



FUSE COMPRESSOR



OWNER'S MANUAL

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SYSTEM REQUIREMENTS

Formats:

64 bit AU, VST, VST3, and AAX

Works On:

macOS 10.9 or higher
Windows 10 or higher

Activation:

Online Account Login

An Internet Connection is Required for Activation

INSTALLATION AND ACTIVATION

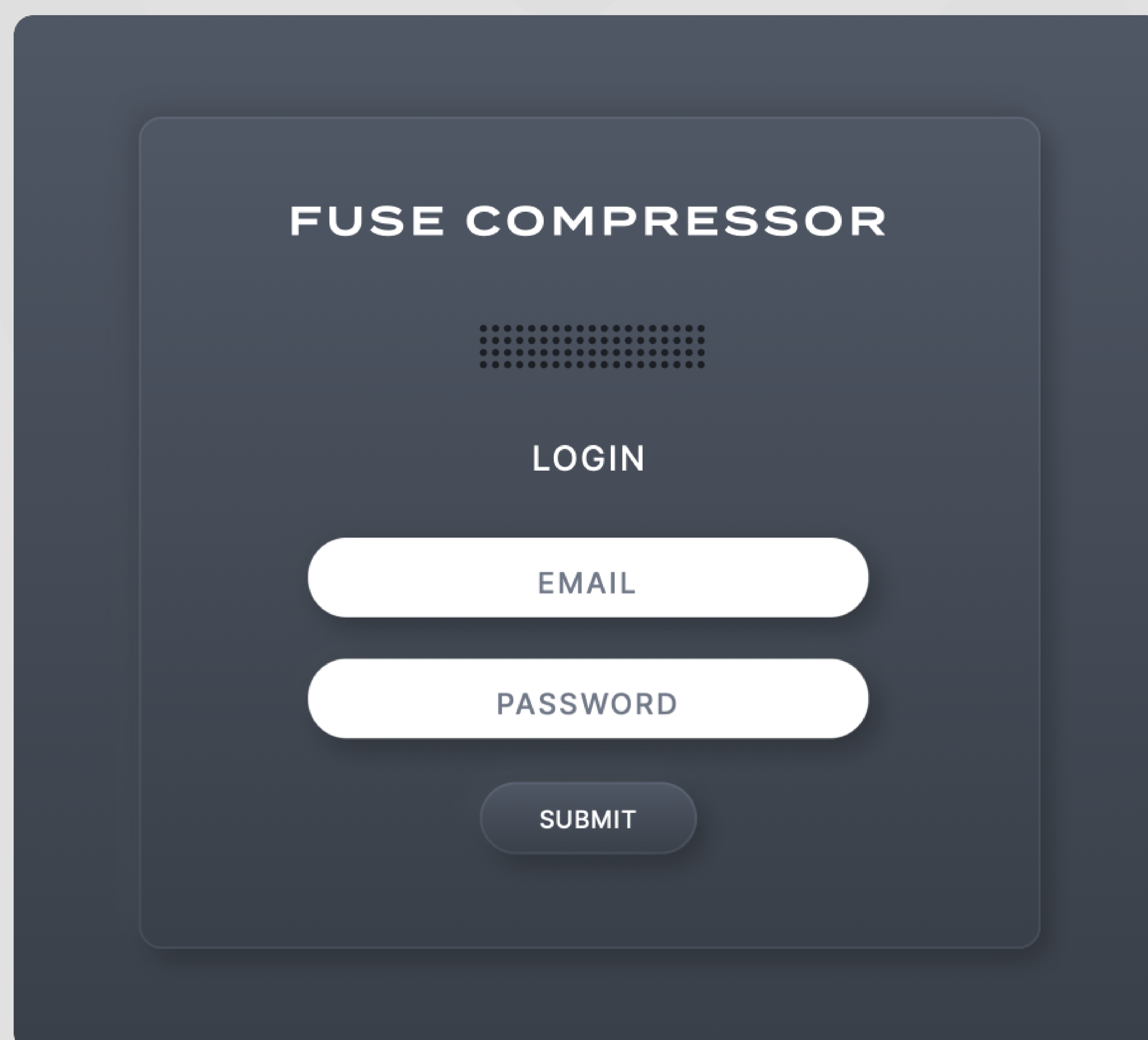
If you have not yet downloaded Fuse Compressor's installer, please log in to your account at minimal.audio and navigate to "Products & Downloads."

From this page, you can access all of your product. Please select the desired installer and download it. Once the file has finished downloading, double-click on it and follow the installation instructions.

Now that Fuse Compressor has been installed, start your DAW and open the plugin.

*Note that in some cases, your computer may require a restart for your DAW to detect the new plugin.

When opening Fuse Compressor for the first time, the plugin will ask you to log in to your minimal.audio account. Once that is done, you are ready to go!



WELCOME TO FUSE COMPRESSOR

Thank you for purchasing Fuse Compressor, the dynamic sculpting effect from Minimal Audio.

Whether you’re looking for a subtle smoothing to the dynamics of your input signal, or you want to wrap your sound in a stunning, sumptuous compression. Fuse Compressor is the effect you’re looking for.

Shape your dynamics with up to 6 bands of powerful dual compression and intuitive macro controls; that allow you to adjust your sound effortlessly across the frequency spectrum.

Fuse Compressor allows you to effortlessly accomplish your creative impulses, so that you can stay in the flow and stay inspired.

We are not here to dictate your creative process, we are here to support it. and we can’t wait to hear what you create with Fuse Compressor. So let’s dive in!



COMPRESSION CONTROLS

Compressor Bands:



Select the number of bands that will be compressed separately

One band can be used for standard wide-band compression, while six bands can be used for hyper-detailed dynamics control.

Stereo Mode:



Choose between STEREO and MID-SIDE compression modes:

- STEREO mode is great for standard compression effects, as well as controlling the balance between the left and right channels when combined with low CHANNEL LINK amounts
- MID-SIDE mode is useful for controlling and adding stereo width, but extreme settings may result in an unnatural sound.

Channel Link:



This allows you to control the level of separation between the two compressor channels

- In STEREO mode, it can balance the left and right channels
- In MID-SIDE mode, it can control the stereo image or add extra width

COMPRESSION CONTROLS

Attack Time:

Adjust the speed at which the compressor reaches its maximum gain reduction (downwards) or boost (upwards) once the input signal exceeds the threshold.



fast attack times can control sudden peaks, but they can also cause audible distortion, especially on low-frequency material. Slow attack times generally sound more natural because they let micro-dynamics through. Often, a medium attack time, tuned by ear, will result in the most organic and punchy results.

Note that this setting is program-dependent, especially when ADAPTIVE TIME is active.

Release Time:

Adjust the speed at which the compressor will return to no longer altering The signal’s gain after the input level drops below the threshold.



Slower release times are generally more suitable for less dynamic input material, while faster release times will recover from gain changes more quickly. However, faster release time can also create more pumping effects and eventually leads to distortion.

Note that this setting is program-dependent, especially when ADAPTIVE TIME is active.

Adaptive Time:

Automatically adjust the ATTACK and RELEASE times for each frequency band to easily create different compression characters.



Positive settings will make higher frequency bands respond faster and lower frequency bands slower.

This will generally result in more transparent compression with fewer distortion artifacts. Negative settings will do the inverse and can be useful for creating exaggerated character compression.

COMPRESSION CONTROLS

Downward Threshold:



Offset the downward compression thresholds for all bands. Any frequency band that exceeds this threshold level will be boosted based on the corresponding DOWNWARD RATIO settings.

Downward Ratio:



Scale the ratio of downward compression across all bands.

Higher ratios will result in a more drastic gain reduction. For example, a ratio of 1:1 results in no gain changes, while a ratio of INF:1 will result in limiting behavior.

Upward Threshold:



Offset the upward compression thresholds for all bands.

Any frequency band that falls below this threshold level will be boosted based on the corresponding UPWARD RATIO settings.

COMPRESSION CONTROLS

Upward Ratio:



Scale the ratio of upward compression across all bands. Higher ratios will result in a more drastic gain boost. for example, a ratio of 1:1 results in no gain changes, while a ration of INF:1 will boost any signal below the UPWARD THRESHOLD so that it reaches that threshold level.

Tilt:



Adjust the effect of all bands simultaneously by tilting the intensity Of compression towards lower or higher frequencies. This enables you to achieve your desired spectral balance without Needing to adjust multiple bands individually.

Makeup Gain:



Offset the makeup gain across all bands. This only affects the we signal, so it is useful for compensating for any perceived changes in volume resulting from the compression.

COMPRESSION CONTROLS

SOFT KNEE

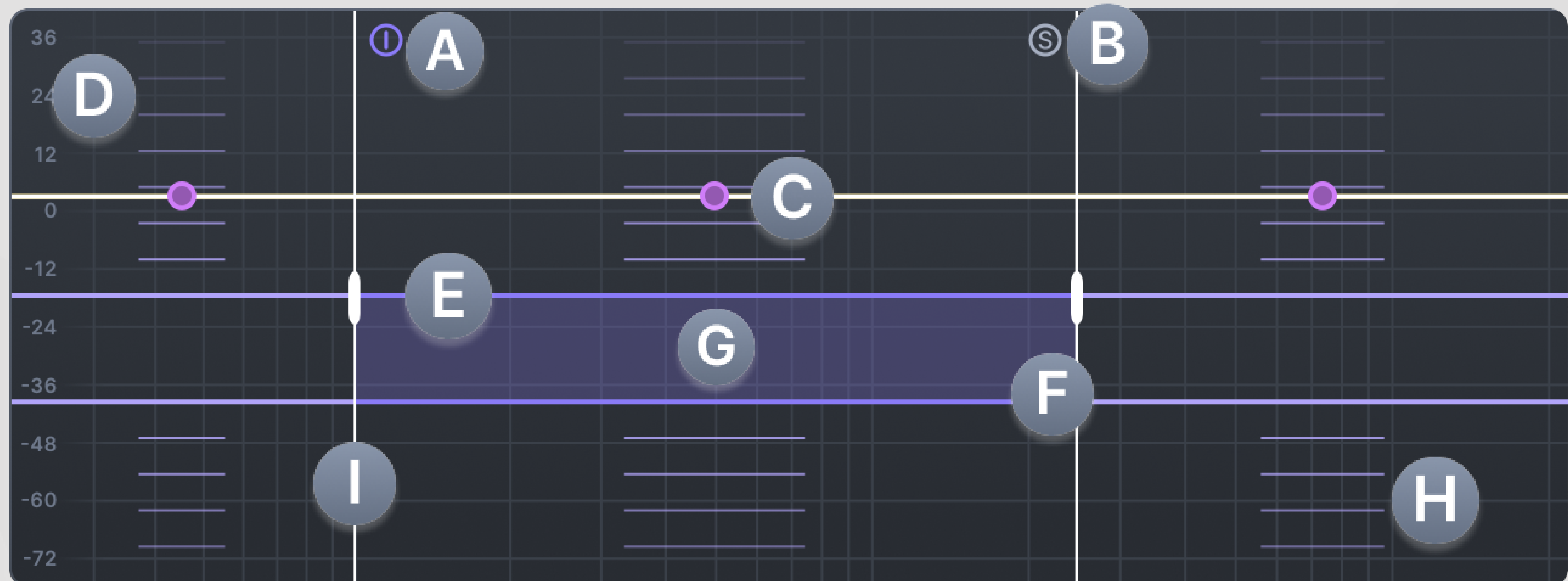
6.0 dB

Soft Knee: Adjust how smooth the transition to compression is as the input level approaches the threshold.

Lower setting create a sharp transition at the threshold, which is often desirable for catching transients. On the other hand, higher knee values result in a more gradual compression, which can sound more transparent, but also widen the range in which compression will occur.

The compression will become extremely smooth at very high settings and can be used somewhat like saturation.

COMPRESSION CONTROLS



Band specific compression controls lie within Fuse Compressor's spectral graph.

Pictured above is a guide to those controls, that you can follow along with as we take a closer look at each of those functions in the section below.

- A. Band Bypass:** Bypass the individual compression band, including the output gain. This is useful if there are certain parts of the frequency spectrum that you want to keep from being processed.
- B. Band Solo:** Solo one or more bands to hear them in isolation. This is useful for hearing exactly what the per-band compression settings are doing, and where the crossovers are placed.
- C. Band Output:** Sets the per-band output gain. This can be used for applying makeup gain to certain bands or doing EQ-like tone shaping.
- D. Band Downward Ratio:** Sets the band's downward compression ratio
- E. Band Downward Threshold:** Set the band's downward compression threshold.
- F. Band Upward Threshold:** Sets the band's upward compression threshold.
- G. Band Thresholds:** Adjusts both downward and upward thresholds at once.
- H. Band Upward Ratio:** Sets the band's upward compression ratio.
- I. Crossover Frequency:** Sets the transition point between two compression bands.

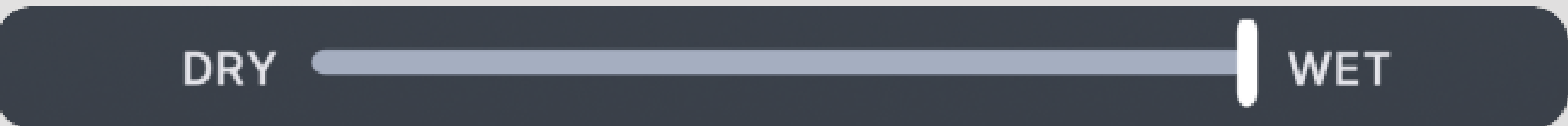
MIXING CONTROLS

Input Gain:



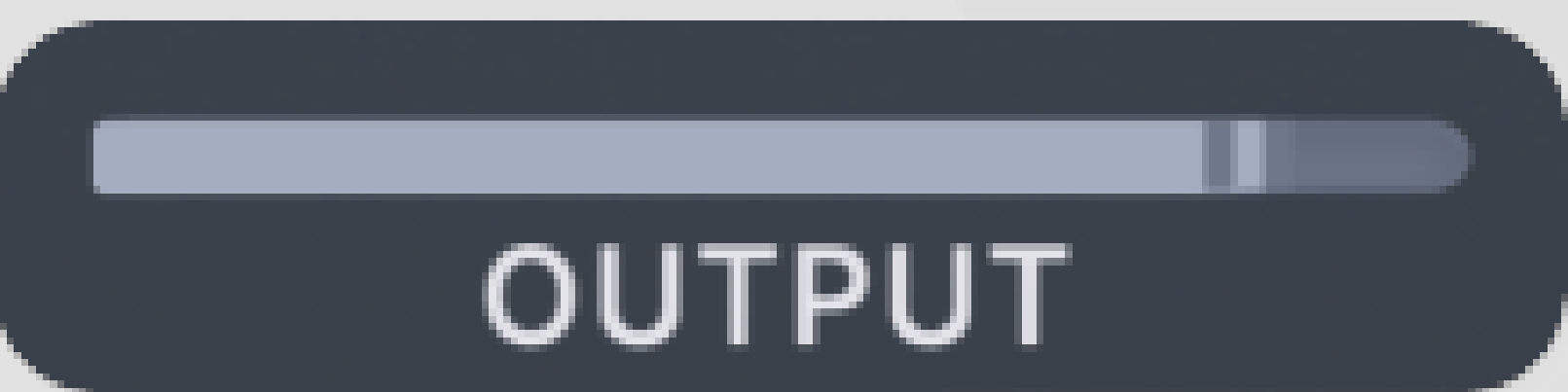
Sets the input level of the incoming signal.

Dry Wet:



Adjusts the balance between the processed wet signal and the unprocessed dry signal.

Output Gain:



Adjust the gain at the very end of the effect’s processing chain. This can be useful for compensating for gain changes or creative Effects.

Soft Clip Limiter:



Enable a soft clipping “glue” limiter that prevents output levels above 0 dB:

- Off: The limiter is disabled.
- Purple: Gentle limiting and saturation. This style is useful for preventing overs while maintaining a smoother sound.
- Orange: Punchy soft clipping. This style is great for more aggressive sounds.

MIXING CONTROLS

Input Send Mode:



When active, the input gain will only affect the signal that is Being sent into the effect, leaving the dry signal unaffected.

Try combining this with automation or modulation to send only Certain parts of your input through the effect.

SUPPORT

Thank you for your interest in Fuse Compressor! We hope it provides endless creative inspiration and exploration for your productions.

If you have any issues while using the plugin or have questions that are not answered in this manual, please reach out to us at hello@minimal.audio

www.minimal.audio