



# SlideRIG



## SLIDERIG COMPACT DELUXE MK2

The SlideRIG Compact Deluxe Mk2 takes the transparent tone and incredible sustain of the original SlideRIG and adds continuously adjustable control over attack and release times.

The Attack/Release knob adjusts both compression stages simultaneously, offering a carefully designed sweep of attack and release characteristics with no unpleasant artefacts. With this single control, you have the freedom to shape the transient of each note, from smooth, uniform sustain to a spiky and percussive pick attack.

Using the pedal's unique three-way mixer stage, you can access conventional single-stage compression as well as the SlideRIG's trademark dual-stage compression, then blend in some of your dry, uncompressed signal to restore natural dynamics. This trio of blend controls feeds into a single master volume control, allowing you to easily set your overall output level.

The Mk2 makes the complicated business of setting up two compressors in sequence incredibly easy, delivering awesome slide tones and endless clean sustain that's perfect for slide.

## *Origin Effects...*

### Key Features:

- 100% Class-A discrete signal path
- Classic, ultra-fast “FET” response
- Studio-grade discrete-transistor preamp
- Single-stage and dual-chained compression circuits
- Input/Comp and Master Output level controls
- Dry, Single-stage and Dual-stage level controls
- High-current, low-noise electronics
- Ultra-wide frequency response
- Ultra-high input impedance
- Silent switching
- High-quality “signal-conditioning” bypass mode
- Premium components throughout
- Advanced power supply filtering and protection
- Flexible external power requirements (9-18V DC)
- PSU Spec. 82mA @ 9V / 108mA @ 18V
- Designed and built in England



*...Purity of Tone*



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## ABOUT THE SLIDERIG COMPACT DELUXE MK2

With the original SlideRIG, our goal was to reproduce the slide guitar tones first heard on Little Feat's classic album "Dixie Chicken". The tone is clean and transparent, with an almost infinite shimmering sustain. For many, this represents the ultimate in slide tone.

In the studio, the Little Feat tone was achieved by daisy-chaining two Urei 1176 FET compressor channels, one after the other. The 1176 has a fast response, unique character and smooth compression profile. Chaining the compressor sections allows this character to be retained, while vastly increasing the amount of compression. This high degree of compression is generally referred to as "limiting" as the signal is maintained at a consistent level.

This is exactly the same principle behind the SlideRIG. It's built around our 1176-inspired Cali76 circuit, with two identical Cali76 blocks being utilised in a true dual-chained topology.

The Cali76 is a studio-grade FET compressor, featuring high-current, low-noise, discrete Class-A circuitry. One of the reasons why our compressor pedals sound so good is that they deliver true FET compression, with a fast yet highly musical response that is a world away from the brutal and unforgiving sound of traditional VCA compressor pedal designs.

The pedal's circuitry is wholly transistor-based (otherwise known as "discrete"), with absolutely no opamps or VCAs used in the signal path. Well-designed transistor circuits, in contrast to IC-based designs, generate fewer harsh distortion artefacts. In addition, subtle harmonics are created which can positively enhance tone.

We've also included a studio-grade 1960s-style discrete preamp, to work as an electronic interface between your guitar and the compressor. The preamp provides gain and also creates the optimum conditions for signal transfer.

The pedal features a mixture of traditional through-hole and SMD components, spread across a pair of densely populated, stacked boards. The signal path utilises film and tantalum capacitors, carefully chosen low-noise transistors and rugged MELF resistors (essentially traditional through-hole resistors without the leads), which offer low-noise performance and rock-solid reliability.

Our pedals are powered by mains adaptor only. Dispensing with the usual internal 9V battery option allows more space inside the enclosure for high-quality circuitry, while also supporting the high-current circuit design that is the key to these pedals' astonishingly low noise levels.



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## CONTROLS

**IN:** The SlideRIG Compact Deluxe Mk2 features a very nice studio-grade input preamplifier. This works as an interface between the guitar and the compressor sections. The In control allows the user to vary the gain of this preamplifier, which drives the input of the first compressor. At the same time, the In control determines how much signal is fed from the first compressor to the second.

Turning the In control clockwise increases the overall gain of the pedal. This also increases the amount of compression. The guitar will become increasingly touch sensitive as gain is increased. Too much gain and the preamplifier will clip and distort.

**ATT/REL:** This control simultaneously sets the attack and release characteristics of both of the compressors inside the pedal. These parameters determine how long it takes for the compressors to react to the presence of a signal and initiate gain reduction (attack) and how long gain reduction then lasts before the compressors return to their idle state (release).

With the Att/Rel knob turned clockwise, the compressor has a slow attack and fast release, best for percussive playing. A slow attack allows the initial transient of each note to avoid compression, thereby emphasising your pick attack, while the fast release means that the compressor can recover in time to react to the next note.

Turned anti-clockwise, the compressor has a fast attack and slow release, offering a smoother, more “spongy” feel. A fast attack means the whole note is compressed, providing more uniform gain reduction, while the slow release means that gain reduction will gently taper off with no sudden “pumping” effects.

**STAGE 1:** The Stage 1 control determines the amount of signal fed from the output of the first compressor to the pedal’s Master output control. At this point, the signal is lightly compressed as it has passed through a single stage of 1176-style compression, with a ratio of 4:1.

**STAGE 2:** The Stage 2 control determines the amount of signal fed from the output of the first compressor to the pedal’s Master output control. The signal is now heavily compressed as it has passed through two stages of 1176-style compression, each with a ratio of 4:1.

**DRY:** The Dry control is the third part of the pedal’s three-channel mixer circuitry. It determines the amount of dry, unaffected signal fed to the output of the pedal.

You can balance the dry signal against the two stages of compressed signal by varying the Dry, Stage 1 and Stage 2 knobs accordingly. Correct adjustments should deliver the increased sensitivity and sustain of the compressed signals, combined with the dynamic integrity of the dry signal.



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**MASTER:** The Master control simply determines the overall signal level present at the pedal's output. The Stage 1, Stage 2 and Dry knobs set the levels fed to the output from different parts of the circuit. These signals are summed together by the Master control, which allows you to turn the overall level up or down without having to re-balance the three mixer knobs.

## CONNECTIVITY & POWER REQUIREMENTS

**INSTR:** Insert your guitar, other instrument or signal source here. The ultra-high input impedance will even work with piezoelectric pickups, provided that the connected lead is of sufficient quality and is reasonably short in length (a long lead will "load" a piezoelectric pickup, reducing the bandwidth). We strongly recommend placing the SlideRIG directly after your guitar, to maximise signal-to-noise ratio.

**AMP:** Connect to your amp or other pedals. The output impedance is low in all modes, so the unit will drive signals down the connected guitar lead, overcoming the issues of high-frequency signal loss associated with passive bypass systems.

**9-18VDC:** Insert power here. A high-quality regulated supply should be chosen to avoid damage from voltage surges and other over-voltage conditions. The connector should be the 2.1mm type with the centre-pin "wired negative". For best performance, the pedal should be powered from an 18V supply. This will increase the headroom, allowing cleaner processing of conventional guitar signals. This will also permit the use of hotter source signals, such as active guitar pickups.

## MAXIMISING SIGNAL-TO-NOISE RATIO

The SlideRIG is extremely quiet by the standards of most pedals. However, while the pedal itself adds minimal additional noise, with so much compression and clean gain on tap it can quickly highlight noise induced in pickups and other effects units.

Humbucking or noise-cancelling pickups will allow you to push things further without suffering from 50Hz mains hum. Meanwhile, to avoid amplifying noise created by other pedals, we recommend placing the SlideRIG straight after your guitar and before any other effects.

Keep the guitar's volume up for best results. This will be counter-intuitive for some, especially those who like to manipulate stage level directly from the guitar, but you quickly get used to things! Volume pedals must be placed after the pedal, as the SlideRIG will laugh in the face of any coordinated changes in signal level, and will work to maintain a consistent output! However, placing a volume pedal after the unit is a great way to manage stage levels.



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## EXAMPLE SETTINGS



**Conventional compression.** Here we have the blend dial set anti-clockwise for a single stage of compression with a fast attack to catch peaks and a slow release to avoid pumping. Basically the same signal path as our Cali76 pedal. Great as a general guitar compressor, to smooth out dynamics and make your guitar feel a little more sensitive and alive. Ultra versatile.



**Dual stage compression/limiting.** Classic SlideRIG dual-chained compression. Little Feat tone! Your guitar will be ultra sensitive and sustain will be vast. As you turn up the In dial, compression & sensitivity will increase, as will pickup induced noise. This must be taken into consideration, especially in a live scenario. The attack is set slow just like the original SlideRIG.



**Parallel compression.** A best of both worlds approach! Blend compressed and dry signals for increased sensitivity & sustain yet with a full sense of dynamic integrity. For players who want a fattened tone but without having the life compressed out of their carefully crafted dynamic playing style. Works well with guitar volume pot swells.



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## ABOUT ORIGIN EFFECTS

Origin Effects is the brainchild of Simon Keats, a guitarist, electronic engineer and analogue circuit designer who has worked for the likes of Vox, Focusrite and Trident Audio. Having built bespoke effects for professional musicians and producers for many years, he launched the Origin Effects brand in 2012 to bring his exceptional designs to a wider audience.

His first two pedals – the Cali76 compressor and the unique SlideRig dual-chained compressor – were soon followed by the Compact Series of compressors for guitar and bass. Widely recognised as the best pedal compressors ever made, they have found favour with guitarists and bass players like David Gilmour, Pino Palladino and Steve Lukather, as well as Grammy Award-winning producers like Paul Epworth, Ross Hogarth and Terry Britten.

In 2018, Origin started a new chapter with the launch of the RevivalDRIVE, a groundbreaking overdrive pedal that recreates the circuit topology, sound and response of a cranked non-master-volume valve amp.

*Please note that Simon Keats & Origin Effects Limited are in no way affiliated with Urei or Universal Audio.*

T: +44 (0)800 810 1070 • E: [info@origineffects.com](mailto:info@origineffects.com) • [www.origineffects.com](http://www.origineffects.com)  
Origin Effects Limited, Unit 4 Top Angel, Buckingham, Buckinghamshire, MK18 1TH, UK.



