and character to your tracks 'cause they are really not that transparent at all.

Cust: From 1 to 5 derived from different gear. Pre 1 -> PRE EQ ST; Stereo preamplifier stage derived from the Tube Program Equaliser used in Smoke EQ and SMOKE Channel-strip.

Pre 2 -> PRE COMP; Mono preamp stage emulation derived from the Tube Vari-Mu Compressor used in Smoke Comp and SMOKE Channel-strip.

Pre 3 -> 500PRE MONO1; Mono preamp stage emulation from a first vintage-inspired three tube 500 Series mic preamp.

Pre 4 -> 500PRE MONO2; Mono preamp stage emulation from a second vintage-inspired three tube 500 Series mic preamp.

Pre 5 -> 500PRE STEREO; Stereo preamp stage emulation obtained by simultaneous sampling of the two vintage-inspired 500 series three-valve microphone preamplifier units.

12- Oversampling slider: This 'three step' slider allows you to change the oversampling rate to improve the audio quality increasing the sampling frequency of the preamp being processed by a fixed multiple of: 8x or 16x. The OFF step bypasses the oversampling functionality.

13- EQ activation button: Activates (Led On) the EQ of the plugin.

14- LF band control: Selects at which frequency maximum operation of the low shelf for Boost and/or Attenuation at four selectable cutoff points - at 20, 30, 60 and 100 Hz for the plugin.

15- LF Boost control: provides continuously variable BOOST from 0dB to approx. +15db (GUI range from 0 to 100) to the selected Low Frequency.

16- LF Cut/Atten control: Provides a continuously variable CUT/ATTEN from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected low frequency.

17- HF band control: Offers a boost-peaking EQ and ten cutoff points - at 1.5 kHz, 3 kHz, 4 kHz, 5 kHz, 6 kHz, 8 kHz, 10 kHz, 12 kHz, 14 kHz and 16 kHz and adjustable HF Q (bandwidth control).

18- HF Boost control: Provides a continuously variable BOOST from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected High Frequency.

19- HF Q control: A Bandwidth control that alters the Q of the equalization curve from sharp to broad for the HF Boost band.

20- HF band control: Selects at which frequency maximum operation of the HF band - 3 cutoff points - at 5 kHz, 10 kHz and 20 kHz.

21- HF Cut/Atten control: Provides a continuously variable CUT/ATTEN from 0dB to approx. +15dB (GUI range from 0 to 100) to the selected high frequency.

22- Bypass switch: This switch allows you to enable (LAMP ON) or disable (LAMP OFF) the compressor.

23- Compressor modes: This control allows you to select between 3 different and mutually exclusive compression modes: SINGLE- DOUBLE - TRIPLE. NOTE: Single is very smooth for bass tracks. Double is perfect for almost every source you throw at it (this mode comes the closest to the behaviour of the vintage original). The Triple mode allows the Comp to clamp down on fast transient waveforms while still retaining great musicality.

24- Input gain: Controls the input level of the plugin (range: -24/+24 dB).

25- Output gain: Controls the output level of the plugin (range: -24/+24 dB).

26- Mix: 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%.

27- SOA control: An acronym derived from 'safe operating area'; This is a fine-tuning control for the Threshold to expand the headroom and to find the sweet spot of the compressor (comfort zone). An Overflow LED has been added to this control, this warns about possible clipping and unpredictable behavior due to excessive input levels to the compressor.

28- Gain reduction meter: This meter displays the gain reduction level applied by the compressor.

29- Flt (Filter): This control sets the cut frequency of a very gentle 1-pole high-pass filter inserted in the side-chain path. Generally, the higher the frequency, the smaller the amount of gain reduction, since less of the low frequencies will be affecting the Compressor action. In the leftmost position (labeled '0'), the filter is bypassed.

30- Recovery: This knob sets the processor's release time from Slow to Fast times.

4.1. Technical support

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

4.2. Troubleshooting and bug report

We are constantly improving our products and adding new features. On-going issues, bugs, and rare crashes can still be possible. If you are experiencing problems 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.

4.2. Copyrights and credits

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