

SERIES-D

MODERN DISTORTION

[RACK EXTENSION]
MANUAL

PRODUCT OF
TURN2ON

FX device by Turn2on Software



High gain players have long wanted the feel of a full amp channel in a single box.
Two modern distortion pedals became favorites by doing exactly that. They stay tight and clear under heavy gain, they react to pick attack and to the volume knob on your guitar, and they give you a three band EQ and an Aggression switch that reshapes the whole character of the sound in the style of Amp channels.

Both voicings of **Series-D** are inspired by REVV™ distortion pedals in series and have the extra range of the original character.
The **D3** voicing is fast, tight and forward in the mids.
The **D4** voicing is thicker, smoother and more scooped, with a deeper low end.
Each one can be pushed from a warm, cranked amp overdrive to a dense wall of distortion.

Series-D is a natural home for this sound and it works just as well on bass, synths and drums.
Built in oversampling keeps heavy gain clean and free of harsh digital edges.

Series-D is inspired by the sound of modern high gain pedals and amps.

- Both pedals voicings in a single device, selected with the Mode switch
- Aggression switches between three distinct distortion types for both modes.
- Level matched output, so changing Drive or mode will not jump your volume
- Selectable oversampling for clean high gain
- Mono frequency control placed on the back panel

* ™: **SERIES-D** is an original power-amp fx, developed by Turn2on. It is inspired by the circuit ideas, based on the original cranked amplifier.
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Top-3 features

- Inspired by modern guitar amps & pedals
- Aggression switch with Blue, Off and Red Amp-style
- Built-in oversampling, 2 high-gain voicings



PARAM	DESCRIPTION
MODEL	Chooses the voicing. **D3** is tight, fast and forward in the mids. **D4** is thicker, smoother and more scooped. Each Model also changes the tone stack voicing and the filter settings behind the scenes.
AGGRESSION	Three position switch that changes how hard the circuit saturates and how much low end is kept: • **Blue**: tighter and more defined, with a focused low end. • **Off:** the lowest gain and the most headroom. Good for a cranked amp overdrive. • **Red**: the most saturation and compression, with a thicker low end.
DRIVE	Sets how hard the signal is driven into the distortion stage. The knob uses a smooth curve, so the lower half gives you fine control over crunch and the upper half moves into full high gain.
BASS	Boosts or cuts the low frequencies (-12 to +12 dB). At 0 the control is flat.
MID	Boosts or cuts the midrange (-12 to +12 dB). At 0 the control is flat, and the Model adds its own voicing on top: G3 has a small boost and G4 has a gentle scoop.
TREB	Boosts or cuts the high frequencies (-12 to +12 dB). At 0 the control is flat.
VOLUME	Sets the output level of the processed signal.
OVER-SAMPLING	Runs the distortion at a higher internal sample rate to reduce aliasing.
MONO FREQ	Keeps the low frequencies focused in the center of the stereo image. Frequencies below this point are summed to mono. Use it to keep the bass solid in a stereo mix
BYPASS	Relays hard bypass, passing input directly to output without processing

QUICK START WORKFLOW

1 **Rack Insertion**
Signal path setup

Create Series-D in the Reason rack and connect your source to its input. A guitar, a bass or any synth can be used.

2 **Choose the Model**
Core voicing

Start with D3 for fast and tight playing, or D4 for a thicker lead and rhythm sound.

3 **Set Aggression**
Core voicing

Off is the cleanest and most dynamic, Blue is tight and controlled, Red is the most saturated.

4 **Set DRIVE**
Drive & Level matching

Turn Drive until the amount of distortion feels right for the part you are playing. Start from 30%

5 **Shape the sound**
Use EQ

Set Bass, Mid and Treble bands. Start with all three at mid-position and make small changes.

6 **Set the Level**
Check signal is right

Because the output is level matched, you rarely need to make large changes.

7 **Prepare the sound**
Check signal is right

For the best quality at high gain, leave Oversampling On. Disable it only if you need to save CPU.

8 **Send the output**
Use with Amp or Cab

Send the output into an amp or cabinet device. A raw distortion signal sounds harsh on its own, and a cabinet gives it the finished guitar sound.

TIPS & TRICKS

• Tight rhythm.
Choose D3, set Aggression to Blue. Palm muted riffs stay clear even at high gain.

• Cranked amp overdrive.
Choose D4, set Aggression to Off and keep Gain at or below mid-point value. This gives a dynamic, amp like crunch that cleans up as you play softer.

• Big lead tone.
Choose D4, set Aggression to Red and add a little Mid. The sustain is thick and smooth.

• Taming fizz.
If the top end sounds harsh, turn Treble down slightly before reaching for the Gain knob.

• Solid low end.
If a bass heavy part sounds muddy, lower Bass. This clears the mud and keeps the weight of the sound.

• Beyond guitar.
Try it on bass, synth leads and drum buses. Low Gain with Aggression Off adds warmth and grit without a heavy distorted sound.

• Gain staging.
Distortion reacts to the level of the incoming signal. If a part sounds too clean or too harsh, adjust the level of the source before the effect.

REAR PANEL



CONNECTORS

AUDIO I/O	Mono or Stereo connections for audio signals.
CV INPUTS	Use these CV inputs to control the main parameters by external CV source curves
SIGNAL ROUTING	TRUE MONO / STEREO EFFECT

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Reason Studios Add-on Shop

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Thanks to all beta-testers

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