

Erica Synths – Compressor

- [Manual PDF](#)

Manual PDF

Based on the provided manual pages, the module shown is the **Erica Synths Stereo Compressor**. Since only this module's manual is attached here, I can explain how it can be used in a Eurorack system to help create and shape **melodic components**, especially when combined with oscillators, envelopes, filters, VCAs, sequencers, and modulation sources.

Erica Synths Stereo Compressor

What it does

This is a **stereo compressor** designed for modular-level signals. Key features from the manual:

- **THAT chip-based stereo compressor**
- **DC-coupled sidechain**
- Controls for:
 - **Input Level**
 - **Gain** (makeup gain)
 - **Threshold**
 - **Compression Amount / Ratio**
 - **Stereo Link** switch
 - **Bypass / Process** switch
- **8-segment output VU meter**
- **Stereo audio inputs and outputs**
- **Stereo sidechain inputs and buffered sidechain outputs**

Why this matters for melodic music

Compression is often thought of as a drum-mixing tool, but in Eurorack it can be extremely useful for **melodic voices, pads, basslines, arps, and stereo synth layers**. This module helps melodic parts become:

- more **consistent in level**
- more **present in a mix**
- more **rhythmically animated**
- more **glued together** as a stereo pair
- more **dynamic** when using sidechain pumping

Best ways to use it for melodic components

1. Glue a stereo melodic voice

If you have a stereo melodic signal path, patch it like this:

- **Oscillator / voice stereo outs** or
- **mono voice through stereo FX**
into:
- **IN L / IN R** on the Stereo Compressor
then:
- **OUT L / OUT R** to mixer or output

Result

This tightens a stereo pad, wavetable voice, supersaw-style patch, or stereo delay/reverb return. It helps the melodic sound feel more polished and controlled.

Tips

- Turn on **STEREO LINK** to avoid the left and right channels compressing differently.
- Use a moderate **threshold** and ratio for subtle glue.
- Add **makeup gain** after compression if the signal becomes too quiet.

This is especially useful for: - lush chords - stereo drones - melodic techno leads - wide ambient textures

2. Sidechain a bassline from the kick

This is one of the most musically useful patches.

Patch idea

- Patch your **bassline** or mono/stereo melodic synth into **IN L / IN R**
- Patch your **kick drum** signal into **SIDE IN** (left, right, or both depending on your patching setup)
- Adjust:
 - **Threshold**
 - **Compression Amount**
 - **Input Level**

Result

Each kick hit ducks the bassline or melodic layer, creating rhythmic breathing and space in the mix.

This works very well for: - acid lines - sequenced bass - chord stabs - sustained pads - reverb-heavy melodic voices

Because the sidechain is **DC coupled**, it may also respond to more than just audio-like drum transients depending on how your system is patched. That opens more creative control possibilities.

3. Animate pads and drones rhythmically

A sustained melodic texture can become much more alive when sidechained.

Patch idea

- Put a **pad, drone, or sustained oscillator stack** into the compressor audio inputs
- Feed a **rhythmic trigger-derived audio pulse**, kick, percussion bus, or other rhythmic source into the **sidechain input**

Result

The sustained melodic sound pulses in time with the beat.

This is excellent for: - ambient techno - Berlin-school sequences - cinematic drones - evolving chord beds

Instead of using a VCA for hard gating, compression gives a smoother, more mix-friendly rhythmic movement.

4. Control transients on plucky melodic sounds

Fast plucks and resonant sequences can sometimes jump out too much in a live modular patch.

Patch idea

Run: - plucked voice - filtered sequence - resonant ping voice - FM melody through the compressor.

Result

You can: - tame sharp peaks - increase sustain perception with makeup gain - make plucks feel thicker - even out note-to-note dynamics

This is especially useful when: - sequencer accent levels vary - filter resonance causes occasional peaks - FM patches produce uneven loudness

5. Make a lead sit better in a live mix

In live Eurorack performance, melodic leads can disappear or suddenly become too loud.

Patch idea

Put the lead voice through the Stereo Compressor before the final mixer or output chain.

Result

The lead stays more stable in level and easier to hear without constant manual adjustment.

Use: - lower ratio for natural leveling - slightly stronger compression for aggressive techno leads - makeup gain to keep it forward in the mix

6. Use dual-mono sidechain behavior creatively

The manual notes that the module has: - **L and R sidechain inputs** - ability to **process each channel individually** - **Stereo Link** option for merged detector behavior

This means you can treat it as either: - a **true stereo compressor** - or a more flexible **dual channel dynamics processor**

Creative melodic use

Send: - one melodic layer to left - another melodic layer to right

Then sidechain them differently.

For example: - Left = bassline - Right = pad

Feed different sidechain signals into each channel.

Result

You get independently moving melodic layers with related but different rhythmic compression patterns.

This can create: - call-and-response movement - shifting stereo interplay - evolving melodic dynamics

7. Compress a post-FX stereo chain

A very practical melodic use is placing the compressor after effects.

Patch idea

Melodic voice → stereo chorus / delay / reverb → Stereo Compressor

Result

This helps control: - overly dynamic delay repeats - washed-out reverb swells - stereo modulation peaks

It can make effects-heavy melodic parts feel more intentional and sit better with drums.

Important patching notes from the manual

Inputs and levels

- Audio input level: **-5V to +5V**
- This is appropriate for Eurorack audio signals

Main controls

Input Level

Sets how hard the incoming signal hits the compressor. Higher input level means more likely compression, depending on threshold.

Gain

This is **makeup gain**. After compressing, use this to bring the output back up.

Threshold

Sets the point where compression begins.

Compression Amount

This is effectively the **ratio** control.

Stereo Link

Very important for stereo melodic material. If left and right channels differ a lot and Stereo Link is off, the image may shift because each side compresses differently.

Use **Stereo Link ON** for: - stereo pads - stereo FX returns - wide melodic voices - full stereo submixes

Use it **OFF** for: - experimental dual-mono dynamics - independently compressed left/right material

Process / Bypass

Instantly compare compressed and uncompressed signal.

VU Meter

Useful for visual output monitoring during performance.

Example melodic patch recipes

Patch 1: Pumping stereo pad

Modules needed in addition to compressor: - poly/stereo voice or two oscillators - envelope/filter/VCA chain - kick drum source

Patch: - Pad L/R → **IN L / IN R** - Kick → **SIDE IN L** and/or **SIDE IN R** - Compressor **OUT L / OUT R** → mixer - **Stereo Link ON**

Set: - medium threshold - medium compression amount - enough gain to restore output level

Sound: A wide pad that ducks on every kick, great for melodic techno.

Patch 2: Tight bassline

Patch: - Bass voice → compressor input - Kick or percussion bus → sidechain input - Output → final mixer

Sound: Punchier low end with room for drums. The bass feels more energetic and less muddy.

Patch 3: Smoothed arpeggio

Patch: - Arp voice through delay → compressor - Optional percussion sidechain - Output to mixer

Sound: The arpeggio becomes more even and polished, and can pulse rhythmically if sidechained.

Patch 4: Stereo chord bus

Patch: - Multiple melodic voices mixed to stereo → Stereo Compressor - Output → final output module or mixer

Sound: “Glue” across all melodic chord elements, especially helpful if several voices are layered.

Patch 5: Two independent melodic lanes

Patch: - Melody A → IN L - Melody B → IN R - Sidechain A → SIDE IN L - Sidechain B → SIDE IN R - **Stereo Link OFF**

Sound: Each melodic lane breathes independently. This can produce sophisticated movement across the stereo field.

How it fits into a melodic Eurorack system

This module is not a melodic source by itself, but it is very useful as a **melodic finishing and motion tool**. In a complete system, it works best after modules such as:

- VCOs / digital voices
- filters
- VCAs
- stereo mixers
- delays
- reverbs
- chorus / stereo processors
- drum modules used as sidechain triggers

It is especially valuable in genres where melodic material needs to lock tightly with drums:

- melodic techno
- house
- trance
- synthwave
- IDM
- ambient with pulse
- industrial and DnB-inspired modular sets

Bottom line

The **Erica Synths Stereo Compressor** helps melodic parts by:

- tightening dynamics
- adding glue to stereo voices
- making basslines and pads pump with the groove
- smoothing plucks and leads

- controlling effects-heavy melodic chains
- enabling creative sidechain motion with percussion or other signals

If you want, I can also turn this into: 1. a **“how to patch melodic techno with this module” guide**, or
2. a **signal-flow diagram** showing exactly how to combine it with common Eurorack module types.

[Generated With Eurorack Processor](#)