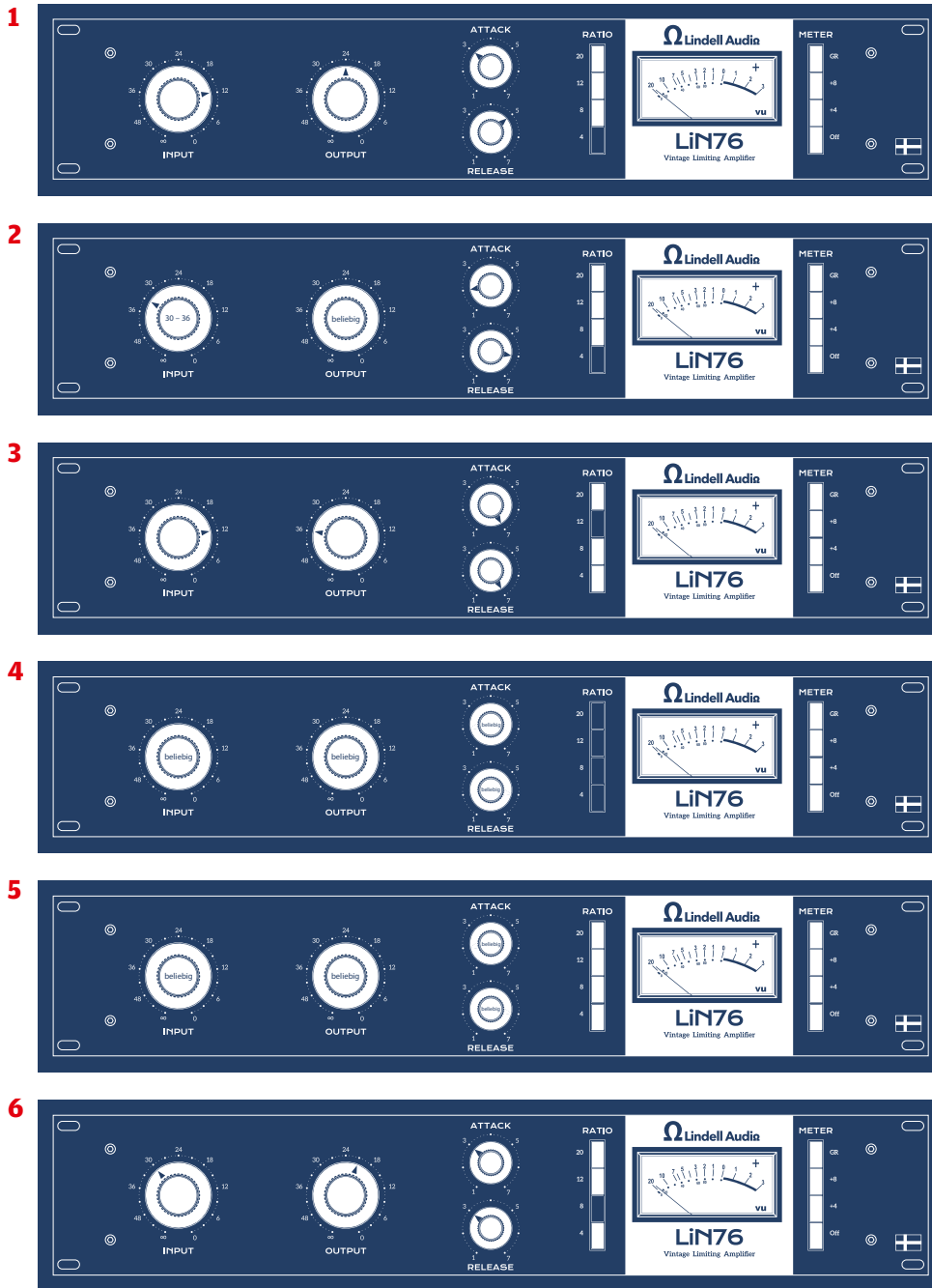
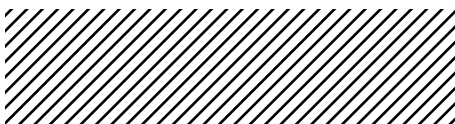


The main LiN76 settings inspired by the legendary 1176:



1 // Dr. Pepper setting

Very well known is the Dr. Pepper setting, named after an advertising campaign for the soft drink Dr. Pepper, which recommended people to drink a bottle every day at 10 o'clock, 2 o'clock and 4 o'clock for the necessary sugar boost. Transferred to the compressor, this means: Attack control at 10 o'clock



(3), Release control at 2 o'clock (5), and Ratio at 4:1. We adjust input and output levels to match the audio material. The more we turn up the input, the more compression. The Dr. Pepper setting is suitable for vocals, guitars, basses, piano or drum elements that require only light compression.

2 // Thickening vocals

With vocal recordings, we only want to add slight compression to the input signal so that we can be flexible later in the mix and not overemphasize breathing, for example, or rob the performance of any

dynamics with too high values. It's more about thickening the voice here. We set the input somewhere between 30 and 36 and adjust the output to compensate for the level loss. Attack at 9 o'clock and release at 3 o'clock preserves the natural character of the voice.

3 // Distortion with the compressor

For this old 1176 trick, we turn attack and release up full so that they have the fastest possible values. This creates a slight distortion that comes from the compressor controlling the attack and release of the input signal so quickly that tiny variations in level act like distortion. The result is a soft distortion that sounds a bit like tape saturation. We can further enhance this effect by using the All Buttons mode, i.e. by pushing in all four ratio knobs. Works well on vocals, bass or synthesizers of all kinds.

4 // All buttons mode

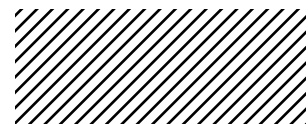
An old secret trick of many successful producers, which was already frequently used in the original, is the All-Buttons mode. Here, all four ratio buttons are switched on and the ratio value is 20:1. More importantly, this also changes the bias of the circuit. It makes the compressor more punchy and the curve changes from soft knee to hard knee. The sound becomes dirtier. Works great on drum signals, especially with so-called dirt microphones, powerful electric basses and effect vocals.

5 // Color the signal

Unlocking all ratio knobs will not compress or affect gain, but the signal still passes through the LiN76's circuitry and is analog colored by them. This is a nice refinement especially for signals that don't necessarily need compression, such as guitars or synthesizers, but should still sound analog. The coloring is subtle and nothing that immediately jumps out at you. But doing this for multiple signals in the mix does have an impact and can add warmth and presence.

6 // Bass compression

With bass, it depends a lot on the type of signal. A synth bass is in most cases less dynamic than an organic electric bass, where the compressor has more work to do. We therefore assume an ordinary electric bass, whose dynamics we want to get smaller. We set the input to 10 o'clock (ergo 30) and the output to 1 o'clock (18). Attack and release at 3 are a good starting point to adjust these values to the song tempo. Ratio makes equal sense at 4 and 8, but we prefer to choose 8 for an electric bass to properly limit dynamics. ::



More on the topic