

TRANZIENT

TRANSIENT SHAPER



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[RACK EXTENSION]
MANUAL

FX device by Turn2on Software

Re
Rack Extension

PRODUCT OF
TURN2ON



Transient shaping is a mixing technique which involves manipulating a sound's initial attack which, in turn, helps to increase or decrease the strength of a transient. Increasing a transient helps bring dynamics and punch to a recording. Transient shapers are used to control attack and release/hold on sounds and are especially useful on drums for shaping kick, snare and clap. Use is not limited to drum lines however, and transient shaping can also be applied to many other musical instruments.

Transient shaping is most often applied after adding EQ and compression.

A transient shaper analyzes the initial attack of a waveform and manipulates it to create new results, as well as also manages the decay of a sound, affecting its decay. Re-recording sound for better results is always a possibility, but a Transient shaper can help to fix problems in your signal much more easily, saving you time.

Transient shapers also can be used for removing ugly room sounds. This technique is very similar to gating, but the final results sound far more natural.

Transients are present in most sounds, but are much more apparent in attack-heavy ones, such as those created by pianos, drums and guitars.

TRANZIENT Transient Shaper manipulates the attack and holds parameters of a signal, regardless of level. Usually, equalizers are used for the tonal parameters of the signal, but not the temporal parameters. Manipulation of Attack and Sustain parameters can help to make the signal sound more transparent. Turn2on **TRANZIENT** Rack Extension is a modern take on Transient shapers. It retains the basic functionality with the addition of Transient or Sustain signal Solo modes.

Try this **TRANZIENT** Transient Shaper as part of your Reason Rack today.



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TRANZIENT TRANSIENT SHAPER CONTROL



ATTACK	Boost or cut the attack transients. Amplify or attenuate the attack of signal by up to 15 dB
HOLD	Length of the Attack boost & cut (amplify / attenuate) in time range 5-500 ms
SOLO MODE	OFF: Solo mode disabled TRANSIENTS: Only transients solo mode SUSTAIN: Only sustain solo mode
LIMITER	Built-in Soft Clip Limiter
GR (GAIN REDUCTION)	Gain reduction meter shows output gain reduced by the soft clip limiter
ROUTING MODE	Switches effect routing modes between Linear and Parallel. LINEAR: Incoming signal always processed 100%. PARALLEL: mixing between DRY incoming signal and WET processed signal
PARALLEL MIX	Blending Dry/Wet signals. 100% DRY is an unprocessed signal, WET 100% is a fully processed signal. Available only in PARALLEL Routing mode
DRY & WET LEVELS	DRY Level: level of incoming unprocessed signal WET Level: level of processed signal
SIDECHAIN FILTER	Rejects parts of the signal to prevent them from being processed, while passing those that you wish to affect
SIDECHAIN THRESHOLD	Sidechain audio input Threshold level control
SIDECHAIN FILTER SOLO	Solos the frequency selected by the sidechain filter
GAIN	Output gain control allows to reduce the output signal by up to -inf or boost it up to +6 dB
SIGNAL LED	Indicates that an audio signal reaches the input
OVER LED	Indicates internal clipping
ENABLE BYP/ON/OFF	BYPASS - disable effect ON - enable effect OFF - mute incoming signal
BYPASS	Soft Bypass with smoothed fade in/out functionality

REAR PANEL



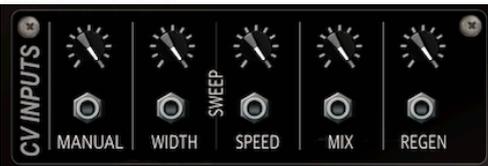
AUDIO INPUT/OUTPUT:

Mono or Stereo connections for audio signals.



SIDECHAIN INPUT:

Mono or Stereo connections for incoming sidechain audio signals.



CV INPUTS

Use these CV inputs to control the main parameters by external CV source curves



SIGNAL ROUTING ICONS

This is a true stereo device

HOW TO USE

PERCUSSION AND DRUMS:

Drums and percussion processing is the most typical application.

- Changing the attack of a kick drum or a loop increasing power in the mix.
- Shorten hold of a snare or a reverb-flag in a musical way to obtain more transparency.
- Shorten Toms and overheads without damping them.
- Adjust distance of the microphone.
- Alternative to Noise-gate effect.

GUITARS:

- Increase attack working well for picking guitars.
- Soften the sound by lowering the attack.
- Distorted guitars is are usually very compressed, not very dynamic. Increase attack to get clearer sound.
- Want the guitar to sound more intimate and with less ambience. Reduce hold.

BASS:

- Reduce the hold. Legato will turn into a nice staccato, driving the rhythm section.

REVERB:

- Create 2 mono tracks panned hard left and right with the same audio material. Insert any Reverb effect before the TRANZIENT. Increase Attack and decrease Hold. The intensity of the Reverb is now much higher in the beginning while the reverb time is reduced.
- Decrease Attack to left and increase Hold to right. Now the beginning of the reverb is strongly reduced whereas the hold blossoms and seems endless.

BACKS:

Tracks can be recorded with the inclusion of some problematic issues such as material from different studios, lack of ambience, no matches of reverb, too much ambience. All this can be fixed with TRANZIENT.

SAMPLES:

Samples can have a lot of compression, not enough natural dynamic. Increase attack to re-gain a more natural response character.

POST PRODUCTION:

Easily add more punch to effect sounds from any sample material.

MASTERING:

Usually transient shaping is not best used to treat a whole mix at once for mastering tasks. Best use is to control individual elements within the mix.



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 Reason Studios Add-on Shop



Turn2on

Rack Extension Developer

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Thanks to all beta-testers,

Special thanks to

- MrFigg (Cameron Jeffrey)

- Philip Meadows (Despondo)

Thank you very much for supporting us by choosing our products.



This allows us to develop future interesting and creative effects / utilities / instruments in the Rack Extension format.

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