TECHNICAL SPECIFICATIONS:

Input Impedance: >20Kohms balanced.

Output Impedance: < 150 ohms balanced.

Maximum output: > +21dbm.

Distortion: < .05% at +20dbm 1kHz.

Frequency response: ± 1db 20Hz to 20kHz.

Noise: > -75dbm eq in, 20Hz to 20kHz

Power requirements: ± 16V D.C. 30mA approx.

PRODUCT REGISTRATION

Ocean Audio products are warranted for two years after first purchase against faulty manufacture or component failure. This warranty does not apply to excessive use of mechanical components such as potentiometers and switches.

The decision to replace potentiometers and switches shall therefore be at the discretion of Ocean Audio or its representatives.

Product registration does not affect your statutory rights.

DATE PURCHASED:_____ **SERIAL No:**_____

PURCHASED FROM:_____

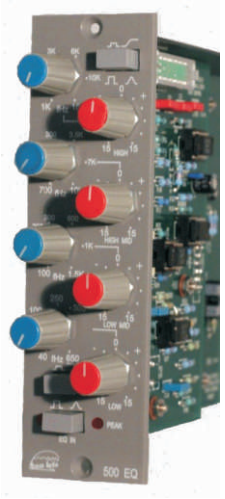
CUSTOMER NAME:_____

ADDRESS:_____

TOWN:_____ **ZIP (POST CODE):**_____

COUNTRY:_____ **E-MAIL:**_____

Please return to:
Ocean Audio, The Music Mill, Bradley Lane, Newton Abbot, Devon, England TQ12 1LZ
www.oceanaudio.co.uk



oceanaudio

500 SERIES EQUALISER OWNERS HANDBOOK

ABOUT THE DESIGNER:

Ocean Audio products are designed by the distinguished pro-audio designer, Malcolm Toft.

Malcolm joined Trident Studios in 1968 as it's first recording engineer. At that time it was the only studio in europe to have 8 track recording facilities. It soon gained a worldwide reputation for the quality of it's equipment and engineers.

Malcolm worked with Tony Visconti on three Tyrannosaurus Rex albums (the band later became T-Rex). He also engineered David Bowie's 'Space Oddity' album and James Taylor's first album. He was also a mixing engineer on the Beatles biggest selling single 'Hey Jude' which was recorded at Trident.

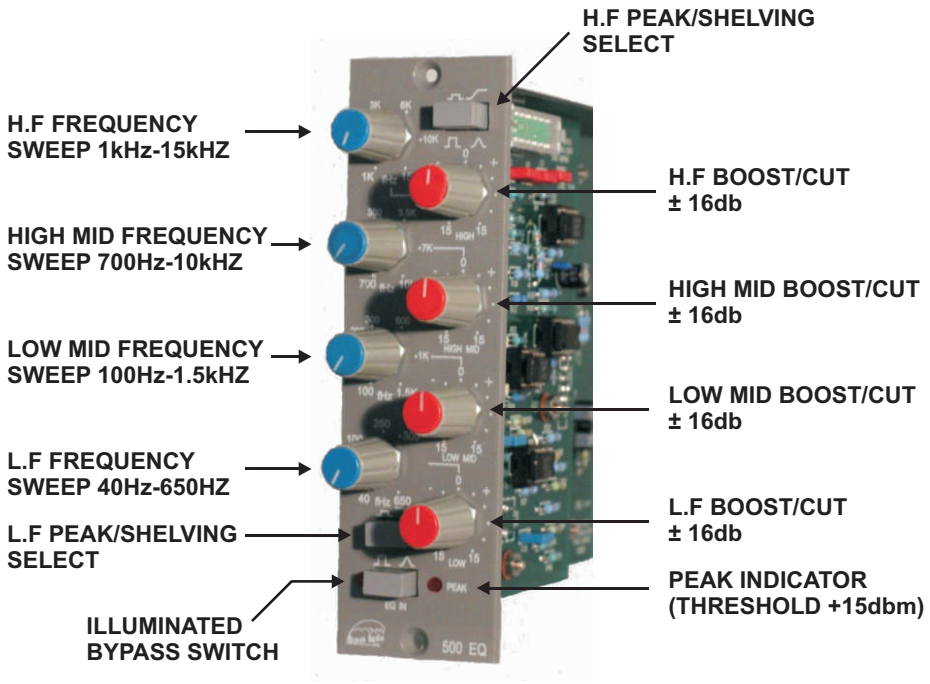
In 1971 Malcolm became manager of the studios and was tasked with finding a new 24 track console for the studios. It soon became apparent to him that they could not get a console to the specifications and facilities that they required from any of the manufacturers around at that time. So Malcolm convinced the studio owners that they could build their own console. Consequently, In conjunction with the studio's maintenance engineer Barry Porter, he designed the Trident A Range console as it became known.

This led to the birth of Trident Audio Developments which Malcolm ran until 1988 when he sold it to a public company. In 1992 he was asked to design a replacement for the Trident Series 80 console which the new owners were no longer manufacturing. This Malcolm did and he started a new company Malcolm Toft Associates Ltd (MTA).
Clients for MTA consoles include Radiohead and The Liverpool Institute of performing arts.

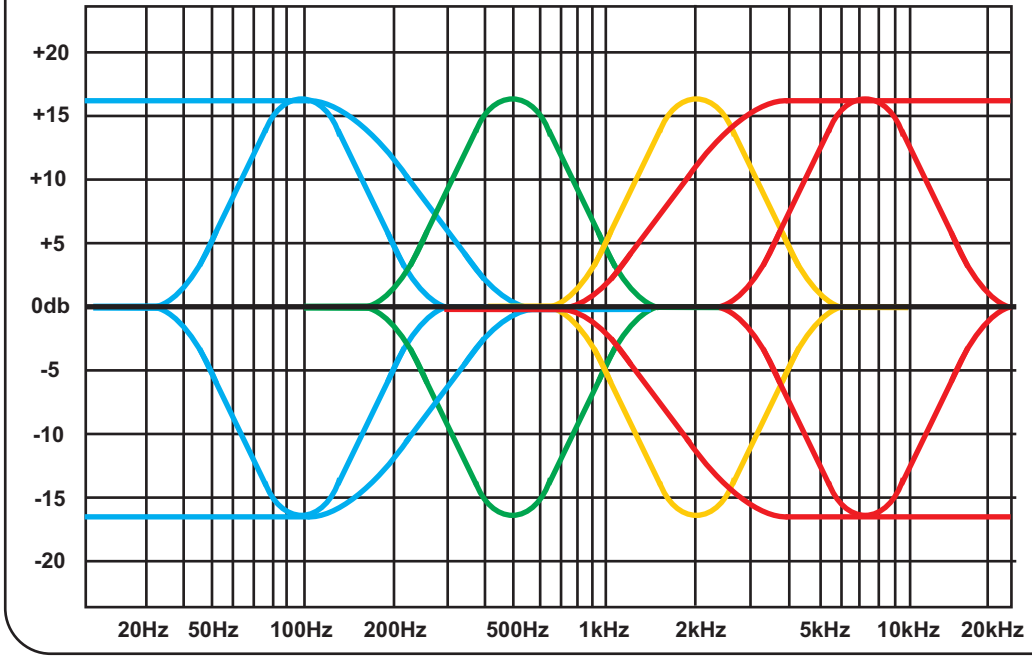
Latterly he has designed the highly successful Toft ATB console range for PMI Audio.

He was made a visiting professor at Leeds College of Music in 2008

FUNCTIONS AND CONTROLS



TYPICAL EQUALISER CURVES



OPERATIONAL DESCRIPTION

Insert the module into the appropriate slot of any 500 Series Rack.

The equaliser is designed as a 'unity gain' device. This means that there will be no signal gain or loss when the unit is inserted into the signal path.

Make sure that all boost/cut controls (red) are in their midway position.This will be denoted by a click stop in the mid position. Make sure also that all frequency sweep controls (blue) are in their minimum (anti-clockwise) positions.

Depress the 'EQ IN' pushbutton. The green L.E.D. will illuminate to show that the equaliser is now in circuit. There should be no change in the sound or level when this button is depressed. It should be noted that a feature of the design is that when the equaliser is out of circuit ('EQ IN' button undepressed), all of the equaliser circuitry is switched out of the signal path. In this mode, the balanced input amplifier is connected to the balanced output amplifier only. This ensures that the signal remains as transparent as possible if the equaliser is not in the signal path.

Select a frequency you wish to control in any or all of the four sections of the equaliser and turn the boost/cut control clockwise or anti-clockwise depending on whether you wish to amplify or attenuate the chosen frequency(ies).

The H.F. And L.F sections are equipped with a 'PEAKING/SHELVING' switch. This makes it possible to change the curve shape of these sections from peaking (a bell shape) to a 'shelf' shape whereby the signal does not slope down after it has been boost or cut. Please refer to the 'TYPICAL EQUALISER CURVES' graph for a graphic representation of this feature. It provides more 'air' when used with the H.F. Range and 'heavier' bass in the L.F. Range. Depending on the musical content it can be quite a subtle effect.

If the amount of boost you are applying approaches +15db which might be enough to overload equipment that the equaliser is connected to, the red 'PEAK' indicator will illuminate while peaks of around +15 continue.

Either decrease the amount of boost you are using or attenuate the input of the device you are connected to.

Note:
This product is only designed to operate in a 500 Series Rack that is designed specifically for modules of that format. Do not attempt to use it in any other equipment not designed for that format.

We reserve the right to change product specifications, features or design in our constant quest for improvement.

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