



SonnyComp 1.06 user manual

Installing JS plugins on macOS

Create a folder "mrelwood" in:
~/Library/Application Support/REAPER/Effects/
and move the unzipped "SonnyComp" folder in there.

Installing JS plugins on Windows

Create a folder "mrelwood" in:
C:\USERS\\AppData\Roaming\Reaper\Effects\
and move the unzipped "SonnyComp" folder in there.

Restart REAPER for the plugin to appear in the plugin list.

SonnyComp introduction

SonnyComp is the descendant of the MotherComp, including all freshly innovative core features, and also focuses on an ultra simple one-knob approach. **SonnyComp** is designed to use a good amount of less resources than it's parent, and is therefore well suited as a channel compressor for single instruments and vocals. The behaviour is slightly more aggressive, but not by much. Here as well the premature simplicity is deceiving, as there is a lot happening behind the scenes.

SonnyComp can be adjusted from an invisible compression suitable to classical music to a total transient-erasing mush. But most of the development has of course gone into what happens in between.

The GUI scales automatically by steps of 0.5x as you resize the plugin window.



SonnyComp features (*"Character" / simple mode*)

Compress adjusts the amount of compression. Make-up gain is automatic.

Character slider adjusts several parameters at once, transforming the nature of the compressor from **Smooth** and invisible to a **Mushy** goo. To guide you with the setting, click the list symbol at the lower left corner to switch between a characteristic or a source-based **List**. Single-click the labels on the **Lists** to move the **Character** slider to a relevant position. The **Character** slider functionality remains the same with both lists: Lowest setting sounds natural and uncompressed, highest setting is very tight and fast and can easily cause audible distortion.

The travel of the changing parameters is not linear. **Character** value 33 focuses on transients, and at 67 the long attack supports a punchy response.

Volume slider selects the overall output volume. By default it is in...

Relative mode, in which the **Volume** slider works in conjunction with the **Compress** adjustment, and does nothing if the **Compression** is at zero.

Double-click the **Relative** button to switch to normal volume mode, in which the now typical **Volume** slider is in effect at all times.

Double-click any slider to return to it's default setting.

Drag any slider while pressing Cmd, Alt, or Shift for precise adjustment.

If the input signal is very low, set the **Relative Volume** to same level with the uncompressed signal. That way the output level doesn't change as you adjust the amount of **Compression**, making it easier for you to compare different **Compression** settings.



SonnyComp features (*"Precise" / advanced mode*)

Click the Character button to enter **Precise** mode. Now the **Attack**, **Release**, **Ratio** and **Density** parameters are adjustable. **Density** setting resembles an adjustable knee setting: Lower settings will breathe more naturally, while higher settings will be more true to the **Ratio** adjustment creating a more audible compression effect.

Make-up gain is adjusted automatically with all parameters. Use **Relative Volume** to fine-tune the amount of the make-up gain.

Once you move any horizontal slider manually, a faint **Save Offset** button appears. Double-click to store your adjustments as an offset from the default **Character** parameter curves. The **Save Offset** button will turn bright to indicate that the parameters have been saved. Now you still have the full range of the **Character** slider in use, but with a tweak of your liking to the detailed parameters.

Double-click the **Save Offset** button again to overwrite your previous settings.

Double-click the **Reset Offset** button (in either **Character** or **Precise** mode) to reset all parameters to their default values set by the current **Character** slider position.

Note that adjusting the **Character** slider will reset any manual adjustments to the horizontal sliders, unless they have been saved as an **Offset**.

Attack Defence is a feature that prevents fast transients from getting thru disturbingly loud, for example a drum hit after a break. The blue indicator light on top of the **Gain Reduction** meter indicates when the feature is active. Drag the hidden slider in the **Gain Reduction** meter to adjust the amount of **Attack Defence** being applied.

SonnyComp output peak limiter

Peak/Limiter indicator lights up on top of the **Output** level meter whenever the output signal tries to surpass 0dB. **SonnyComp** includes an effective 3-stage **Limiter**, and will not output louder than 0dB. The **Limiter**'s first stage (**green** indicator) can suppress the peaks up to **3dB** without audible ill effects. Peaks between **3-6dB** (**yellow** indicator) may introduce analog-like distortion. Peaks beyond **6dB+** (**red** indicator) may distort enough to be an issue, so better turn down the output **Volume**.

SonnyComp Usage

Turn up the **Compress** knob until **SonnyComp** turns your creation into a masterpiece, and you're done! If you wish, adjust the **Character** slider for different compression flavours.

The default setting is suitable to many sources as is. The instrument based **Character List** allows for fast adjusting to the most common situations. Enter **Precise** mode to adjust detailed parameters.

Remember to save your changes as an **Offset** before you adjust the **Character** slider, otherwise the changes are reset to the defaults determined by the **Character** programming.

SonnyComp is designed so that the output volume changes as little as possible no matter which parameter you adjust. Use the **Relative Volume** slider to compensate for any volume difference the compression effect generates, and you can go from full on compression to no compression with just the **Compression** knob without a change in output volume. This is the best way to decide which amount of compression is the best for any specific need.

The **Attack Defence** can be used to further shape the signal peaks. Feel free to slam the hidden slider in the **Gain Reduction** meter to squash for example a drum room ambience or a parallel bass overdrive track to a mush. If you wish to hear the first drum hit way too loud, set the hidden slider to it's lowest setting.

The **Gain Reduction** meter changes color, and the indicator light height changes depending on the **Attack Defence** setting.