Zonaris Audio

USER MANUAL · VERSION 1.0.0

Volvo

Tube compressor



VST3 · CLAP · AUDIO UNIT

macOS and Windows · Audio Unit on macOS only

ZONARISAUDIO.COM

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VOLVO

Welcome

Seventy years of history, on every channel.

Volvo is a variable-mu tube compressor modelled from scratch. From the RCA BA-6A, the limiting amplifier RCA built for broadcast in 1950, it takes its layout and its behaviour: gentle compression that firms up with level, a switch that decides how it recovers, and an input curve that gives it its weight. It is not a capture of any particular unit and does not claim to be one: after seventy years no two of those machines measure alike.

The panel is a rendered 3D scene, and what you see is what happens to the sound: the needle reads the real gain reduction, the tubes follow the signal, and every control does on screen what it does on the chassis.

This manual explains each control with images of the panel itself in its different positions. At the end you will find the factory presets, a few recipes to get started and the specifications.

THE ESSENTIALS

No ratio control
The ratio rises on its own with level, as in any variable-mu compressor.

SINGLE or DUAL
Fixed or programme-dependent recovery, like the switch on the original.

Filter
A high-pass on the detector only: the low end stops calling the shots.

Auto Gain
Compensates INPUT in reverse, so you judge colour, not loudness.

Dry/Wet
Parallel compression, with the dry signal kept in line.

64 samples
Fixed latency, reported to the host and compensated.

2 Controls are named as they appear on the panel, in capitals: **THRESHOLD**, **BAL-LIMIT**. The amber circle with a number points to the overview on page 4 and to that control's section.

BEFORE YOU START

Installation and activation

Volvo is installed and activated with Zonaris Hub, the free Zonaris app for macOS and Windows. The plugin itself never connects to the internet.

STEP BY STEP

1. **Create your account** at zonarisaudio.com/account. From there you can start the free 14-day trial or buy Volvo.
2. **Download Zonaris Hub** from zonarisaudio.com/download. On macOS, open the .dmg and click “Install in Applications”; on Windows, open the installer and follow its steps.
3. **Sign in** to the Hub. Your licence appears in your library.
4. **Install Volvo** from the library. On macOS the Hub places AU, VST3 and CLAP in /Library/Audio/Plug-Ins; on Windows, VST3 and CLAP in C:\Program Files\Common Files. It asks once for administrator permission.
5. **Open your host** and look for Volvo, by Zonaris Audio, among your effects. If it does not show up, ask the host to rescan its plugins.

REQUIREMENTS

SYSTEM	macOS 11 or later, or Windows 10 or 11, 64-bit
PROCESSOR	Mac with Apple silicon or Intel; x64 PC (on Windows on ARM, with x64 hosts)
FORMATS	AU, VST3 and CLAP on macOS; VST3 and CLAP on Windows
HOST	Any host that supports one of those formats
TO ACTIVATE	Zonaris Hub and an internet connection

How activation works

Each licence activates on **two computers** at a time, Mac or PC. If you change computers, release the old one from your account at zonarisaudio.com and activate the new one from its Hub.

Zonaris Hub renews the activation every time you open it with a connection, and **each renewal lasts seven days**. If more than seven days go by without opening the Hub, Volvo passes the audio through unprocessed until you open it again. The plugin checks its licence every 30 seconds, so as soon as the Hub renews it, it works again without closing the session.

IF THE PANEL SHOWS A NOTICE

When the licence is missing, Volvo covers the panel with a notice and locks the controls. The audio passes through clean, never silenced, and the needle stays at rest. The notice has an **Open Zonaris Hub** button and, once the trial is over, **Buy Volvo** as well.

THE NOTICE SAYS	WHAT TO DO
Not activated	Open Zonaris Hub and sign in to activate Volvo on this computer.
Activation needs refreshing	Open Zonaris Hub once, with an internet connection.
Licensed to another computer	The licence is already on both of its computers. Release one from your account and activate it on this one.
Trial expired	The trial is over. The Buy Volvo button takes you to the purchase page.
Licence file not valid	Open Zonaris Hub to activate Volvo again on this computer.

REFERENCE

The panel at a glance

Eleven controls and two indicators. Each number appears again throughout the manual, next to the control it refers to, and the right-hand column gives its page.



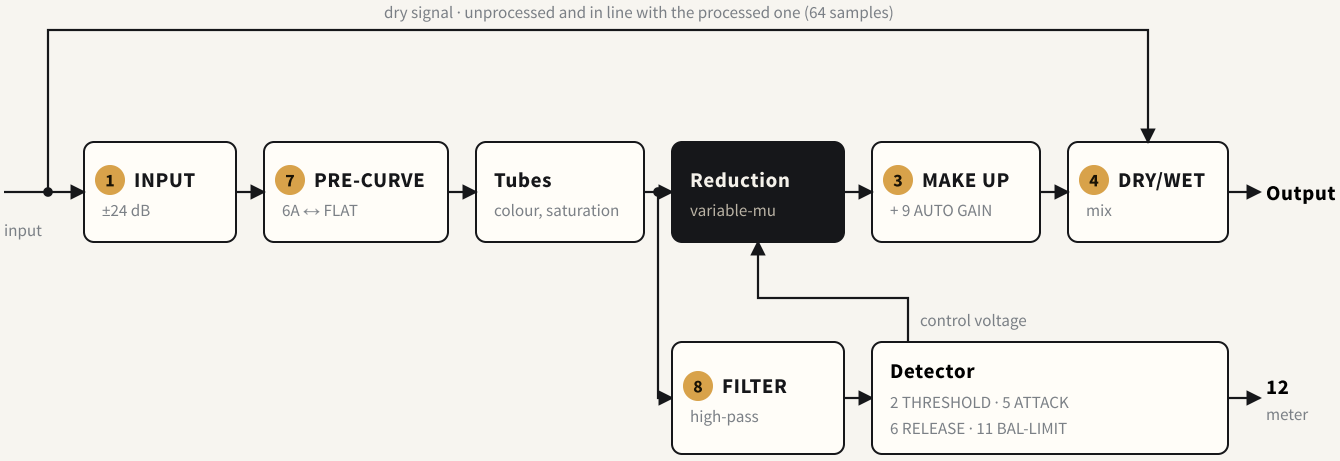
1	**INPUT** · Input level	6
2	**THRESHOLD** · How much it compresses	6
3	**MAKE UP** · Output level	7
4	**DRY / WET** · Parallel mix	7
5	**ATTACK** · Attack time	8
6	**RELEASE** · Recovery time	8
7	**PRE-CURVE** · Input curve	9
8	**FILTER** · Detector high-pass	9
9	**AUTO GAIN** · Compensates INPUT	10
10	**POWER** · On and off	10
11	**BAL-LIMIT** · OFF, SINGLE or DUAL	11
12	**GAIN REDUCTION** · Reduction meter	12
13	**TUBES** · Level indicator	12

> The four large knobs along the bottom work on **level**; the four small ones above, on **time** and **tone**. Between them sit the switches: AUTO GAIN, POWER and BAL-LIMIT.

INSIDE

How the signal flows

Knowing where the signal goes explains almost everything each control does.



The signal comes in through **INPUT** 1, takes the **PRE-CURVE** 7 response and goes through the tubes, where it picks up its colour. From there a copy goes to the detector, which filters it with **FILTER** 8 and decides how much to reduce according to **THRESHOLD** 2, **ATTACK** 5, **RELEASE** 6 and **BAL-LIMIT** 11. The reduction is applied after the colour, **MAKE UP** 3 brings the level back and **DRY/WET** 4 blends in the original signal, which arrives untouched along the top. With **POWER** 10 off, only that dry signal comes out, still in line.

Everything from PRE-CURVE to the reduction, the detector included, runs at four times the session's sample rate.

Using the controls

TURNING A KNOB	Click and drag up to raise it and down to lower it. Knobs also respond to the mouse wheel and the trackpad.
BACK TO THE DEFAULT	Double-click the knob.
BAL-LIMIT	Turns in fixed steps, OFF, SINGLE and DUAL, with nothing in between.
AUTO GAIN	It is a lever: click it, or drag it down to switch it on and up to switch it off.
WINDOW SIZE	Drag the corner, or right-click the panel (on a Mac, Control-click works too) and choose 50, 65, 75, 85, 100 or 125%. At 100%, each pixel of the render lands on one pixel of your screen.
AUTOMATION	All eleven parameters can be automated, with readable names and units. Their identifiers never change between versions, so older sessions and automation keep working.
SESSION	Every setting, and the window size, is saved with the host project.

1 Input INPUT LEVEL



−24 dB
minimum



0 dB
default



+24 dB
maximum

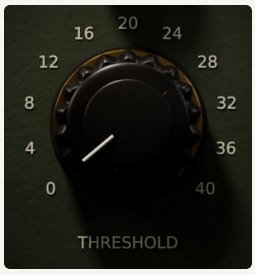
RANGE	−24 to +24 dB
DEFAULT	0 dB
ACTS ON	Tubes and detector
IN YOUR HOST	Input, in dB

Sets the level before the signal enters the unit. That is the level the tubes and the detector receive, so **INPUT** does two things at once: the higher it goes, the harder the tubes saturate — more harmonics, more colour — and the harder the compressor works, because the signal clears the threshold by more.

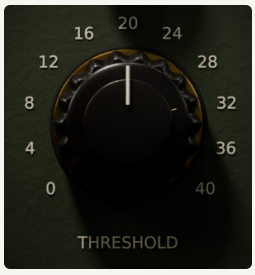
With **AUTO GAIN** 9 on, the output drops by as much as you raise here: you push the tubes without changing the volume.

> **Tip**
> To look for colour, raise INPUT with AUTO GAIN on and THRESHOLD near 0. To compress with the least saturation, leave INPUT at 0 dB.

2 Threshold HOW MUCH IT COMPRESSES



0
threshold at the top



20
20 dB lower



40
40 dB lower

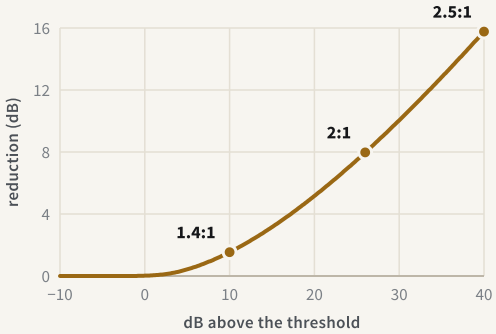
SCALE	The dB the threshold drops
DEFAULT	0
MAXIMUM REDUCTION	40 dB
COLOUR	Shifts slightly with position
IN YOUR HOST	Threshold, 0 to −40 dB (virtual)

Decides the level at which compression starts. Turning it clockwise lowers the threshold, and the number on the scale is how many decibels it drops. At 0 only the loudest peaks reach it; at 40, almost the whole programme does.

There is no ratio knob: as on the original, the ratio rises on its own as the signal goes past the threshold, with a soft 8 dB knee. That is why it sounds natural even with a lot of reduction.

Your host shows it as “dB (virtual)” because the threshold is compared with the signal after the tubes, not with the track’s dBFS. To see how much it is compressing, watch the needle 12.

> **Tip.** With the music playing, turn it until the needle reads 1 to 3 dB to glue, 4 to 8 dB to hold a voice or a bass in place, or 10 dB and more to crush in parallel.



Reduction according to how far the signal goes past the threshold. The dots mark the ratio in each stretch: the further past, the higher.

3 Make Up OUTPUT LEVEL



0 dB
default



+12 dB



+24 dB
maximum

RANGE	0 to +24 dB
DEFAULT	0 dB
ACTS ON	The processed signal
IN YOUR HOST	Make Up, in dB

Brings back the volume that compression takes away. It acts after the gain reduction and only on the processed signal: the dry part of **DRY/WET** 4 does not go through it.

Volvo does not make up for the reduction on its own, not even with AUTO GAIN: if the needle reads 6 dB, the output drops by about that much, and bringing the level back is up to you.

> **Tip**
>
> Press BYPASS on the top bar and set MAKE UP until the volume is the same with Volvo and without it: that way you judge the sound, not the loudness.
>
> In parallel, MAKE UP also decides how much the compressed signal weighs against the dry one.

4 Dry / Wet PARALLEL MIX



0%
dry only



50%
half and half



100%
processed only

RANGE	0 to 100%
DEFAULT	100%
DRY SIGNAL	The input, before INPUT
IN YOUR HOST	Dry / Wet, in %

Blends the original signal with the processed one. At 100% you hear only Volvo; at 0%, only the original signal, untouched. In between you get parallel compression without setting up a separate bus.

The dry signal is what comes into the plugin, before **INPUT** 1, and it is delayed by exactly as much as the processed one — the 64 samples of latency — so the two add up in phase.

> **Tip**
>
> For parallel compression, compress hard (THRESHOLD high, ATTACK fast) and bring DRY/WET down until you hear the density without losing the transients. The Parallel Smash preset starts at 35%.

5 Attack ATTACK TIME



SLOW
100 ms



Centre
5 ms · default



FAST
0.6 ms

TRAVEL	100 ms to 0.6 ms
DEFAULT	Centre, 5 ms
ON DUAL	Doubled
IN YOUR HOST	Attack, in %

How long compression takes to grab once the signal goes past the threshold. Towards **SLOW** it lets the initial hit through — the transient of a kick, the consonant of a voice — before bringing the level down, and the sound gains punch. Towards **FAST** it catches peaks almost instantly: 0.6 ms at the end of its travel, the figure RCA published for the BA-6A.

The left half of the travel goes from 100 to 5 ms and the right half from 5 to 0.6 ms. With **BAL-LIMIT** 11 on DUAL, every attack time doubles.

> **Tip**
> On a drum bus, turn it towards SLOW until the kick's hit comes back. If a peak gets away, go towards FAST.

6 Release RECOVERY TIME



SLOW
5 s



Centre
500 ms · default



FAST
50 ms

TRAVEL	5 s to 50 ms
DEFAULT	Centre, 500 ms
ON DUAL	Up to 4× on sustained passages
IN YOUR HOST	Release, in %

How long it takes to give the gain back once the signal drops. Towards **FAST** it recovers between hits: more density and energy, though with a lot of reduction you may hear it pump. Towards **SLOW** it keeps the level steady and smooth.

On DUAL the recovery depends on the programme: the longer the compressed passage lasts, the more a second network charges, and that network lets go four times more slowly. At the centre of the knob, that makes the 2 seconds RCA documented for the original's double position.

> **Tip**
> Set it to the tempo: let the needle get almost back to rest just before the next hit.

ACTUAL TIME CONSTANTS

KNOB AT	ATTACK · SINGLE	ATTACK · DUAL	RELEASE	RELEASE · DUAL, SUSTAINED
SLOW	100 ms	200 ms	5 s	20 s
Centre	5 ms	10 ms	500 ms	2 s
FAST	0.6 ms	1.2 ms	50 ms	200 ms

7 Pre-Curve INPUT CURVE



6A
default



Half
a blend of both



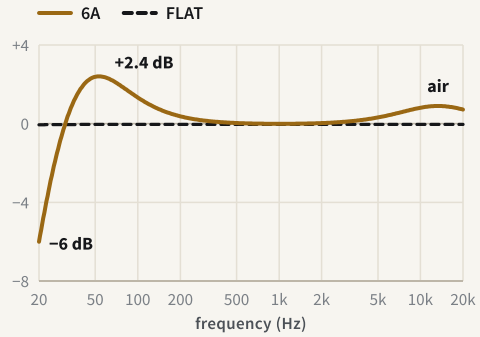
FLAT
flat response

TRAVEL	6A ↔ FLAT, continuous
DEFAULT	6A
AFFECTS	Sound and detector
IN YOUR HOST	Pre-Curve: 6A, FLAT or %

Chooses the frequency response the tubes and the detector work on. On **6A** it is the original machine's: about +2.4 dB of lift between 50 and 60 Hz, a 6 dB drop at 20 Hz that keeps the subsonics out, and a touch of air at 13.3 kHz. On **FLAT** it is flat, within ±0.02 dB from 20 Hz to 16 kHz, with a high-pass at 5 Hz, and the part of the colour tied to the curve is taken out; the tube saturation stays. In between, it blends the two.

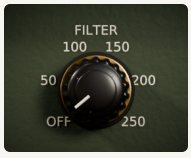
Because the detector listens after this curve, on 6A the low end pushes the compression a little harder.

> **Tip.** On basses with a lot of sub, FLAT holds them without adding weight (the Tight preset); on vocals and buses, 6A brings the weight of the original.

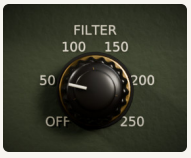


The curve's response, without compression.

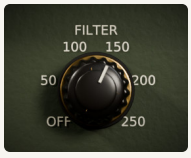
8 Filter DETECTOR HIGH-PASS



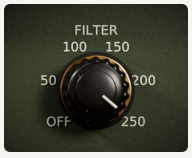
OFF
default



50 Hz



150 Hz



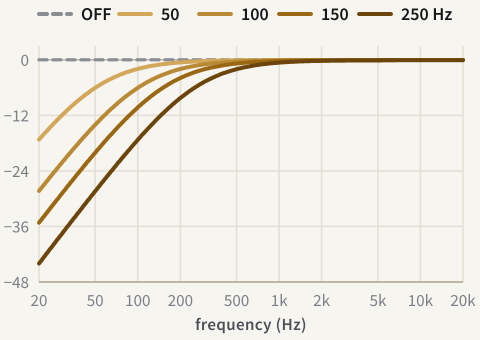
250 Hz
maximum

RANGE	OFF, 50 to 250 Hz
SLOPE	12 dB per octave
AFFECTS	The detector only
IN YOUR HOST	Filter: OFF or Hz

A high-pass on what the compressor listens to, never on what you hear: the audio comes out the same with the filter off as wide open. It keeps the low end from calling the shots: without it, every kick or low note pulls down the gain of everything else.

At 250 Hz, a 30 Hz kick stops triggering the compression, while a voice at 1 kHz is still compressed almost as much: 7.18 of its 7.47 dB. Coming out of OFF it starts at 50 Hz and stays there up to the 50 mark; from there it rises to 250 Hz.

> **Tip.** On drum buses and the mix, start between 80 and 120 Hz: that is where the Drums, Vocals and Bus presets leave it.



What the detector hears at each setting.

9 Auto Gain COMPENSATES INPUT



OFF
lever up

ON
lever down

POSITIONS	OFF and ON
DEFAULT	OFF
COMPENSATES	INPUT, in reverse
DOES NOT COMPENSATE	The gain reduction
IN YOUR HOST	Auto Gain

Compensates **INPUT** 1 in reverse: whatever you add on INPUT is taken off the output, and whatever you take off is added back. That way you change how hard you drive the tubes and the compressor without changing the volume, and you judge the colour and the compression, not the level.

It does not compensate the gain reduction: if you compress 6 dB, the volume drops, and you bring it back with **MAKE UP** 3.

> **Using the lever**
>
> Click the lever to flip it, or drag it: down is ON; up, towards the OUT plate, is OFF.
>
> With the lever selected, the ↓ arrow switches it on and ↑ switches it off.

10 Power ON AND OFF



OFF
pilot light off

ON
pilot light on

POSITIONS	ON and OFF
DEFAULT	ON
WHEN OFF	The original signal, in line
IN YOUR HOST	Power

Switches the unit on and off. When off, Volvo passes the original signal through unprocessed and with the same 64-sample delay, so the track does not shift when you compare. The needle returns to rest, the tubes cool down and the pilot light above the button goes out.

The **BYPASS** button on the top bar switches POWER off. Your host's bypass gives the same result, although the button on the panel does not move.

> **Tip**
>
> To compare, switch POWER off or use BYPASS instead of removing the plugin: the latency stays and the track does not move.

11 Bal-Limit OFF, SINGLE OR DUAL



OFF
no compression



SINGLE
one network



DUAL
two networks · default

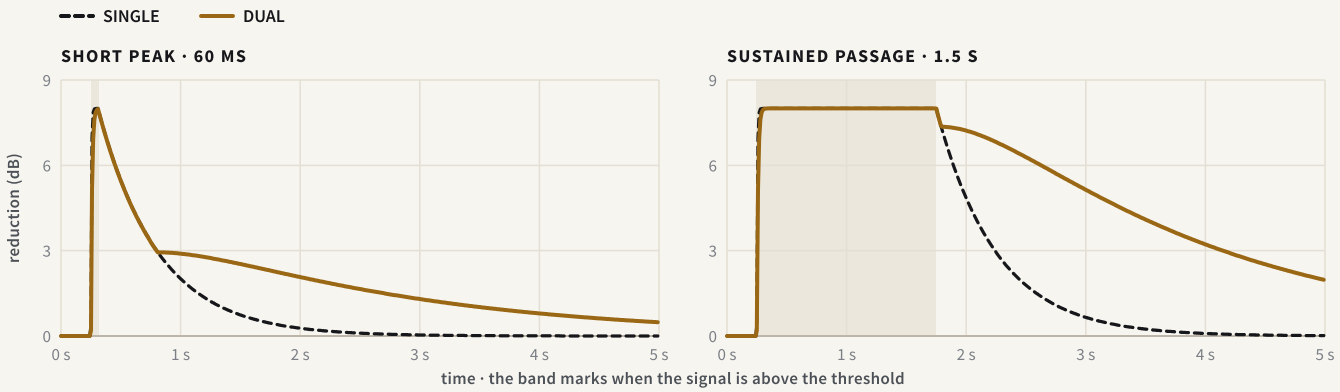
POSITIONS	OFF, SINGLE and DUAL
DEFAULT	DUAL
TYPE	Three-step selector
IN YOUR HOST	Bal-Limit

Reproduces the BA-6A's BALANCE-LIMIT switch, which chooses how many networks the control voltage discharges through when the music drops. It is the control that changes Volvo's character the most.

OFF — No compression. The signal still runs through the tubes and the iron: you get the colour of the machine with no level control. It is the basis of the Iron Only preset.

SINGLE — A single recovery network. It always lets go the same way, at the **RELEASE** 6 time, and its attack is the fastest. The gain comes back between hits: it suits percussion.

DUAL — A second network comes in, which charges while the compression lasts and lets go four times more slowly. After a short peak, the reduction first comes down just as on SINGLE and then leaves a slow tail; after a sustained passage, it holds and takes seconds to come back. This is the original's programme-dependent recovery. The attack doubles.



The same burst, with 8 dB of reduction and ATTACK and RELEASE at the centre, calculated with the engine's equations. After a short peak, SINGLE and DUAL come down together for the first half second and DUAL then leaves a slow tail; after a sustained passage, DUAL holds almost all of the reduction and gives it back over several seconds.

> **Tip.** DUAL for vocals, basses and buses, where you want a steady level without pumping; SINGLE for drums and anything that should breathe between hits. The factory presets follow that rule.

On the BA-6A this switch also has two maintenance positions, A and B, which inject mains hum to balance the pair of tubes. Volvo does not reproduce them.

12 Gain Reduction METER



6 dB of reduction
the needle inside the CHECK band

SCALE	0 to 30 dB, 0 on the right
RISE	35 ms
FALL	180 ms
CHECK BAND	5 to 7 dB
AFFECTS THE SOUND	No

Shows how many decibels of gain reduction Volvo is applying at any moment. The scale is the original's: 0 on the right, at rest, and 30 on the left, with more resolution in the working range. The red **CHECK** band, between 5 and 7, is the one the BA-6A used for its maintenance readings; here it serves as a reference.

The needle follows the engine's real reduction with its own ballistics, 35 ms to rise and 180 ms to fall, and returns to rest on its own when you stop playback. With POWER off, in bypass or with BAL-LIMIT on OFF, it stays at 0.

> **Tip**
> Set it by watching the needle, not the THRESHOLD number: the same position compresses differently depending on the material.

13 Tubes LEVEL INDICATOR



No signal



Strong signal

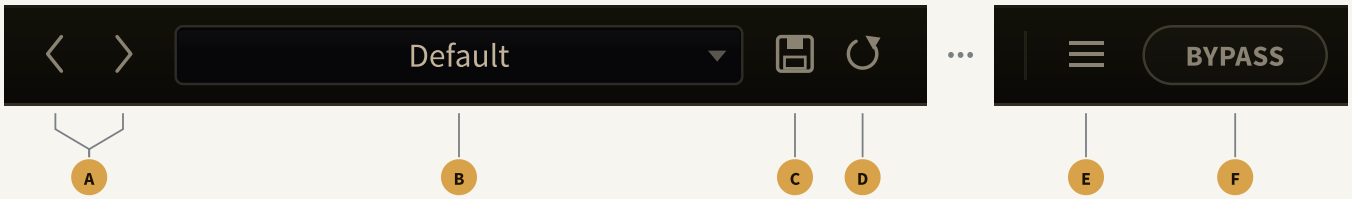
FOLLOW	The input level, after INPUT
RANGE	From −45 to −6 dBFS
GLOWING UP	350 ms
FADING	800 ms
AFFECTS THE SOUND	No

The filaments of the two tubes follow the level of the incoming signal, after **INPUT** 1: they start to glow around −45 dBFS, reach full glow around −6 dBFS and fade out with an 800 ms tail. With POWER off they stay at rest. Like the needle, they are only an indicator: they do not change the sound.

PRESETS

The preset bar

Above the panel sits a software bar, with no pretence of being hardware, for loading, saving and comparing settings. Its height does not change with the window size.



A ◂ ▸ **Previous and next.** They step through the whole list, in order, and wrap around at the end.

B **Display.** Shows the current preset. Click it to open the browser: Default at the top and, below it, the Drums, Vocals, Bass, Bus and Color groups, plus User with the ones you save. The last item opens the presets folder.

C **Save preset.** Saves the current settings under the name of the preset you started from, followed by “(usuario)”, adds it to the User group and writes it as an .xml file in the presets folder.

D **Discard changes.** Returns every control to the values of the current preset.

E **Menu.** *Read Manual* opens this manual at zonarisaudio.com, in your account’s language. *Check for Updates* and the *License* line, which shows the state of your licence, open Zonaris Hub. *Reveal Presets Folder* opens the presets folder, and the last line tells you which version you have.

F **BYPASS.** Switches **POWER** 10 off. Press it again to switch it back on.

The presets folder is ~/Library/Volvo/Presets on macOS and %APPDATA%\Volvo\Presets on Windows. The factory presets live inside the plugin and cannot be deleted or overwritten.

Host presets

Your host can also save and recall Volvo settings with its own preset system, as it does for any plugin. They store Volvo’s complete state, just like the session.

Comparing honestly

Compression nearly always changes the volume, and louder seems better. Before you decide, match the level with **MAKE UP** 3 and switch back and forth with **BYPASS**: since Volvo keeps its latency when off, the comparison is fair, with no jumps or phase shifts.

PRESETS

Factory presets

Fourteen starting points: Default and thirteen more in five groups. They are not set by eye: each one was measured on percussive and sustained material until its reduction sat in the group's working range and its level within ±1.2 dB, so that switching presets is not a jump in volume.

PRESET	WHAT FOR	REDUCTION PEAK / AVERAGE	ATTACK	RELEASE	BAL-LIMIT
Default	Neutral starting point: barely compresses until you turn THRESHOLD.	—	10 ms	500 ms	DUAL
DRUMS					
Room Glue	Glues the kit and the room. FILTER at 80 Hz.	4.70 / 3.31	16.6 ms	199 ms	SINGLE
Punch	A slow attack that lets the hit through. FILTER at 100 Hz.	3.63 / 2.85	48.7 ms	301 ms	SINGLE
Parallel Smash	Crushes hard and blends 35% with the dry signal.	11.06 / 6.41	2.0 ms	100 ms	SINGLE
VOCALS					
Smooth	Levels the voice without being noticed. FILTER at 120 Hz.	4.57 / 3.60	20.5 ms	500 ms	DUAL
Forward	More reduction to bring the voice forward.	6.72 / 4.95	14.3 ms	199 ms	DUAL
Gentle Ride	Gentle control, with a one-second recovery.	3.10 / 2.56	39.7 ms	998 ms	DUAL
BASS					
Tight	Firm bass on FLAT, with no low-end lift.	4.78 / 3.41	20.5 ms	199 ms	DUAL
Round	Bass with the body of the 6A curve.	4.64 / 3.76	39.7 ms	500 ms	DUAL
BUS					
Glue	Bus glue, with a slow recovery.	3.02 / 2.49	60.3 ms	998 ms	DUAL
Mix Buss Light	A light touch for the mix bus.	2.27 / 1.88	44.7 ms	1256 ms	DUAL
COLOR					
Iron Only	Colour only: tubes and iron, no compression. INPUT at +7.7 dB.	no compression	—	—	OFF
Tape Warmth	Colour with some compression. INPUT at +4.8 dB.	3.35 / 1.95	16.6 ms	397 ms	SINGLE
Clean Leveller	A transparent leveller, on FLAT.	3.69 / 3.21	60.3 ms	1581 ms	DUAL

Reduction, in dB, is what the measurement gave when each preset was made; with your material it will differ, so set THRESHOLD by watching the needle. Attack and release are the actual time constants, with each knob's law and the DUAL factor already applied. All but Default and Parallel Smash have AUTO GAIN on.

START HERE

Getting started

A quick way to a good sound. There are no rules: if it sounds right, it is right.

1. **Insert Volvo** on the track or bus. It starts on Default, which barely compresses until you turn THRESHOLD.
2. **Turn THRESHOLD** 2 with the music playing until the needle 12 shows the reduction you are after.
3. **Choose BAL-LIMIT** 11**:** SINGLE if the material should breathe between hits, DUAL if you want a steady level.
4. **Set ATTACK** 5**:** towards SLOW to keep the hit, towards FAST to catch the peaks.
5. **Set RELEASE** 6**:** towards FAST for more energy, towards SLOW for more smoothness.
6. **Match the volume** with **MAKE UP** 3, switching back and forth with BYPASS.
7. **Fine-tune: FILTER** 8 if the low end pumps the mix, **PRE-CURVE** 7 for tone and **DRY/WET** 4 to work in parallel.

Recipes

SOURCE	START FROM	THEN
Vocals	Smooth or Forward	THRESHOLD to 4–6 dB on the needle. ATTACK towards SLOW if consonants lose their edge.
Drums	Room Glue or Punch	FILTER at 80–120 Hz so the kick does not take over; RELEASE in time with the song.
Bass	Tight or Round	Tight on FLAT to hold it, Round on 6A to fatten it. Slower RELEASE for a steadier note.
Mix bus	Mix Buss Light	1 to 2 dB on the needle at most. Always compare with BYPASS.
Parallel	Parallel Smash	DRY/WET at 20–50%; MAKE UP sets how much the compressed part weighs.
Colour only	Iron Only	Raise INPUT with AUTO GAIN on and listen to the tubes warm up.

If something does not sound right

WHAT HAPPENS	WHAT TO CHECK
Nothing gets compressed	Needle at 0: raise THRESHOLD and check that BAL-LIMIT is not on OFF and POWER is on. A notice on the panel? See page 3.
It sounds quieter with Volvo	That is the compression: Volvo does not make up for it. Bring the level back with MAKE UP.
The kick pumps the whole mix	Raise FILTER to between 80 and 150 Hz.
The hit gets lost	Move ATTACK towards SLOW, or bring DRY/WET down.
It pumps or breathes too much	A slower RELEASE, or BAL-LIMIT on DUAL.
It sounds saturated	Lower INPUT. With AUTO GAIN on, more INPUT adds colour at the same volume.
The needle does not move	It rests when playback stops, with POWER off, in bypass and with BAL-LIMIT on OFF.

REFERENCE

Specifications

TYPE	Variable-mu tube compressor, inspired by the RCA BA-6A
FORMATS	AU, VST3 and CLAP on macOS; VST3 and CLAP on Windows
SYSTEM	macOS 11 or later, Apple silicon and Intel · Windows 10 or 11, 64-bit
CHANNELS	Mono or stereo. In stereo, both channels share one detector and compress together
LATENCY	64 samples, reported to the host
INTERNAL PROCESSING	4× oversampling
PARAMETERS	Eleven, all automatable

MAXIMUM REDUCTION	40 dB
KNEE	Soft, 8 dB; a ratio that rises with level
ATTACK	100 ms to 0.6 ms; doubled on DUAL
RELEASE	5 s to 50 ms; up to 4× on DUAL with sustained passages
FILTER	OFF, 50 to 250 Hz, 12 dB per octave, detector only
INPUT · MAKE UP	−24 to +24 dB · 0 to +24 dB
INTERFACE	From 50 to 125%; at 100%, one pixel of the render per screen pixel
LICENCE	Two computers, activated with Zonaris Hub; renewal every 7 days; 14-day trial

Support

A question, a bug or an idea? Write to support@zonarisaudio.com or visit zonarisaudio.com/support. If you can, tell us which version of Volvo you use — it is at the bottom of the preset bar menu — along with your operating system and your host.

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