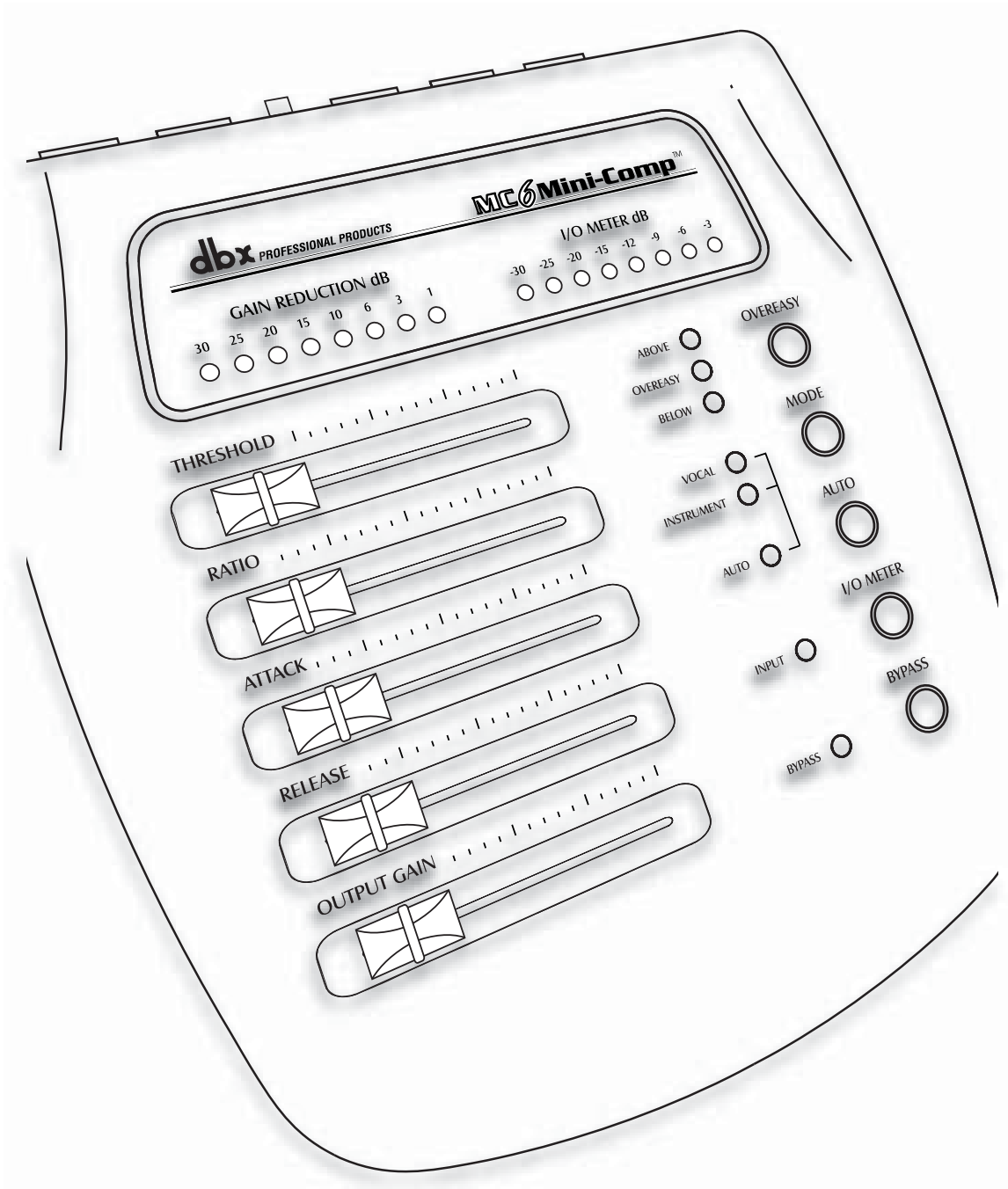
MC6 Mini-Comp™



dbx® PROFESSIONAL PRODUCTS

WARNING

FOR YOUR PROTECTION, PLEASE READ THE FOLLOWING:

WATER AND MOISTURE: Appliance should not be used near water (e.g. near a bathtub, washbowl, kitchen sink, laundry tub, in a wet basement, or near a swimming pool, etc). Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.

POWER SOURCES: The appliance should be connected to a power supply only of the type described in the operating instructions or as marked on the appliance.

GROUNDING OR POLARIZATION: Precautions should be taken so that the grounding or polarization means of an appliance is not defeated.

POWER CORD PROTECTION: Power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to cords at plugs, convenience receptacles, and the point where they exit from the appliance.

SERVICING: To reduce the risk of fire or electric shock, the user should not attempt to service the appliance beyond that described in the operating instructions. All other servicing should be referred to qualified service personnel.

FOR UNITS EQUIPPED WITH EXTERNALLY ACCESSIBLE FUSE RECEPTACLE: Replace fuse with same type and rating only.

The symbols shown above are internationally accepted symbols that warn of potential hazards with electrical products. The lightning flash with arrowpoint in an equilateral triangle means that there are dangerous voltages present within the unit. The exclamation point in an equilateral triangle indicates that it is necessary for the user to refer to the owner's manual.

These symbols warn that there are no user serviceable parts inside the unit. Do not open the unit. Do not attempt to service the unit yourself. Refer all servicing to qualified personnel. Opening the chassis for any reason will void the manufacturer's warranty. Do not get the unit wet. If liquid is spilled on the unit, shut it off immediately and take it to a dealer for service. Disconnect the unit during storms to prevent damage.

ELECTROMAGNETIC COMPATIBILITY

This unit conforms to the Product Specifications noted on the **Declaration of Conformity**. Operation is subject to the following two conditions:

- this device may not cause harmful interference, and
- this device must accept any interference received, including interference that may cause undesired operation. Operation of this unit within significant electromagnetic fields should be avoided.

DECLARATION OF CONFORMITY

Manufacturer's Name:	dbx Professional Products
Manufacturer's Address:	8760 S. Sandy Parkway Sandy, Utah 84070, USA
declares that the product:	dbx MC6 Mini-Comp™
Product Options:	Requires a Class II power adapter that conforms to the requirements of EN60065, EN60742, or equivalent.

conforms to the following product specifications:

Safety:	EN 60065 (1993) IEC 65 (1987) with Amendments 1, 2, 3
EMC:	EN 55013 (1990) EN 55020 (1991)

Supplementary Information:
The product herewith complies with the requirements of the EMC Directive 89/336/EEC (1989), as amended by directive 93/68/EEC (1993).

dbx Professional Products
Vice President of Engineering
8760 S. Sandy Parkway
Sandy, Utah 84070, USA
August 1,1997

European Contact: Your Local dbx Sales and Service Office or
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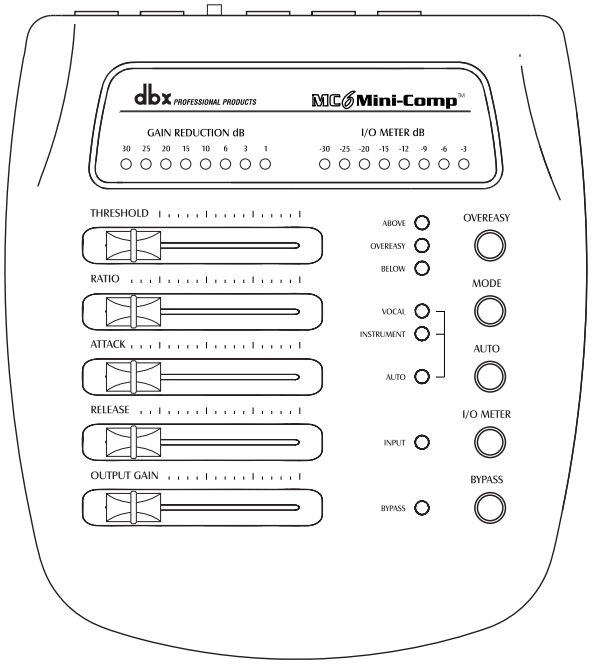
Manual Contents

Congratulations on choosing the dbx MC6 Mini-Comp™ Compressor. The MC6 provides traditional dbx sonic quality and performance for the working musician, DJ, studio operator or anyone who needs a friendly compressor to achieve professional quality compression quickly and easily. We're sure you'll agree that the MC6 Mini-Comp is the most affordable professional quality stereo compressor on the market today. We recommend that you take a moment and read through the manual as it provides information that will assist you in using your unit to its fullest potential. To help you use the MC6 in any environment, we uncluded four rubber feet for table-top use, and an attachable spring steel clip for securing the MC6 to a guitar amp handle.

The MC6 Mini-Comp™ Compressor is packed with just the right features to effectively reduce and control the dynamic range of your audio, add punch to flabby, loose sounds, or add sustain to instruments. The MC6 begins with the classic dbx compression made famous by our 160 line of compressors. But there's more. The MC6 operates in stereo mode or in mono mode, with the mono input being fed to both channels. Stereo signals are compressed using our True RMS Power Summing™ algorithm, giving a perfect stereo image every time. With True RMS Power Summing, the detectors are linked and respond to the sum of the energy (power) of each channel's signal. This sum of energies will accurately track over a wide dynamic range providing excellent response at low or high signal levels. Using two RMS detectors eliminates inaccurate level detection due to phase cancellation that is inherent in inferior compressor designs. True RMS Power Summing accurately models the response of human hearing, making compression and limiting sound the way it should.

The MC6 features two Auto compression modes, one optimized for vocals and the other for instruments such as an electric guitar. For maximum flexibility, we also scaled the program-dependent Attack and Release controls with dbx's new AutoDynamic™ circuitry, so that the MC6's full range of controls produce voicings that extend from slow leveling to aggressive peak limiting.



MC6 Front Panel

GAIN REDUCTION (dB) METER:

This meter indicates the amount of attenuation of the input signal by the MC6's Compressor, instantaneously displaying the amount of gain reduction achieved. The meter is always active, even when the MC6 is in BYPASS mode.

INPUT/OUTPUT LEVEL METER:

This 8-stage meter indicates, in dB, how far the input or output signal is below clipping or, in other words, headroom. To maximize the signal-to-noise ratio (which results in the cleanest signal) it is desireable to run your input and output levels "hot" enough that the -3dB (red) LED just flickers on during the highest expected peak levels. If the -3dB LED stays on too much, clipping is occurring and will audibly degrade the sound quality. In this case, turn down the output level of the device feeding the input of the MC6. When the I/O METER switch is engaged (in), the INPUT LED lights and the meter is displaying the input signal. When the I/O METER switch is out, the input LED is off and the meter is displaying the output signal.

THRESHOLD CONTROL and LEDs (BELOW/OVEREASY/ABOVE):

Adjust this slider left to right to set the threshold of compression. Sliding to the left sets a lower compression threshold and therefore results in more compression for a given signal level. In hard knee mode the threshold of compression is the point at which the compressor begins to compress the dynamic range of the signal. In OverEasy mode, the threshold of compression is roughly the middle of the OverEasy range.

The three THRESHOLD LEDs indicate the relationship of the input signal level to the threshold of compression. In hard knee mode, the green LED lights when the signal is BELOW threshold, the red LED lights when the signal is above threshold, and the yellow LED does not light. In OverEasy mode, the green LED lights when the signal is BELOW the OverEasy region, the red LED lights when the signal is above the OverEasy region, and the yellow LED lights when the OVEREASY switch is engaged and the input signal is in the OverEasy range. See Figures 1 and 2 on the next page.

The MC6's OverEasy compression permits extremely smooth, natural sounding compression, without artifacts, due to the gradual change of compression around the threshold. With OverEasy compression, input signals begin to gradually activate the MC6's internal gain change circuitry as they approach the THRESHOLD reference level. They do not get fully processed by the RATIO, ATTACK and RELEASE controls until they have passed somewhat above the THRESHOLD reference level. As the signal level passes the THRESHOLD level, processing increases until it is fully processed to the extent determined by the control settings.

In hard knee mode, (OverEasy inactive) the MC6 can provide abrupt compression effects as well as hard-limiting applications. Note that when in hard knee mode the yellow OverEasy LED will not light as the input signal passes across the threshold. The signal is either being compressed (over threshold) or it is not being compressed (under threshold).

OVEREASY SWITCH:

The OVEREASY SWITCH toggles the MC6 between the OverEasy and hard knee modes of compression. In OverEasy mode the ratio of compression changes slightly as the signal moves through a threshold range, creating a softer compression effect. This can be very useful on signals that are somethimes hard to tame, like vocals or guitars. The hard knee mode uses the set threshold level as the absolute point at which compression will start to occur at the set ratio amount, depending on the attack and release times set by the user or by the AUTO SWITCH. See Figures 1 and 2 below for the differences between OverEasy and hard knee compression

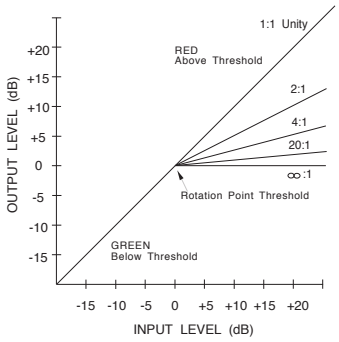


Figure 1: **Hard Knee Compression Curve, and Threshold LEDs.**

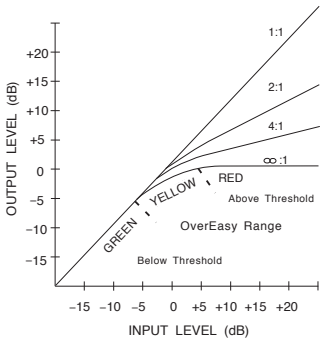


Figure 2: **OverEasy® Compression Curve, and Threshold LEDs.**

RATIO CONTROL:

Adjust this control to set the amount of compression applied to the input signal. Sliding the control to the right increases the compression ratio from 1:1 (no compression) up to ∞:1 (where the compressor can be set up as a peak limiter, with faster ATTACK settings).

When an input signal is above the THRESHOLD setting, the RATIO setting determines the number of decibels by which the input signal must be increased in level to produce a 1dB increase in the signal level at the output of the MC6. A setting of 2:1 indicates an input/output ratio wherein a 2dB increase in signal (above threshold) will produce a 1dB increase in output signal. A setting of ∞:1 indicates that an infinite increase in input level would be required to raise the output level by 1dB.

ATTACK AND RELEASE CONTROLS:

The ATTACK control sets the amount of time it takes the MC6 to begin compressing a signal once the detector has sensed a signal above threshold. The ATTACK range is from FAST (for a tighter and more noticeable compression effect with very little overshoot) to SLOW (for more delayed, gradual compression). A very fast ATTACK setting will cause the MC6 to act like a peak limiter even though RMS detection circuitry is used. Slower ATTACK settings cause the MC6 to act like an RMS or average-detecting compressor/limiter.

The RELEASE control sets how fast the compression circuit returns the input to its original level. The RELEASE rate is from fast (where compression follows the envelope of the program material very tightly) to slow (for very smooth compression).

There is no absolute *right* way to set the ATTACK and RELEASE controls. However, in general, you will want them set slow enough to avoid pumping or breathing sounds caused when background sounds are audibly modulated by the dominant signal energy, yet the release must be fast enough to avoid suppression of the desired signal after a sudden transient or loud note has decayed. For low frequency tones (e.g., bass guitar), try setting ATTACK and RELEASE slightly to the right of center.

Note: ATTACK and RELEASE controls operate together and in conjunction with the RATIO control as far as how they affect the sound. Changing one control may necessitate changing another setting.

OUTPUT GAIN CONTROL:

This control sets the output gain of the compressor. Use this control to compensate for signal level loss due to compression and to adjust the nominal output level of the unit. The 44dB control range allows the nominal output level of the MC6 to match a wide variety of equipment levels, from instrument level to pro (+4dBu) level.

AUTO AND MODE SWITCHES AND LEDs:

The AUTO SWITCH overrides both the ATTACK and RELEASE SLIDERS and enables preset program-dependent attack and release times. There are two different "sets" of AUTO parameters, or MODES, labeled "VOCAL" and "INSTRUMENT." These two settings are only active when the AUTO SWITCH is engaged (in the "in" position) and are selectable via the MODE SWITCH. In these settings, the compressor dynamically responds to the input signal (program-dependent) and continuously changes to match its dynamics. The VOCAL mode has a somewhat faster attack and release characteristic ideal for compressing widely dynamic signals, such as vocals. The INSTRUMENT setting has slower attack and release times, ideal for adding sustain to instrument parts without squashing the initial attack of the signal. The LED labeled AUTO is lit when the AUTO SWITCH is engaged, or in the "in" position. The two modes are then able to be selected via the MODE SWITCH. The LEDs indicating which mode the AUTO setting is using only light in AUTO mode. In the VOCAL mode, enabling the AUTO function duplicates the "classic dbx sound" of the MC6's forerunners which have become standards in the industry. Note that the two AUTO settings may be used for applications other than vocals or instruments. They are labeled this way to provide a good starting point for first-time compressor users.

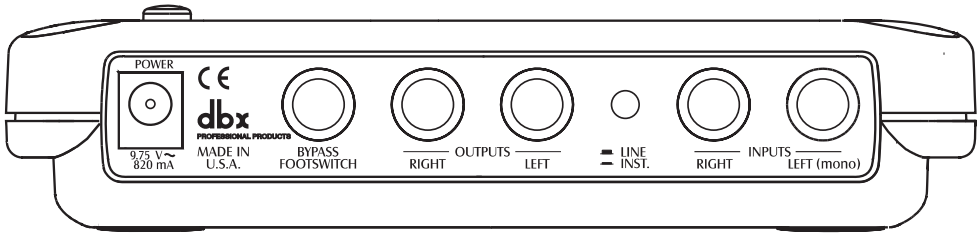
I/O METER SWITCH AND LED:

Use this switch to select the mode of the I/O meter. With the I/O METER SWITCH in the "in" position, the I/O meter is in input mode, and the INPUT LED lights to indicate the selection. In input mode the meter shows combined left and right channels' audio level after the input gain stage and indicates how many dB the signal is below clipping (ie: headroom). When the switch is in the "out" position, the I/O meter is in output mode and similarly shows the combined left and right channels' audio level (headroom) at the output, after all processing has taken place. In output mode, the INPUT LED is not lit.

BYPASS SWITCH AND LED:

Press this switch in to bypass the front panel controls, effectively disabling the processing of the MC6's compression and gain settings. The input signal is now unaltered by the MC6's controls. BYPASS is especially useful for making comparisons between processed and unprocessed signals. The red BYPASS LED lights when the BYPASS switch is activated. For more information see the section called "BYPASS FOOTSWITCH JACK" on the next page.

MC6 REAR PANEL



INPUT JACKS:

Use 1/4" TS or TRS (unbalanced or balanced) phone plugs to connect to these inputs from your source. The MC6's INPUT jacks accept either balanced or unbalanced signals in LINE mode and unbalanced signals in INST mode. Nominal input level is -10dBV in Line mode, and -20dBV in INSTRUMENT mode. When a source is plugged into the input labeled "LEFT (mono)", the input signal is routed through both channels and thus appears at both output jacks. This feature can come in handy as an active splitter to send the same signal to two guitar amps, for example.

OUTPUT JACKS:

The OUTPUT jacks accept 1/4" balanced or unbalanced phone plugs in both LINE and INST. modes, although the outputs are optimized for unbalanced operation when in INST. mode. Nominal output signal level is the same as the nominal input level when the OUTPUT GAIN control is set to the mid-position. Maximum output signal level is +21dBu, typical of professional gear running on a ±15 Volt power supply.

OPERATING LEVEL SWITCH:

This switch selects between "LINE" and "INSTRUMENT" operating levels. When the switch is in the OUT position, a Line operating level is selected. It is optimized for -10dBV, although "hotter" signals may be processed with a corresponding reduction in headroom (see specifications on page 11). When it is in the IN position, an "instrument level" operating level is selected. It is optimized for low-level sources (-20dBV) requiring a high (500kΩ) input impedance. This allows intruments, such as electric guitars, and high impedance unbalanced mics to be plugged directly into the MC6 (typically into the "LEFT (mono)" input). Note that the operating level switch affects both input and output nominal levels simultaneously.

DC POWER CORD RECEPTACLE:

Plug the DC power adapter (supplied) into the MC6. Plug the other end into a standard wall receptacle. Take care to route power cables away from audio lines. Note that the MC6 does not have a power switch. Since power consumption is low, the MC6 may be left on for extended periods of time. If you do not plan to use the MC6 for an extended period of time, unplug it.

BYPASS FOOTSWITCH JACK:

In addition to the front panel BYPASS SWITCH, the bypass function of the MC6 may be accessed via the rear panel BYPASS FOOTSWITCH. When a standard latching footswitch controller is attached to the BYPASS FOOTSWITCH JACK, the MC6 is toggled in and out of bypass mode. The switch must be one whose 1/4" plug tip is shorted to sleeve when latched.

When the tip is shorted to the sleeve, compression is active; when the tip is not shorted to the sleeve, the unit is bypassed. The front panel BYPASS LED is activated when the footswitch controller is operating the bypass mode of the MC6. In order for the footswitch to operate, the front panel BYPASS SWITCH must be deactivated, or in the "out" position. Similarly, the rear panel FOOTSWITCH must be in the shorted position for the front panel BYPASS SWITCH to work.

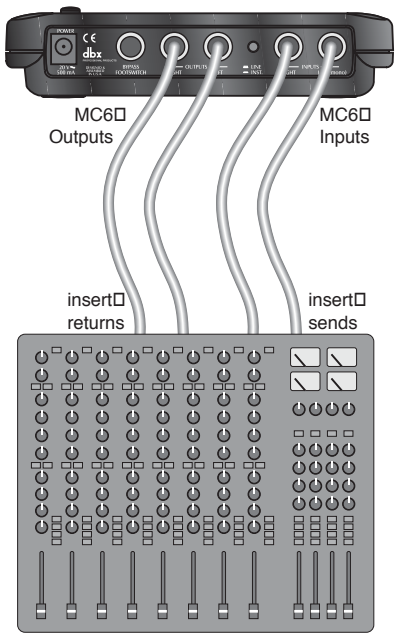
Connecting The MC6 to Your System

The MC6 can be used with any line-level or intrument level device (see specifications on page 11). Some common examples include mixing consoles, electronic musical instruments, patch bays, and signal processors. For all connections, refer to the following steps:

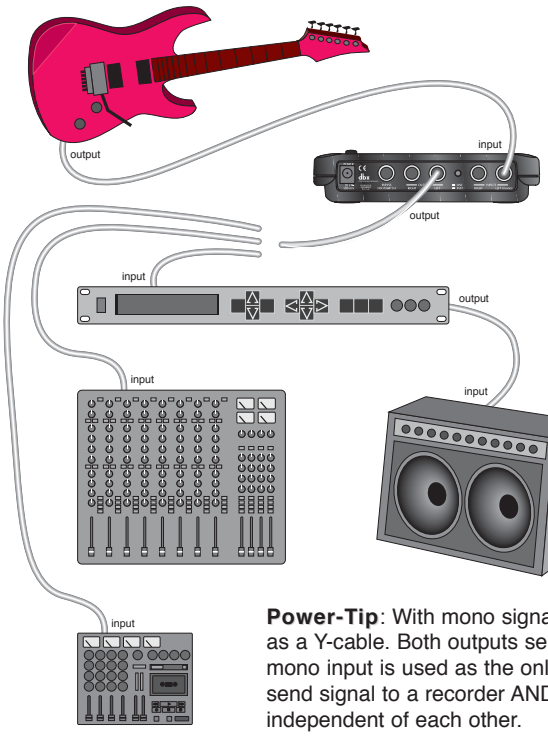
Turn Off all equipment before making any connections.

Make connections via 1/4" phone jacks according to your requirements.
Typical patch points include: a mixer's channel or subgroup inserts when using the MC6 on individual instruments or tracks; the mixer's main outputs when mixing; an instrument preamp's effects loop when using the MC6 for guitar or bass; main outs of a submixer (i.e., keyboard mixer) as the signal is sent to main mixer; between a DAT's output and an analog cassette input. When using a chain of processors, the MC6 may be placed either before or after effects or dynamics processors. It can also be placed first in a chain of guitar pedal effects, where a guitar may be plugged directly into the MC6 mono input. We recommend you use common sense and experiment with different setups to see which one provides the best results for your needs.

Connect the DC power cord (shipped with the unit) to the MC6's rear panel POWER connector and an appropriate AC power source to turn the unit ON.

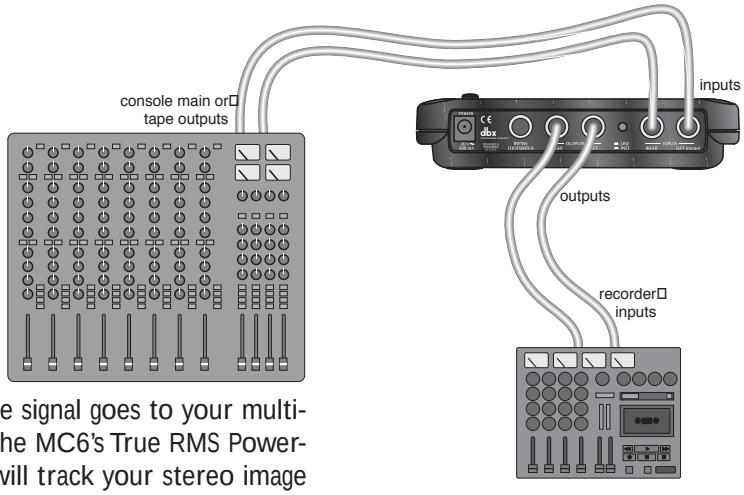


Use the MC6 to compress those pesky individual tracks by inserting it in the insert path of your mixer for a single channel or for a (stereo) linked pair of signals.



Use the dbx MC6 Mini-Comp™ Compressor in your live sound rig by putting it before your other signal processors. Or put it in line before you send to your mixer or recorder. Get that great dbx compression that no other guitar processor or recorder has!

Power-Tip: With mono signals like your guitar, use the MC6 as a Y-cable. Both outputs send the same signal when the mono input is used as the only input. This means you can send signal to a recorder AND to an amp/speaker system independent of each other.



Use the dbx MC6 Mini-Comp™ Compressor when you record to maximize signal to noise ratio by inserting the MC6 on the main/tape outputs before the signal goes to your multi-track recorder. The MC6's True RMS Power-Summing™ will track your stereo image perfectly every time.

APPLICATIONS

Fattening Kick Drums and Compressing Other Drums

Weak, flabby kick drums often have too much boom, and not enough slap. To tighten them up, start with the MC6 adjusted for a medium to high RATIO slider position, adjust the THRESHOLD control so that the GAIN REDUCTION meter shows 15 dB of gain reduction, then increase the RATIO if necessary. In OverEasy mode, the MC6 takes slightly longer to react

than in hard knee mode, and will therefore emphasize the slap at the beginning of the note and reduce the boominess of its body. The MC6 also works well for tightening snare drums and tom toms and can be used with drum machines to effectively alter the character of any electronic drum sound.

For drum kit submixes (e.g., mixing multiple drum tracks to two tracks while using both channels of the MC6 for compression), consider backing off the RATIO (mid position) on each channel to avoid an excess of cymbal "splattering." In larger multitracking systems, compress the kick and snare separately. A further possibility is to heavily compress a stereo submix of toms and leave the remaining percussives unaffected.

Raising a Signal Out of a Mix

Since reducing dynamic range increases the average signal level by a small amount, a single track can be raised out of a mix by boosting its level slightly and applying compression. Start with the middle RATIO position and a relatively low THRESHOLD setting. Adjust both controls as necessary.

Compressors have also been used to bring vocals to the forefront of a mix in volume-restricted studios (e.g. home studios). Start by adding a foam windscreen to the mic (if it doesn't have one). Set the RATIO slider 3/4 to the right and the THRESHOLD slider slightly to the left of center. With your mouth approximately 2 inches from the mic, sing the vocal part, but with less volume than normal. Use phrasing to give the part some intensity. An equalizer (e.g., a dbx 242 Parametric Equalizer, dbx 20 or 30 Series Graphic Equalizers) or a vocal effects device (e.g., reverb, delay, distortion) can be added to further define the performance.

> *Note: When compressing a stereo program with the MC6, the factors affecting a compression curve and the actual RATIO and THRESHOLD settings are the same as those previously covered with reference to single channels of program material. However, it will generally be found that large amounts of compression are more audible in a mixed stereo program than they might be on the separate tracks that were mixed to create the program.*

Smoothing out microphone levels

When distance is created between the vocalist and the microphone there will be a variation in the signal level. Start with low compression to smooth out any variations. Limiting also benefits intelligibility by allowing low-level input signals to be reproduced through the system at higher volume.

Smoothing out musical instrument levels

Compression smooths out the variations of loudness among instruments. Using the MC6 can also increase the instrument's sustain. Compress the instrument's output by adjusting the RATIO and THRESHOLD settings to show between 8 and 12dB of gain reduction with a ratio setting between mid-position and 3/4 to the right.

Speaker Protection

Compressors are frequently used to prevent excessive program levels from distorting power amps and/or damaging drivers in a sound-reinforcement system (whether you're doing auditorium, church, or club sound engineering, or are a mobile DJ, or like to push the limits of your

home's audio entertainment center). Set the MC6 for limiting (Hard Knee mode On, with the RATIO slider all the way to the right) and adjust the THRESHOLD to provide 15 dB or more of compression (just a few dB below the input clip). For low-level signals, the MC6 won't change gain, but if large signals come along, the gain will be reduced to prevent clipping and save sensitive system components from excessive heat buildup or other types of damage.

FACTORY SERVICE / WARRANTY

The MC6 is an all-solid-state product with components chosen for high performance and excellent reliability. Each MC6 is tested, burned-in and calibrated at the factory and should require no internal adjustment of any type throughout the life of the unit. We recommend that your MC6 be returned to the factory only after referring to the manual and consulting with dbx Customer Service.

Our phone number, fax number and address are listed on the back cover of this manual.

When you contact dbx Customer Service, be prepared to accurately describe the problem. Know the serial number of your unit. This is printed on a sticker attached to the bottom of the unit.

Note: Please refer to the terms of your Limited Two-Year Standard Warranty, which extends to the first end-user. After the warranty expires, a reasonable charge will be made for parts, labor, and packing if you choose to use the factory service facility. In all cases, you are responsible for shipping charges to the factory. dbx will pay return shipping if the unit is still under warranty.

Shipping Instructions: Use the original packing material if it is available. Mark the package with the name of the shipper, and with these words in red: DELICATE INSTRUMENT, FRAGILE! Insure the package properly. Ship prepaid, not collect. Do not ship parcel post.

We appreciate your feedback. After you have an opportunity to use your new MC6, please complete the Registration Card and return it.

This warranty is valid only for the original purchaser and only in the United States.

1. The warranty registration card that accompanies this product must be mailed within 30 days after purchase date to validate this warranty. Proof-of-purchase is considered to be the burden of the consumer.
2. dbx warrants this product, when bought and used solely within the U.S., to be free from defects in materials and workmanship under normal use and service.
3. dbx liability under this warranty is limited to repairing or, at our discretion, replacing defective materials that show evidence of defect, provided the product is returned to dbx WITH RETURN AUTHORIZATION from the factory, where all parts and labor will be covered up to a period of two years. A Return Authorization number must be obtained from dbx by telephone. The company shall not be liable for any consequential damage as a result of the product's use in any circuit or assembly.
4. dbx reserves the right to make changes in design or make additions to or improvements upon this product without incurring any obligation to install the same additions or improvements on products previously manufactured.
5. The foregoing is in lieu of all other warranties, expressed or implied, and dbx neither assumes nor authorizes any person to assume on its behalf any obligation or liability in connection with the sale of this product. In no event shall dbx or its dealers be liable for special or consequential damages or from any delay in the performance of this warranty due to causes beyond their control.

Inputs

Connectors:		1/4" TRS (tip hot, ring cold)
Type:		Line: Electronically balanced/unbalanced Instrument: Unbalanced
Impedance:	Stereo Inputs	Line: Balanced 20kΩ, unbalanced 10kΩ Instrument: 1MegΩ
	Mono Input:	Line: Balanced 10kΩ, Unbalanced 5kΩ Instrument: 500kΩ
Max Input Level:		Line: +16 dBu balanced or unbalanced Instrument: 0 dBu unbalanced
Nominal Input Level:	Line:	-10dBV (24dB headroom) -2dBu (18dB headroom) +4dBu (12dB headroom)
	Instrument:	-30dBV (28dB headroom) -20dBV (18dB headroom)
CMRR:		>35dB at 1kHz, typically >50dB

Outputs

Connectors:		1/4" TRS (tip hot, ring cold)
Type:	Line:	Impedance-balanced/unbalanced
	Instrument:	Unbalanced
Impedance:	Line:	Balanced 4kΩ, unbalanced 2kΩ
	Instrument:	300Ω
Max Output Level:	Line:	+21dBu (into >50kOhm) balanced/unbalanced
	Instrument:	0dBu (into >50kOhm)
Nominal Output Level:		Same as nominal input level

System Performance

Bandwidth:		<10Hz to >25kHz, +0/-0.5dB
Frequency Response:		<1Hz to >60kHz, +0/-3dB
Noise:	Line:	<-97dBu, unweighted, 22kHz measurement bandwidth
	Instrument:	<-105dBu, unweighted, 22kHz measurement bandwidth
Dynamic Range:		>113dB
THD+Noise:	Line:	0.008% typical at -10dBV, 1kHz, unity gain
	Instrument:	0.08% typical at -20dBV, 1kHz, unity gain < 0.5 %, any amount of compression up to 30 dB, 1 kHz
Interchannel Crosstalk:		<80dB at 1kHz

Compressor

Threshold Range:		60dB
Ratio:		1:1 to ∞:1
Threshold Characteristic:		OverEasy® or hard knee with switch and LED
Compressor Threshold Meter:		3-segment LED bar graph Below, OverEasy®, and Above
Attack/Release Characteristic:		Manual Mode: AutoDynamic™ Auto Mode: Automatic Program-Dependent
Attack/Release Modes:		Manual, Vocal (Auto), and Instrument (Auto) with switch and LED indicators
Manual Attack Time:		Scalable Program-Dependent: Typically 3dB/msec to 0.04dB/msec
Manual Release Time:		Scalable Program-Dependent: Typically 250dB/sec to 5dB/sec
Program-Dependent Auto Attack Time:	Vocal:	Typically 15ms for 10dB, 5ms for 20dB, 3ms for 30dB
	Instrument:	Typically 45ms for 10dB, 15ms for 20dB, 9ms for 30dB
Program-Dependent Auto Release Time:	Vocal:	Typically 125dB/sec rate
	Instrument:	Typcially 40dB/sec rate
Output Gain:		-22 to +22dB
Gain Reduction Meter:		8-segment LED bar graph at 1, 3, 6, 10, 15, 20, 25, and 30 dB

General

Bypass:	Switch and LED
Input/Output Meter:	8-segment tri-color LED headroom bar graph at -30, -25, -20, -15, -12, -9, -6, and -3 dB
Meter Source:	Input level or Output level with switch and LED

Power Supply

Type:	External AC to AC adapter, 9.75VAC @ 820mA
Operating Voltage:	100 VAC 50/60Hz; 120 VAC 60Hz; 230 VAC 50Hz; 240 VAC 50Hz
Power Consumption:	10 W

Physical

Dimensions:	1.65" (4.2 cm) H X 5.75" (14.6 cm) W X 6.4" (16.3 cm) D
Weight:	1.4lbs. (0.63kg) with power adapter
Shipping Weight:	2.1lbs. (0.95kg)

Note: Specifications subject to change.

NOTES

PROFESSIONAL PRODUCTS

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