CARL MARTIN DUAL COMPRESSOR LIMITER

Analog Compressor with two independent channels



- Item: 71178
- EAN: 852940000646
- Weight: 0,42 kg
- Images | Translations | User Manual

Need to know for retailers

- Two independent compression channels for instant switching between settings.
- Maintains your natural attack and clarity while adding sustain.
- Parallel compression with DRY blend for a fuller, more dynamic sound.
- High headroom 12V operation prevents distortion and preserves tone.
- Easy, precise control with separate COMP/LEVEL and global THRESHOLD.

Product Features

- Dual compressor and limiter pedal for precise dynamic control
- Designed to balance levels, enhance sustain, and preserve attack
- Based on Carl Martins award winning compression circuit
- Two independent compression circuits in one enclosure
- Individual COMP and LEVEL controls for each side
- Shared THRESHOLD control for consistent response
- Subtle compression for leveling and tonal consistency
- Stronger settings for controlled sustain and peak limiting
- Preserves natural tone without flattening dynamics
- Maintains low-end clarity and smooth top-end response
- Internal 12V operation for increased headroom and stability
- Clean compression even with strong input signals
- DRY blend control for parallel compression
- Adds density while retaining original pick attack
- Instant switching between two compression setups
- Ideal for rhythm consistency and lead sustain
- Predictable and repeatable performance for live and studio use
- Controls: Comp 1, Comp 2, Level 1, Level 2, Threshold, Dry
- Footswitches: Select, Bypass
- Input: ¼" Jack
- Output: ¼" Jack
- Remote: ¼" Jack
- Power Supply: 9V DC, 100 mA, 2.1 mm x 5.5 mm, center negative (not included).
- Dimensions: (W x L x H): 56 x 96 x 20 mm
- Weight 420 g
- Designed in Denmark

Description

The Carl Martin Dual Compressor Limiter gives you control over the part of your tone most players find challenging: dynamics. When your clean tone feels uneven, when single notes disappear sooner than you would like, or when chords hit harder than intended, it becomes clear that dynamic control is not always easy to manage. Many players also want added sustain without sacrificing the initial attack and clarity of their playing.

This pedal is designed to address those challenges while preserving the natural character of your sound, delivering control and consistency without flattening your tone.

The Dual Compressor Limiter gives you two completely independent compression setups in one enclosure. Each side has its own COMP and LEVEL controls, allowing you to set one side for subtle leveling and the other for stronger sustain or peak limiting. The shared THRESHOLD control ensures both sides respond consistently to your playing.

Used lightly, it evens out volume differences and makes your tone feel more stable and finished. Chords sit tighter. Arpeggios sound clearer. Clean funk becomes more controlled. Fingerstyle gains balance without losing articulation.

Push it further, and you get controlled sustain that holds notes longer without collapsing the attack. The low end remains intact. The top end does not turn brittle. Harmonics stay defined instead of smearing together.

The internal 12V operation provides increased headroom and stability. This means the compression remains composed even when your signal is strong. No sudden distortion. No choking of dynamics. Just controlled reduction where it matters.

The DRY blend control allows parallel compression directly inside the pedal. This is where the feel comes alive. You can add density underneath your signal while keeping your original pick attack untouched. The result is a tone that feels more solid under the fingers without sounding obviously compressed.

Switching between the two compression setups gives you instant flexibility on stage. One setting for rhythm consistency. Another for lead sustain. Both predictable. Both repeatable.

The Dual Compressor Limiter is for players who want their tone to feel finished, controlled and responsive — not squeezed.



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