

electro-harmonix

PLATFORM

Stereo Compressor/Limiter

Congratulations on purchasing the Electro-Harmonix Platform Stereo Compressor/Limiter. The Platform presents you with a versatile and powerful studio-quality compressor enclosed in a stompbox-sized package. Use the Platform's compressor/limiter on any instrument—such as guitar, bass or keyboards—for precise and powerful control of your signal's volume. Engage the Drive and Swell functions to further tailor and enhance your sound. Whether you're on stage, in the studio, putting together a podcast or creating your next YouTube masterpiece, the Platform will help you get the job done.

WARNING: Your Platform comes equipped with an Electro-Harmonix 9.6DC-200BI power supply (same as used by Boss® & Ibanez®: 9.6 Volts DC 200mA). The Platform requires **125mA** at 9VDC with a center negative plug. Use of the wrong adapter or a plug with the wrong polarity may damage your Platform and void the warranty.

FEATURES

- High-quality compressor/limiter
- Selectable hard/soft knee function
- 8-segment LED gain reduction meter
- Foot switchable overdrive with volume, tone, and gain controls
- Volume swell function
- True stereo input and output
- Stereo buffered bypass

NOTES AND SPECIFICATIONS

- Input impedance for each input: $1M\Omega$
- Output impedance for each output: 300Ω
- Current draw: 125mA
- Maximum input signal level: +7.2 dBu

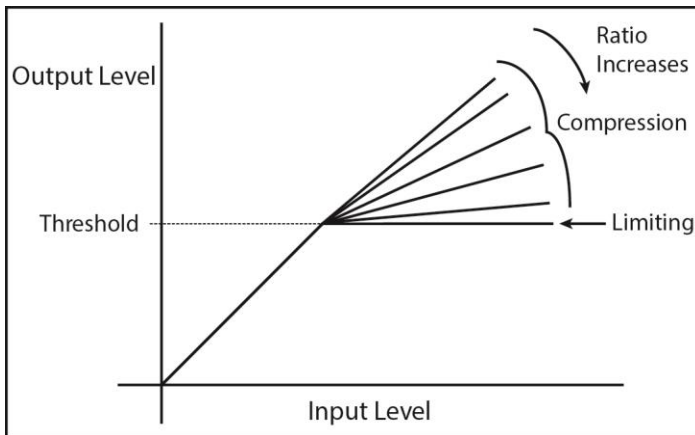
COMPRESSOR/LIMITER CONTROLS & INDICATORS

SUSTAIN Knob

Compressor Mode: Adjusts compression ratio. As you turn the **SUSTAIN** knob clockwise, the compression ratio increases. This *ratio* determines how much compression is applied to a signal once it crosses the threshold. *Threshold* is the volume level at which the compressor begins working on the signal. In compressor mode, the Platform's threshold level is fixed at a constant -35dB.

In practical terms, compression ratio determines how much the compressor squashes the signal level and thus how much it levels out dynamics. The higher the ratio, the more it reduces the peaks and valleys in your signal level to yield a more consistent output volume.

RATIO DIAGRAM



Limiters Mode: The **SUSTAIN** knob adjusts threshold level. As you turn the SUSTAIN knob clockwise, the threshold level decreases and forces the limiter to act sooner on your signal. The compression ratio is constant and practically infinite in Limiter mode.

ATTACK Knob

The **ATTACK** knob sets the amount of time delay before the compressor/limiter is activated once the input signal level reaches or exceeds the threshold setting. Turn the ATTACK knob clockwise to increase the attack time from fast to slow.

Slow ATTACK settings emphasize the initial attack and add greater pop to your notes (this is great for guitarists who like to chicken pick or play funk). Fast ATTACK settings produce a more even compression where the initial attack is compressed along with the sustained portion of your notes.

RELEASE Knob

While the compressor/limiter is acting on the signal, the input may drop below the threshold setting and cause the compressor to cease working on the signal. The compressor does not stop working immediately, though. Rather, it gradually stops over a period of time that is set by the **RELEASE** knob. As you turn this knob clockwise, *release* time increases, or slows. Slower release settings generally result in smoother, more transparent compression with little or no audible artifacts. Slower release settings also reduce the overall output volume. Fast release settings allow for louder volumes and typically yield more noticeable compression effects such as “pumping,” which is audible as unnatural level changes.

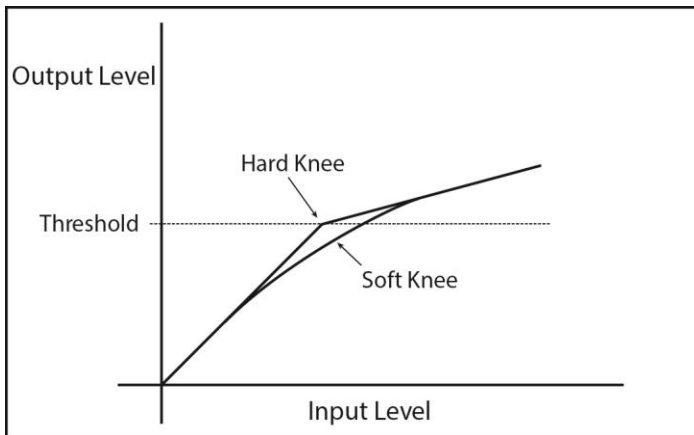
VOL Knob [Main Output Level]

This control—located in the upper left corner of the pedal—is the master volume for the entire pedal. Use this control to balance your level between bypass and effect mode.

KNEE Button

The **KNEE** button changes the compression/limiting curve to produce a compression sound that is either more or less transparent. When KNEE is lit, *soft knee* compression is enabled, and the result is a softer, subtler compression. When KNEE is off (unlit), the compressor operates with a *hard knee* response and produces a more dramatic compression effect.

KNEE DIAGRAM



HARD KNEE – is recommended for instrumentation where you want a more obvious compression sound. Most effect pedals employ hard knee compression. Hard knee works great with guitar, bass, drums and keys.

SOFT KNEE – is recommended for delicate instruments or passages. It’s great for vocals, strings, pads and other similar instruments where it is often important for the use of compression to be as transparent as possible.

LIMITER Button

Press the **LIMITER** button to engage the limiter. The button lights green to indicate that the limiter is active. A *limiter* is a compressor that is fixed at an extremely high—practically infinite—ratio. As a result, the signal level does not increase past the threshold setting. The ATTACK knob can still be used to delay the limiter's attack.

The states of the KNEE and LIMITER buttons (as well as the DRIVE footswitch) are saved in flash memory and restored each time the Platform is powered up.

Bar Graph LEDs

The eight gain reduction LEDs indicate the actual amount of gain reduction in real time. The more LEDs that are lit, the more gain reduction occurs. Each LED represents 3dB of gain reduction. The green LEDs indicate a light to medium amount of compression/limiting. The yellow LEDs suggest a heavy amount of compression. The red LED represents maximum compression.

BYPASS Footswitch & LED

Press the **BYPASS** footswitch to toggle the Platform between buffered BYPASS and EFFECT mode. The status LED, located above the BYPASS footswitch, lights when you are in EFFECT mode. When in bypass, the entire pedal is bypassed, including the Drive section, no matter the state of the Drive LED.

DRIVE (OVERDRIVE) CONTROLS

DRIVE Knob

This knob controls the input gain of the overdrive section. As you turn DRIVE clockwise, the amount of overdrive saturation increases to give you a more distorted sound. Set Drive to a lower setting for a clean volume boost.

TONE Knob

The TONE knob adjusts the frequency response of the overdrive's hi-cut filter, allowing you to dial in the perfect overdrive tone.

VOL Knob [Drive Level]

The Drive VOL knob is located on the left side of the lower row of knobs, and controls the output volume of the Drive section. Use this knob to balance the output volume between Drive on and Drive off.

DRIVE Footswitch & LED

The DRIVE footswitch allows you to engage or bypass the overdrive section. When Drive is engaged, the white LED above the DRIVE footswitch lights up. The last state of the DRIVE footswitch is recalled upon power-up, as with the KNEE and LIMITER buttons.

NOTE: The Platform must be in effect mode for Drive to be heard. The Drive section will not be heard if the pedal is in bypass mode.

SWELL CONTROL

The Swell algorithm is triggered every time a new note is played. The normal attack of your instrument is replaced by a sound that fades in slowly. The Swell function is located after the overdrive and compressor functions in the signal chain, but before the main VOL knob. Swell has just one control, the SWELL knob. Swell mode works best on instruments that have a quick attack and long sustain, such as a guitar, bass, synthesizer or organ.

SWELL Knob

Adjust fade-in time with this knob. As you turn **SWELL** clockwise, the fade-in time increases. When SWELL is set to zero, the Swell effect is bypassed.

SIGNAL FLOW/INPUT/OUTPUT/POWER

SIGNAL PATH:

Input -> Compressor/Limiter -> Overdrive -> Swell -> Output

MONO/L INPUT Jack – Instrument/Line level 1/4" unbalanced input jack that accepts a maximum signal level of +7.2 dBu. Plug your instrument or output from another effects pedal into this jack. If you use just one input, we recommend using the MONO/L input. The input impedance presented at this jack is 1M Ω .

R INPUT Jack – Instrument/Line level 1/4" unbalanced input jack. Plug your instrument output or another effects pedal into this jack. Use this jack with the MONO/L INPUT jack for stereo use. The input impedance presented at this jack is 1M Ω . The maximum allowable signal level into this jack is +7.2 dBu. If you do not use the R INPUT jack, the Left input signal connects to the R INPUT jack.

MONO/L OUTPUT Jack – 1/4" unbalanced output jack. The Left output signal is sent through this jack. In Bypass, the dry signal at the Left input jack outputs to the MONO/L Output jack. The source impedance of the MONO/L OUTPUT is approximately 300 Ω .

R OUTPUT – 1/4" unbalanced output jack. The Right output signal is sent through this jack. In Bypass, the dry signal present at the Right input jack is output to the R OUTPUT jack. If a plug is not inserted into the Right input jack then the Left signal is output on the R OUTPUT jack in both effect and bypass modes. The source impedance of the R OUTPUT is 300 Ω .

9V Power Jack

Plug the output of the factory-supplied EHX9.6DC 200mA AC adapter into the 9V power jack located at the top of the Platform. The Platform draws **125mA** at 9VDC with a **center negative plug**. The Platform accepts Boss® and Ibanez® style AC Adapters capable of delivering at least 150mA.

MONO/STEREO OPERATION

MONO IN & OUT: Left In -> Left Out: when using the Platform in mono, connect to the Left Input and Left Output.

MONO IN, STEREO OUT: Left In -> Left Out & Right Out: same connections as mono in and out but add the Right Output. The Right output signal will be identical to the Left Output both in effect and bypass modes.

STEREO IN, STEREO OUT: Left In & Right In -> Left Out & Right Out: The left and right audio signals remain separate through all effects “blocks,” including the Compressor/Limiter, Overdrive and Swell. The compressor’s sidechain—which is the signal path that controls the compressor’s gain reduction—sums together the left and right input signals to make one balanced mono signal in which to control the compressor. The sidechain acts on both left and right gain control equally so that sudden changes in the left or right input signal will not ruin the stereo balance of the source material.

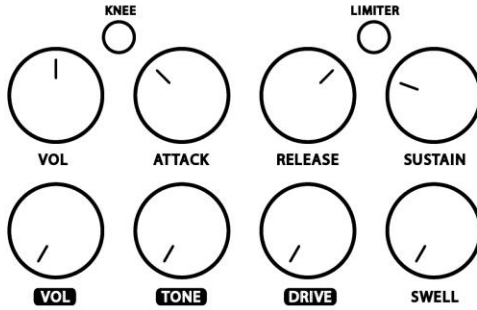
NOTE: Swell remains completely separate for the left and right inputs, and so left and right fade-ins are triggered independently from each other.

TIPS AND TRICKS

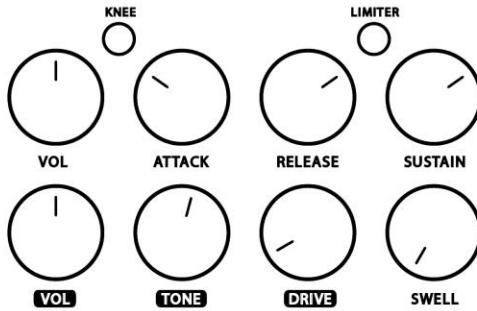
1. When used as a guitar pedal, compressors typically perform their best near the beginning of an effects chain, usually before distortion pedals. Having said that, feel free to experiment with the Platform’s location in your pedal chain; new uses for compression are waiting to be discovered!
2. If you are in compressor mode with SUSTAIN at maximum and you feel like you need even more of a compression effect, turn on the LIMITER.
3. If you hear pumping and would like to reduce it, try the following settings in this order:
 - increase the RELEASE knob setting
 - decrease the ATTACK knob setting
 - decrease the SUSTAIN knob setting
4. If you hear clicking or too much pop at the beginning of your notes, try the following adjustments in this order:
 - decrease the ATTACK knob setting
 - increase the RELEASE knob setting
 - decrease the SUSTAIN knob setting
5. The Drive section can be used as a clean volume boost: turn the DRIVE knob down below 9 o’clock, set the Drive’s VOL knob to 2 o’clock or above and set TONE to taste.

PLATFORM SUGGESTED STARTER SETTINGS

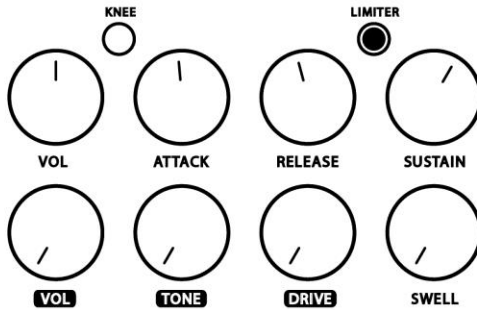
1. Mild Compression Drive = OFF



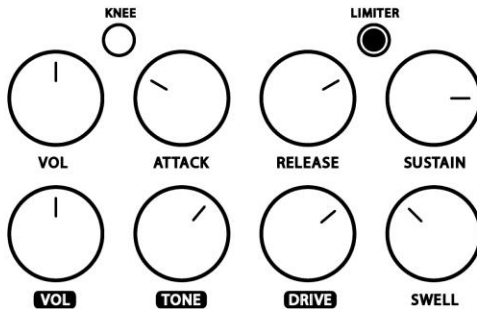
2. Warm OD Drive = ON



3. Chicken Pickin' Drive = OFF



4. Backward Swell Drive = ON



- WARRANTY INFORMATION -

Please register online at <http://www.ehx.com/product-registration> or complete and return the enclosed warranty card within 10 days of purchase. Electro-Harmonix will repair or replace, at its discretion, a product that fails to operate due to defects in materials or workmanship for a period of one year from date of purchase. This applies only to original purchasers who have bought their product from an authorized Electro-Harmonix retailer. Repaired or replaced units will then be warranted for the unexpired portion of the original warranty term.

If you should need to return your unit for service within the warranty period, please contact the appropriate office listed below. Customers outside the regions listed below, please contact EHX Customer Service for information on warranty repairs at info@ehx.com or +1-718-937-8300. USA and Canadian customers: please obtain a **Return Authorization Number (RA#)** from EHX Customer Service before returning your product. Include—with your returned unit—a written description of the problem as well as your name, address, telephone number, e-mail address, RA# and a copy of your receipt clearly showing the purchase date.

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- FCC COMPLIANCE -

Note: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- *Reorient or relocate the receiving antenna.*
- *Increase the separation between the equipment and receiver.*
- *Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.*
- *Consult the dealer or an experienced radio/TV technician for help.*

Modifications not expressly approved by the manufacturer could void the user's authority to operate the equipment under FCC rules.