

Preset EQ Program Parameters

No	Name	Parameter				Description
		LOW	L-MID	H-MID	HIGH	
1	Bass Drum 1	PEAKING	PEAKING	PEAKING	H.SHELF	Emphasizes the low range of the bass drum and the attack created by the beater.
		Q 1.2	10	0.9		
		F 99Hz	265Hz	1.06kHz	5.33kHz	
		G +3.5dB	-3.5dB	0.0dB	+4.0dB	
2	Bass Drum 2	PEAKING	PEAKING	PEAKING	LPF	Creates a peak around 80Hz, producing a tight, stiff sound.
		Q 1.4	4.5	2.2		
		F 79Hz	397Hz	2.52kHz	12.6kHz	
		G +8.0dB	-7.0dB	+6.0dB	ON	
3	Snare Drum 1	PEAKING	PEAKING	PEAKING	H.SHELF	Emphasizes snapping and rimshot sounds.
		Q 1.2	4.5	0.11		
		F 132Hz	1.00kHz	3.17kHz	5.04kHz	
		G -0.5dB	0.0dB	+3.0dB	+4.5dB	
4	Snare Drum 2	L.SHELF	PEAKING	PEAKING	PEAKING	Emphasizes the ranges of that classic rock snare drum sound.
		Q	10	0.7	0.1	
		F 177Hz	334Hz	2.37kHz	4.00kHz	
		G +1.5dB	-8.5dB	+2.5dB	+4.0dB	
5	Tom-tom 1	PEAKING	PEAKING	PEAKING	PEAKING	Emphasizes the attack of tom-toms, and creates a long, "leathery" decay.
		Q 1.4	10	1.2	0.28	
		F 210Hz	687Hz	4.49kHz	6.35kHz	
		G +2.0dB	-7.5dB	+2.0dB	+1.0dB	
6	Cymbal	L.SHELF	PEAKING	PEAKING	H.SHELF	Emphasizes the attack of crash cymbals, extending the "sparkling" decay.
		Q	8	0.9		
		F 106Hz	420Hz	1.05kHz	13.4kHz	
		G -2.0dB	0.0dB	0.0dB	+3.0dB	
7	High Hat	L.SHELF	PEAKING	PEAKING	H.SHELF	Use on a tight high-hat, emphasizing the mid to high range.
		Q	0.5	1		
		F 64Hz	420Hz	2.82kHz	7.55kHz	
		G -4.0dB	-2.5dB	+1.0dB	+0.5dB	
8	Percussion	L.SHELF	PEAKING	PEAKING	H.SHELF	Emphasizes the attack and clarifies the high-range of instruments, such as shakers, cabarets, and congas.
		Q	4.5	0.55		
		F 99Hz	397Hz	2.82kHz	16.9kHz	
		G -4.5dB	0.0dB	+2.0dB	0.0dB	
9	E.Bass 1	L.SHELF	PEAKING	PEAKING	H.SHELF	Makes a tight electric bass sound by cutting very low frequencies.
		Q	5	4.5		
		F 35Hz	111Hz	2.00kHz	4.00kHz	
		G -7.5dB	+4.5dB	+2.5dB	0.0dB	

No	Name	Parameter				Description
		LOW	L-MID	H-MID	HIGH	
10	F.Bass 2	PEAKING	PEAKING	PEAKING	H.SHELF	Unlike program 9, this emphasizes the high range of the electric bass.
		Q 0.1	5	5.3		
		F 111Hz	111Hz	2.24kHz	4.00kHz	
		G +3.0dB	0.0dB	+2.5dB	+0.5dB	
11	Syn.Bass 1	PEAKING	PEAKING	PEAKING	H.SHELF	Use on a synth bass with emphasized low range.
		Q 0.1	8	4.5		
		F 85Hz	944Hz	4.00kHz	12.6kHz	
		G +3.5dB	+8.5dB	0.0dB	0.0dB	
12	Syn.Bass 2	PEAKING	PEAKING	PEAKING	H.SHELF	Emphasizes the attack that is peculiar to a synth bass.
		Q 1.5	8	2.2		
		F 126Hz	177Hz	1.12kHz	12.6kHz	
		G +2.5dB	0.0dB	+1.5dB	0.0dB	
13	Piano 1	L.SHELF	PEAKING	PEAKING	H.SHELF	This is used to make a piano sound brighter.
		Q	5	0.8		
		F 94Hz	944Hz	3.17kHz	7.56kHz	
		G -6.0dB	0.0dB	+2.0dB	+4.0dB	
14	Piano 2	PEAKING	PEAKING	PEAKING	H.SHELF	Emphasize the attack and low range of the piano sound by using a compressor.
		Q 5.5	10	0.7		
		F 223Hz	596Hz	3.17kHz	5.33kHz	
		G +3.5dB	-8.5dB	+1.5dB	+3.0dB	
15	E.G.Clean	PEAKING	PEAKING	PEAKING	H.SHELF	Use for line-recording an electric guitar or semi-acoustic guitar to get a slightly hard sound.
		Q 0.16	10	0.3		
		F 255Hz	387Hz	1.33kHz	4.49kHz	
		G +2.0dB	-5.5dB	+0.5dB	+2.5dB	
16	E.G.Crunch 1	PEAKING	PEAKING	PEAKING	PEAKING	Adjusts the tonal quality of a slightly distorted guitar sound.
		Q 8	4.5	0.83	9	
		F 140Hz	1.00kHz	1.88kHz	5.65kHz	
		G +4.5dB	0.0dB	+4.0dB	+2.0dB	
17	E.G.Crunch 2	PEAKING	PEAKING	PEAKING	H.SHELF	This is a variation on program 16.
		Q 8	0.4	0.16		
		F 125Hz	445Hz	3.36kHz	19.0kHz	
		G +2.5dB	+1.5dB	+2.5dB	0.0dB	
18	E.G.Distortion 1	L.SHELF	PEAKING	PEAKING	H.SHELF	Makes a heavily distorted guitar sound clearer.
		Q	9	10		
		F 354Hz	944Hz	3.36kHz	12.6kHz	
		G +5.0dB	0.0dB	+3.5dB	0.0dB	
19	E.G.Distortion 2	L.SHELF	PEAKING	PEAKING	H.SHELF	This is a variation on program 18.
		Q	10	4		
		F 315Hz	1.05kHz	4.23kHz	12.6kHz	
		G +6.0dB	-8.5dB	+4.5dB	+4.0dB	

No	Name	Parameter				Description
		LOW	L-MID	H-MID	HIGH	
20	A.G. Stroke 1	PEAKING	PEAKING	PEAKING	H.SHELF	Emphasizes the bright tones of an acoustic guitar.
		Q 0.9	4.5	3.5		
		F 105Hz	1.00kHz	1.88kHz	5.33kHz	
		G -2.0dB	0.0dB	+1.0dB	+4.0dB	
21	A.G. Stroke 2	L.SHELF	PEAKING	PEAKING	H.SHELF	This is a variation on program 20. You can also use it for the electric gut guitar.
		Q	9	4.5		
		F 297Hz	749Hz	2.00kHz	3.56kHz	
		G -3.5dB	-2.0dB	0.0dB	+2.0dB	
22	A.G. Arpeggio 1	L.SHELF	PEAKING	PEAKING	PEAKING	Corrects arpeggio technique of an acoustic guitar.
		Q	4.5	4.5	0.12	
		F 223Hz	1.00kHz	4.00kHz	6.72kHz	
		G -0.5dB	0.0dB	0.0dB	+2.0dB	
23	A.G. Arpeggio 2	L.SHELF	PEAKING	PEAKING	H.SHELF	This is a variation on program 22.
		Q	7	4.5		
		F 177Hz	354Hz	4.00kHz	4.23kHz	
		G 0.0dB	-3.5dB	0.0dB	+4.0dB	
24	Brass Section	PEAKING	PEAKING	PEAKING	PEAKING	Use with trumpets, trombones, or sax. With one instrument, adjust the HIGH or H-MID frequency.
		Q 2.8	2	0.7	7	
		F 88Hz	841Hz	2.11kHz	4.49kHz	
		G -2.0dB	+1.0dB	+1.5dB	+3.0dB	
25	Male Vocal 1	PEAKING	PEAKING	PEAKING	PEAKING	Use as a template for male vocal. Adjust the HIGH or H-MID setting according to the voice quality.
		Q 0.11	4.5	0.58	0.11	
		F 187Hz	1.00kHz	2.00kHz	6.72kHz	
		G -0.5dB	0.0dB	+2.0dB	+3.5dB	
26	Male Vocal 2	PEAKING	PEAKING	PEAKING	H.SHELF	This is a variation on program 25.
		Q 0.11	10	5.6		
		F 187Hz	236Hz	2.67kHz	6.72kHz	
		G +2.0dB	-5.0dB	+2.5dB	+4.0dB	
27	Female Vocal 1	PEAKING	PEAKING	PEAKING	PEAKING	Use as a template for female vocal. Adjust the HIGH or H-MID setting according to the voice quality.
		Q 0.18	0.45	0.56	0.14	
		F 118Hz	387Hz	2.67kHz	5.99kHz	
		G -1.0dB	+1.0dB	+1.5dB	+2.0dB	
28	Female Vocal 2	L.SHELF	PEAKING	PEAKING	H.SHELF	This is a variation on program 27.
		Q	0.18	0.2		
		F 111Hz	334Hz	2.00kHz	8.72kHz	
		G -7.0dB	+1.5dB	+1.5dB	+2.5dB	
29	Chorus K Harmony	PEAKING	PEAKING	PEAKING	PEAKING	Use as a template for a chorus. It makes the entire chorus much brighter.
		Q 2.8	2	0.7	7	
		F 88Hz	841Hz	2.11kHz	4.49kHz	
		G -2.0dB	+1.0dB	+1.5dB	+3.0dB	

No	Name	Parameter				Description
		LOW	L-MID	H-MID	HIGH	
30	Total EQ 1	PEAKING	PEAKING	PEAKING	H.SHELF	Use on the STEREO bus during mixdown. For more effect, try it with a compressor.
		Q 7	2.2	5.6		
		F 94Hz	944Hz	2.11kHz	16.0kHz	
		G -0.5dB	0.0dB	+3.0dB	+6.5dB	
31	Total EQ 2	PEAKING	PEAKING	PEAKING	H.SHELF	This is a variation on program 30.
		Q 7	2.8	5.6		
		F 94Hz	749Hz	1.78kHz	17.9kHz	
		G +4.0dB	+1.5dB	+2.0dB	+6.0dB	
32	Total EQ 3	L.SHELF	PEAKING	PEAKING	H.SHELF	This is a variation on program 30. Also use these programs for stereo inputs or external effect returns.
		Q	0.28	0.7		
		F 66Hz	841Hz	1.88kHz	15.1kHz	
		G +1.5dB	+0.5dB	+2.0dB	+4.0dB	
33	Bass Drum 1	PEAKING	PEAKING	PEAKING	PEAKING	This is a variation on program 1. The low and mid range is removed.
		Q 2	10	0.4	0.4	
		F 118Hz	315Hz	4.23kHz	20.1kHz	
		G +3.5dB	-10.0dB	+3.5dB	0.0dB	
34	Snare Drum	L.SHELF	PEAKING	PEAKING	PEAKING	This is a variation on program 3. It creates rather thick sound.
		Q	4.5	2.8	0.1	
		F 223Hz	561Hz	4.23kHz	4.00kHz	
		G 0.0dB	+2.0dB	+3.5dB	0.0dB	
35	Tom-Tom 2	L.SHELF	PEAKING	PEAKING	H.SHELF	This is a variation on program 5. Emphasizes the mid and high range.
		Q	4.5	1.2		
		F 88Hz	210Hz	5.33kHz	16.8kHz	
		G -0.0dB	+1.5dB	+2.0dB	0.0dB	
36	Piano 3	PEAKING	PEAKING	PEAKING	H.SHELF	This is a variation on program 13.
		Q 8	10	9		
		F 99Hz	472Hz	2.37kHz	10.0kHz	
		G +4.5dB	-13.0dB	+4.5dB	+2.5dB	
37	Piano Low	PEAKING	PEAKING	PEAKING	H.SHELF	Use for the low range of the piano sound when it is recorded in stereo. Use with program 38.
		Q 10	6.3	2.2		
		F 187Hz	397Hz	6.72kHz	12.6kHz	
		G -5.5dB	+1.5dB	+6.0dB	0.0dB	
38	Piano High	PEAKING	PEAKING	PEAKING	PEAKING	Use for the high range of the piano sound when it is recorded in stereo. Use with program 37.
		Q 10	6.3	2.2	0.1	
		F 187Hz	397Hz	6.72kHz	5.65kHz	
		G -5.5dB	+1.5dB	+5.0dB	+3.0dB	
39	Fine EQ (Stereo)	L.SHELF	PEAKING	PEAKING	H.SHELF	Use for recording to or from cassette tape to make the sound clearer.
		Q	4.5	1.8		
		F 74Hz	1.00kHz	4.00kHz	12.6kHz	
		G -1.5dB	0.0dB	+1.0dB	+3.0dB	

60 MIXING Display Functions

No	Name	Parameter				Description
		LOW	L-MID	H-MID	HIGH	
40	Narrator		PEAKING	PEAKING	PEAKING	Use for recording a voice reading a text.
		Q	4	7	0.63	
		F	165Hz	707Hz	2.52kHz	
		G	-4.0dB	-1.0dB	+2.0dB	

Note: These equalizer settings were programmed for recording acoustic musical instruments. If you are using them for a sampler, synthesizer, or rhythm machine, adjust the parameters accordingly.

Notes: The programs 33 to 40 contain preset programs and are listed in the table above. However, you can store your own settings in these programs.

Preset Dynamics Program Parameters

The "Release", "Hold" and "Decay" values shown in the following table are valid when the D2R is set at a sampling frequency of 44.1kHz.

No.	Name	Type	Parameter	Value	Description
1	A.Dr.BD	CMP	Compressor		Compressor that gives the best results with an acoustic bass drum.
			Threshold (dB)	-24	
			Ratio (:1)	3	
			Attack (ms)	9	
			Outgain (dB)	5.5	
			Knee	2	
			Release (ms)	59	
2	A.Dr.BD	EXP	Expander		Expander for the same purpose as program 1.
			Threshold (dB)	-23	
			Ratio (:1)	1.7	
			Attack (ms)	1	
			Outgain (dB)	3.5	
			Knee	2	
			Release (ms)	70	
3	A.Dr.BD	GAT	Gate		Gate for the same purpose as program 1.
			Threshold (dB)	-11	
			Range (dB)	-63	
			Attack (ms)	0	
			Hold (ms)	1.93	
			Decay (ms)	400	
4	A.Dr.BD	CMPH	Compendent		Hard compander for the same purpose as program 1.
			Threshold (dB)	-11	
			Ratio (:1)	3.5	
			Attack (ms)	1	
			Outgain (dB)	-1.5	
			Width (dB)	7	
			Release (ms)	192	
5	A.Dr.SN	CMP	Compressor		Compressor that gives the best results with an acoustic snare drum.
			Threshold (dB)	-17	
			Ratio (:1)	2.5	
			Attack (ms)	8	
			Outgain (dB)	3.6	
			Knee	2	
			Release (ms)	12	
6	A.Dr.SN	EXP	Expander		Expander for the same purpose as program 5.
			Threshold (dB)	-23	
			Ratio (:1)	2	
			Attack (ms)	0	
			Outgain (dB)	0.5	
			Knee	2	
			Release (ms)	151	

No.	Name	Type	Parameter	Value	Description
7	A.Dr.SN	GAT	Gate	Threshold (dB)	Gate for the same purpose as program 5.
				Range (dB)	
				Attack (ms)	
				Hold (ms)	
				Decay (ms)	
8	A.Dr.SN	CPS	CompanderS	Threshold (dB)	Soft compander for the same purpose as program 5.
				Ratio (:1)	
				Attack (ms)	
				Outgain (dB)	
				Width (dB)	
9	A.Dr.Tom	EXP	Expander	Threshold (dB)	Expander for acoustic toms automatically reduces the volume when the toms are not played, helping to differentiate the bass and snare drums clearly.
				Ratio (:1)	
				Attack (ms)	
				Outgain (dB)	
				Knee	
10	A.Dr.OverTom	CPS	CompanderS	Threshold (dB)	Soft compander to emphasize the attack and ambience of cymbals using overhead microphones. It automatically reduces the volume when the cymbals are not played, helping differentiate the bass and snare drums clearly.
				Ratio (:1)	
				Attack (ms)	
				Outgain (dB)	
				Width (dB)	
11	E.B.finger	CMP	Compressor	Threshold (dB)	Compressor to equalize the attack and volume level of a finger-picked electric bass guitar.
				Ratio (:1)	
				Attack (ms)	
				Outgain (dB)	
				Knee	
12	E.B.slap	CMP	Compressor	Threshold (dB)	Compressor to equalize the attack and volume level of a slap electric bass guitar.
				Ratio (:1)	
				Attack (ms)	
				Outgain (dB)	
				Knee	
13	Syn.Bass	CMP	Compressor	Threshold (dB)	Compressor to adjust and/or emphasize the level of a synth bass.
				Ratio (:1)	
				Attack (ms)	
				Outgain (dB)	
				Knee	
				Release (ms)	

No.	Name	Type	Parameter	Value	Description	
14	Piano1	CMP	Compressor	Threshold (dB)	-8	Compressor to brighten the tonal color of a piano.
				Ratio (:1)	2.5	
				Attack (ms)	17	
				Outgain (dB)	1.0	
				Knee	hard	
				Release (ms)	238	
15	Piano2	CMP	Compressor	Threshold (dB)	-18	A variation on program 14, adjusting the attack and entire level using a deeper threshold.
				Ratio (:1)	3.5	
				Attack (ms)	7	
				Outgain (dB)	8.0	
				Knee	2	
				Release (ms)	174	
16	E.Guitar	CMP	Compressor	Threshold (dB)	-8	Compressor for backing performances, such as electric rhythm guitar playing chords or arpeggios.
				Ratio (:1)	3.5	
				Attack (ms)	7	
				Outgain (dB)	2.5	
				Knee	4	
				Release (ms)	281	
17	A.Guitar	CMP	Compressor	Threshold (dB)	-10	A variation on program 16, intended for acoustic guitar playing rhythm chords or arpeggios.
				Ratio (:1)	2.5	
				Attack (ms)	5	
				Outgain (dB)	1.5	
				Knee	2	
				Release (ms)	238	
18	Strings1	CMP	Compressor	Threshold (dB)	-11	Compressor for string instruments. This program was intended for violins.
				Ratio (:1)	2	
				Attack (ms)	33	
				Outgain (dB)	1.5	
				Knee	2	
				Release (ms)	749	
19	Strings2	CMP	Compressor	Threshold (dB)	-12	A variation on program 18, intended for violas or cellos.
				Ratio (:1)	1.5	
				Attack (ms)	83	
				Outgain (dB)	1.5	
				Knee	4	
				Release (ms)	1.35 S	
20	Strings3	CMP	Compressor	Threshold (dB)	-17	A variation on program 18, intended for string instruments with a very low range, such as cellos or contrabass.
				Ratio (:1)	1.5	
				Attack (ms)	78	
				Outgain (dB)	2.5	
				Knee	2	
				Release (ms)	188	

No.	Name	Type	Parameter	Value	Description	
21	BrassSection	COMP	Compressor	Threshold (dB)	-18	Compressor intended for brass sounds with fast and strong attack.
				Ratio (:1)	1.7	
				Attack (ms)	18	
				Outgain (dB)	4.0	
				Knee	1	
				Release (ms)	226	
22	Syn.Pad	COMP	Compressor	Threshold (dB)	-13	Compressor for synth pad, intended to prevent diffusion of the sound.
				Ratio (:1)	2	
				Attack (ms)	58	
				Outgain (dB)	2.0	
				Knee	1	
				Release (ms)	238	
23	SamplingPerc	CPS	CompanderS	Threshold (dB)	-18	Compressor for sampled sounds to boost them to be as powerful and clear as the acoustic sounds. This program is for percussion sounds.
				Ratio (:1)	1.7	
				Attack (ms)	8	
				Outgain (dB)	-2.5	
				Width (dB)	18	
				Release (ms)	236	
24	SamplingBD	COMP	Compressor	Threshold (dB)	-14	A variation on program 23, intended for sampled bass drum sounds.
				Ratio (:1)	2	
				Attack (ms)	2	
				Outgain (dB)	3.5	
				Knee	4	
				Release (ms)	35	
25	SamplingSN	COMP	Compressor	Threshold (dB)	-18	A variation on program 23, intended for sampled snare drum sounds.
				Ratio (:1)	4	
				Attack (ms)	8	
				Outgain (dB)	8.0	
				Knee	hard	
				Release (ms)	354	
26	Hip Comp	CPS	CompanderS	Threshold (dB)	-23	A variation on program 23, intended for sampled sounds for loops.
				Ratio (:1)	20	
				Attack (ms)	15	
				Outgain (dB)	0.0	
				Width (dB)	15	
				Release (ms)	183	
27	Solo Vocal1	COMP	Compressor	Threshold (dB)	-20	Compressor suited for a solo vocal source.
				Ratio (:1)	2.5	
				Attack (ms)	31	
				Outgain (dB)	2.0	
				Knee	1	
				Release (ms)	342	

No.	Name	Type	Parameter	Value	Description	
28	Solo Vocal7	CMP	Compressor	Threshold (dB)	-8	A variation on program 27.
				Ratio (:1)	2.5	
				Attack (ms)	26	
				Outgain (dB)	1.5	
				Knee	3	
				Release (ms)	331	
29	Chorus	CMP	Compressor	Threshold (dB)	-9	A variation on program 27, intended for chorus vocals.
				Ratio (:1)	1.7	
				Attack (ms)	39	
				Outgain (dB)	2.5	
				Knee	2	
				Release (ms)	226	
30	Compander/H	CPH	Compander/H	Threshold (dB)	-10	A template for the hard knee compander program.
				Ratio (:1)	3.5	
				Attack (ms)	1	
				Outgain (dB)	0.0	
				Width (dB)	6	
				Release (ms)	250	
31	Compander/S	CPS	Compander/S	Threshold (dB)	-8	A template for the soft knee compander program.
				Ratio (:1)	4	
				Attack (ms)	25	
				Outgain (dB)	0.0	
				Width (dB)	24	
				Release (ms)	180	
32	Click Erase	EXP	Expander	Threshold (dB)	-33	Expander to remove click track sounds that may bleed out of the monitor headphones the musicians are using.
				Ratio (:1)	2	
				Attack (ms)	1	
				Outgain (dB)	2.0	
				Knee	2	
				Release (ms)	264	
33	Announcer	CPH	Compander/H	Threshold (dB)	-14	Hard compander reduces the level during the interval between the words, making the voice sound even.
				Ratio (:1)	2.5	
				Attack (ms)	1	
				Outgain (dB)	-2.5	
				Width (dB)	16	
				Release (ms)	160	
34	Easy Gate	GAT	Gate	Threshold (dB)	-26	A template for the gate program.
				Range (dB)	-56	
				Attack (ms)	0	
				Hold (ms)	2.56	
				Decay (ms)	331	

No.	Name	Type	Parameter	Value	Description
35	BGM Ducking *DUK	Ducking	Threshold (dB)	-19	Ducking background music for voiceovers, typically keyed from the announcer's channel.
			Range (dB)	-22	
			Attack (ms)	93	
			Hold (ms)	1.20 S	
			Decay (ms)	6.32 S	
36	Limiter1 *CMP	CompanderS	Threshold (dB)	-8	A template for a limiter using the soft compander program. This program has a slow release.
			Ratio (:1)	4	
			Attack (ms)	25	
			Outgain (dB)	0.0	
			Width (dB)	24	
37	Limiter2 *CMP	Compressor	Threshold (dB)	0	A template for a limiter using the compressor program. This program is a PEAK STOP type.
			Ratio (:1)	∞	
			Attack (ms)	0	
			Outgain (dB)	0.0	
			Knee	hard	
38	Total Comp1 *CMP	Compressor	Threshold (dB)	-8	Compressor intended to reduce the overall volume level. Use for the stereo out during mixdown. It is also interesting on stereo input signals.
			Ratio (:1)	2.5	
			Attack (ms)	60	
			Outgain (dB)	0.0	
			Knee	2	
39	Total Comp2 *CMP	Compressor	Threshold (dB)	-18	A variation of program 38. It has a harder compression ratio.
			Ratio (:1)	3.5	
			Attack (ms)	94	
			Outgain (dB)	2.5	
			Knee	hard	
40	Total Comp3 *CMP	Compressor	Threshold (dB)	-16	A variation of program 38. It has an extreme compression ratio, almost a limiter in effect.
			Ratio (:1)	6	
			Attack (ms)	11	
			Outgain (dB)	6.0	
			Knee	1	
40	Total Comp4 *CMP	Compressor	Threshold (dB)	-16	A variation of program 38. It has an extreme compression ratio, almost a limiter in effect.
			Ratio (:1)	6	
			Attack (ms)	11	
			Outgain (dB)	6.0	
			Knee	1	
40	Total Comp5 *CMP	Compressor	Threshold (dB)	-16	A variation of program 38. It has an extreme compression ratio, almost a limiter in effect.
			Ratio (:1)	6	
			Attack (ms)	11	
			Outgain (dB)	6.0	
			Knee	1	