

OberComp v1.0

User manual

Thank you for using OberComp! While most of the plugin's user interface is hopefully self-explaining, this manual is a useful reference to explain what the plugin does, how it works, and what the various control elements do.

Installation: simply run the full version installer and uncheck the plugin formats you do not want to install. OberComp comes in VST3, VST, AAX and AU (Mac only) and AUv3 (iOS only) format. For VST on Windows, you will need to specify your VST plugin folder; all other formats will go into their default system-wide folders so you don't have to worry about anything there. For Windows, 64 and 32 bit versions of the plugin are provided. For Mac, it's 64 bit only, and the binaries are universal bundles, containing Apple Silicon and Intel code for those who are still on older Intel Macs.

License registration: upon loading the plugin in its unregistered state, it will display a big message asking for a license file. If you haven't done so already, please request your personal file from the login section at the DDMF website. You will then receive a link to your license file in the inbox of your registered email address. Download and unzip that license file so that you end up with a .txt file. Click on the message in the plugin and use the file browser that will open to select your license file. That should be it!

What it does: OberComp is a multiband auto-compressor, aimed at delivering the best possible result for any material you throw at it while providing internal automated selection for the optimal attack and release times plus knee shape, depending on the structure of the per-band audio signal. This removes much of the complexity that is normally present in multiband compressors, and lets you arrive at better results in a shorter time. OberComp has two entirely different methods of adjusting its automation algorithm, it is entirely up to your taste whether you dial in "Mode A" or "Mode B".

How it works: Obercomp uses a cascaded set of Linkwitz-Riley-Filters (minimum phase) to split the incoming audio signal into 4 frequency bands. The crossover frequencies can be set by the user. Each of the 4 signal is (after optional input gain adjustment) sent to an independent compression unit which analyzes the time structure and selects its attack, release and knee constants accordingly. Post-compression, each band's gain can be adjusted again. The four bands are summed together and can be blended with the pure input signal before everything is sent through the global output gain stage. OberComp uses a 2 ms lookahead algorithm by default. Separate side-chain input is available. If the sidechain option is activated, the signal arriving through the side-chain bus is used to calculate the gain reduction (again, independently per frequency band).

How it sounds: the internal compression algorithm of OverComp has been tuned to deliver a rather clean, non-distorting sound. Even with very heavy threshold settings applied, you will find it hard to drive this compressor into overdrive. Of course, due to its adaptive parameter selection algorithm, you will still find that OverComp has a distinct character of its own, compared to many other units out there.



User interface: let's quickly go through the user interface and explain what does what. From left to right we have:

- Input unit: shows the live level of the input signal, which can be in- or decreased with the input gain knob below the VU meter.
- In the middle: the controls for the four bands (low, low-mid, high-mid, high). Each band has an input volume control in the upper left corner and an output volume control in the lower right corner. Those two knobs show their numerical settings when clicking/touching them. The larger knob in the middle sets the threshold that is applied for each band. A small green dot will move counter-clockwise on the outside ring of each knob to indicate the current gain reduction that is applied. Finally, a "BP" and an "S" button let you bypass or solo each band.
- Below that: first, we have the "SC" button which enables sidechain input. Below that, the "Listen" button will let you hear the signal that is driving the level detection of the compressors (if "SC" is activated, that is the sidechain signal; if not, it is the incoming audio signal). Then, there are the three knobs that control the crossover frequencies between the four bands.
- Top row, to the right of the "OberComp" logo: the "Mode: A" (or "Mode: B", depending on its activation status) lets you select which one of the two available automation algorithms is being used to dynamically adjust the time constants and knee shape.
- To the right of that: "A", "B" and "Copy" represent the two internal states "A" and "B", which allows for quick comparison between two states. Either

“A” or “B” is selected; “Copy” copies the currently selected state to the other slot.

- Again to the right of that button section: a global “Bypass” button.
- Finally, in the lower right corner of the central unit: a global “Mix” button which lets you mix the overall compressed and uncompressed signal.
- And, really finally, the output unit on the right, displaying the level of the outgoing signal in a VU meter, with a knob to adjust that level right below it.

Demo version: if you are running the demo version, there will be no request for a license, of course. The plugin itself is fully functional in demo mode, it just will emit a second of low-level white noise every minute, and your settings will not be saved.

That’s it for now! I hope you will put this lovely plugin to good use, it has been developed with great care and attention to detail so that you can be sure that it will carry out its work as you’d expect it from a professional audio tool. Any feedback/suggestion is welcome, I’m listening at support@ddmf.eu!