Jersey Rhythms — Compressor Recipe Card

Isaiyin Raajaangam • Sat Dec 12, 2026, 3:30 PM • Ananda Mandir | Tagore Hall, Somerset, NJ • Behringer WING (32 ch)

For the sound tech at FOH. Every row is a starting point for that channel — dial it in during soundcheck, then save the final settings as the channel's profile in the Stage Assistant so the next show starts from there, not from scratch. Stereo pairs share one fader (shown in brackets). Only Ch 1 was marked verified in the patch export — confirm the rest at line check.

Ch	Source	Ratio	Attack	Release	Gain red.	WING model / knee	Gate	What to listen for
VOCALS								
1	v.Shiva — lead vocal	3:1	10–30 ms	100–200 ms	3–6 dB	LA-2A · soft knee	−40 dB · stage bleed	Even and present; if it pumps, lengthen
2–9	v.Chenthil · v.Vish · v.Siji · v.Durga	3:1	10–30 ms	100–200 ms	3–6 dB	LA-2A · soft knee	−40 dB · stage bleed	Same settings for solos, duets, chorus
2–9	v.Swarna · v.Anu · v.Samyu · v.Nishi	3:1	10–30 ms	100–200 ms	3–6 dB	LA-2A · soft knee	−40 dB · stage bleed	Same settings for solos, duets, chorus
11–12	MC1 · MC2	3:1	Medium	Medium	3–5 dB	—	−40 dB · bleed	Speech stays intelligible
KEYS								
13	Nar PAD — Naren	2:1–3:1	20–40 ms	200–400 ms	1–3 dB	—	— · no gate needed	Gentle glue only; pads should breathe
17/18	Arul PAD L/R (fader Ch 17)	2:1–3:1	20–40 ms	200–400 ms	1–3 dB	—	— · no gate needed	Gentle glue only; pads should breathe
21	Shrey KEY — Shreyas	2:1–3:1	20–40 ms	200–400 ms	1–3 dB	—	— · no gate needed	Gentle glue; slow attack keeps the attack
23/24	Ivan KEYS L/R (fader Ch 23)	2:1–3:1	20–40 ms	200–400 ms	1–3 dB	—	— · no gate needed	Gentle glue; slow attack keeps the attack
29/30	Thulsi KEYS L/R (fader Ch 29)	2:1–3:1	20–40 ms	200–400 ms	1–3 dB	—	— · no gate needed	Gentle glue; slow attack keeps the attack
INSTRUMENTS								
15	BASS — Vikram	3:1–4:1	10–20 ms	80–150 ms	4–8 dB	DBX160	— · no gate needed	Even low end; lower threshold if jumping
25/26	Raj GTR L/R (fader 25) — Rajkanth	2:1–3:1	10–20 ms	80–120 ms	2–4 dB	Soft knee	— · only if mic'd	Keep the strum's attack, tame peaks
19/20	DRUMS L/R (fader 19) — Arul	2:1	20–30 ms	150–250 ms	1–3 dB	—	— · whole kit in stereo	Glue only — not per-drum control
14	PREM HP — pads + djembe	4:1	3–10 ms	100–150 ms	2–4 dB	—	−30 dB · between hits	Keep slap and low end; slow the attack
TRACKS								
27/28	BK_TRK L/R (fader 27) — Thulsi	2:1	—	—	1–3 dB max	—	— · leave off	Pre-mixed tracks — light touch only
NO COMP								
16	DRUM CUES	—	—	—	—	—	— · leave off	Cue feed: leave uncompressed
31–32	CUES · CLICK — Thulsi	—	—	—	—	—	— · leave off	Cue/click: leave uncompressed
EMPTY								
10, 22	Empty	—	—	—	—	—	—	No source patched

Dial-in method, every channel:

1) Set the ratio first (2:1–4:1 for most channels). 2) Attack and release to medium. 3) Lower the threshold until the gain-reduction meter moves on the loudest parts — aim for the dB in the table. 4) Then tune attack and release by ear. The gain-reduction meter is the one that matters: how many dB it is turning down right now.

Two rules of thumb:

- If you need more than about 8 dB of reduction on a channel, the problem is gain staging, not compression — fix the gain first.
- If it sounds good, stop. The goal is stability without pumping.

Compression, in plain language

For anyone at the board who knows gating, gain staging and basic EQ — but has never leaned on a compressor.

The one idea to hold onto

A compressor is an automatic hand on the fader. It turns down the loud parts and leaves the quiet parts alone. Everything else is just tuning that hand. The meter that matters is gain reduction — how many dB it is turning down right now.

Threshold — the line

Above it, compression happens; below it, nothing. You do not set it to a number — you lower it until the gain-reduction meter shows the amount you want on the loudest parts, usually 3–6 dB.

Ratio — how hard it holds back

2:1 is gentle glue, 4:1 is the general workhorse, 8:1 is firm control, and past 10:1 you are basically limiting. Most of this show lives at 2:1–4:1.

Attack — the punch knob

Fast attack (under ~3 ms) catches the transient and rounds it off. Slow attack (10–30 ms) lets the snap through and compresses the body behind it. If a vocal loses its edge, slow the attack; if a drum loses its crack, do the same.

Release — how fast it lets go

Too fast and you hear pumping; too slow and it never recovers, choking the next hit. The classic move is timing it so the meter bounces back to zero right before the next hit lands.

Knee — how abruptly it kicks in

Hard knee applies the full ratio the instant the threshold is crossed. Soft knee eases in over a range, which sounds gentler — the better default for vocals and anything acoustic.

Makeup gain — putting the level back

Compression makes things quieter, so makeup gain restores the level you lost. That lets you compare fairly against the uncompressed sound instead of just preferring whichever is louder.

Gating, in plain language

A gate is the compressor's opposite: an automatic mute. Above its threshold it is open; below it, it closes and cuts bleed and room noise between phrases. Set the threshold 6–10 dB above the noise floor (vocals ~−40 dB, drums ~−30 dB), then tune by ear: low enough to open on the softest notes, high enough to close between phrases. Attack is fast for drums (0–1 ms), slower for vocals (15–20 ms) so word starts aren't clipped. Hold (80–200 ms) stops flickering; release (100–500 ms) should close gently — too fast chops phrase ends, too slow lets bleed back in. Range of −10 to −20 dB when closed sounds more natural than full silence. Set the gate before the compressor, and go easy on vocal gates: a tight one clips breaths and soft consonants, and if bleed is low, off is fine.

What this card does not cover

There are no individual kick, snare, violin, flute or mridangam/tabla channels in the Dec 12 patch as exported — drums arrive as one stereo feed (Ch 19/20): Arul submixes 7 mics (kick, snare, hi-hat, 2 cymbals, 2 toms) into L/R, so drum balance is set at his submixer, not at FOH. If the patch changes, recipes follow the instrument, not the channel number.

After soundcheck

Write the final settings into the Stage Assistant as each channel's profile — model, numbers, and what you listened for. Next show, the recipe is already there, tuned from last time.