



MULTIBAND DYNAMICS

GLUECOMP-3B

USER MANUAL

Version 1.0.0b · AU & VST3 for macOS · VST3 for Windows





WELCOME

MEET GLUECOMP-3B

An adaptive three-band compressor for glue, density and control — on single tracks, buses and the full mix. It sets its own thresholds, so you spend your time listening instead of chasing numbers.

WHAT MAKES IT DIFFERENT

Every band runs **downward and upward compression together**: peaks are held in, while low-level detail is brought forward. The bands are summed back through **phase-compensated Linkwitz-Riley crossovers**, so the recombined signal stays flat.

There's **no threshold or ratio to set**. Each band follows the level and the tonal balance of the material and finds its own working point, so it keeps behaving when a song gets louder, quieter, brighter or bassier.

You choose the **character** with Mode, the **depth** with Adapt, and the **tone** with Color and Warmth. Loudness-matched Auto Gain keeps every comparison honest.

GREAT FOR

- **Mix bus glue** — make a whole mix feel finished and cohesive.
- **Drum and instrument buses** — tighter, punchier groups.
- **Single tracks** — vocals, bass, guitars, keys, voice-over.
- **Loudness prep** — denser, more even material before your limiter.

FREE EDITION

GLUECOMP-3B is **completely free**. No serial number, no account, no license file, no trial timer, no watermark and no reminders. Every feature is unlocked. Click the logo in the plug-in to see your version and "Free edition – no activation required".

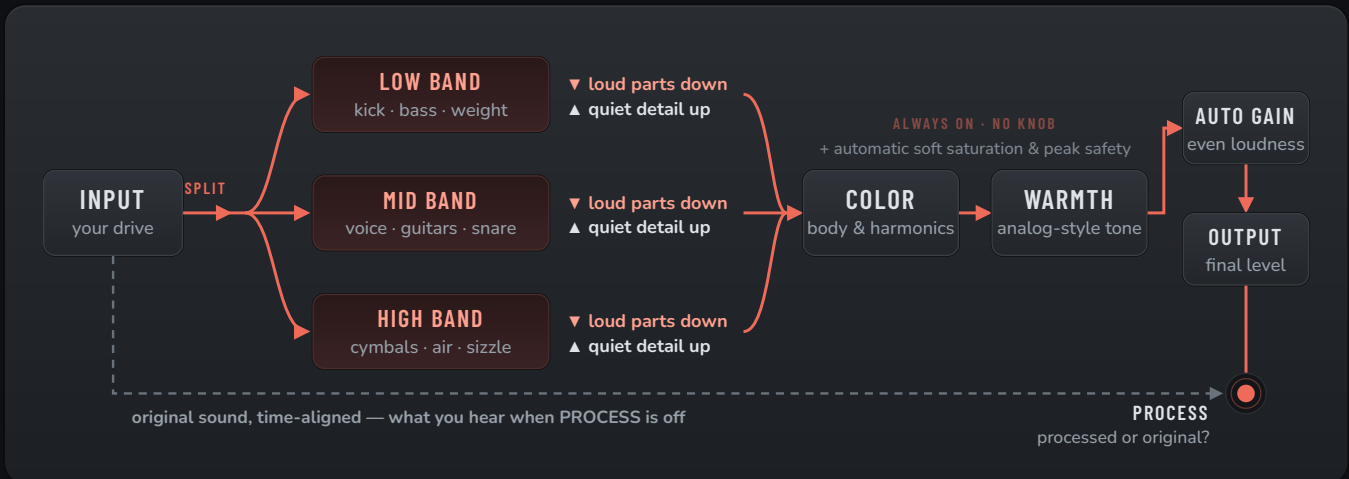
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01 · HOW IT WORKS

THE SIGNAL PATH IN ONE PICTURE

Where each stage sits in the chain, and which ones you control.



THREE BANDS, TWO DIRECTIONS

Two crossovers, draggable in the display, split the signal into low, mid and high bands. Each band combines downward and upward compression with its own detector and gain timing — the low band moves more slowly than the high band, so bass stays steady while the top stays quick.

The bands are summed through phase-compensated Linkwitz-Riley filters, so the recombination is flat even with the crossovers close together.

ADAPTIVE, NOT STATIC

Instead of a fixed threshold, each band tracks the long-term level of the programme and reacts to changes in spectral balance. When one band suddenly dominates — a boomy note, a harsh cymbal, a big chorus — it gets more control; when the material settles, so does the compression.

MODE sets ratios and timing, **ADAPT** sets how hard and how responsive the adaptation is, and **COLOR** and **WARMTH** shape the tone afterwards.

UNDER THE HOOD

SMART THRESHOLD

Learns rising levels quickly and falling levels slowly, holds through silence, and limits catch-up, so a returning section isn't over-compressed.

GATED UPWARD LIFT

Upward compression brings detail forward but backs off at very low levels, so silence stays silent.

MIX-BUS DETECTION

In mix bus mode the detectors use gentler timing and pay less attention to deep bass, which keeps a full mix from pumping with the kick.

LOUDNESS-MATCHED GAIN

Auto Gain uses K-weighted loudness (as in BS.1770) with a slow 1.5–2.5 s servo, and holds its value through silence.

OVERSAMPLED TONE

Color, Warmth and the automatic soft saturation run at 2x or 4x. The dry path is time-aligned, so A/B never shifts in time.

ORIGINAL COLOR VOICING

Console-inspired body and harmonics, kept away from the sub and the extreme top, with less saturation on sharp attacks. Not a model of any specific hardware.

02 · INSTALL & REQUIREMENTS

GET IT RUNNING

GLUECOMP-3B comes as **AU** and **VST3** for Mac and **VST3 (64-bit)** for Windows. Every version has exactly the same sound and features.

MAC**AU + VST3**

- **Apple silicon or Intel** — one universal file covers both.
- **macOS 26 or later** for the current build.
- **A DAW that loads AU or VST3** — for example Logic Pro, GarageBand, Ableton Live, Cubase, Studio One, Reaper, Bitwig Studio or FL Studio.

WINDOWS**VST3 · 64-BIT**

- **64-bit (x64) Windows**.
- **A DAW that loads 64-bit VST3** — for example Cubase, Ableton Live, Studio One, Reaper, Bitwig Studio or FL Studio.

WHICH VERSION SHOULD I USE?

Logic Pro, GarageBand

The **AU** version, `GLUECOMP-3B.component`. These apps only load Audio Units.

Other Mac DAWs

The **VST3** version, `GLUECOMP-3B.vst3` — or AU if your DAW prefers it.

Windows DAWs

The **VST3** version, `GLUECOMP-3B.vst3`.

Pro Tools

Not supported — Pro Tools only loads AAX plug-ins.

On a Mac you can install both AU and VST3. Your DAW may then list GLUECOMP-3B twice; both sound the same and share the same presets.

DOWNLOAD

Get the latest version from plugins.dymai.org/gluecomp3b and pick the Mac or Windows download. Inside the .zip you'll find the plug-in, a short README, a quick user guide and the font licenses. The next page shows where each file goes.

UPDATING

Quit your DAW, replace the old plug-in file with the new one in the same folder, and reopen. Your sessions and presets keep working.

REMOVING

Delete `GLUECOMP-3B.component` and/or `GLUECOMP-3B.vst3` from the plug-in folders. Your presets stay in their own folder (see page 08) until you delete them.

02 · INSTALL & REQUIREMENTS

INSTALL STEP BY STEP

Installing is just copying a file into the right folder. Quit your DAW first and reopen it afterwards.

ON A MAC

1 Unzip the download (double-click it in Finder).

2 Quit your DAW if it is open.

In Finder choose **Go > Go to Folder...** and paste the folder for the version you want:

AU — **GLUECOMP-3B.component**

3 `~/Library/Audio/Plug-Ins/Components/`

VST3 — **GLUECOMP-3B.vst3**

`~/Library/Audio/Plug-Ins/VST3/`

Folder missing? Create it with that exact name inside Plug-Ins.

4 Drag the file into its folder.

5 Open your DAW and let it rescan plug-ins.
Look for **GLUECOMP-3B** by **DYMAI SOUND**.

For every user on this Mac, use the same folders without the `~` (for example `/Library/Audio/Plug-Ins/VST3/`).
macOS will ask for your admin password.

ON WINDOWS

1 Unzip the download (right-click it > **Extract All...**).

2 Quit your DAW if it is open.

Open **File Explorer** and paste this into the address bar:

3 `C:\Program Files\Common Files\VST3\`

4 Copy **GLUECOMP-3B.vst3** into that folder. It may look like a folder — copy the whole thing. Click **Continue** if Windows asks for administrator permission.

5 Open your DAW and let it rescan plug-ins.
Look for **GLUECOMP-3B** by **DYMAI SOUND**.

If your DAW scans a custom VST3 folder, copy the plug-in there instead, or add the standard folder to its scan list.

MAC: IF IT'S BLOCKED

This build isn't notarized by Apple yet, so macOS may stop your DAW from loading it, or say the file "can't be verified". Open **Terminal** (Applications > Utilities), paste the line for the version you installed and press Return:

```
xattr -dr com.apple.quarantine ~/Library/Audio/Plug-Ins/Components/GLUECOMP-3B.component
```

```
xattr -dr com.apple.quarantine ~/Library/Audio/Plug-Ins/VST3/GLUECOMP-3B.vst3
```

Then restart your DAW and rescan. You only need to do this once per download.

LOGIC PRO DOESN'T LIST IT?

Logic checks new Audio Units when it starts. If GLUECOMP-3B is missing or marked as failed, open **Logic Pro > Settings > Plug-in Manager**, select GLUECOMP-3B and click **Reset & Rescan Selection**.

03 · INTERFACE TOUR

EVERYTHING ON ONE SCREEN

No hidden pages or menus: on/off and presets on top, the display in the middle, the sound-shaping knobs below.

**1 PROCESS (POWER LED)**

Turns the effect on and off for instant A/B. Lit = processed sound.

3 PRESETS

LOAD and SAVE complete settings. The current preset name sits in the middle.

5 CHARACTER SELECTORS

Mode, Detector, Det. type and Gain comp — the big decisions, made in four clicks.

7 BAND METERS

How much each band is being turned down (coral) or lifted (pale), in dB.

9 IN/OUT LINK

Moves Input and Output in opposite directions to change the drive at a steady level.

2 LOGO · ABOUT

Click it to see the version, format and "Free edition – no activation required".

4 OVERSAMPLING

2x or 4x. Higher is cleaner in the top end and uses more CPU.

6 SPECTRUM DISPLAY

Pale line = what goes in, coral line = what comes out. Drag the mid and high handles to set the crossovers.

8 KNOB DECK

Input, Adapt, Stereo link, FF/FB blend, Color, Warmth and Output.

10 AUTO GAIN

Keeps the processed sound about as loud as the original, so you judge tone — not volume.

HELP

Hover over any knob, selector, button, label or crossover handle for about a second and a short explanation pops up. Knob values appear while you drag. **Double-click** any knob to return it to its default.

04 · QUICK START

GOOD RESULTS IN FIVE STEPS

New instances already start in a musical place: **transparent** mode, Auto Gain on and Color at 30%. From there:

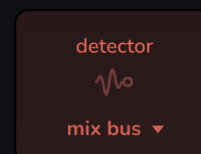
1 INSERT IT

Put GLUECOMP-3B on a track, a group/bus, or your main mix bus. Play a busy section of the song.



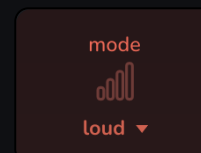
2 TELL IT WHAT IT'S HEARING

Set **DETECTOR** to **instrument** for a single track, or **mix bus** for groups and full mixes. Mix bus reacts more gently and pays less attention to deep bass, so it pumps less.



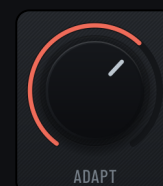
3 CHOOSE THE CHARACTER

Pick a **MODE**: **transparent** for natural, **punchy** for snap, **loud** for density, **aggressive** for maximum control.



4 SET THE AMOUNT

Turn **ADAPT** until the meters show what you want: about **1–3 dB** for gentle glue, **3–6 dB** for obvious control. The default is 65%.



5 ADD TONE, THEN COMPARE

Use **COLOR** for body and **WARMTH** for a rounder, darker tone. Then click the **PROCESS** LED to hear before and after. Auto Gain keeps the levels matched, so you hear the real difference.



RULE OF THUMB

If you can clearly hear the compressor working, it is probably a bit too much for glue. Back **ADAPT** off until the mix just sounds "more finished" when you switch **PROCESS** on — that is usually the sweet spot.

05 · EVERY CONTROL EXPLAINED

TOP BAR



PROCESS

POWER LED · TOP LEFT

DEFAULT **ON**

The on/off switch for the effect. **Lit** = you hear GLUECOMP-3B. **Dark** = you hear your original sound, perfectly time-aligned, so switching never clicks or jumps in time.

GOOD TO KNOW INPUT also applies to the original sound, while **OUTPUT** only applies to the processed sound — so the comparison stays fair. Your DAW's own bypass works too and gives you the completely untouched signal.



LOGO · ABOUT

CLICK THE LOGO

Click the GLUECOMP-3B logo to see the version, the plug-in format and build, and the line "Free edition – no activation required".

LOAD

INIT

SAVE

PRESETS

LOAD · NAME · SAVE

DEFAULT **INIT**

SAVE stores everything — every knob and selector, both crossover points and the In/Out link — in a small **.gc3bpreset** file. **LOAD** brings it back. The name in the middle shows the current preset.

Presets are saved in **~/Library/Dymai Sound/GLUECOMP-3B/Presets** on a Mac and **%APPDATA%\Dymai Sound\GLUECOMP-3B\Presets** on Windows. AU and VST3 share the same presets. Your DAW also stores all settings inside your project, so you only need presets for sounds you want to reuse.

OVERSAMPLING **2x** ▼

OVERSAMPLING

2X · 4X

DEFAULT **2X**

Runs the inside of the plug-in at 2 or 4 times your session's sample rate, which keeps the color and saturation stages clean and smooth in the highs. **2x** is great for everyday mixing. **4x** is the cleanest and uses more CPU — nice for final mixdowns and heavy settings.

You can switch while playing: it briefly fades to the original sound and back, so there are no clicks.

SAVING
CPU

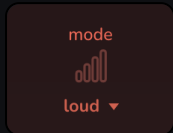
Running many instances? Keep them at **2x** while you work and switch your most important buses to **4x** for the final mixdown. The sound character stays the same; 4x only makes the top end a little cleaner when the tone stages are pushed.



05 · EVERY CONTROL EXPLAINED

THE FOUR CHARACTER SELECTORS

The four cells on the left of the display set the big picture. Click a cell to open its menu.



MODE

DEFAULT **TRANSPARENT**

The overall character. Each mode brings its own compression strength and timing, so you never set attack or release by hand.

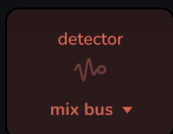
transparent Gentle and natural. Smooth control you mostly feel rather than hear.

punchy Quicker and more rhythmic. Drums and percussive parts snap forward.

loud Stronger, denser control for a modern, upfront sound.

aggressive The heaviest control of all. Big energy — use with care.

The built-in soft saturation also gets a little stronger from transparent to aggressive when the signal is hot.



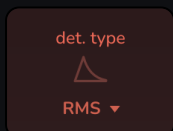
DETECTOR

DEFAULT **INSTRUMENT**

Tells GLUECOMP-3B what kind of material it is listening to.

instrument Quicker response for single sources: vocals, bass, guitars, single drums.

mix bus Gentler timing for groups and full mixes. It also pays less attention to deep bass when deciding how much to compress, so a big kick doesn't make the whole mix pump.



DET. TYPE

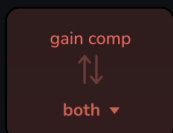
DEFAULT **RMS**

How the plug-in "measures" loudness.

peak Follows the sharpest hits. Best for catching drum transients and spiky sounds.

RMS Follows the average energy. Smooth, natural leveling — a great default.

loud Short for **loudness**: a longer, steadier measurement that follows phrases and sections instead of every hit. Ideal for buses. (Not the same as the **loud** mode.)



GAIN COMP

DEFAULT **BOTH**

WORKS WITH AUTO GAIN

Chooses what **AUTO GAIN** is allowed to correct. It only matters when Auto Gain is on.

down comp Only adds level back, to make up for what compression took away.

up comp Only turns down, to balance the level added by lifting quiet details.

both Corrects in either direction. Leave it here unless you have a reason not to.

05 · EVERY CONTROL EXPLAINED

DISPLAY & CROSSOVERS



SPECTRUM

Shows your sound from deep bass on the left to the top end on the right. The **faint pale line** is what comes in; the **coral line** with the soft fill is what comes out. Where the two lines part, you're seeing GLUECOMP-3B reshape that part of the sound.

CROSSOVER HANDLES

The round handles labelled **mid** and **high** mark where the bands split. **Drag them left or right**. Hold **Shift** while dragging for fine adjustments.

low / mid 80–700 Hz · default 180 Hz

mid / high 1.2–9 kHz · default 3 kHz

WHERE TO PUT THE CROSSOVERS

Think about which problem each band should handle on its own:

- **Low/mid** just above the "boom" of the source: around **90–150 Hz** for kick and bass, **180–250 Hz** for vocals, guitars and keys.
- **Mid/high** below the part you want controlled separately: **3–4 kHz** for general brightness, **5–7 kHz** to catch harsh "S" sounds and cymbals on their own.

BAND METERS

One pair of bars per band, on a 0–12 dB scale. **Coral** = how much that band is being turned down. **Pale** = how much quiet detail is lifted. Under each meter, the first number is the reduction (e.g. **-2.9**) and the second is the lift (e.g. **+0.0**). Past 12 dB of reduction, a pale cap appears at the top.

TRY THIS

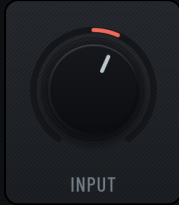
Finding a crossover by ear: turn **ADAPT** up high for a moment so the effect is obvious, then slowly drag a handle while you listen. Stop where the problem (boom, harshness, sizzle) is controlled best without touching the rest. Then bring **ADAPT** back down.



05 · EVERY CONTROL EXPLAINED

THE KNOB DECK

Drag up/down or left/right, or use your mouse wheel. Double-click to reset.

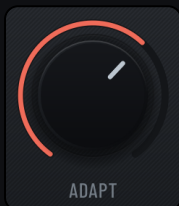


INPUT

-18 TO +18 DB

DEFAULT 0 DB

The level going into GLUECOMP-3B. Because the plug-in sets its own working point, you don't need Input to "hit a threshold". Think of it as **drive**: turning it up pushes the color and saturation stages harder for a denser, more driven sound; turning it down keeps things cleaner.



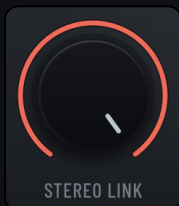
ADAPT

0-100%

DEFAULT 65%

Your main "how much" control. At 0% you get the selected mode's basic compression. Turning it up makes the compression firmer and smarter: it reacts more when the level changes or when one band suddenly takes over — a boomy bass note, a harsh cymbal, a loud chorus.

TRY 40–60% for glue, 60–80% for strong, even control.



STEREO LINK

0-100%

DEFAULT 100%

Decides whether left and right are treated together. At 100% both sides always get the same treatment, so the stereo image stays rock-steady. Lower values let each side react on its own, which can feel wider and more open — but if something loud happens on one side, the image may lean.

TRY 100% for most things; 70–90% for wide pads or double-tracked guitars.



FF/FB BLEND

FB 100 · 50/50 · FF 100

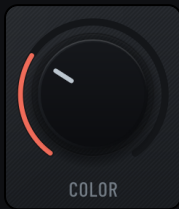
DEFAULT 50/50

Two ways a compressor can listen. **Feed-forward (FF, turn right)** listens to what comes in — firmer and more precise. **Feedback (FB, turn left)** listens to what it just produced — smoother, bouncier and more forgiving, with a classic feel. The centre is a 50/50 mix.

TRY Left for gentle glue and groove, right for tight control on vocals and voice-over.

05 · EVERY CONTROL EXPLAINED

TONE, LEVEL & SWITCHES



COLOR

0-100%

DEFAULT 30%

Console-style **body and gentle harmonics**. It adds a little weight around 115 Hz and some richness focused on the midrange, while keeping the highs clear and drum attacks intact. It works at normal levels — you don't need to drive it.

TRY 20–40% for subtle weight, 50–70% for an obvious character. 0% switches it off.



WARMTH

0-100%

DEFAULT 0%

An analog-style **tone tilt** after compression: a broad lift in the bass and a gentle softening of the highs. It's smart about it — thin material gets more weight, while material that already has plenty of bass gets less. At 0% it is completely off.

TRY 25–40% for mix-bus polish, 50–70% for an obviously warmer, darker sound.

COLOR OR WARMTH?

Color changes the texture (harmonics and body, highs stay open). **Warmth** changes the tone balance (rounder lows, softer highs). For weight with clear highs, use Color around 30% and Warmth at 0%; add Warmth for a darker, vintage feel. Neither is a volume control, so compare with Auto Gain on.



OUTPUT

-12 TO +12 DB

DEFAULT 0 DB

The final level after everything, including Auto Gain. It only changes the processed sound, so you can use it to match levels by ear while switching **PROCESS**, or to set the level going into your next plug-in.

• IN/OUT LINK

IN/OUT LINK

FOOTER · LEFT

DEFAULT OFF

When on, turning **INPUT** up turns **OUTPUT** down by exactly the same amount (and the other way round). That lets you hear **more or less drive** without being fooled by "louder sounds better". It works until either knob reaches its end.

• AUTO GAIN

AUTO GAIN

FOOTER · RIGHT

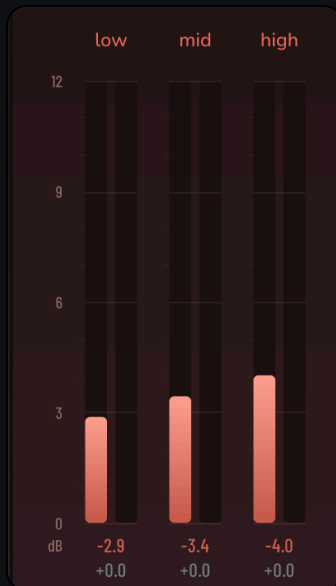
DEFAULT ON

Keeps the processed sound at about the **same loudness** as the original, using a loudness measurement similar to the one streaming services use. It moves slowly on purpose (a second or two) so it never pumps, and it holds its setting through silent passages. Leave it on while you set things up — it's the easiest way to make honest decisions.



06 • GOOD HABITS

TRUST YOUR EARS, CHECK THE METERS



Each band shows its own reduction (coral) and lift (pale).

HOW MUCH IS "RIGHT"?

- 0.5–2 dB** Barely there. Mastering-style polish, orchestral and acoustic music.
- 1–3 dB** Classic glue. Mix buses, acoustic instruments, keys.
- 3–6 dB** Clear control. Vocals, bass, voice-over, loud modern buses.
- 6 dB +** A deliberate effect. Smashed drums, aggressive styles.

UNEVEN METERS ARE NORMAL

The three bands don't need to match. The low band often moves more than the others because that's where most of the energy is. If one band is working far harder than the rest, try moving its crossover.

LIFT SHOWS UP IN QUIET MOMENTS

The pale "lift" bars move most in softer passages, decays and gaps between hits — that's upward compression bringing small details forward. During loud sections they often stay near zero.

FIVE HABITS FOR GREAT RESULTS

1 • COMPARE AT EQUAL LOUDNESS

Louder almost always sounds "better" for a moment. Keep **AUTO GAIN** on, or match with **OUTPUT**, before deciding.

2 • SET DETECTOR FIRST

It changes the whole feel. **instrument** for one source, **mix bus** for anything with several parts.

3 • USE ADAPT FOR AMOUNT

Change **MODE** for character, **ADAPT** for intensity. Changing both at once makes it hard to hear what helped.

4 • EXPLORE DRIVE WITH THE LINK

Switch on **IN/OUT LINK**, then sweep **INPUT**. You'll hear only the change in density and grit, not a change in volume.

5 • LISTEN IN CONTEXT

Judge a track with the rest of the mix playing. Settings that sound great solo can be too much in the full song.

BONUS • SAVE WHAT WORKS

Found a sound you love? Hit **SAVE**. Building your own preset library makes the next session faster.

07 · SUGGESTED SETTINGS BY MATERIAL

STARTING POINTS

These are places to start, not rules. Load one, play your music, then fine-tune **ADAPT** until the meters land in the suggested range. Coral arcs show the suggested knob range.

01 MIX BUS GLUE

Make the whole mix feel like one performance.

mode
transparent ▼

detector
mix bus ▼

det. type
loud ▼

gain comp
both ▼

oversampling
2x ▼

auto gain
on



ADAPT
40–60%



STEREO LINK
100%



FF/FB
FB 20 – 50/50



COLOR
20–35%



WARMTH
25–40%

LOW/MID **150 Hz**

MID/HIGH **3.5 kHz**

• INPUT & OUTPUT 0 dB, to taste

1–3 dB aim for this much
on the meters

LISTEN FOR

Instruments sit closer together, the low end feels steadier and the mix sounds more 'finished' — with no obvious pumping.

ADJUST

Hear pumping? Lower Adapt or turn FF/FB further left. Switch Oversampling to 4x for the final mixdown.

02 LOUD & DENSE MIX BUS

EDM, trap and modern pop — energy before the limiter.

mode
aggressive ▼

detector
mix bus ▼

det. type
RMS ▼

gain comp
both ▼

oversampling
4x ▼

auto gain
on



ADAPT
60–80%



STEREO LINK
100%



FF/FB
FF 20 – FF 40



COLOR
30–50%



WARMTH
0–20%

LOW/MID **120 Hz**

MID/HIGH **4 kHz**

• INPUT & OUTPUT 0 dB, to taste

3–6 dB aim for this much
on the meters

LISTEN FOR

A thicker, more forward mix where quiet details come up and peaks are already under control before your limiter.

ADJUST

Turn on In/Out link and raise Input by 2–6 dB for extra density at the same level. Try mode loud if aggressive feels too much.

MAKE YOUR OWN RECIPE

1 · SOURCE TYPE

One instrument → **instrument**. Several instruments or a full mix → **mix bus**.

2 · WHAT SHOULD IT MEASURE?

Spiky hits → **peak**.
Sustained parts → **RMS**.
Whole sections → **loud**.

3 · HOW SHOULD IT FEEL?

Natural → **transparent**.
Snappy → **punchy**. Dense → **loud**. Huge → **aggressive**.

4 · HOW MUCH?

Raise **ADAPT** until the meters show the amount from page 13, then add **COLOR** and **WARMTH** to taste.



07 · SUGGESTED SETTINGS BY MATERIAL

03 DRUM BUS PUNCH

Tight, punchy drums with snap and size.

mode
punchy ▾detector
instrument ▾det. type
peak ▾gain comp
n/aoversampling
2x ▾auto gain
● offADAPT
30–50%STEREO LINK
100%FF/FB
FB 30 – 50/50COLOR
30–50%WARMTH
0–15%

LOW/MID 100 Hz

MID/HIGH 5 kHz

● INPUT & OUTPUT 0 dB, to taste

2–4 dB aim for this much
on the meters

LISTEN FOR

Kick and snare jump forward, the room and tails get fuller, and cymbals are controlled on their own in the high band.

ADJUST

Auto Gain is off here so you can judge punch by ear — match levels with Output. Too clicky? Turn FF/FB further left.

04 BASS

Bass guitar or synth bass — every note the same size.

mode
punchy ▾detector
instrument ▾det. type
RMS ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
50–70%STEREO LINK
100%FF/FB
50/50 – FF 20COLOR
30–50%WARMTH
0–20%

LOW/MID 90 Hz

MID/HIGH 1.5 kHz

● INPUT & OUTPUT 0 dB, to taste

3–5 dB aim for this much
on the meters

LISTEN FOR

Even notes, a steady sub, and more growl and definition on small speakers thanks to Color's harmonics.

ADJUST

For smooth synth bass, try mode loud. The high band (above 1.5 kHz) controls string noise and pick attack separately.

05 LEAD VOCALS

Upfront, even and clear — without squashing the emotion.

mode
transparent ▾detector
instrument ▾det. type
RMS ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
40–60%STEREO LINK
100%FF/FB
50/50COLOR
20–30%WARMTH
0–20%

LOW/MID 200 Hz

MID/HIGH 5 kHz

● INPUT & OUTPUT 0 dB, to taste

2–5 dB aim for this much
on the meters

LISTEN FOR

Quiet words come forward, loud lines don't jump out, and the low band keeps proximity boom and mud in check.

ADJUST

Harsh 'S' sounds? Set mid/high between 5 and 7 kHz so the high band can tame them on its own.

07 · SUGGESTED SETTINGS BY MATERIAL

06 BACKING VOCALS

Turn a vocal stack into one smooth blanket.

mode
loud ▾detector
mix bus ▾det. type
loud ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
50–70%STEREO LINK
80–100%FF/FB
FB 20 – 50/50COLOR
20–30%WARMTH
20–40%

LOW/MID 250 Hz

MID/HIGH 4 kHz

● INPUT & OUTPUT 0 dB, to taste

3–6 dB aim for this much
on the meters**LISTEN FOR**

The stack becomes steady and cohesive, and Warmth softens the top so it sits behind the lead.

ADJUST

Lower Stereo link a little on wide stacks to keep them open.

07 ACOUSTIC GUITAR

Even strumming with natural body and sparkle.

mode
transparent ▾detector
instrument ▾det. type
RMS ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
35–55%STEREO LINK
100%FF/FB
FB 20 – 50/50COLOR
15–25%WARMTH
10–25%

LOW/MID 200 Hz

MID/HIGH 4 kHz

● INPUT & OUTPUT 0 dB, to taste

1–3 dB aim for this much
on the meters**LISTEN FOR**

Strums even out, body boom stays under control and the strings stay crisp.

ADJUST

If the guitar sounds boomy, move low/mid up towards 250 Hz.

08 ELECTRIC GUITARS

Rhythm guitars that chug without blooming or fizzing.

mode
punchy ▾detector
instrument ▾det. type
RMS ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
50–70%STEREO LINK
70–100%FF/FB
50/50COLOR
0–20%WARMTH
15–35%

LOW/MID 120 Hz

MID/HIGH 3 kHz

● INPUT & OUTPUT 0 dB, to taste

2–4 dB aim for this much
on the meters**LISTEN FOR**

Palm mutes stay tight in the low band, and Warmth smooths the fizzy top of distorted tones.

ADJUST

Distorted guitars are already saturated — keep Color low. On a guitar bus, set Detector to mix bus.

07 · SUGGESTED SETTINGS BY MATERIAL

09 PIANO & KEYS

Steady and present while keeping the touch.

mode
transparent ▾detector
instrument ▾det. type
loud ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
30–50%STEREO LINK
100%FF/FB
FB 20 – 50/50COLOR
20–30%WARMTH
10–25%

LOW/MID 250 Hz

MID/HIGH 4 kHz

● INPUT & OUTPUT 0 dB, to taste

1–3 dB aim for this much
on the meters**LISTEN FOR**

Soft passages come forward, big chords don't jump, and notes still decay naturally.

ADJUST

Det. type loud follows phrases rather than single notes. Switch to RMS for tighter control.

10 SYNTHS & PADS

Wide, lush and stable in the mix.

mode
transparent ▾detector
mix bus ▾det. type
loud ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
50–70%STEREO LINK
70–90%FF/FB
FB 40 – FB 20COLOR
25–40%WARMTH
20–40%

LOW/MID 200 Hz

MID/HIGH 3 kHz

● INPUT & OUTPUT 0 dB, to taste

2–4 dB aim for this much
on the meters**LISTEN FOR**

Pads hold a steady level and fill the space without poking out, while staying wide.

ADJUST

If the image starts to wander, raise Stereo link back to 100%.

11 SPOKEN WORD & PODCAST

Easy listening at any volume.

mode
loud ▾detector
instrument ▾det. type
RMS ▾gain comp
both ▾oversampling
2x ▾auto gain
● onADAPT
60–75%STEREO LINK
100%FF/FB
FF 10 – FF 30COLOR
10–25%WARMTH
0–20%

LOW/MID 120 Hz

MID/HIGH 5 kHz

● INPUT & OUTPUT 0 dB, to taste

3–6 dB aim for this much
on the meters**LISTEN FOR**

Quiet words become clear, laughs and loud moments don't jump, and the voice stays even from start to finish.

ADJUST

Lifting quiet details also lifts room noise. If you hear it between phrases, lower Adapt or clean up the noise first.

07 · SUGGESTED SETTINGS BY MATERIAL

12 ORCHESTRAL & CINEMATIC

Control without losing the dynamic story.

mode
transparent ▾

detector
mix bus ▾

det. type
loud ▾

gain comp
both ▾

oversampling
4x ▾

auto gain
on



ADAPT
20–40%



STEREO LINK
100%



FF/FB
FB 50 – FB 30



COLOR
10–20%



WARMTH
10–30%

LOW/MID **180 Hz**

MID/HIGH **4 kHz**

• INPUT & OUTPUT 0 dB, to taste

0.5–2 dB aim for this much on the meters

LISTEN FOR

Big hits are gently held, quiet passages come a touch closer, and the music still breathes.

ADJUST

Keep Adapt low — orchestral music lives on its dynamics. Use more only on stems that need taming.

ALL RECIPES AT A GLANCE

#	MATERIAL	MODE	DETECTOR	DET. TYPE	ADAPT	COLOR	WARMTH	CROSSOVERS	AIM
01	MIX BUS GLUE	transparent	mix bus	loud	40–60%	20–35%	25–40%	150 Hz · 3.5 kHz	1–3 dB
02	LOUD & DENSE MIX BUS	aggressive	mix bus	RMS	60–80%	30–50%	0–20%	120 Hz · 4 kHz	3–6 dB
03	DRUM BUS PUNCH	punchy	instrument	peak	30–50%	30–50%	0–15%	100 Hz · 5 kHz	2–4 dB
04	BASS	punchy	instrument	RMS	50–70%	30–50%	0–20%	90 Hz · 1.5 kHz	3–5 dB
05	LEAD VOCALS	transparent	instrument	RMS	40–60%	20–30%	0–20%	200 Hz · 5 kHz	2–5 dB
06	BACKING VOCALS	loud	mix bus	loud	50–70%	20–30%	20–40%	250 Hz · 4 kHz	3–6 dB
07	ACOUSTIC GUITAR	transparent	instrument	RMS	35–55%	15–25%	10–25%	200 Hz · 4 kHz	1–3 dB
08	ELECTRIC GUITARS	punchy	instrument	RMS	50–70%	0–20%	15–35%	120 Hz · 3 kHz	2–4 dB
09	PIANO & KEYS	transparent	instrument	loud	30–50%	20–30%	10–25%	250 Hz · 4 kHz	1–3 dB
10	SYNTHS & PADS	transparent	mix bus	loud	50–70%	25–40%	20–40%	200 Hz · 3 kHz	2–4 dB
11	SPOKEN WORD & PODCAST	loud	instrument	RMS	60–75%	10–25%	0–20%	120 Hz · 5 kHz	3–6 dB
12	ORCHESTRAL & CINEMATIC	transparent	mix bus	loud	20–40%	10–20%	10–30%	180 Hz · 4 kHz	0.5–2 dB

SAVE IT

When a recipe works for your material, press **SAVE** and give it a clear name like "Vox – warm lead" or "Drums – room punch". Next time you're one click away.

08 • TROUBLESHOOTING & FAQ

QUICK FIXES

Most questions have a one-click answer. Start with the matching question below.

I CAN'T FIND GLUECOMP-3B IN MY DAW

Check that the plug-in is in the right folder (page 05) and run a plug-in rescan. Logic Pro and GarageBand need the AU version; most other DAWs use VST3, so make sure VST3 scanning is enabled. Pro Tools isn't supported. On a Mac, the current build needs macOS 26 or later.

THE LEVEL CHANGED A LITTLE AFTER I INSERTED IT

That's Auto Gain settling in. It moves slowly on purpose — give it a second or two of music. If Auto Gain is off, match levels with Output.

THE LOW END GOT TOO BIG

Lower Warmth first (it adds a broad bass lift), then Color (it adds body around 115 Hz). If the bass feels uneven rather than too big, raise Adapt a little.

BACKGROUND NOISE GETS LOUDER BETWEEN PHRASES

Lifting quiet details also lifts noise. Lower Adapt, use mode transparent, or clean up the noise before GLUECOMP-3B.

IT USES TOO MUCH CPU

Switch Oversampling to 2x while working. Use 4x for your final mixdown if you like.

DO I NEED A LICENSE OR AN ACCOUNT?

No. This is the free edition — no activation, license file, account or time limit. Click the logo to confirm.

MACOS SAYS IT CAN'T BE OPENED OR VERIFIED

Run the Terminal line for your version from page 05, then restart your DAW. This removes the download quarantine flag from the plug-in.

I HEAR PUMPING OR BREATHING

Set Detector to mix bus on groups and full mixes, lower Adapt, turn FF/FB towards FB, or try Det. type loud. Keep Stereo link at 100% on full mixes.

THE HIGHS SOUND DULLER

Warmth gently softens the top end. Set it to 0% and use Color alone for weight with open highs, or move the mid/high crossover higher.

THE STEREO IMAGE MOVES AROUND

Raise Stereo link to 100% so both sides are always treated the same.

AN OLD SESSION SOUNDS DIFFERENT FROM NEW INSTANCES

Sessions and presets saved before Color existed load with Color at 0%, so they sound exactly as before. New instances start at 30%.

WHERE ARE MY PRESETS?

Mac: `~/Library/Dymai Sound/GLUECOMP-3B/Presets`.
Windows: type `%APPDATA%\Dymai Sound\GLUECOMP-3B\Presets` into the File Explorer address bar. Copy that folder to back up presets or move them to another computer — the files work on both Mac and Windows.

STILL STUCK?

Check that **PROCESS** is lit, that **INPUT** isn't at an extreme setting, and that **DETECTOR** and **DET. TYPE** suit your material. For updates and help, visit plugins.dymai.org/gluecomp3b.

09 · QUICK REFERENCE

ALL CONTROLS AT A GLANCE

CONTROL	WHAT IT DOES	RANGE	DEFAULT
TOP BAR			
PROCESS	Effect on/off with time-aligned original	on / off	on
PRESETS	Load and save the complete state (.gc3bpreset)	—	Init
OVERSAMPLING	Internal processing rate for clean color	2x · 4x	2x
DISPLAY			
MODE	Compression character and timing	transparent · punchy · loud · aggressive	transparent
DETECTOR	Kind of material being processed	instrument · mix bus	instrument
DET. TYPE	How loudness is measured	peak · RMS · loud	RMS
GAIN COMP	Which way Auto Gain may correct	down comp · up comp · both	both
LOW/MID	Split between low and mid bands	80–700 Hz	180 Hz
MID/HIGH	Split between mid and high bands	1.2–9 kHz	3 kHz
KNOB DECK			
INPUT	Level and drive going in (also the original)	–18 to +18 dB	0 dB
ADAPT	Amount and intelligence of the compression	0–100%	65%
STEREO LINK	How closely left and right are treated together	0–100%	100%
FF/FB BLEND	Feedback (smooth) to feed-forward (firm)	FB 100 – FF 100	50/50
COLOR	Console-style body and harmonics	0–100%	30%
WARMTH	Analog-style bass lift and softer highs	0–100%	0%
OUTPUT	Final level of the processed sound	–12 to +12 dB	0 dB
FOOTER			
IN/OUT LINK	Moves Input and Output in opposite directions	on / off	off
AUTO GAIN	Keeps processed loudness close to the original	on / off	on

MOUSE & KEYBOARD

Drag	Up/down or left/right on a knob
Mouse wheel	Nudge a knob
Double-click	Reset a knob to its default
Shift + drag	Fine crossover adjustment

HELP & INFO

Hover 1 s	Show help for any control
Click logo	Version, build and edition
Version	1.0.0b · Free edition
Formats	AU + VST3 (Mac) · VST3 x64 (Windows)



MULTIBAND DYNAMICS

GLUECOMP-3B

Free · No activation · Every feature unlocked

[PLUGINS.DYMAI.ORG/GLUECOMP3B](https://plugins.dymai.org/gluecomp3b)

Updates, news and support

AU + VST3 · MACOS

APPLE SILICON + INTEL

VST3 X64 · WINDOWS

3 BANDS · LINKWITZ-RILEY

DOWNWARD + UPWARD COMPRESSION

K-WEIGHTED AUTO GAIN

2X / 4X OVERSAMPLING

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DYMAI SOUND

FREE EDITION