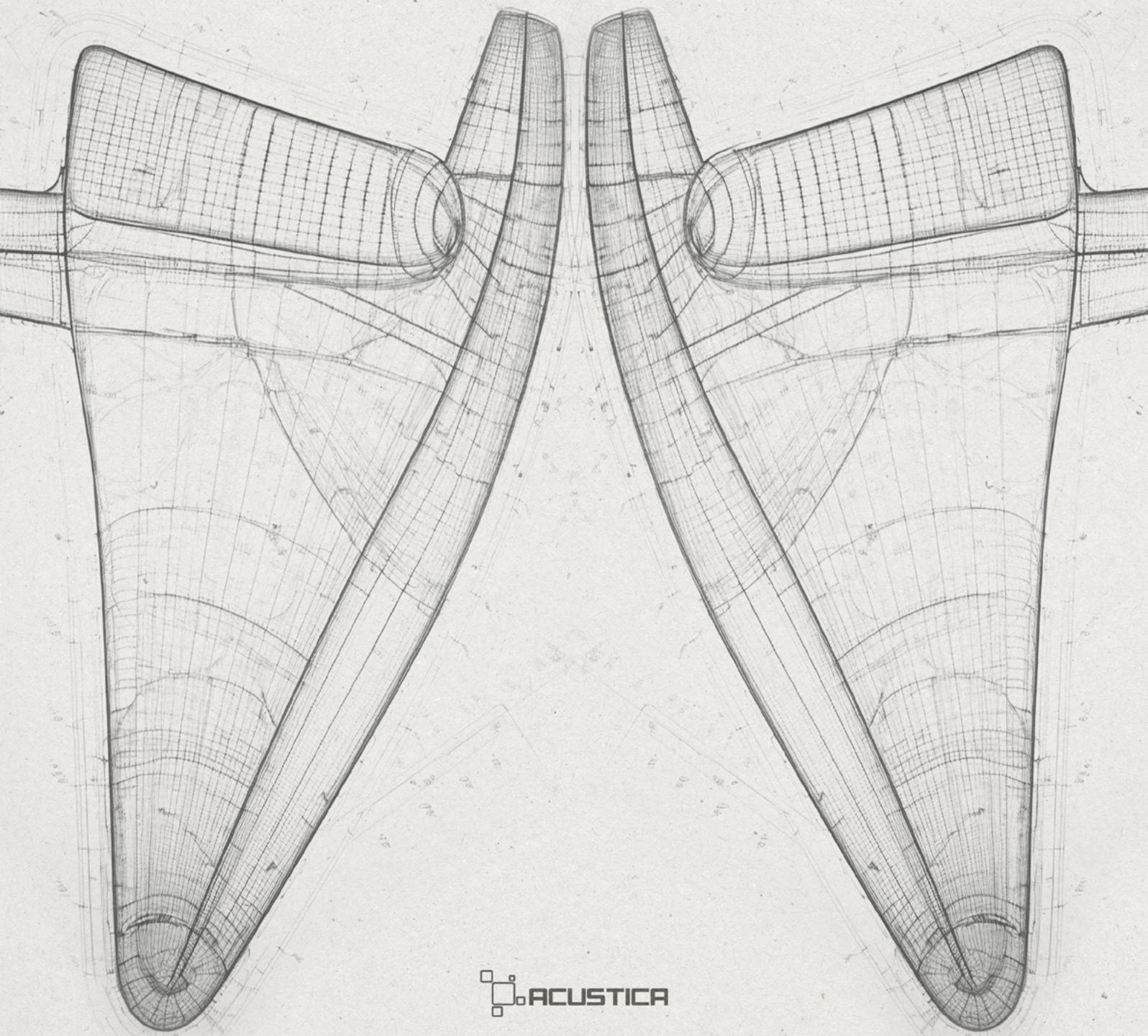


# AMBER4



# 1. Introduction

Thank you for choosing Acustica Audio's Amber4 plug-in suite, the newest VST, AAX, and AU plugin bundle based on our Hyper technology.

Amber4 is one of a growing number in the upgraded Acqua Effect plug-ins product line.

Acustica Audio has been working over the years on high-quality analog hardware device software modeling with incredible results.

We can definitely say that our audio rendering engine, Acqua, embodies state of the art of sample-based products and has set a new quality standard in the professional audio plug-in market.

Thanks to the continuous evolution of our technology, we are very happy to offer you a fresh and updated version of our already well appreciated Amber, one of the best and complete high-quality professional plugin suites in your audio workstation.

So welcome to the Amber4 suite an absolutely unique bundle with a natural and musical sound, a perfect choice for your mixes!

## 2. Package Contents

Amber4 is a Acqua plugin suite that includes:

### 1. Amber4

(Equalizer standalone module)

A Pure Class A music equalizer, designed to deliver sonic excellence. It could be ranked as one of the most powerful, low-noise parametric Eqs available in the digital domain.

### 2. Amber4 Stereo

(Stereo Equalizer standalone module)

A Pure, 100% discrete Class A Stereo equalizer, characterized by an ultraistic design optimizing absolute signal integrity. It can be considered one of the most musically transparent analog EQs in the Acqua Effects plugin domain.

### 3. Amber4 Comp

(Compressor standalone module)

A Pure Class A opto-compressor, a very transparent, dynamic processor emulation designed to optimize absolute signal integrity and musical performance.

### 4. Amber4 Pre

(Preamps standalone module)

The complete collection of Pure Class A Preamp emulations (solid state and vacuum tubes) derived from several units from the same iconic brand for a total of 8 different choices.

### 5. Amber4 Channelstrip

One of the most complete and versatile channel strips by Acustica. Amber4 Channel-strip is the perfect solution for mastering and mixing studios;

During the modeling process we used the best converters and cables on the market, we measured the unit in excellent conditions, and employed skilled experts in the sampling process using our self-developed sampling application.

Now you have one of the best high-quality professional audio software in your audio workstation. We spend countless hours developing these no-compromise plug-ins to give you only the best sound and the 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... Because: Sound First!

Each plug-in included in the Amber4 suite comes in a "Standard version" or an alternative "ZL\*" version which operates at \*zero latency and is thus suitable for use when tracking, at the cost of extra processing resources. (For details about ZL version refer to Chapter 6).



Amber4



Amber4 Stereo



Amber4 Comp



Amber4 Pre



Amber4 Channelstrip

### 3.3. What is Hyper Technology?

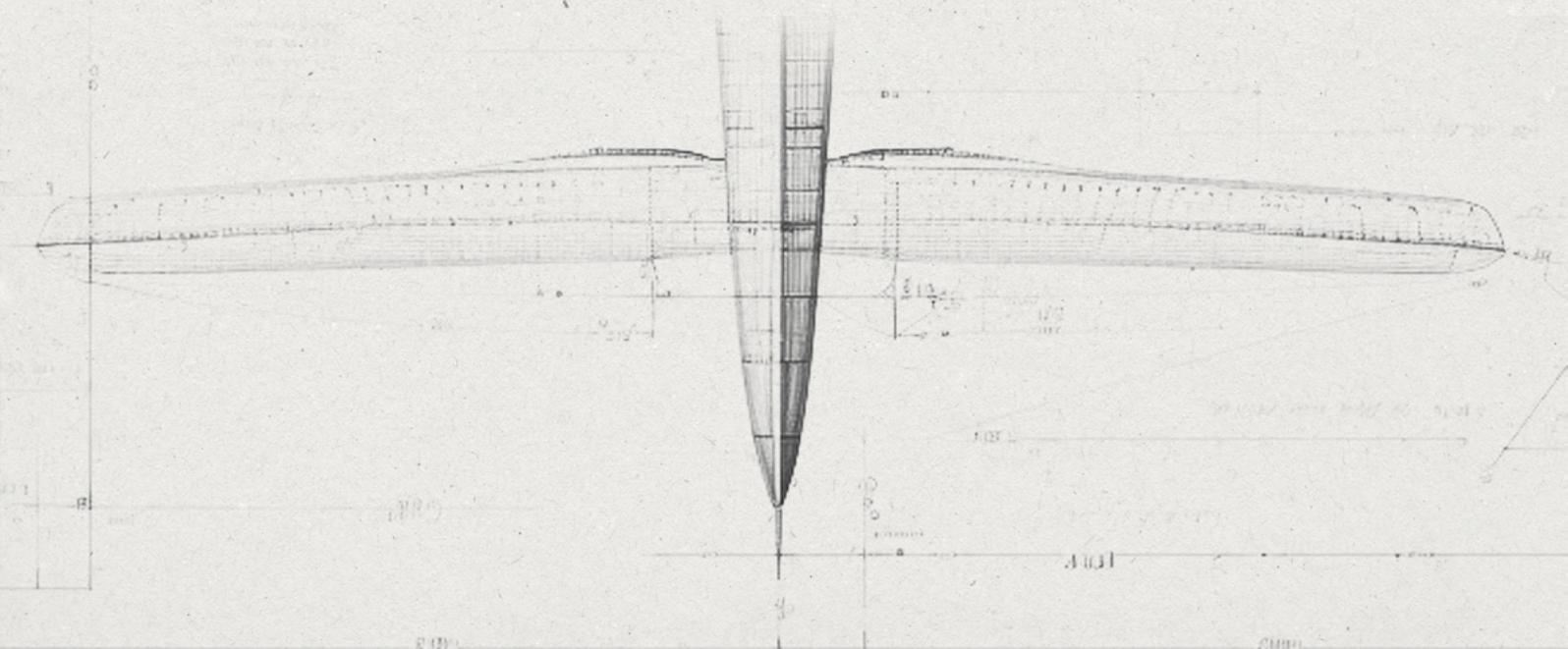
Hyper is a revolutionary development in Acustica Audio plugin technology, representing a major leap forward in both sound quality and performance.

It achieves this through two key pillars:

**Unmatched Realism:** Hyper technology meticulously captures the sonic nuances and behaviors of vintage analog equipment, going beyond simple frequency response to include harmonic richness, subtle distortion characteristics, and dynamic interactions. This translates into plugins that sound not just accurate, but alive and breathing, faithfully delivering the genuine character of their hardware counterparts.

**Boosted Efficiency:** Compared to Acustica's previous Acqua engine, Hyper plugins are optimized for minimal CPU usage. This means you can run more instances simultaneously without overloading your system, maximizing your creative freedom and workflow efficiency.

Beyond sound and performance, Hyper also offers enhanced stability, minimizing the risk of crashes or glitches that can disrupt your mix or mastering session.



## 4. Operation

Below we immerse ourselves into the explanation of Amber4 suite, we get into the details of each standalone plugin to facilitate the understanding of each of the controls included in this new Acqua Plugin suite. Unless expressly indicated each control will be available also in the Amber4 channel-strip version.

**NOTE:** The saturation control called 'Ultra' is not present in Amber4 suite but only in the Amber 4 Ultra suite.

### 4.1. Amber4 (MONO/STEREO) - In Use

Amber4 is available as two different versions: MONO and STEREO.

Both versions are characterized by the same controls and these are the same equalizers as the previous version (third version) so they are not Hyper EQ, the latter are available in the Amber 4 Ultra suite; Amber Stereo version is equipped by some additional controls that have been introduced to facilitate your workflow.

For details please refer to Chapter 5.

From this point on we will refer to the Amber4 without specifying, the MONO or STEREO versions being equipped with the same features. We will specify any version if need be in case of discrepancies between controls present in one version and not in the other.

Amber4 sounds natural and musical and hopefully it sounds better and sweeter than many other equalizers. The main features that make Amber4 unique are its: dual passive and active design, very low noise and distortion, full parametric equalizer features in low-mid and high-mid bands.

- You may find huge boost or cut gains overlapping bands.
- The passive high and low bands offer a wide range of “musical” frequencies.
- Combining bands you can create shelf and peak curves with inverted resonance.



Amber4



Amber4 Stereo

## 4.2. Amber4 Pre - In Use

The Amber4 Pre (and channel-strip version as well) features several preamps capable of providing great sonic quality, to bring warmth to your sounds, just like the corresponding real circuits. Thanks to important developments to our Hyper tech, we have been able to emulate even more precisely the phase, harmonic distortion and frequency response of the original units.

NOTE: All preamplifiers included in this plugin have been resampled.

Preamps included in Amber4 Pre standalone:

- 1) A Modern American Stereo Pure Class A – Mic Preamplifier (Discrete, pure Class A Pre-amp stage). PRE1: Stereo Pre - Mic IN-OUT
  - 2) A Modern American Mono Pure Class A – Mic Preamplifier (Discrete, pure Class A Pre-amp stage). PRE2: Mono Pre – Mic IN-OUT
  - 3) A Modern American Stereo, Pure Class A Opto-Compressor (Discrete, pure Class A Pre-amp stage). PRE3: Stereo Pre - Line IN-OUT
  - 4) A Modern American Mono, Pure Class A Opto-Compressor (Discrete, pure Class A Pre-amp stage). PRE4: Mono Pre - Line IN-OUT
- Filter: A variable Passive high-pass filter, provides a minimum phase shift design while eliminating low frequency rumble, wind noise and mechanical vibration at sub sonic frequencies. A variable filter from 30Hz to 180Hz, 6dB per octave. (Not included in Amber 4 Channel-strip).



Amber4 Pre

Plus

- 5) A NEW Modern American Stereo Pure Class A – Mic Preamplifier (Pure Class A Vacuum tube mic Pre-amp stage). PRE5: Mono Pre - Mic IN-OUT
- 6) A NEW Modern American Stereo Pure Class A – Mic Preamplifier (Pure Class A Vacuum tube mic Pre-amp stage). PRE5: Mono Pre - Mic IN-OUT
- 7) A NEW Modern American Mono Pure Class A Pure Class A – Mic Preamplifier (Discrete solid state mic preamp stage).
- 8) A NEW Modern American Mono Pure Class A Pure Class A – high-voltage DI Preamplifier (Discrete solid state DI preamp).

### 4.3. Amber4 Comp - In Use

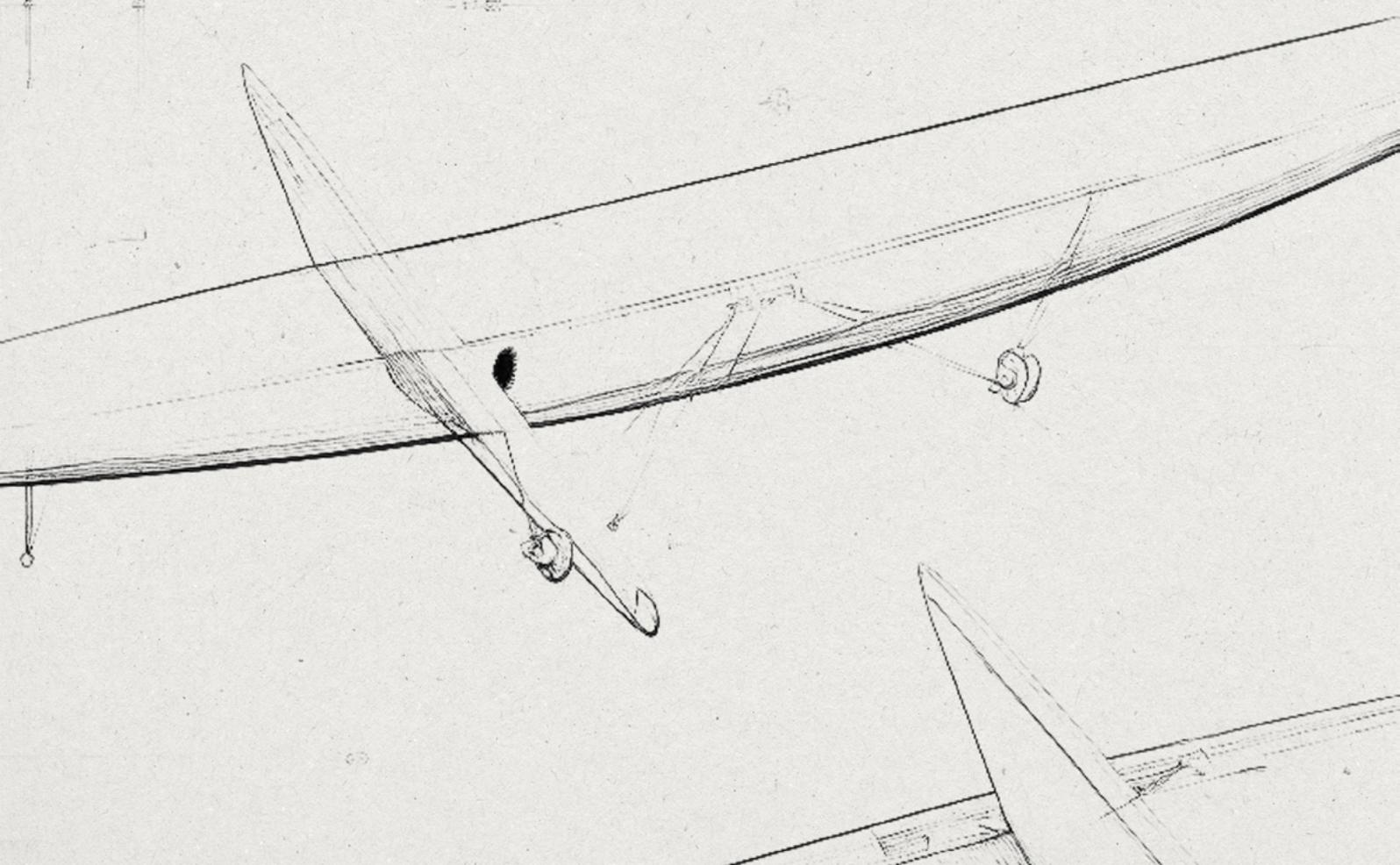
Amber4 Comp offers an accurate reproduction of an original Pure Class A opto-compressor by a celebrated U.S.A. Company totally resampled and improved with our Hyper3 technology. As with the original unit we preserved its typical character and sound peculiarities. It's one of the most transparent, low noise optical-compressors available today in the software audio market, designed to optimize absolute signal integrity and musical performance, it deserved to be sampled carefully to complete this sensational plugin suite.

This sampled dynamic processor (No VCAs incorporated) is characterized by Variable threshold, ratio, attack & release controls to provide a smooth, totally transparent, non-invasive compression.

(For details about Amber4 Comp, please refer to Chapter 5.3)



Amber4 Comp

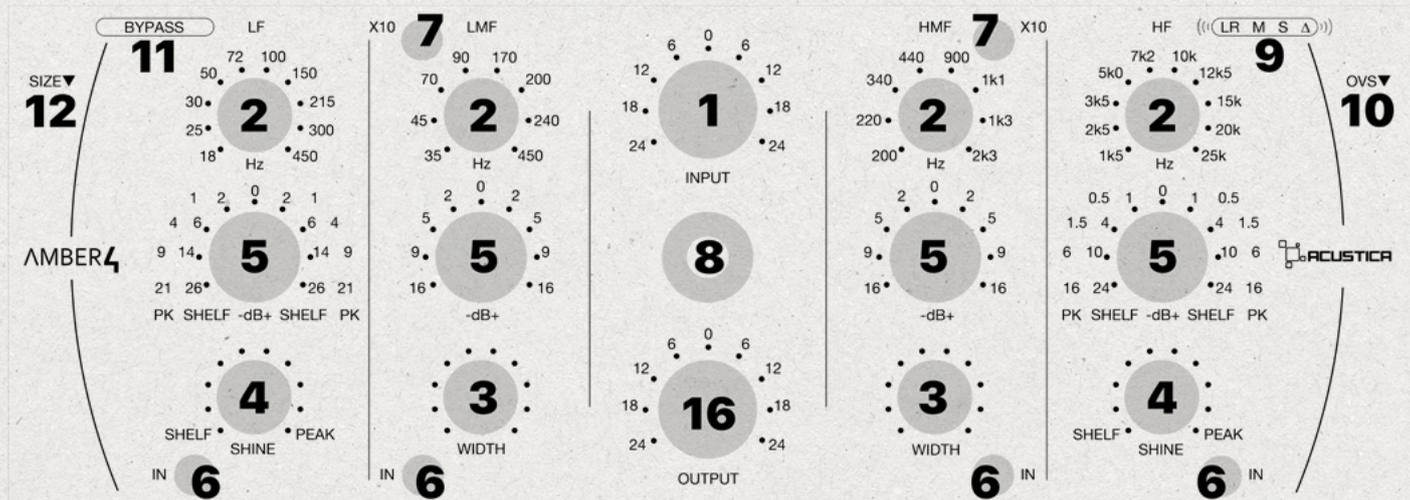


## 5. Controls

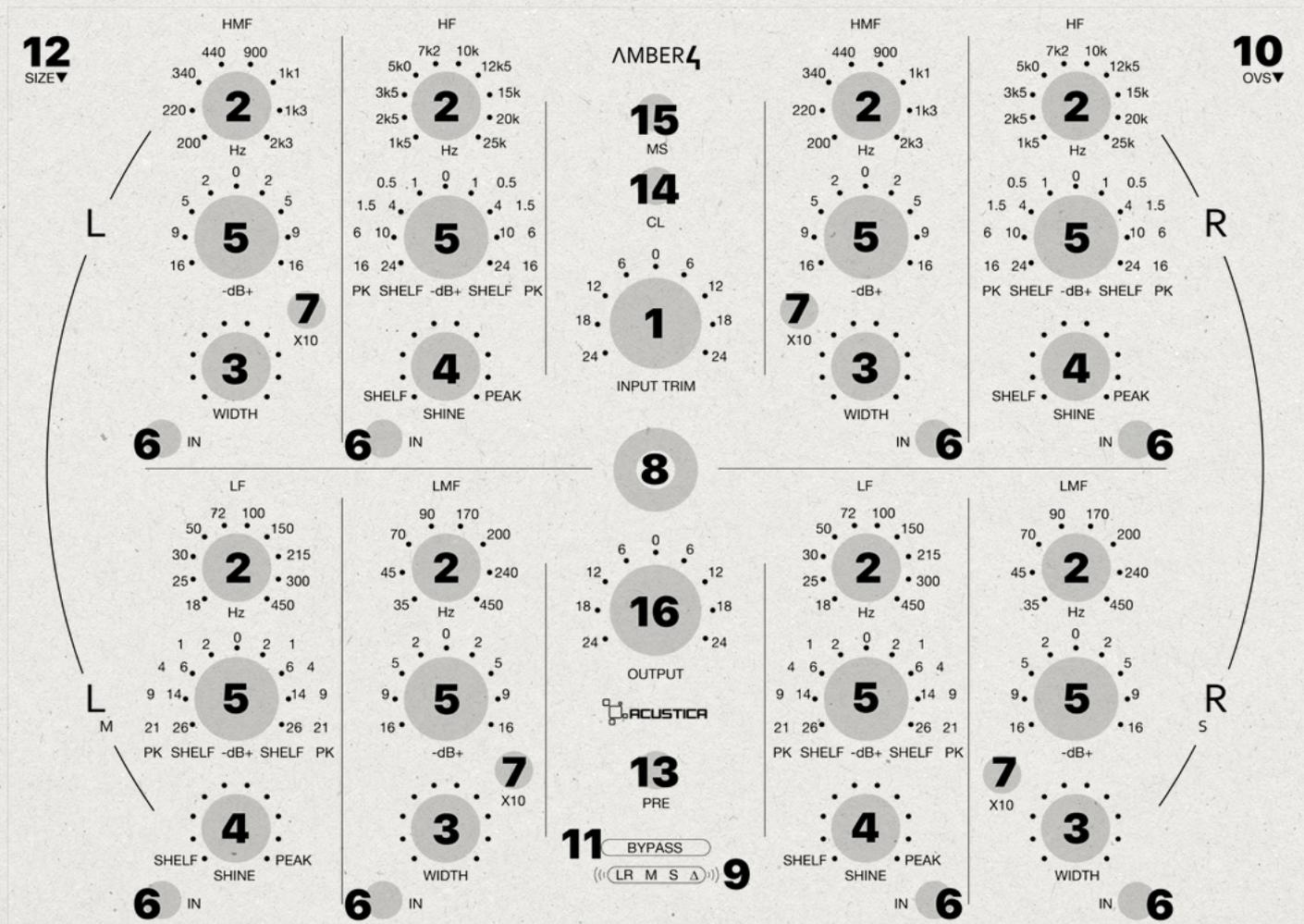
Below we will describe in detail the Amber4 standalone plugins controls (obviously you will find these controls also in the channel-strip version apart from some exceptions EX: Amber4 Pre filter not included in Amber4 Channel-strip).

### 5.1. Amber4 (MONO -STEREO)

The Amber4 plug-in includes several controls and is amazingly intuitive to use. Each feature of the Amber4 interface is detailed below.



Amber4



Amber4 Stereo

**1• Input (TRIM):** this function allows for a “one knob” internal gain staging control by automatically linking 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 Amber’s input, the output level is automatically compensated so that there’s no perceived level change.

When a positive value is selected the signal entering Amber4 is brought up by the set amount in dB and the device will operate at a higher internal level. This will result in higher harmonic distortion levels and stronger compression, negative values will result in lower internal operational level.

## **2• Frequency control:**

Frequency control is steeped and each band provides a wide range of overlapping and interleaving frequency choices.

Available frequencies are:

Low band (18 Hz to 450 Hz):

18 Hz, 25 Hz, 30 Hz, 50 Hz, 72 Hz, 100 Hz, 150 Hz, 215 Hz, 300 Hz and 450 Hz.

Low-mid band (35 Hz to 450 Hz):

35 Hz, 45 Hz, 70 Hz, 90 Hz, 170 Hz, 200 Hz, 240 Hz and 450 Hz.

Low-mid band X10 (350 Hz to 4k5 Hz):

350 Hz, 450 Hz, 600 Hz, 900 Hz, 1k7 Hz, 2k Hz, 2k4 Hz and 4k5 Hz.

High-mid band (200 Hz to 2k3 Hz):

200 Hz, 220 Hz, 340 Hz, 440 Hz, 900 Hz, 1k1 Hz, 1k3 Hz and 2k3 Hz.

High-mid band X10 (1k6 Hz to 20k Hz):

1k6 Hz, 2k Hz, 2k8 Hz, 4k Hz, 8k Hz, 9k Hz, 10k Hz and 20k Hz.

High band (1k5 Hz to 25k Hz):

1k5 Hz, 2k5 Hz, 3k5 Hz, 5k Hz, 7k2 Hz, 10k Hz, 12k5 Hz, 15k Hz, 20k Hz and 25k Hz.

## **3• Width control**

Width controls are available for LOW-HIGH mid bands and provide a similar “Q” control found in many parametric equalizers. Width controls range from a very narrow to wide bell. The wider shape is fully counter-clockwise with a Q value around 0.3 and the narrower shape is fully clockwise with a Q value of around 3.

## **4• Shine control:**

This knob allows you to gradually change the curve shape from SHELF to PEAK mode for LF and HF bands. The Morphing control aims to provide new features, possibilities and colors in ways impossible in the hardware domain. It’s a creative control, and amazingly intuitive to use.

## **5• Gain control**

Gain control provides boost and/or cut amount depending on which band you are applying it to. You have:

- an approx -16dB/+16dB cut/boost in high-mid and low-mid bands .
- an approx -26dB/+26dB cut/boost in low-band (Shelving mode).
- an approx -21dB/+21dB cut/boost in low-band (Peak mode).
- an approx -24dB/+24dB cut/boost in high-band (Shelving mode).
- and an approx -16dB/+16dB cut/boost in high-band (Peak mode).

## **6• Band power switches (IN)**

Band power switches enable and disable each EQ band. You have to click on the IN button to enable and click again to disable it.

## **7• Bands frequency multiplier switches (X10)**

Band frequency multipliers multiply the frequency by ten times and allows you to choose a different interval of frequencies for low-mid and high-mid bands. When this button is pressed, frequency labels change and show the new set of frequencies available.

## **8• Magic Eye Led/Button:**

This led/button enables the EQ preamp stage that closely emulates the phase, frequency response and harmonic distortion of the original equalizer. It is the STEREO preamp emulation and it gives an essential contribution to the authenticity of the global tone color of this dynamic processor. This control also shows the input level of the plugin, the higher the input amount the more the light is intense.

**NOTES:**

Clicking on the controls while pressing "ctrl" on the computer keyboard, the control returns to the twelve o'clock position.

**9• Listening modes:**

- LR: Default listening.
- M: Listen to only the centre of the soundstage (Mid component).
- S: Listen to only the edges of the soundstage (Side component).
- Δ: Listen to the difference between original signal and processed signal.

**10• Oversampling (OVS) menu:** This menu allows you to change the oversampling rate to improve the audio quality, increasing the sampling frequency of the plugin and minimizing aliasing artefacts:

- The 1x mode bypasses the oversampling functionality.
- The oversampling mode increases the sampling frequency of the compressor being processed by a fixed multiple of 2x 4x 8x 16x.

**11• Bypass:** Bypasses the whole plugin.

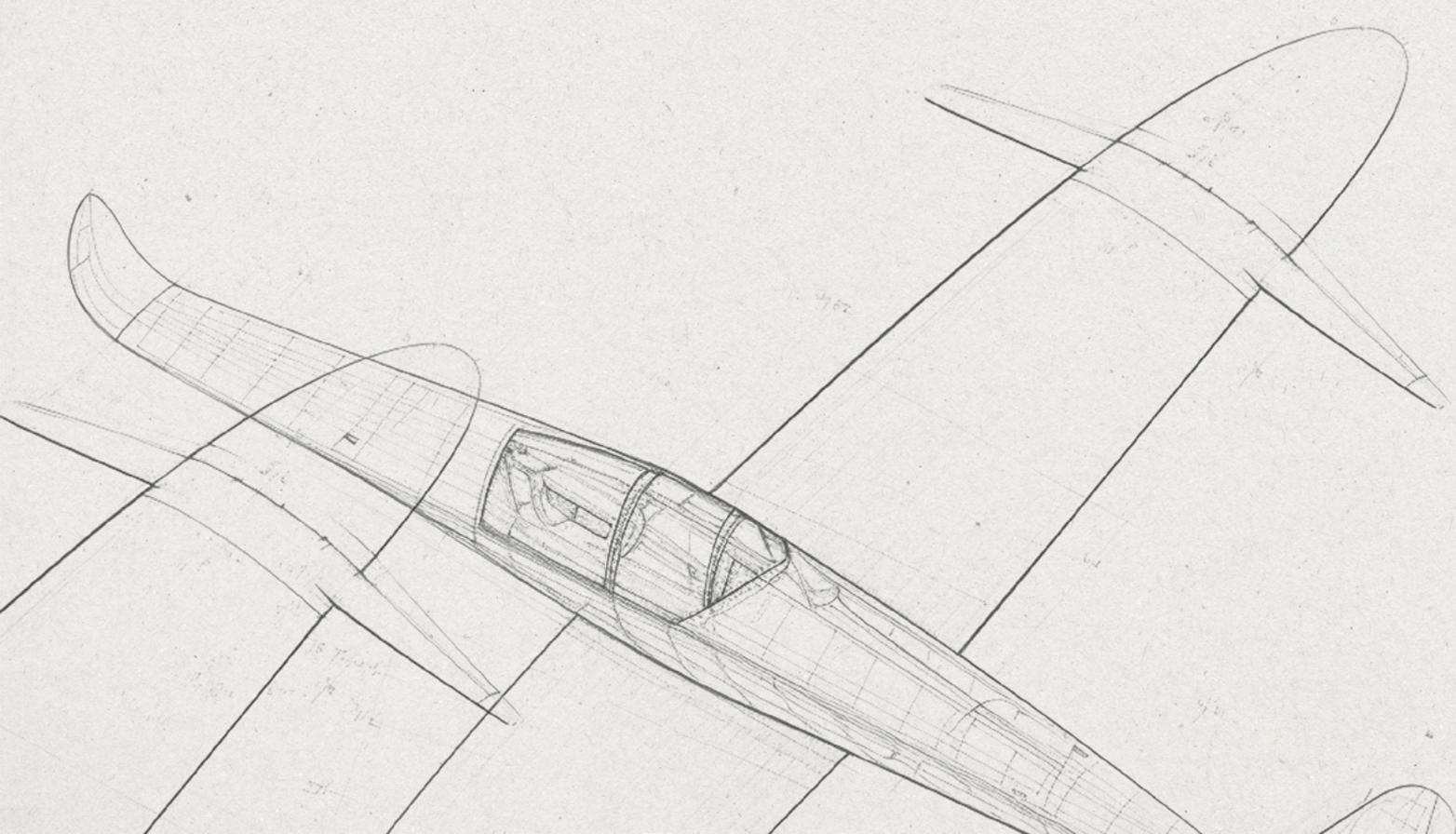
**12• Size:** Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top left SIZE dropdown menu. Once the desired size has been selected, the plugin must be removed and re-loaded in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.

**13• Pre:** activates the preamp stage. NOTE: This control is available only in Amber 4 Stereo, for the Mono version press on the Magic eye to activate the preamp stage.

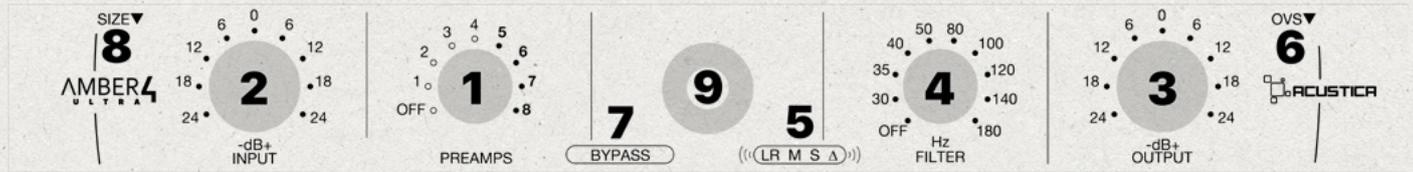
**14• CL:** This switch links the controls of left and right channels. NOTE: This control is available only in Amber 4 Stereo.

**15• 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). NOTE: This control is available only in Amber 4 Stereo.

**16• Output:** this knob is an output gain control ranging from -24dB to +24dB.



## 5.2. Amber4 Pre



Amber4 Pre

**1• Preamps:** This knob enables the preamp stage that closely emulates the phase, frequency response and harmonic distortion of the original device.

Amber4 PRE ( and channel-strip version) features different pre-amplifiers, capable of adding warmth to your sound.

- 1 (First knob step): preamp bypass, so it may be switched off if desired.
- 2 (Second knob step): this step enables the EQ preamp stage (STEREO).
- 3 (Third knob step): this step enables the EQ preamp stage (MONO).
- 4 (Fourth knob step): this step enables the COMP preamp stage (STEREO).
- 5 (Fifth knob step): this step enables the COMP preamp stage (MONO).

They give an essential contribution to the authenticity of the global tone color of this dynamic processor.

**2• Input (Trim):** this function allows for a “one knob” internal gain staging control by automatically linking 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 Amber’s input, the output level is automatically compensated so that there’s no perceived level change. When a positive value is selected the signal entering Amber4 is brought up by the set amount in dB and the device will operate at higher internal level. This will result in higher harmonic distortion levels and stronger compression, negative values will result in lower internal operational level. It is a good idea to reach for this control at the very start after loading Amber4. In this way you can ensure that you are hitting Amber4 at a suitable operating level, depending on the recorded source.

**3• Output:** this knob is an output gain control ranging from -24dB to +24dB.

**4• Filter:** The Amber4 Pre standalone plugin is equipped with a variable Passive high-pass filter knob tunable between 30 Hz and 185 Hz and has a slope of 6 dB per octave. First knob step: bypasses the filter so it may be switched off if desired.

**5• Listening modes:**

- LR: Default listening.
- M: Listen to only the centre of the soundstage (Mid component).
- S: Listen to only the edges of the soundstage (Side component).
- Δ: Listen to the difference between original signal and processed signal.

**6• Oversampling (OVS) menu:** This menu allows you to change the oversampling rate to improve the audio quality, increasing the sampling frequency of the plugin and minimizing aliasing artefacts:

- The 1x mode bypasses the oversampling functionality. - The oversampling mode increases the sampling frequency of the compressor being processed by a fixed multiple of 2x 4x 8x 16x.

**7• Bypass:** Bypasses the whole plugin.

**8• Size:** Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top left SIZE dropdown menu. Once the desired size has been selected, the plugin must be removed and re-loaded in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.

**9• Magic Eye meter:** Peak meters shows the INPUT level of the plugin.

## 5.3. Amber4 Comp



Amber4 Comp

**1• Pre:** this button enables a preamp stage that closely emulates the phase, frequency response and harmonic distortion of the original compressor device. It's the STEREO preamp emulation and it gives an essential contribution to the authenticity of the global tone color of this dynamic processor.

**2• PreTrim:** A Global boost (Trim) of the harmonic content and linear material of the Preamp.

**3• Input (Trim):** this function allows for a "one knob" internal gain staging control by automatically linking 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 Amber4's input, the output level is automatically compensated so that there's no perceived level change. When a positive value is selected the signal entering Amber4 is brought up by the set amount in dB and the device will operate at higher internal level. This will result in higher harmonic distortion levels and stronger compression, negative values will result in lower internal operational level. It is a good idea to reach for this control at the very start after loading AMBER4. In this way you can ensure that you are hitting AMBER4 at a suitable operating level, depending on the recorded source.

**4• On:** enables the compressor.

**5• SHMOD:** the original unit has a fixed attack time, not adjustable by the user. SHMOD allows you to alter the shape of the attack envelope, allowing you to overcome this limitation by fine-tuning the attack behavior in order to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a further look-ahead function is enabled. The range/amount of look-ahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

**6• Make Up:** This is the classic compressor make-up gain control (It ranges from 0dB to 24dB). 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 and a better judgment on the compressor's action.

**7• Threshold:** this control sets the threshold of the compressor. It ranges from -20dB to +20dB.

**8• 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: 0% to 100%.

**9• Ratio:** This knob sets the compression ratio. Ratio settings on the Amber 3 Comp ( and channel-strip version) have 5 fixed values from 1.1 to 20.1.

**10• Attack:** This knob sets the compressor's attack time variable between 0.5 ms to 150 ms.

**11• Release:** This knob sets the compressor's release time. Release times range from 80 ms to 5 seconds.

**12• SC Button:** this button engages the external side-chain of the compressor.

**13• Filter:** this High pass side-chain filter is a very gentle 1-pole filter, and will typically be down 3dB at 100Hz, and 6dB at 50Hz. As you decrease the frequency, the amount of limiting will also decrease.

**14• 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.

**15• Listening modes:**

- LR: Default listening.
- M: Listen to only the centre of the soundstage (Mid component).
- S: Listen to only the edges of the soundstage (Side component).
- Δ: Listen to the difference between original signal and processed signal.

**16• Oversampling (OVS) menu:** This menu allows you to change the oversampling rate to improve the audio quality, increasing the sampling frequency of the plugin and minimizing aliasing artefacts:

- The 1x mode bypasses the oversampling functionality.
- The oversampling mode increases the sampling frequency of the compressor being processed by a fixed multiple of 2x 4x 8x 16x.

**17• Bypass:** Bypasses the whole plugin.

**18• Size:** Adjust the whole plugin-GUI size. Choose between 3 magnifications (1x - 1.5x - 2x) from the top left SIZE dropdown menu. Once the desired size has been selected, the plugin must be removed and re-loaded in order to apply the new size. This action affects the currently selected plugin. New instances of the same plugin will open with this size.

**19• Morph:** This implements an intuitive morphing control (MORPH) that allows each of the dynamic elements to be seamlessly transformed from a compressor, to a limiter, to a saturator while simultaneously handling the stereo-link intuitively.

This control allows for a continuous action of further transformation of the detector's attack and release curves. In the first half of the run, they transform the attack curves up to an attack time of zero length; in the second half, they bend the release curves, reaching a release time of zero length. Interestingly, the transformation of the attack and release curves always maintain the original proportions.

**20• Power:**

The power function allows you to change the general characteristics of the detector. Power ranges from 1 to 5, where the value 1 corresponds to the typical PEAK-type detector. The times written for attack and release are calculated on the PEAK mode and are derived from sampled curves from the real hardware.

**21• Attack HOLD - Release HOLD:** These controls allow you to overcome any limitation and arrive at instantaneous compression.

In an envelope detector, the attack is the time required for the output of the circuit to reach the maximum value of the input signal after a sudden increase in its amplitude. On the other hand, the hold function forces the time required for the output of the circuit to maintain its value after a sudden increase in the amplitude of the input signal. The visible result is a tendency to preserve transients, avoiding compressing them if they are shorter than the HOLD time.

In the Amber Comp, the time is also proportional to the current attack value. The HOLD function related to attack differs from that of release because it is dependent on the threshold value of the compressor (whereas in the case of release, it is independent): when the hold function is active, once the amplitude of the input signal exceeds the threshold, the output of the circuit will remain at its value for a predetermined period, regardless of further changes in the amplitude of the input signal. So as a general rule, transients that exceed the value set by the threshold and are shorter than the HOLD time are perfectly preserved.

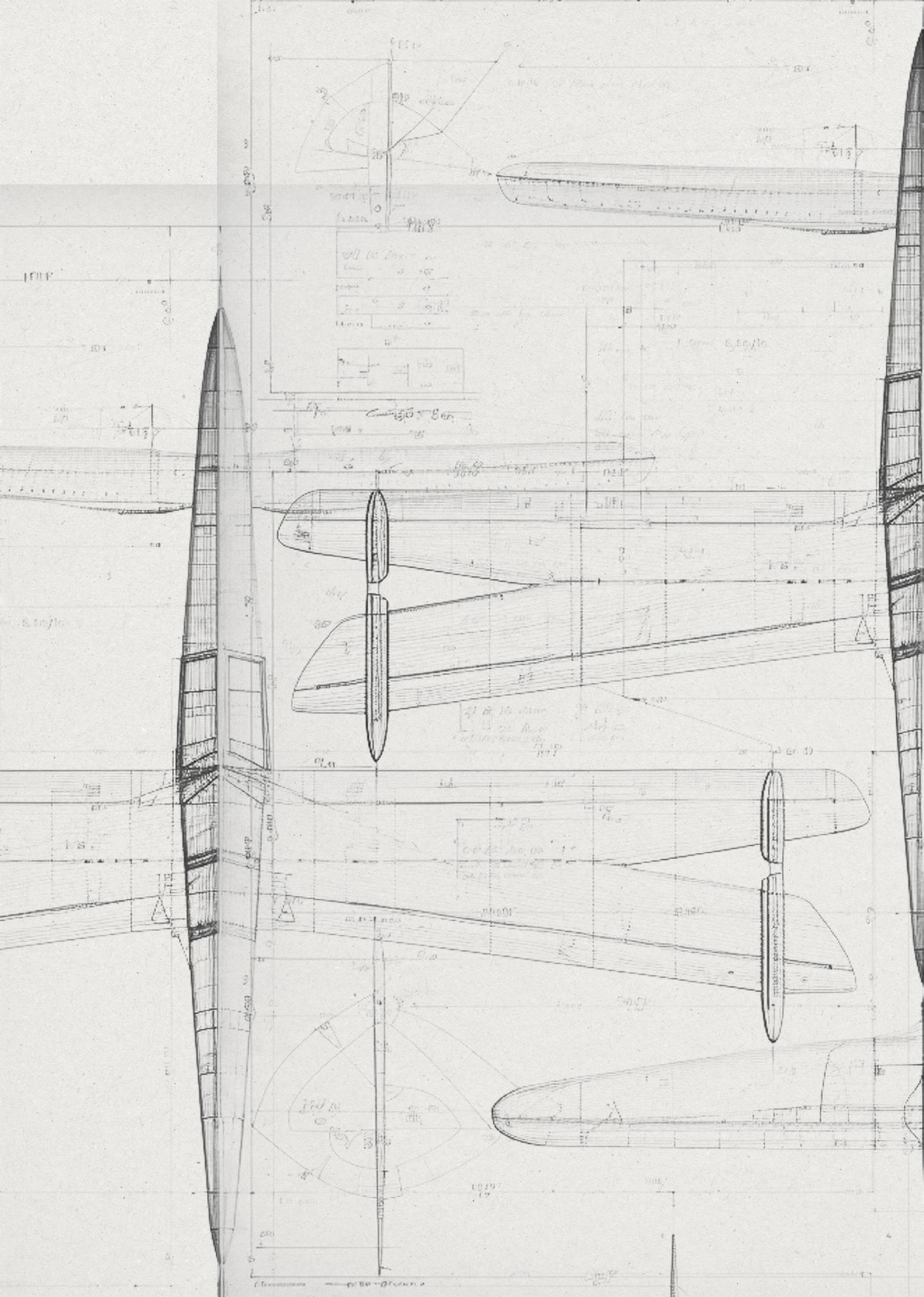
Since the HOLD section creates a considerable effect, its presence (or absence) can drastically change the way transients are processed, similarly a slight change in release can create a completely different feel on transients. We decided in the plugin a hold control for the release as well, increasing versatility and allowing you to have all the punch you want! Range: 0 / 100.

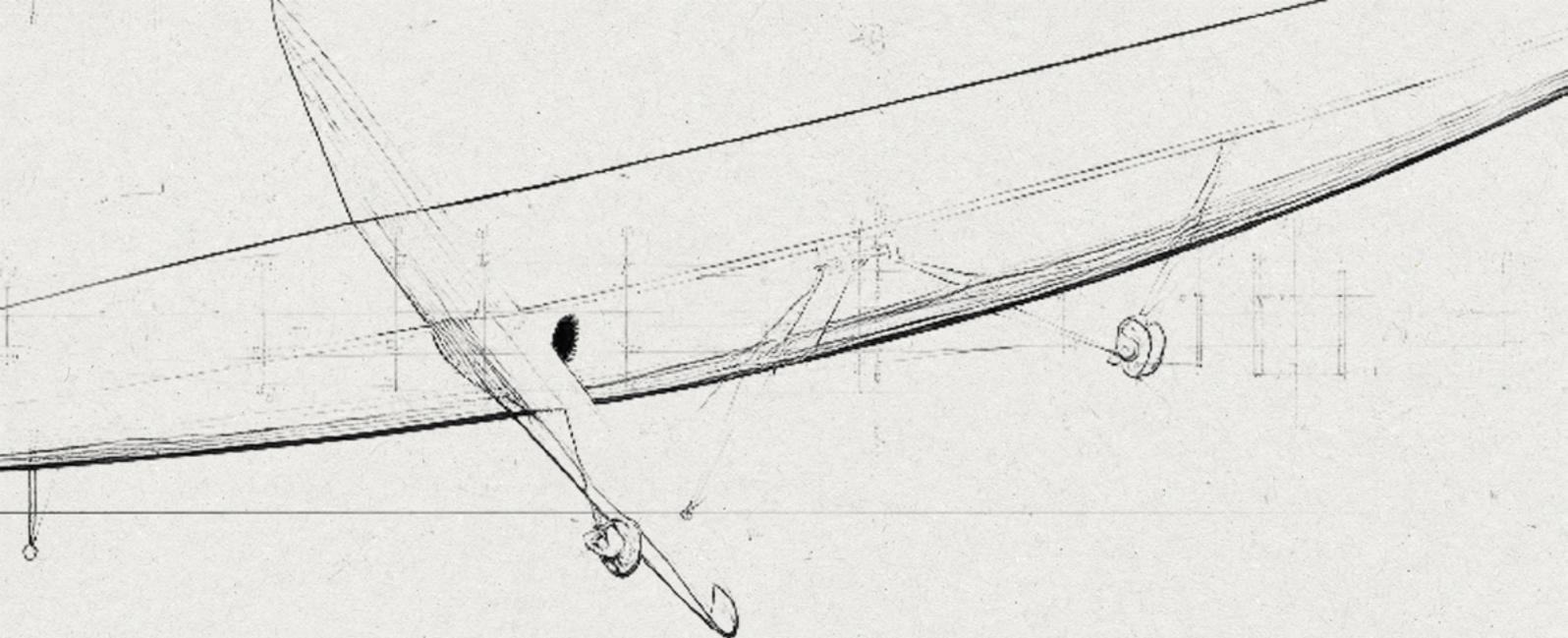
**22• M/S knob:** Determine the MID or SIDE signal amount of the plugin, Amber4 Comp is able to perform M/S channel processing within the same plugin instance.

**23• Stereo Link:** Stereo linking synchronizes the gain reduction applied across both channels, ensuring that both the left and right channels receive the same amount of gain reduction. Turning the knob fully counterclockwise to the OFF position activates the LINKED mode, while turning it fully clockwise to the FULL position sets the UNLINKED mode.

**24• Output:** this knob is an output gain control ranging from -24dB to +24dB.







## 6. 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. 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.

## 7. How To Download, Install, And Authorize Your Products

Acustica Audio products can be downloaded, installed, and authorized using the Aquarius Desktop application.

The Aquarius Desktop application is a free standalone application that will manage every step in an automatic way without user intervention.

Download Aquarius Desktop Application

[www.acustica-audio.com/pages/aquarius](http://www.acustica-audio.com/pages/aquarius)

### 7.1. How To Download A Product In Aquarius Desktop App

To download a product using the Aquarius Desktop application go to the purchase page and select the product and format (VST2, VST3, AAX, AU) to install. In case you can't find your product on the purchase page use the search page.

### 7.2. How To Install A Product In Aquarius Desktop App

The installation is done automatically by the Aquarius Desktop application after the download. As the Aquarius Desktop application creates a temporary file of the downloaded products, known as the stage area, at the moment you want to reinstall a product it will not be necessary to download it again.

### 7.3. How To Authorize A Product In Aquarius Desktop App

The authorization is done automatically by the Aquarius Desktop application after the product installation. You can manage your authorizations using the Aquarius Web Service. Click [HERE](#) or a complete installation user guide.

## 8. 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.

Before starting the installation process, please confirm that your system meets the minimum system requirements to run the plugins please consult the following link:

<https://app.box.com/v/AASYSTEMREQUIREMENTS>

## 9. CUSTOMER CARE

To contact Acustica Audio, always use the single point of contact, which is this help-desk portal: <https://acusticaudio.freshdesk.com/>

We do not provide official assistance via social networks, public forums, or email accounts.

For troubleshooting and issue reporting, check the available solutions in the knowledge base.

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## BEFORE YOU LEAVE...

If you would like to complete the entire set of plugins in the Amber4, Amber 4 suite is also available to purchase!

The Amber4 is a superb collection of our standalone Amber4 plugins that includes a superb Channel-strip that embodies the history of a powerful professional audio brand and left an indelible mark on the music world.

<https://www.acustica-audio.com/shop/products/AMBER>

 ACUSTICA

