

Erica Synths – Compressor

- [Manual PDF](#)
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[Erica Synths Stereo Compressor Manual \(PDF\)](#)

Using the Erica Synths Stereo Compressor to Create Full Length Eurorack Songs

The **Erica Synths Stereo Compressor** is much more than just a “make-it-louder” tool for your drum bus. When leveraged creatively and paired with other essential Eurorack modules—mixers, sequencers, drums, bass voices, effects, modulation sources—it becomes a critical part of producing full-length, dynamic, and professional-sounding tracks live or in the studio.

Below you’ll find creative strategies and practical patching approaches to use this module for developing full-length modular songs with section changes, evolving energy, and impactful transitions.

1. Song Dynamics and Section Transitions

Master Bus Compression for Energy Control

- **Patch:** Route your final stereo mix into the Stereo Compressor before outputting to your speakers/recorder.
- **Use:** The Compressor can “glue” your mix together. For chorus sections, automate the **Threshold** or **Gain** using a voltage-controlled attenuator (VCA), or have a switch/mutable control in

your patch to enhance punch and perceived loudness right when you need a lift in intensity.

- **Performance Tip:** Use the **Bypass** switch for dramatic momentary drops (i.e., bypass for a stripped, dry breakdown, then re-engage for the drop/chorus).

Building Intros and Outros

- **Approach:** Start with light or no compression during intro/breakdown, and gradually increase the **COMP.AMT (Ratio)** and **Gain** as the song crescendos. This can make early sections feel airy and late sections feel urgent.
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2. Sidechaining for Movement and Groove

Classic Pumped Bass/Pad Animation

- **Patch:** Use kick drum or percussion triggers into the **SIDE IN (L/R)**. Your pads/bass or other sustained voices pass through the main audio path.
- **Result:** The compressor ducks the mix every time the kick hits—this produces the classic “sidechain pumping” effect, a staple in electronic music for making the rhythm section stand out.
- **Technique:** Modulate the strength (via **Threshold**) for subtle or intense pumping at different song sections. Use mutes or sequencer logic to sidechain only during choruses or drops, or switch patterns for different sidechain effects per section.

Creative Sidechain Sources

- Sidechain doesn’t have to be a kick! Try envelopes from a sequencer, gates from random rhythm generators, or a chopped vocal loop output. Use this for unique swell dynamics (for instance, have melodies duck when a vocal sample plays, or pads pump to a wonky rhythm).
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3. Parallel Processing & Wet/Dry Control

Dual-Path Mixing

- Send some sound (drums, bass) through the compressor and some (melodic, atmospheres) not, and mix together. Use crossfaders or VCA-controlled submixers.
 - In different parts of the song, shift more sound *to* or *from* the compressor for distinct textural contrast between sections (tight/loose, compressed/dynamic).
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4. Automated/Evolving Stereo Imaging

STEREO LINK Switch

- The manual describes that with a very different left/right image, the compression could ‘pan’ the output undesirably. For build-ups, you could purposely disconnect STEREO LINK for a “crazy” stereo effect and re-engage LINK for sum-total equalization—using as part of your section changes.
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5. Utility: Leveling & Polishing a Modular Mix

- The **Input Level**, **Makeup Gain**, **Threshold** and **Ratio** give you classic mixing/production moves otherwise hard to automate cleanly in modular:
 - Make diverse levels consistent across sections
 - Tame rogue peaks and fatten thin sequences
 - Shape the sustain and punch of drums for arrangement contrasts
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6. Song Structure in Modular: Practical Scenarios

Here are a few workflow patch ideas building on the Stereo Compressor:

A. Dynamic Drops

- **Verse:** No/low compression, gentle gain.
- **Chorus/Drop:** Flick up compression ratio & gain + engage sidechain from rhythm trigger.
- **Breakdown:** Hit BYPASS, kill make-up gain, or send extremely low sidechain for a “vacuum” feeling.

B. Morphing Groove

- Use a sequencer or performance controller (Tetrapad, Planar, etc.) to modulate compressor parameters, so each “pattern” or song scene has its own compression feel.

C. Stereo Madness for Builds

- Before a drop, pan your signals hard L/R, defeat STEREO LINK for wild imaging, then slam STEREO LINK and tight compression for the drop—super punchy and “wide-to-mono” effect.
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Pairings: Recommended Module Combos

- **Sequencers** (for song structure control): Eloquence, NerdSeq, or Five12 Vector.
- **Switches/VCA**s: Mutate and automate sidechain input sources.
- **Modulators**: Convert LFO or envelope pressure into dynamic, evolving compressor actions.
- **Stereo Mixers & FX**: Apply compressor after your last-stage stereo output; combine with wet/dry “send” setups.
- **Performance Controllers**: Use expressive surfaces to control compression in real time as part of the song arrangement!

Combining the Erica Synths Stereo Compressor with routing, modulation, and performance control empowers you to create full-length, professional-sounding song structures in Eurorack—whether tightly sequenced or deeply improvisational!

[Generated With Eurorack Processor](#)