

MZ-AegisComp

Dynamics Compressor · User Guide

A hardware-inspired stereo compressor with dual meters, dual-trace scope, parallel mix, sidechain high-pass, and A/B compare.



1. Welcome

MZ-AegisComp is a stereo dynamics compressor from Mzane Electric. It is designed for everyday mix and bus work: clear metering, a dual-trace waveform scope so you can see what the compressor is doing, and familiar hardware-style controls.

This guide covers installation, the interface, every control, and practical tips. You do not need prior experience with compressors beyond the basics of threshold and ratio—though those ideas are explained here as well.

What you will need

- A DAW that loads **VST3** plugins (macOS).
- MZ-AegisComp installed in your system VST3 folder.
- Audio on the track or bus where you insert the plugin.

2. Installation

The plugin installs as **MZ-AegisComp.vst3**. On macOS the usual location is:

~/Library/Audio/Plug-Ins/VST3/MZ-AegisComp.vst3

After installing or updating, fully rescan plugins in your DAW (or restart the host).

Tip: If the UI does not update after a rebuild, remove the plugin from the track and insert it again.

3. Interface overview

The panel is laid out like a small hardware unit: meters at the top, push-buttons and mode in the middle, seven main knobs, and a large waveform scope at the bottom.



Figure 1 — MZ-AegisComp interface.

Regions at a glance

Area	What you see
Top meters	LEVEL (output level) and GR (gain reduction), under glass.
Mode menu	Clean , Smooth , or Punch compressor character.
Buttons	AUTO , BYPASS , A , B , A>B . Lit LED when engaged.
Knobs	Threshold, Ratio, Attack, Release, Makeup, Mix, SC HPF.
Scope	Dual-trace waveform (IN / OUT) plus live parameter values under each knob.

4. Quick start

1. **Insert** MZ-AegisComp on a track, group, or mix bus.
2. Play audio so the **LEVEL** meter and scope show activity.
3. Lower **Threshold** until the **GR** meter moves (gain reduction is happening).
4. Set **Ratio** to taste (start around 2:1–4:1 for gentle control).
5. Adjust **Attack** and **Release** so the compression breathes with the music.
6. Use **Makeup** (or enable **AUTO**) so loudness matches when you toggle **BYPASS**.
7. Blend with **Mix** for parallel compression (lower = more dry signal).

Tip: Compare wet/dry with Bypass, and store two setups with A / B slots.

5. Controls reference

Knobs turn from roughly 8 o'clock (minimum) to 4 o'clock (maximum). Current values appear along the top of the waveform window under each control.

Main knobs

Control	Range	What it does
Threshold	–60 ... 0 dB	Level where compression begins. Lower = more of the signal is compressed.
Ratio	1:1 ... 20:1	How hard levels above threshold are reduced. Higher = stronger compression.
Attack	0.1 ... 100 ms	How quickly compression engages. Faster attack clamps peaks sooner; slower lets transients through.
Release	10 ... 1000 ms	How quickly gain returns after the signal falls. Affects pumping and sustain.
Makeup	0 ... 24 dB	Output gain after compression. Compensates for level lost to gain reduction.
Mix	0 ... 100 %	Dry/wet blend. 100 % is fully compressed; lower values keep more original signal (parallel compression).
SC HPF	20 ... 300 Hz	Sidechain high-pass filter. Raises the frequency below which bass is ignored by the detector—useful so kick drums do not over-trigger the compressor.

Mode (Clean / Smooth / Punch)

The mode menu changes the compressor's character:

- **Clean** — transparent, modern control.
- **Smooth** — default; balanced, musical response.
- **Punch** — more assertive; good for drums and aggressive sources.

Buttons

Button	Function
AUTO	Auto makeup gain. Estimates makeup so average loudness stays closer when you compress.
BYPASS	Bypasses processing so you can A/B the effect against the dry signal. LED lights when engaged.
A / B	Two complete setting slots. Switch between A and B to compare different setups.
A>B	Copies the active slot's settings into the other slot (overwrite). Use this to fork a good starting point.

6. Meters & waveform scope

LEVEL meter

Shows output signal level (soft on the left → loud on the right). Use it to watch peaks after makeup and mix. The bar includes a soft “ghost” trail for easier reading of recent peaks.

GR meter

Shows how much gain reduction the compressor is applying. The fill grows from the **right toward the left** as reduction increases (more GR = bar extends leftward). A ghost trail and peak marker help you see how hard the unit is working.

Waveform scope

A dual-trace display of the audio:

- **IN** (grey) — input signal.
- **OUT** (gold) — output after compression, with depth history layers.
- Dashed lines indicate the threshold region on the vertical scale.
- Parameter values under each knob show live settings (threshold, ratio, times, etc.).

Tip: Watch GR and the IN/OUT traces together—if OUT is much smaller than IN on peaks, you are applying strong compression.

7. Common workflows

Gentle vocal control

Mode: Smooth · Ratio ~2–3:1 · Medium attack · Medium-fast release · Threshold so GR reads a few dB on phrases · Makeup to match bypass · Mix near 100 %.

Drum bus punch

Mode: Punch · Ratio ~4:1 · Slower attack (let transients through) · Faster release · SC HPF raised so the kick does not dominate · Mix 70–90 % for parallel feel.

Parallel “New York” style

Compress more heavily than usual, then lower **Mix** so the dry signal carries punch while the wet path adds body and glue.

A/B compare

Store your current settings by switching to the other slot and using **A>B** (or dial a second idea on B). Flip between **A** and **B** while listening. Use **BYPASS** to compare against no processing.

8. Support & product info

Product	MZ-AegisComp
Format	VST3 (macOS, universal)
Manufacturer	Mzane Electric
Version	1.0

Thank you for using MZ-AegisComp. For product support, contact Mzane Electric.