



STUDIOCOMP

BASS & GUITAR COMPRESSOR

[RACK EXTENSION]
MANUAL



FX device by Turn2on Software



STUDIOCOMP is an easily controllable and flexible compressor inspired by the well-known hardware compressor pedals (Bass Compressor™ and Studio Compressor™) from MXR®.

The wide range of Attack times and Release times with Ratio (from 4:1 up to the 20:1) helps to make **STUDIOCOMP** a flexible compressor for BASS, Guitar or any other incoming signals.

The basic compressor controls (Attack, Release, Ratio, Input and Output) make it easy to fine-tune your sound compression level from subtle peak limiting to squashed compression with visual feedback.

STUDIOCOMP also includes a Threshold control, that sets the audio level above which compression is applied. Available RATIO steps 4:1, 6:1, 8:1, 10:1 work more as compression, whereas steps 12:1, 16:1, 20:1 work more as a limiter.

SLAM option Boosts the compression ratio so much so that the output gets quieter as the input gets louder.

STUDIOCOMP based on three special Attack modes:

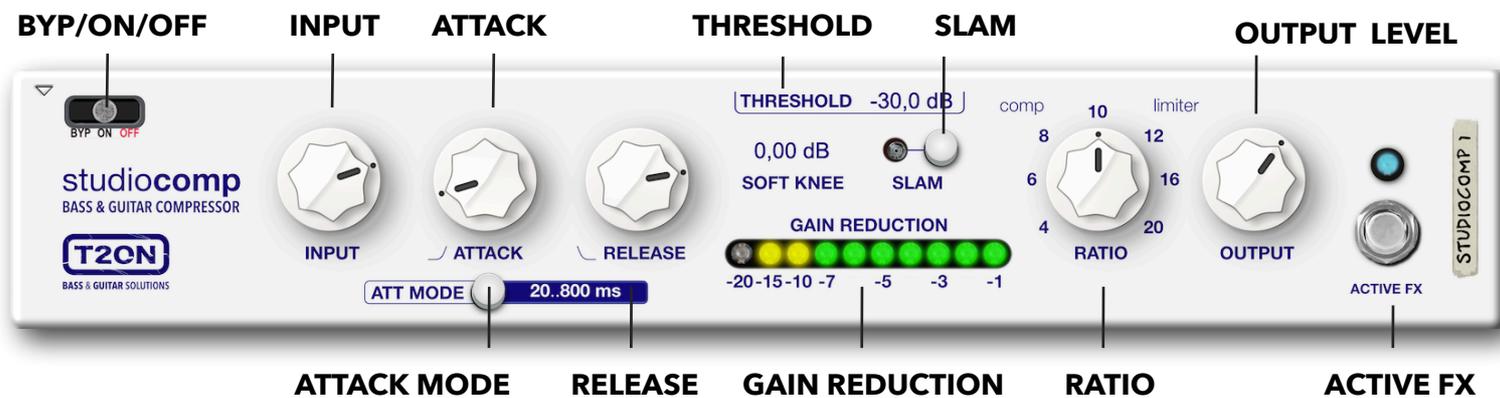
- **FAST** attack time from the original pedal (20..800 mcs). Adds weight to a sound, great for "too much snap" drums, useful with vocal.
- **MAIN** studio compression (800 mcs .. 20 ms). Moderate attack time is great for dynamic control, brass, bowed strings, vocal, guitar, more aggressive bass, drums compression.
- **SLOW** attack time (20..800 ms). Mostly used on drums for punchy and transparency sound. 30ms attack time is nice to use as drum buss compression.

Try out **STUDIOCOMP**, the easy to use transparent compressor with plenty of headroom and clear performance from the Bass and Guitar world.



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FRONT PANEL



NAME	DESCRIPTION
INPUT	Controls the gain level of the incoming unprocessed signal
OUTPUT	Controls the gain level of the processed signal; compensates for any loss in level due to compression
ATTACK	Controls the reaction time of compression. It is the time it takes for gain reduction to increase when the signal level rises.
ATT MODE	Switch Attack compression range between three modes: FAST (20..800 mcs) original mode. Great for Vocal, Drums, can adds weight to a sound or spiky transients. MAIN (800 mcs .. 20 ms) moderate attack time is great for dynamic (vocal, bass, guitar, strings, drums). SLOW (20 .. 800 ms) attack time to preserve & accentuate transients, good for drum compression
RELEASE	Controls how quickly the signal returns to its uncompressed gain level. It is the time it takes for gain reduction to increase when the signal level falls
RATIO	Amount of gain reduction to apply; sets the degree of compression from mild (4:1) to extreme (20:1)
GAIN REDUCTION	Meter display shows the gain reduction level and compressor response time
THRESHOLD	Sets the audio level above which compression is applied
SLAM	Boosts the compression ratio so much that the output gets quieter as the input gets louder.
SOFT KNEE	Gradual increase in ratio as signal level crosses threshold
ACTIVE FX	Switches the effect between Active and Soft-Bypass modes. Variation of effect bypass with fade in and fade out that excludes loud peaks when you enable or disable the effect

GAIN REDUCTION METER

Short string taps are a simple yet effective technique to observe the meter display of a compressor's reaction time. This can prove to be extremely useful while adjusting the ATTACK & RELEASE values. By monitoring the meter display, you can determine how the compressor is reacting to the input signal and make necessary adjustments to achieve the desired effect. Utilizing short string taps as a tool in your compressor adjustment process can help you achieve the perfect balance between compression and the original signal.

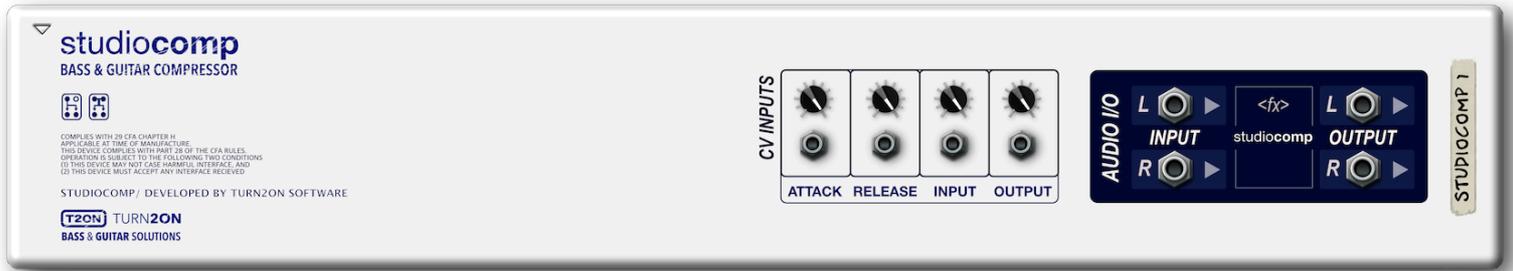
COMPRESSION

If you are aiming for a standard studio dynamic range reduction, start by adjusting the ATTACK and RELEASE knobs to mid positions, and select a ratio of either 4:1 or 8:1. Adjust the input control until the -3 to -7dB LEDs are consistently lit while playing. To achieve a softer sound during note attacks, try using a faster attack time and lowering the input level to only light the -3 to -5dB LEDs. Conversely, if you want to emphasize the sound of your attacks, consider dialing in a slower attack time and a faster release time. For a more compressed sound, increase the input control to light more gain reduction LEDs. You can also experiment with a slow release time and a fast attack time to further accentuate the compression effect.

LIMITING

Limiting is a technique that involves utilizing high compression ratios, typically between 12:1 and 20:1, with fast attack and release settings. When using a 12:1 ratio, a soft limiting effect is achieved, while a 20:1 ratio produces a hard limiting effect. In extreme cases, such as when using the fastest attack and release settings, a "brick wall" limiting effect can occur. This is where the level of the audio signal is completely prevented from exceeding a specific threshold. To achieve a classic "squishy" limiting, it's recommended to dial in a slow release time with a fast attack. This will result in a reduction in dynamic range that creates a compressed and punchy sound.

REAR PANEL



AUDIO INPUT/OUTPUT:

Mono or Stereo connections for audio signals.



CV INPUTS

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



SIGNAL ROUTING ICONS

This is a true stereo device



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 Reason Studios Add-on Shop



Turn2on

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Thanks to all beta-testers,

Special thanks to

- MrFigg (Cameron Jeffrey)

- Philip Meadows (Despondo)



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