

SOUNDTRACS_{PLC}

SOLO "LIVE"

Mixing Console

Operator's Manual

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Introduction

The Soundtracs SOLO is a series of three consoles, with 16, 24 and 32 inputs respectively. The consoles have four subgroups in addition to stereo and mono master outputs. The console is particularly suitable for PA and stereo recording applications.

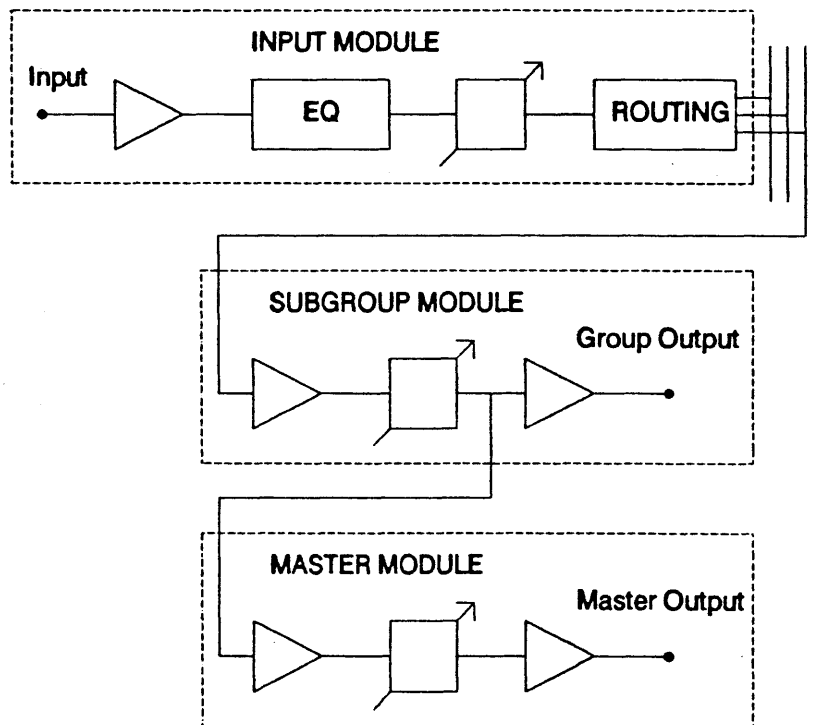
An internal power supply is provided on all consoles except the 32 input model. This has an external 19" rack mounting supply.

Overview

The mixing console consists of input channels on the left hand side and a master section on the right.

Input Channels

The input channels are designed to take a microphone or line level (e.g. synthesizer) input. The signal from an instrument with an electric pick-up may also be fed to the console via a direct inject (D.I.) box. The input stage allows the level or gain of the input signal to be adjusted. From the input stage the signal is fed to the equaliser.



Equaliser

The equaliser is very sophisticated set of tone controls. It allows adjustments to be made to the frequency spectrum of signals. It may be used as a creative device or as a corrective device (e.g. to boost the top end of a dull signal). The equaliser may be switched in or out of circuit. This allows a quick comparison to be made between the signal before and after the equaliser. The signal is fed from the equaliser to the channel insertion point.

Insertion Point

This is a breakjack and allows the channel signal to be interrupted so that outboard equipment (e.g. compressors and gates) may be patched in line with the channel signal.

Auxiliary Sends

The auxiliary sends allow extra mixes to be made from the input channel signals. These auxiliary mixes may be fed to outboard effects units (e.g. reverberators) or used as monitor mixes to feed monitor wedges and sidefills.

The signal from the channel to the auxiliaries may be taken before or after (PRE or POST) the channel fader. For sends to outboard effects units a post-fader auxiliary send is normally used: this keeps the amount of signal sent to the outboard processor constant relative to the level of the main signal. Foldback mixes are best created using a pre-fader aux send, keeping control of the levels of signal sent to the foldback mix and the main mix separate.

Routing

The output level of the channel is controlled by the fader. The channel output signal is then fed to the routing section. This assigns the signal to the four groups and the stereo masters. The PAN pot is used to position the signal in the stereo image (i.e. between left and right).

Sub Grouping

Signals from the input channels may be routed to the four subgroups as well as to the stereo masters. Signals routed to the subgroups appear at group outputs on the rear panel, but the subgroup signals may also be routed to the masters. This is accomplished using the MIX and PAN controls on the subgroup. Subgrouping in this way can facilitate operation considerably. For example all the drum and percussion input channels could be routed to groups 1 and 2. Subgroups 1 and 2 could then be routed to the stereo masters. Thus the level of all the drums can be controlled using just group faders 1 and 2.

Masters

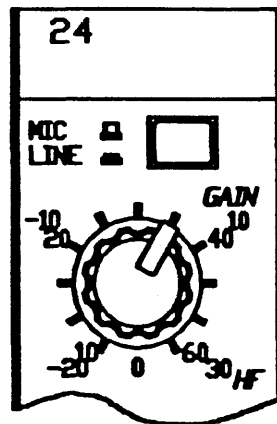
The stereo masters are used as the main outputs to the PA system or tape recorder. Breakjack insertion points are provided on the stereo masters. For PA work these can often be used to good effect by patching a stereo graphic equaliser in to circuit. This can be used to adjust the output signal's frequency spectrum to compensate for the acoustics of the room or hall. For both PA and recording a stereo compressor can often be usefully employed on the output or patched in to the insertion points to limit any excessive peaks and transients in the programme material.

Input Module

The input modules, which may be 16, 24 or 32 in number, are located at the left hand side of the console. These modules take a microphone or line level input signal, adjust its gain, allow it to be processed by the channel equaliser, fed to external effects for further treatment, and then routed to group and master outputs.

Input Section

The input section comprises balanced microphone and line inputs. The line input is accessed via a stereo jack socket on the rear panel of the console. The microphone input is accessed by a three-pin, female XLR connector on the rear panel. For information on connections refer to the "Rear Panel Connectors" chapter.



MIC / LINE

This switch is used to select between the microphone and line inputs. When the switch is in the raised position the MICrophone signal is selected. When the switch is depressed the LINE signal is selected.

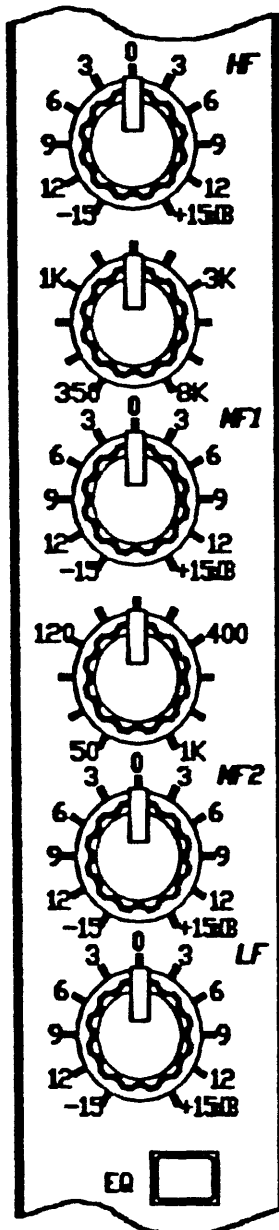
GAIN

This control is used to trim the gain of the input stage in order that the input signal may be matched to the operating level of the mixer channel. Careful matching of the input gain allows the optimum signal to noise ratio to be achieved. The input gain should be adjusted by setting the channel fader to "0" and adjusting the GAIN control until the signal is at a convenient level for the mix, or by PFLing the signal and adjusting the GAIN control until the signal averages 0dB on the meter.

When the MIC input is selected the input gain is adjustable between +10dB and +60dB. When the LINE input is selected the gain is adjustable between -20dB and +30dB

The Equaliser

The equaliser is a four filter design, with fixed high and low operating frequencies and sweepable mid frequency bands. The equaliser is powerful and versatile, useful both as a corrective and a creative device. Where large amounts of boost are added to the signal using the equaliser the channel circuitry may become overloaded. This will manifest itself as audible distortion (crunching) and flashing of the **PEAK LED**. Excessive boost of high frequencies will amplify the noise component of the source signal disproportionately to the programme.



HF

The rotary control adjusts the amount of boost or cut applied to the signal by the high frequency filter of the equaliser. Up to 15dB of boost or cut may be selected. The filter has a frequency breakpoint of 12kHz and a shelving response.

MF1

-15 - +15dB This rotary control adjusts the amount of boost or cut applied to the signal by the high mid filter of the equaliser. Up to 15dB of boost or cut may be selected.

350 - 8k This rotary control adjusts the operating frequency of the high mid frequency filter of the equaliser. The frequency is sweepable between 350Hz and 8kHz.

This filter has a peaking (bell-shaped) response and a bandwidth or "Q" of 1.5.

MF2

-15 - +15dB This rotary control adjusts the amount of boost or cut applied to the signal by the low mid filter of the equaliser. Up to 15dB of boost or cut may be selected.

50 - 1k This rotary control adjusts the operating frequency of the low mid frequency filter of the equaliser. The frequency is sweepable between 50Hz and 1kHz.

This filter has a peaking (bell-shaped) response and a bandwidth or "Q" of 1.5.

LF

The rotary control adjusts the amount of boost or cut applied to the signal by the low frequency filter of the equaliser. Up to 15dB of boost or cut may

be selected. The filter has a frequency breakpoint of 80Hz and a shelving response.

EQ

This is used to switch the equaliser in or out of the channel signal path. When the switch is in the raised position the equaliser is switched out of the channel signal path. When the switch is depressed the equaliser is switched in to circuit.

Insertion Point

The insertion point allows external effects units to be patched in line with the channel signal path. The insertion point is accessed by a stereo jack socket marked INJECT located on the rear panel. This is wired ring send, tip return. The send is normalled to the return: that is to say the return is normally connected to the return, so that there is no break in the channel signal path. When a plug is inserted into the socket the normalling connections are broken, breaking the channel signal path and allowing an external effects unit to be patched in to circuit.

Several types of signal processor may usefully be connected to the channel insertion point:

Firstly dynamics control devices. These are units such as compressors, de-essers and noise gates. These generally work most effectively on a single signal at a time. A compressor reduces the dynamic range of a signal, either to eliminate transient peaks which may cause overloading, or to make a signal tighter and more "punchy". A noise gate attenuates or reduces the gain when the signal drops below a preset level, to render any noise less obtrusive when there are gaps in the signal. A noise gate may also be used creatively, e.g. to gate the signal from a reverberator.

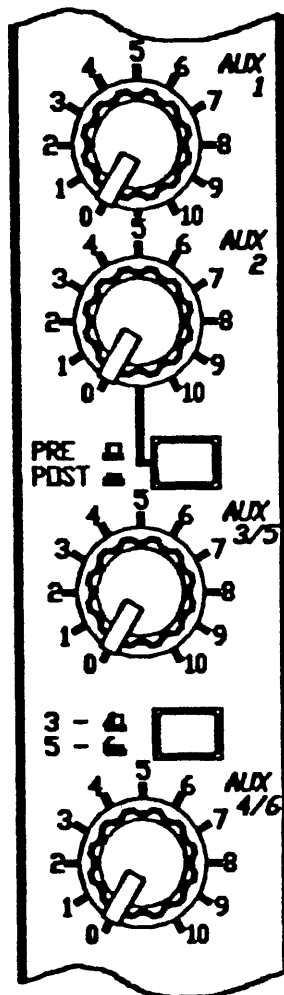
Reverberators are normally connected via the auxiliary sends, but where a specific reverberation effect is required on one channel only it may be more convenient to patch it into the insertion point, and use the wet/dry mix control on the reverberator itself to control the relative levels of the treated and untreated signals. Operating in this way also means that an entire auxiliary bus is not tied up feeding a processor which is used on one channel only. Other effects (e.g. digital delays and chorus units) may be used in a similar manner. This technique is not however suitable for use with effects units which do not have a treated/untreated signal mix control.

The Auxiliary Section

The channel auxiliary section comprises four aux send controls which are switchable to feed six auxiliary busses.

The auxiliary sends allow a number of extra mixes to be made from the input channel signals. These auxiliary mixes may be used to feed outboard effects units (e.g. reverberators) or for monitor mixes to feed monitor wedges and sidefills.

The signal from the channel to the auxiliaries may be taken before or after (PRE or POST) the channel fader. The signal source is selectable between pre and post fader aux sends 1 and 2, and set post-fader for sends 3 to 6. Usually a pre-fader signal is used for foldback mixes, and a post-fader signal for feeding effects units.



AUX 1

This rotary control adjusts the amount of signal sent from the channel to auxiliary bus 1. The signal source is switchable between * PRE and POST fader.

AUX 2

This rotary control adjusts the amount of signal sent from the channel to auxiliary bus 2. The signal source is switchable between * PRE and POST fader.

PRE / POST

This switch selects the signal source for auxiliary sends 1 and 2. When the switch is in the raised position the PRE signal is selected for both sends. When the switch is depressed a POST-fader signal is selected.

* The PRE signal may be set by means of internal jumper links to be PRE EQUALISER or PRE FADER. It is factory set to PRE FADER. See page 27 for information on setting the jumper links.

AUX 3/5

This rotary control adjusts the amount of signal sent from the channel to auxiliary bus 3 or 5 (depending on the position of the 3-4 / 5-6 switch). The signal source for this send is POST-fader.

AUX 4/6

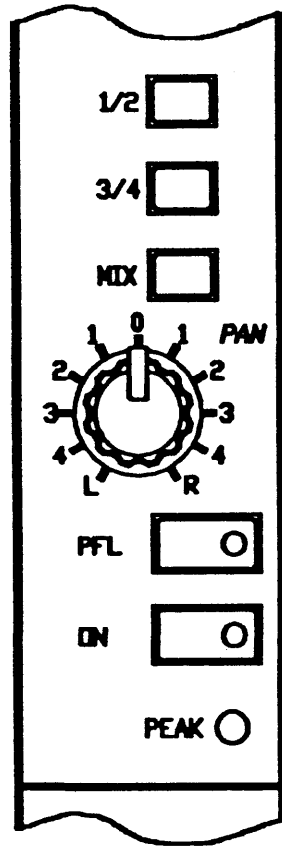
This rotary control adjusts the amount of signal sent from the channel to auxiliary bus 4 or 6 (depending on the position of the 3-4 / 5-6 switch). The signal source for this send is POST-fader.

3-4 / 5-6

This switch is used to determine the bus destinations for AUX 3/5 and AUX 4/6. When the switch is in the raised position the rotary control AUX 3/5 feeds to auxiliary bus 3, and control AUX 4/6 feeds to auxiliary bus 4. When the switch is depressed control AUX 3/5 feeds auxiliary bus 5, and control AUX 4/6 feeds to auxiliary bus 6.

Output Section

The output section controls the output signal level of the channel, and the routing of the channel to the four groups and the stereo masters.



1-2

This switch routes signal from the channel to output groups 1 and 2. The relative amounts of signal sent to the two groups is determined by the position of the PAN pot. When the switch is depressed signal from the channel is sent to groups 1 and 2. When the switch is in the raised position the signal feed to groups 1 and 2 is disconnected.

3-4

This switch routes signal from the channel to output groups 3 and 4. The relative amounts of signal sent to the two groups is determined by the position of the PAN pot. When the switch is depressed signal from the channel is sent to groups 3 and 4.

MIX

This switch routes signal from the channel to the stereo masters. The relative amounts of signal sent to the left and right is determined by the position of the PAN pot. When the switch is depressed signal from the channel is sent to masters.

PAN

This rotary control determines the assignment of signal from the channel to left and right or odd and even groups. When the pan pot is set centrally signal is sent equally to all selected groups and masters. Turning the control anticlockwise sends relatively more signal to the left master and to the odd-numbered groups (1 and 3). Turning the pot clockwise sends relatively more signal to the right master and to even numbered groups (2 and 4). The pan pot may thus be used to adjust the position of signals in the stereo image.

PFL

Pressing this Pre Fader Listen switch routes pre-fader signal from the channel to the headphone monitor outputs on the front and rear panels of the console. At the same time all other signals are automatically disconnected from the monitor section, allowing the PFLed signal(s) to be listened to in isolation. This feature allows the operator to listen to a signal on the headphone, checking that it is clean and undistorted, before fading the signal up. The PFL function is operational whether the channel switched is ON or OFF

ON

This switch is used to turn the channel on and off. When the switch is in the raised position the channel is OFF. When the switch is depressed the channel is ON. When the channel is turned OFF the feeds to all auxiliaries (pre or post fader), and to the groups and masters are muted.

PEAK

This red LED (light emitting diode) illuminates when the channel approaches an overload situation. The LED is activated 5dB before the onset of clipping (distortion). The input GAIN control should be adjusted so that the LED does not flash except on the highest level, brief transients. Using excessive amounts of boost on the channel equaliser may cause distortion on the channel; if this happens turn the input GAIN control down.

FADER

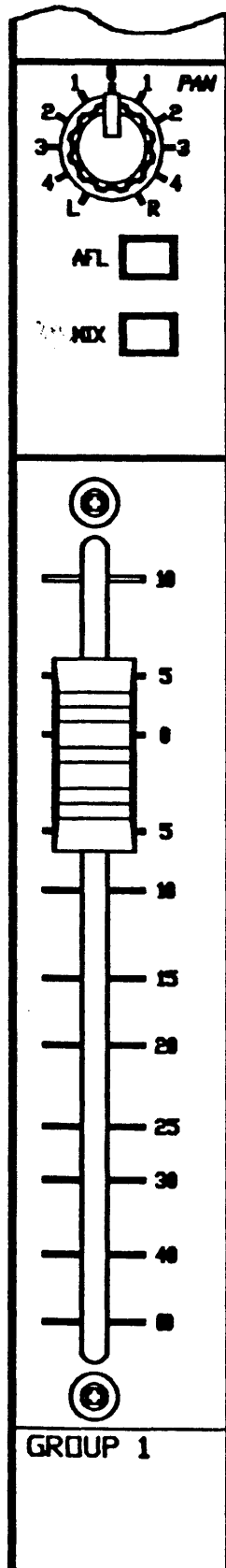
The channel fader is a 100mm travel audio fader. It adjusts the level of signal sent from the channel to the groups, stereo masters and post-fader auxiliary sends.

To allow the optimum range of control the fader should be run close to the 0 position on the scale. The input GAIN control should be set to allow this.

Master Section

The master section is situated on the right hand side of the console and comprises the four subgroups, the stereo masters, the stereo returns, the auxiliary masters and the communications section.

The Subgroups



Four subgroups are provided on the console. Signals may be routed to these from any of the input modules. Each subgroup feeds an individual output on the rear panel. The subgroup signal may additionally be routed to the stereo masters.

The group output is electronically balanced and appears at a male, 3 pin XLR connector on the rear panel of the console

Group Fader

The group fader is a 100mm audio law fader. This controls the level of signal sent to the group output, and to the master busses if signal from the group is routed to them.

PAN

This rotary control is operative only when signal from the group is routed to the left and right master busses (i.e. when the MIX switch is depressed). It adjusts the relative assignment of signal from the group to the left and right master busses. When the Pan Pot is set centrally signal is sent equally to the left and right busses. Turning the control anticlockwise sends relatively more signal to the left bus than to the right, and vice versa. Thus the control may be used to adjust the position of the group signal in the stereo image.

AFL

Pressing this After Fader Listen switch routes post-fader signal from the group to the headphone monitor outputs on the front and rear panels of the console. At the same time all other signals are automatically disconnected from the monitor section, allowing the AFLed signal(s) to be listened to in isolation.

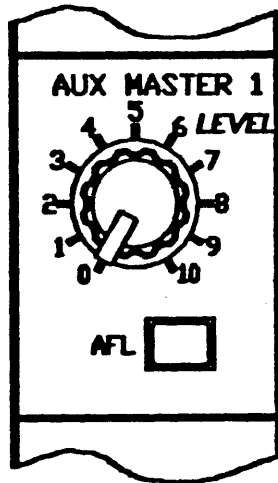
MIX

This switch routes signal from the group to the stereo master mix busses of the console. When the switch is in the raised position the feed from the group to the masters is disconnected, when the switch is depressed signal is routed to the masters. The relative assignment of group signal to the masters is controlled by the PAN Pot.

Auxiliary Masters

Six auxiliary masters, one per auxiliary bus, are provided. Each of these takes the signal from the auxiliary bus, adjusts its' level, and sends it to the appropriate auxiliary output.

The auxiliary outputs are unbalanced and appear on 0.25" jack connectors on the rear panel.



LEVEL

This rotary control adjusts the level of signal sent from the auxiliary bus to the auxiliary output. For optimum performance this should be set to around 7 or 8 on the scale, and the input level of the effects unit being fed from the aux output should be adjusted to operate with this level of signal.

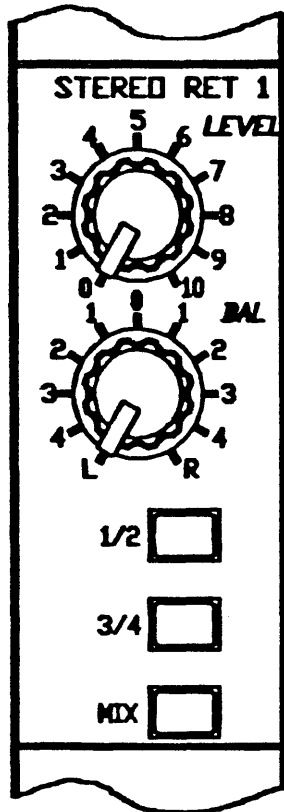
AFL

Pressing this After Fader Listen switch routes post-fader (i.e. LEVEL control) signal from the aux master to the headphone monitor outputs on the front and rear panels of the console. At the same time all other signals are automatically disconnected from the monitor section, allowing the AFLed signal(s) to be listened to in isolation.

Stereo Returns

Four stereo returns are provided: these take a stereo input signal, adjust its level and balance, and route it to the groups and / or stereo masters.

The unbalanced inputs to each stereo return are accessed via a 0.25" stereo jack on the rear panel of the console. The jacks are wired tip - left, ring - right, sleeve - signal ground.



LEVEL

This rotary control adjusts the level of signal sent from the stereo return to the destinations selected by the routing switches (i.e. the groups and stereo masters).

BAL

This rotary control adjusts the balance between the left and right signals. When set centrally the balance between left and right is equal (assuming that the left and right input signals are equal in level). Turning the control anticlockwise increases the level of the left signal relative to the right signal, and vice versa.

1-2

This switch routes signal from the stereo return groups 1 and 2. When the switch is depressed signal from the channel is sent to groups 1 and 2. When the switch is in the raised position the signal feed to groups 1 and 2 is disconnected.

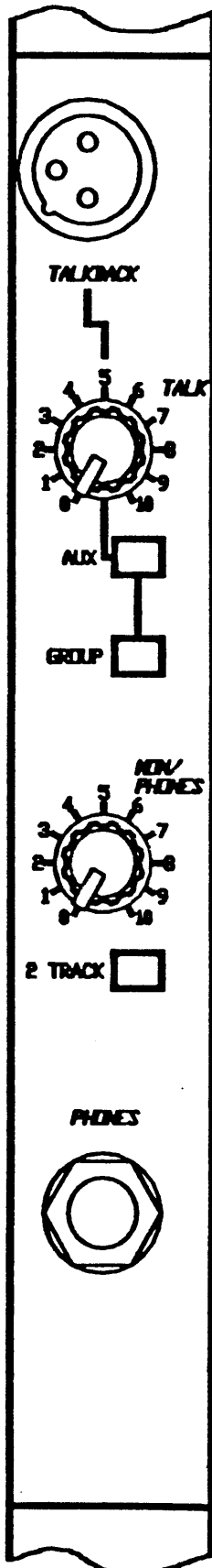
3-4

This switch routes signal from the stereo return to output groups 3 and 4. When the switch is depressed signal from the channel is sent to groups 3 and 4.

MIX

This switch routes signal from the stereo return to the stereo masters. When the switch is depressed signal from the channel is sent to masters.

The Communications and Monitor Section



This comprises the talkback controls and the headphone monitor section.

TALKBACK

This three pin, female XLR connector is used to access the electronically balanced talkback microphone input. Phantom power is not provided on the talkback microphone input.

TALK

This rotary control adjusts the level of the talkback signal.

AUX

Holding down this non-latching switch routes talkback signal to all six auxiliary busses simultaneously.

GROUP

Holding down this non-latching switch routes talkback signal to all four group busses simultaneously.

Headphone Monitor

The headphone monitor feeds a stereo jack socket on the front panel of the console.

The headphone monitor normally monitors the stereo master outputs, but may be switched to monitor a two-track return. Whenever a PFL or AFL function is selected on the console the headphone monitor is automatically reassigned to monitor the PFL/AFLed signal(s).

MON/PHONES

This rotary control adjusts the level of signal sent to the headphone output socket.

2 TRACK

This switch selects the source to be monitored by the headphone monitor section. When the switch is in the raised position the stereo master signal is monitored. Depressing the switch assigns the signal from the two-track return to the

headphone monitor. The two track return input is accessed via a 0.25" stereo jack connector on the rear panel. This is wired tip - left signal, ring - right signal, sleeve - signal ground.

The facility to monitor the two track tape return has two main applications:

1. Recorded programme may be easily played back for audition without the need to use up or re-patch input channels.
2. While stereo recording is in progress the engineer can monitor the recorded signal off tape to ensure that the recorded signal is acceptable (e.g. free from tape dropouts).

PHONES

This 0.25" stereo jack headphone output may be used with any pair of headphones of 200 Ohms or greater impedance. The socket is wired tip - left signal, ring - right signal, sleeve - signal ground.

Stereo Masters

The stereo master faders control the level of signal sent to the master outputs. This signal is derived from the left and right master mix busses. The stereo output signal is electronically balanced and appears at a pair of male XLR connectors on the rear panel.

Mono Output

The mono output signal the sum of the two components of the stereo master signal. The level of signal sent to the mono output is controlled by the MONO fader. The mono output signal is electronically balanced and appears at a male XLR connector on the rear panel.

The mono output is set at the factory to derive its signals from post the stereo master faders, but may be reset to derive its' signal from pre the stereo faders. This is accomplished by moving internal jumper links on the PCB (see the Jumper Links section for further information).

Meter Pod

The meter pod houses the six level meters together with the AFL/PFL indicator LED and the power supply status indicators.

Operating Levels

Output levels should be adjusted so that signals average 0dB on the meters, and peak at +3dB.

1 - 4

These 10 element bargraph displays monitor the output levels of the four group outputs.

L,R

This pair of 10 element bargraph displays monitors the output level of the stereo master outputs.

Indicator LEDs

SOLO This LED is illuminated whenever any PFL or AFL switch on the console is depressed (i.e. AFL or PLF active).

+ 48v This LED is illuminated when the phantom power is switched on. Phantom power is switched on and off for all channels collectively by a switch on the rear panel of the console.

POWER This LED illuminates when the console is switched on and indicates the status of the + and - 17 volt DC power rails of the console. If both these rails are at the correct voltage the LED illuminates. If either or both of these rails are not at the correct voltage the LED will not illuminate.

Power Supply

Internal Power Supply

An internal power supply is fitted to consoles with 16 or 24 input modules. A mains voltage selector is fitted to the rear panel of the console. This must be adjusted to suit the local supply voltage. The console may be used with AC voltages in the regions 100v to 120v and 220v to 240v at 50Hz to 60Hz.

The internal supply provides three regulated DC voltages: +48v for phantom power, +17v and -17v for the circuitry of the console.

The console is turned on and off by means of the **POWER ON** switch on the rear panel.

The power supply fuses for the mains input are type T500ma for use at 240 volts, and type T1A for use at 120 volts.

External Power Supply

An external power supply is supplied with consoles of 32 input modules. The external supply is a 2u high 19" rack mounting unit. Mains input to the power supply is via an IEC type connector. The three DC voltage rails from the power supply is fed to the console via a cable terminating in a multipole bayonet type connector. A mains voltage selector is fitted to the rear panel of the power supply. This must be adjusted to suit the local supply voltage. The console may be used with AC voltages in the regions 100v to 120v and 220v to 240v at 50Hz to 60Hz.

The external supply provides three regulated DC voltages: +48v for phantom power, +17v and -17v for the circuitry of the console.

The console is turned on and off by means of the **POWER ON** switch on the front panel of the power supply.

The power supply fuses are type T3.15A for use on mains voltages of 220v to 240v, and type T4A for use on mains voltage of 100v to 120v.

Rear Panel Connectors

Channel

| | | |
|------------|--------------|----------------------------|
| Microphone | XLR (female) | Balanced |
| Line | Stereo Jack | Balanced |
| Inject | Stereo Jack | Send and Return Unbalanced |
| Direct | Jack | Unbalanced |

Master

| | | |
|-------------------------|--------------------|----------------------------|
| Group Out | XLR (male) | Balanced |
| Stereo Mix Out | XLR (male) | Balanced |
| Mono Out | XLR (male) | Balanced |
| GRP, Mix & Mono Injects | Stereo Jack | Send and Return Unbalanced |
| Auxiliary Out | Jack | Unbalanced |
| Monitor Out | L&R on Stereo Jack | Unbalanced |
| Tape Send | L&R on Stereo Jack | Unbalanced |
| Tape Return | L&R on Stereo Jack | Unbalanced |
| Stereo Return | L&R on Stereo Jack | Unbalanced |

Connectors are wired thus:

Stereo Jack used for balanced mono signal:

Tip - Hot (inphase) signal

Ring - Cold (antiphase) signal

Sleeve - Signal Ground

Stereo Jack used stereo Input or output signal:

Tip - Left signal

Ring - Right signal

Sleeve - Signal Ground

Stereo Jack used for Inject (insertion point):

Tip - Signal Send (output)

Ring - Signal Return (input)

Sleeve - Signal Ground

XLR Connectors

All XLR connectors (male and female) are used for balanced signals and wired:

Pin 1 - Signal Ground

Pin 2 - Hot (inphase) signal

Pin 3 - Cold (antiphase) signal

Interconnection

This section describes how interconnection between the console and other equipment should be made.

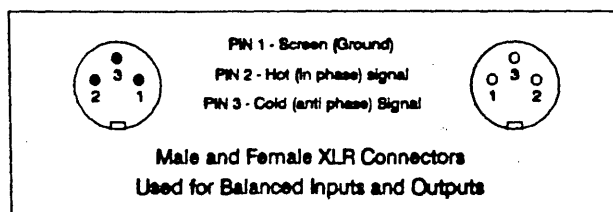
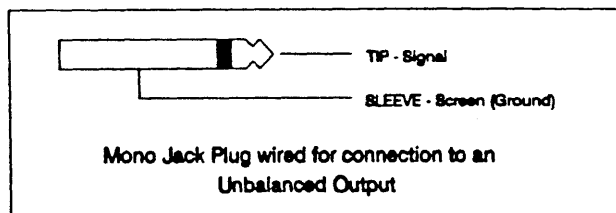
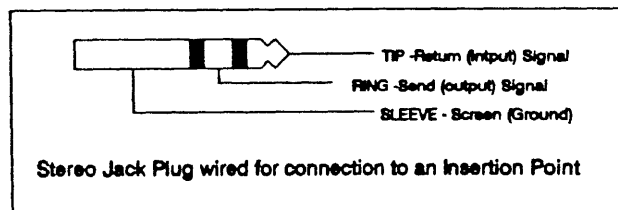
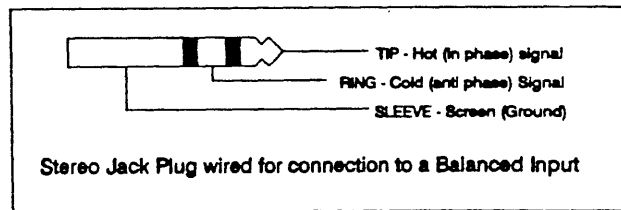
All audio inputs and outputs of the console are balanced or unbalanced. When the console is interfaced with other equipment, particularly equipment with unbalanced connections, it is important to pay particular attention to how the screens are connected in order to minimise hum loops and other interference.

Connections should be made as follows:

Balanced output to balanced input - Connect the screen at the destination only.

Balanced output to unbalanced input - Connect the screen at the source only. Link the cold output to ground at the output connector.

Unbalanced output to balanced input - Connect the screen at the destination only. Connect the cold input to ground at the input connector.



11. Installation

The performance of any high quality PA system, whether permanent or on the road can very easily be degraded by poor installation. This chapter outlines the most common problems, and explains how best to avoid them

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Earthing

It is of paramount importance to have an effective mains earth. If the earth is poor, the system will tend to pick up mains born interference, and the user may be at risk from electric shock.

Establishment of a good earth can be assured by:

- 1. The used of heavy gauge copper wire, preferably a single continuous length.
- 2. Ensuring that any joins or connections along the earth path are fresh, and not loose or corroded.
- 3. Making the earth used by the audio equipment separate from the mains earth used by lighting and other equipment.

Creation of a good mains earth

If the quality of a mains earth is in doubt, it is always advisable to make a new one. To do this, a copper stake about four feet in length should be hammered into the ground outside the building. The heavy duty copper earthing wire should be clamped to the stake by means of a purpose built earthing clamp (obtainable from any electrical wholesalers).

Connecting equipment to earth

All equipment in the PA system must be connected to earth. The most suitable system of earthing is a dual star-point system. The first star-point is at the mixing console. All effects units and other signal processing equipment located at the mixing position should be connected to earth via the console chassis. The second star-point is at the amp rack. The earths of all equipment such as crossovers, limiters and amplifiers in the rack(s) should be connected together, and earthed to a single point. Both star-points should be connected to the mains earth by the shortest possible length of heavy duty copper wire.

Jumper Links

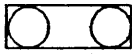
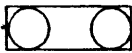


Jumper links are provided on the input and master PCBs to allow various options to be selected.

Input PCB

Links are provided to allow the signal source for the aux sends to be selected (see diagram).

Factory Set

Input Channel PCB (P12364)

- | | | |
|-------|---|---|
| LK 21 |  | Fitting a jumper link in this position sets aux 3/4 (5/6) POST FADER |
| |  | Fitting a jumper link in this position sets aux 3/4 (5/6) PRE FADER |
| LK 23 |  | Fitting a jumper link in this position sets aux 1 and 2 PRE FADER |
| |  | Fitting a jumper link in this position sets aux 1 and 2 PRE EQUALISER |

LK21, which consists of 2 pairs of link pins relates to aux sends 3 & 4 (or 5&6 if the 5-6 switch is depressed). These links select the signal source for these sends, which may be PRE or POST fader. The links are factory set to POST FADER. Move the jumper link to the other pair of pins to select a PRE FADER signal.

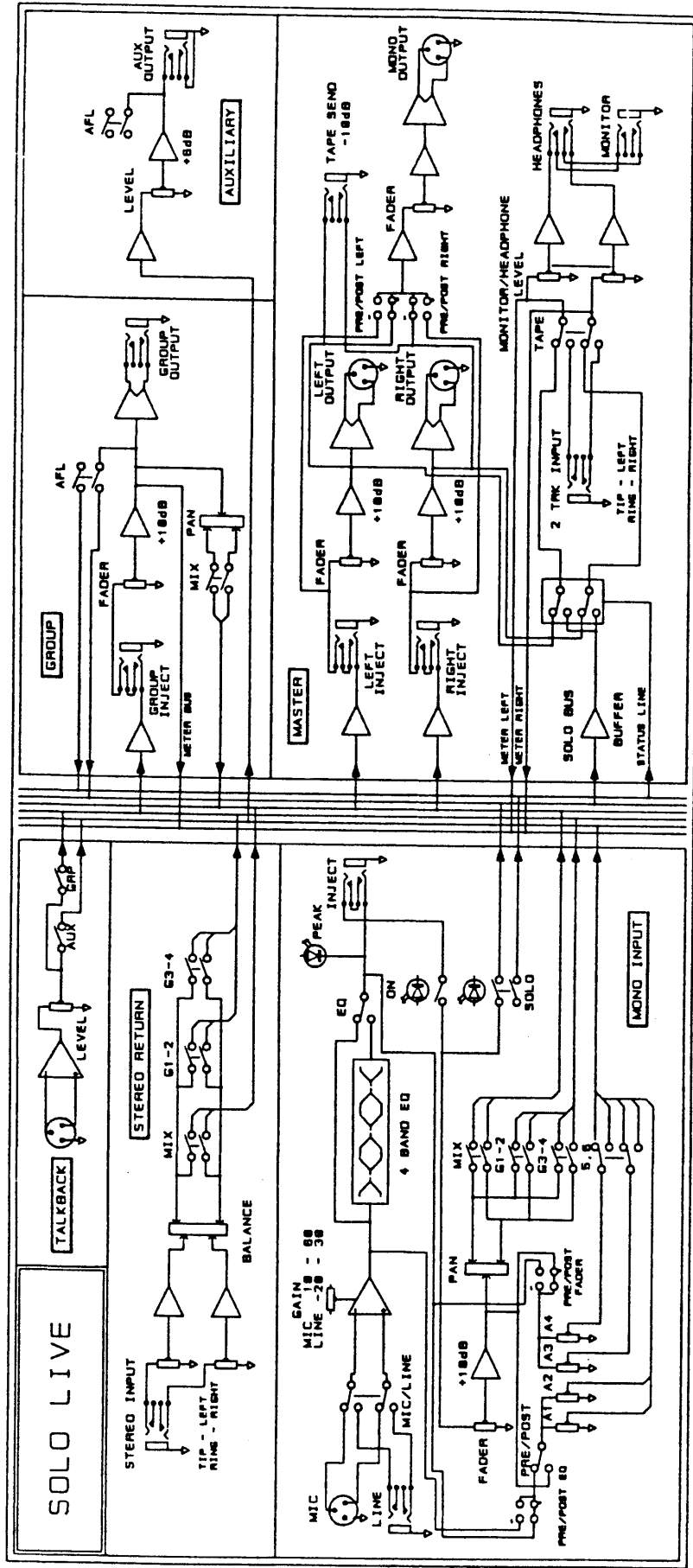
LK23, which consists of 2 pairs of link pins relates to aux sends 1 & 2. These links select the source for the PRE signal to these sends. The POST signal is unaffected by the setting of these jumper links. The links are factory set to PRE FADER. Move the jumper link to the other pair of pins to select a PRE EQUALISER signal.

Master PCB

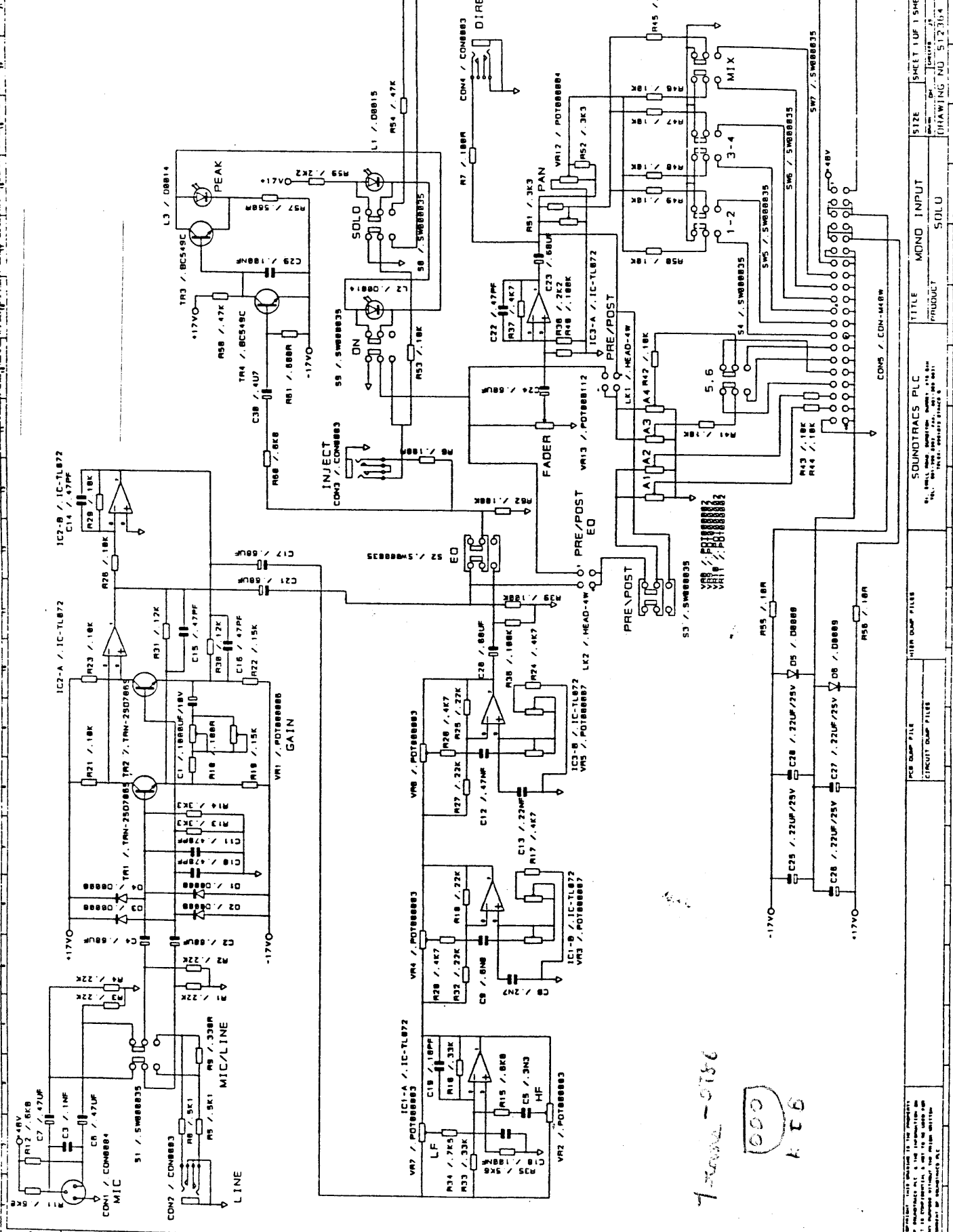
Links are provided on the master PCB to select the signal source for the MONO output fader. The source for this may be pre or post the stereo faders. The links on this PCB consist of zero Ohm resistors which must be soldered into place. The mono output is factory set to derive its' signal from POST the stereo master faders.

For a POST stereo master faders sent zero Ohm resistors are soldered across the pads marked LK20 and LK21.

To reset the mono fader to derive its' signal from PRE the stereo master faders remove the zero Ohm resistors across LK20 and LK21, and replace them with two zero Ohm resistors soldered across LK18 and LK19.



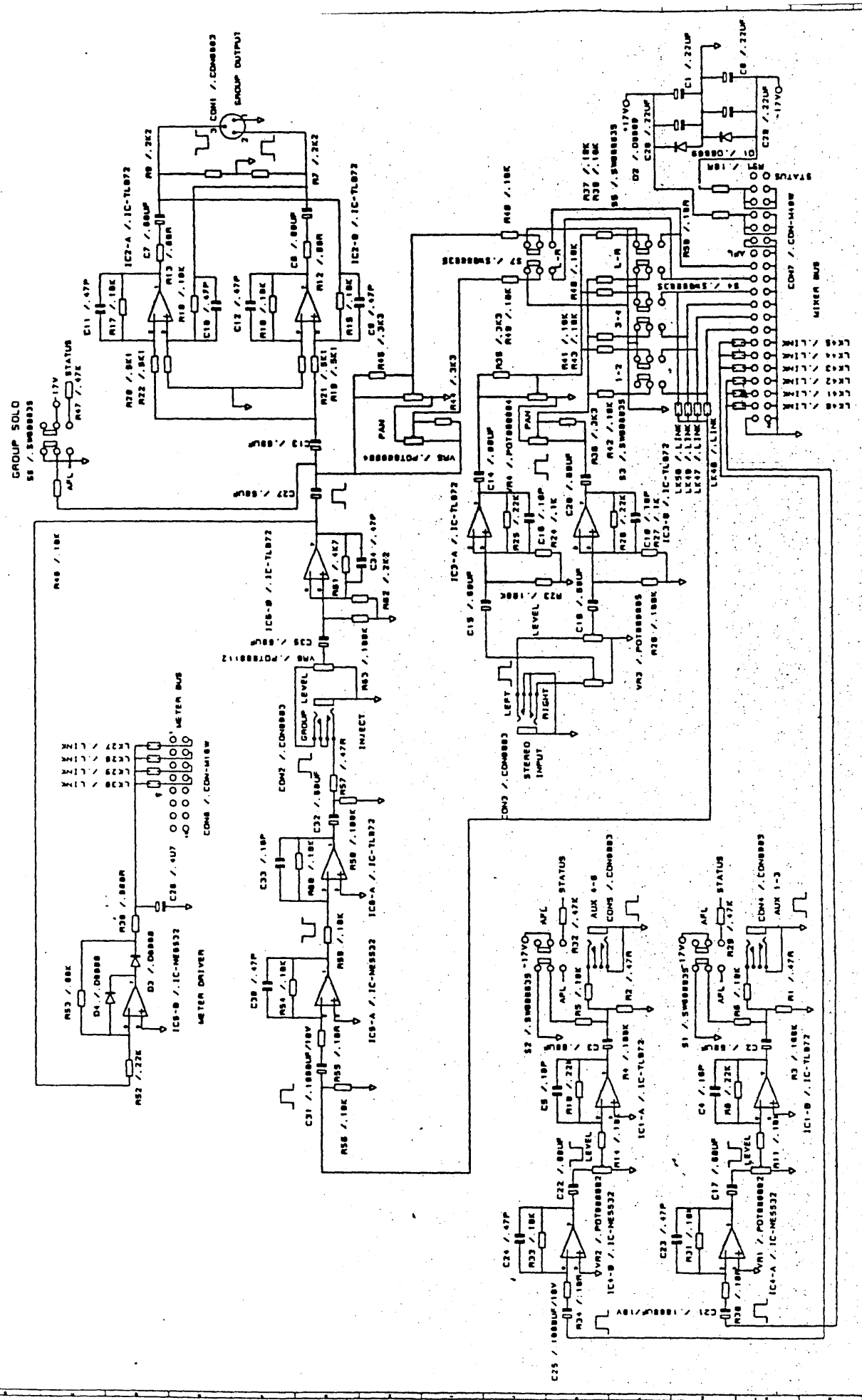
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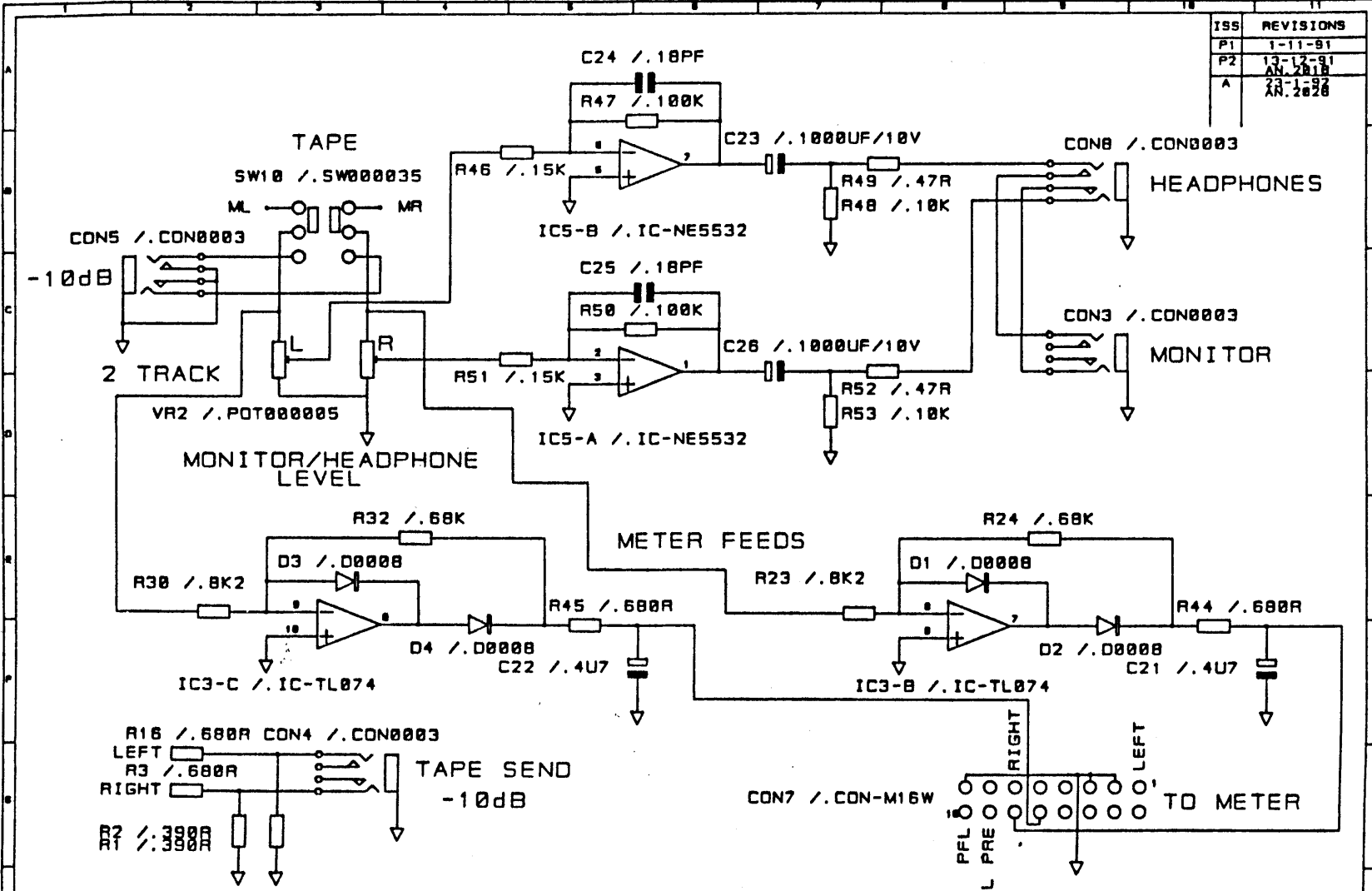
| | | |
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| PCB DUMP FILE | HIGH DUMP FILES | CIRCUIT DUMP FILES |
| SOUNDTRACKS PLIC | | |
| TITLE | | |
| MONO INPUT | | |
| SIZE | | |
| SHEET 1 OF 1 SHEETS | | |
| DRAWING NO. 512704 | | |
| ISSUE A | | |



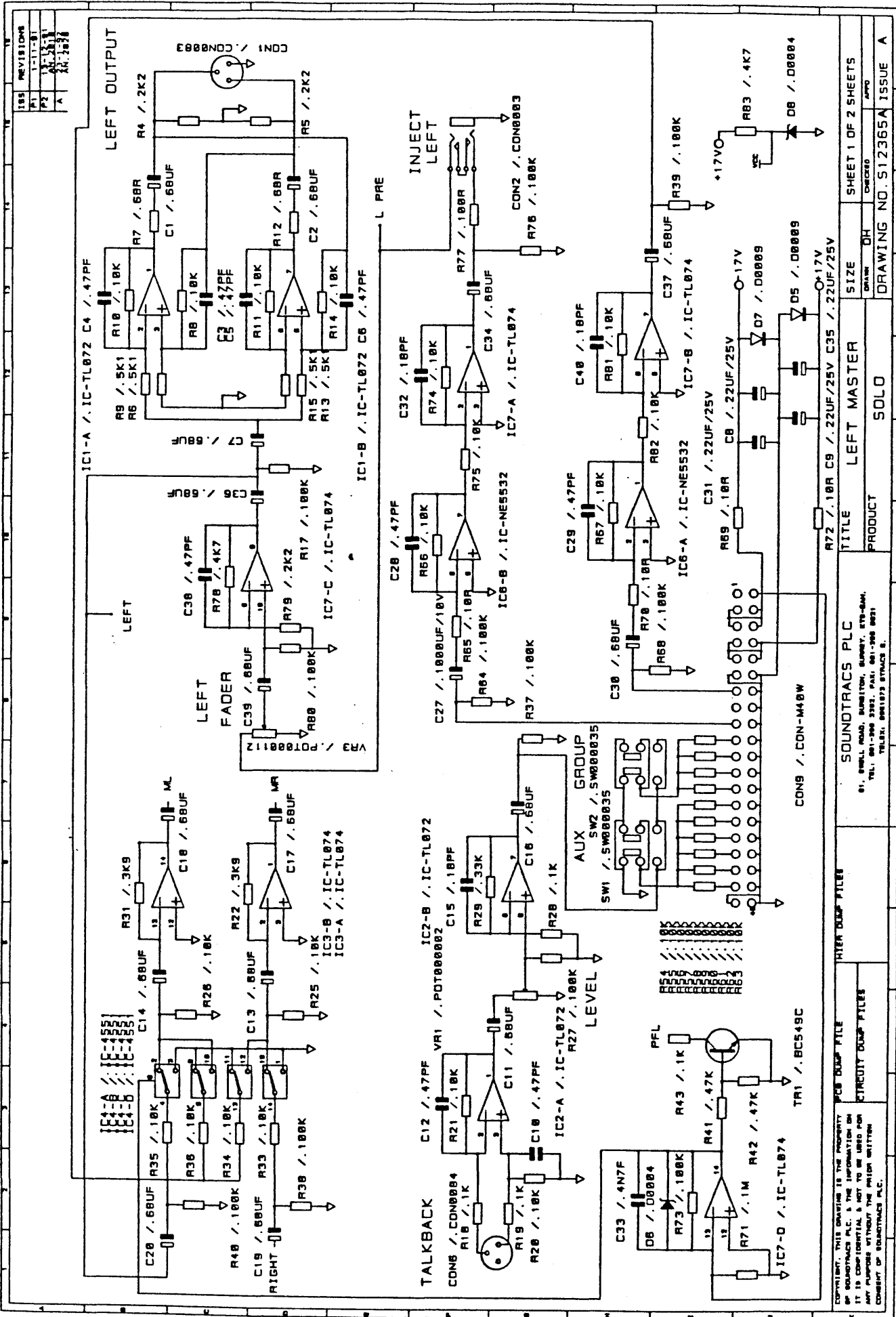
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| TITLE SOUNDTRACS PLC PRODUCT SOLID | SUB GROUP SOLID | SHEET 1 OF 1 SHEETS DRAWING NO. S12363 ISSUE B |
|---|--------------------|---|

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 DIMENSIONS IN BRACKETS ARE FOR INFORMATION ONLY
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| ISS | REVISIONS |
|-----|---------------------|
| P1 | 1-11-91 |
| P2 | 13-12-91 AN.2818 |
| A | 23-1-92 AN.2828 |



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|--|--|---|-----------------------------------|-------------------------|---|



| REVISIONS | |
|-----------|---------|
| 1 | 1-11-81 |
| 2 | 1-12-81 |
| 3 | 2-2-81 |
| 4 | 2-2-81 |

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| CIRCUIT DUMP FILES | | PCB DUMP FILE | | PRODUCT SOLO | | DRAWING NO. S12365A | | ISSUE A | |

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