

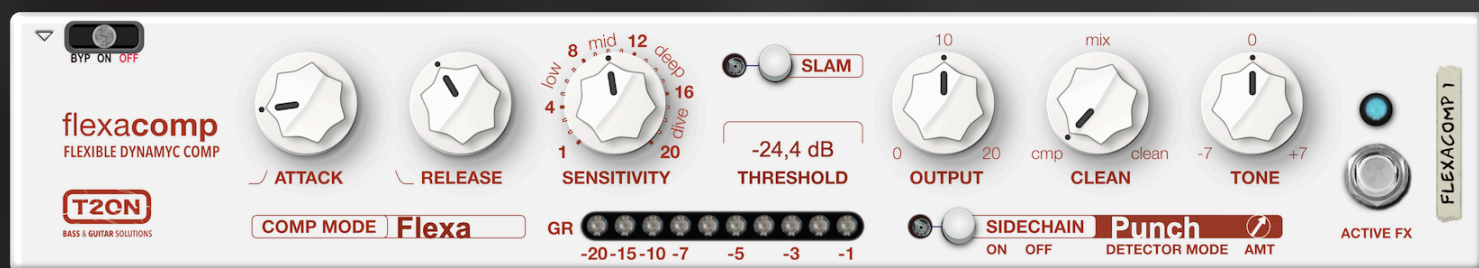


FLEXACOMP

FLEXIBLE PUNCHY DYNAMIC COMPRESSOR

[RACK EXTENSION]
MANUAL

FX device by Turn2on Software



FLEXACOMP is a flexible punchy dynamic compressor, inspired by the well-known series of VCA hardware compressor pedals (Dynacomp™) from MXR® and its modifications.

The wide range of Attack & Release times with Ratio (from 1:1 up to 20:1) gives it flexibility for use with various instruments, such as bass, guitar, synthesizers, drums and vocals.

FLEXACOMP as ultra compressor, includes 5 compressor modes:

Flexa (modern flexible VCA punchy compressor with a wide range of parameters),

Dyna (inspired by a well-known Dynacomp™ pedal by MXR®, with static Attack and Release values),

Ross (known modification of Dynacomp™ by MXR®, with controllable Release and limited Ratio range),

KillyPro (inspired by Keeley® Compressor Pro™ pedal, based on Dyna/Ross™ comp modifications curcuity),

KillyBass (inspired by Keeley® Bassist™ compressor)

Each compressor mode is based on its own parameters range and has its own compression character, but present as a dynamic VCA compressor.

The heart of this compressor is a **Sidechain Envelope Detector**, that makes **FLEXACOMP** the **ultimate production** compressor.

The internal Envelope Detector circuit block is based on 3 main (Punch, Fast, Smooth) modes and includes Low Frequency & High Frequency detectors, Attack & Release detectors. All these settings help to make a flexible punchy compressor. Use it with configurable envelope detection for additional Attack/Release smoothing and shaping in compressor processing.

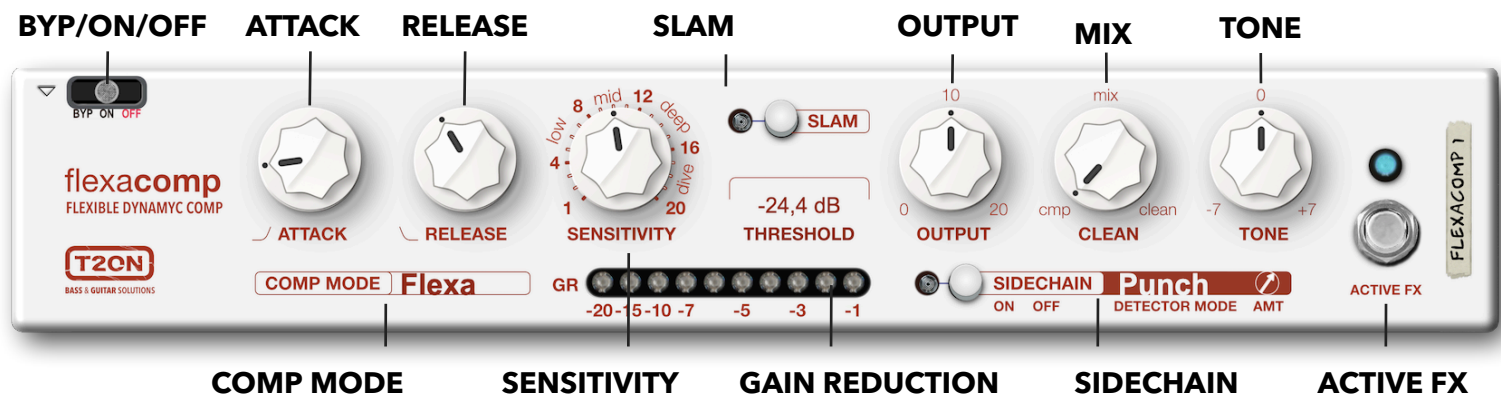
Try out **FLEXACOMP**, the easy-to-use flexible dynamic VCA compressor with configurable envelope detector, based on the most-known compressor pedals.



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FRONT PANEL

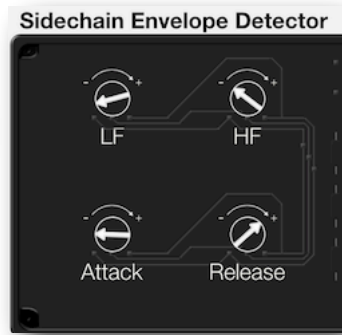


| NAME | DESCRIPTION |
|-----------------------|---|
| COMP MODE | Switch parameter ranges (Attack, Release, Sensitivity) between compressor modes: FLEXA : Main default compressor mode with wide range of Compression Ratio, Attack and Release. DYNA : Compressor mode, inspired by MXR Dynacomp™ with static Attack& Release and limited Ration range settings. ROSS : Compressor, inspired by ROSS™ modifications of the Dynacomp™ pedal (controllable Release, limited range of Ratio). KILLY PRO : Universal transpared compressor, inspired by Keeley Compressor Pro™ (based on MXR Dynacomp™ / ROSS™ modifications curcuity). Goof for studio needs - various instruments, include vocal KILLY BASS : compressor for Bass, Inspired by Keeley Bassist™ compressor. Sensitivity value sets attack and release time settings. |
| ATTACK | Controls the reaction time of compression. It is the time it takes for gain reduction to increase when the signal level rises. |
| 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 |
| SENSITIVITY | Amount of gain reduction to apply. Sets the degree (amount) of compression. Knob have individual ranges in various Compresor Modes. Value 1:1 sets to no compression. Biiger value - heavy compression close to limiting |
| SLAM | Boosts the compression ratio so much that the output gets quieter as the input gets louder. |
| THRESHOLD | Sets the audio level above which compression is applied. Higher level require you to play harder before compression begins |
| OUTPUT | Controls the gain level of the processed signal. Compensates for any loss in level due to compression |
| CLEAN (MIX) | Mixes compressor output (processed signal) with clean input signal. Helps to work with Parallel compression. |
| CLEAN LEVEL | Controls the gain level of the incoming unprocessed signal |
| TONE | Controls the gain level of the post-processing 1 kHz frequency band |
| GAIN REDUCTION | Meter display shows the gain reduction level and compressor response time |
| 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 |

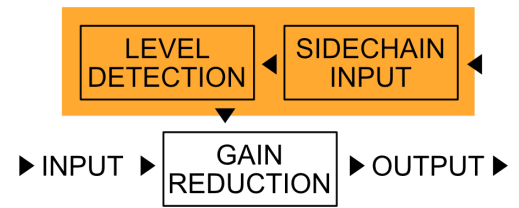
SIDCHAIN



The compressor sidechain is the level detection circuitry, that detect how much gain reduction is applied.



< REAR PANEL



| NAME | DESCRIPTION |
|-------------------------------|--|
| SIDCHAIN ON/OFF | Enable/Disable sidechain effect, using additional inputs at rear panel |
| SIDCHAIN AMOUNT | Controls the gain level of the additional incoming sidechain signal |
| ENVELOPE DETECTOR MODE | Switch between the Envelope Detector modes, how envelope detector tracks the signal level. PUNCH: Follow envelope below threshold, which increases attack punch as the envelope has further to come back up. FAST: Normal envelope detection with fast attack and release. SMOOTH: Release slows down as signal falls below threshold. |
| LF DETECTOR | Low Frequency Detector: HP (Highpass) filter in sidechain, to reduce response to low frequencies. Avoid triggering the compression with high energy notes in the lowest octave, which helps avoid over-compressing and keeps the low frequencies sounding full |
| HF DETECTOR | High Frequency Detector: High frequency boost in sidechain, to increase response to high frequencies |
| ATTACK DETECTOR | Attack smoothing in the Envelope detector. For an average rather than peak response, set Attack and Release to the same value around 20ms. For additional release smoothing and shaping, leave Attack at Zero and increase Release |
| RELEASE DETECTOR | Additional Release smoothing in the Envelope detector |

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.

SIDECHAIN INPUT: Additional control signal input for the internal compressor sidechain effect

SIDECHAIN LEVEL: The compressor sidechain level is the level detection circuitry, that detect how much gain reduction is applied

**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



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Thanks to all beta-testers,

Special thanks to

- MrFigg (Cameron Jeffrey)
- Despondo (Philip Meadows)
- Challism (Challis McAfee)



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