

# Kompressor

## Stereo/Sidechain Compressor ADM10

Kompressor is a Eurorack-format compressor with stereo and mono-with-sidechain modes. Useful for a wide range of tasks in your modular, Kompressor can smooth an out-of-control patch, glue together your drum mix or your master buss, and pump your bass or synth lines for the dance floor. Kompressor uses

Audio Damage's time-proven dynamics DSP code, as heard and loved by thousands in our Rough Rider, Rough Rider Pro, and Kombinat plug-ins. By moving this technology into the modular world, Kompressor will find new and creative uses for dynamics processing as a part of sound creation and synthesis.

### Control-Voltage Jacks

Control voltages present at the jacks are added to the values set with the knobs. Positive voltages have the same effect as rotating the corresponding knob clockwise; negative voltages have the same effect as rotating the knob anti-clockwise.

The influences of the knobs and their corresponding jack are cumulative. For example, if you turn a knob all the way clockwise and apply -5V to the corresponding jack, you'll hear the same thing as you would if you left the knob at its center position and didn't plug anything into the jack.

The useful range of voltage for the CV jacks is  $\pm 5V$ . Voltages outside of this range won't harm anything.

### Audio Inputs and Outputs

The audio goes in and out of these jacks. The hardware will be happiest if the input signal level is within  $\pm 7V$ . For mono-in/mono-out use, plug cables into the **LEFT/MONO** input and output jacks. For mono-to-stereo processing, use the **LEFT** input and both output jacks. Dimensions is at its best when both of its inputs and outputs are used, even if the two input signals are only slightly different.

### MODE Switch

This switch selects one of two processing modes: stereo and mono with sidechain (labeled **L/R** and **MONO**). Stereo mode operates in the manner usual for a stereo compressor, processing the two signals independently, applying dynamics control based on the loudest of the two channels. In mono

### Knobs

The **THRESH** knob sets the compressor's threshold, that is, the level at which it starts to alter the signal. It can be thought of as a sensitivity control. At its full clockwise position, the compressor doesn't alter the signal. Rotating the knob to the left lowers the threshold, making the compressor more sensitive to quieter signals. This knob has a range of -60dB to 0dB.

The **RATIO** knob controls how much signals that are above the threshold setting are compressed. The higher the ratio, the more the output signal is reduced relative to the input signal. For example, a ratio of 3:1 means that for every 3dB that the input signal changes, the output signal changes 1dB. If the ratio is set to its lowest value of 1:1, the compressor has no effect on the signal. The **RATIO** knob has a non-linear response. For the first half of its rotation, the ratio changes from 1:1 to 10:1. For the second half of rotation, the ratio changes from 10:1 to  $\infty$ :1.

The **SPEED** knob controls how quickly the compressor responds to changes in the signal level, controlling both the attack time (i.e. how quickly the compressor starts to reduce the signal level when it exceeds the threshold) and the release time (how quickly the compression ceases after the signal level falls below the threshold). Rotated fully anti-clockwise, the attack is 5ms and release is 50ms. At fully clockwise, the times are 100 and 500ms respectively. Longer **SPEED** settings allow more of a sound's initial transient to pass through unaltered, allowing pluck-like and drum-like sounds to retain their initial sharp attack.

The **MAKEUP** knob controls a gain stage which compensates for the attenuation created by the compressor. Turning this knob up makes the output louder. This gain stage can be overdriven to good effect; cranking up the **MAKEUP** knob can create a range of distortion qualities from mild and tube-like to loud and aggressive.

mode, compression is applied to the signal connected to the **LEFT/MONO** input, using the level of the signal at to the **RIGHT/SIDECHAIN** input. The compressed signal comes out the **LEFT/MONO** output while the **RIGHT/SIDECHAIN** signal is passed unaltered for convenience.



## Specifications

Dimensions:  
6HP panel width  
25mm depth

Power:  
40mA @ +12V  
9mA @ -12V

Audio Conversion:  
24 bit sampling resolution  
48KHz sampling rate

Signal Processing:  
32-bit floating point

## Support

Need help? We're here for you. Email us at [info@audiodamage.com](mailto:info@audiodamage.com).

## Warranty

All of our hardware products are covered by a lifetime warranty. If it breaks during more or less normal usage, we'll fix it. If *you* break it by subjecting it to obvious abnormal abuse, we'll probably still fix it, but we may ask to negotiate a repair fee. In other words, we stand by our stuff but expect you to treat it (and us) in a reasonable manner.



AUDIO  
DAMAGE

Assembled in USA from US and foreign components.

Revision 1.0

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