TECHNICAL SPECIFICATIONS:

Output Impedances: < 100 ohms electronically balanced.

Maximum output: > +24dbm.

Distortion: < 0.05% at +20dbm 1kHz.

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

Output noise: < -75dbm E.I.N. 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:_____

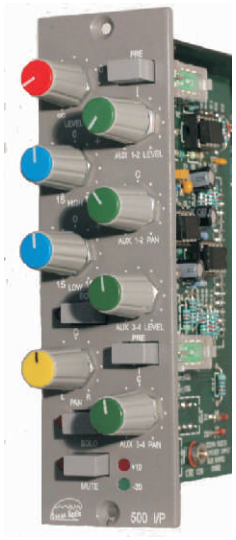
CUSTOMER NAME:_____

ADDRESS:_____

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

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

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



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500 SERIES MIXER I/P 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.

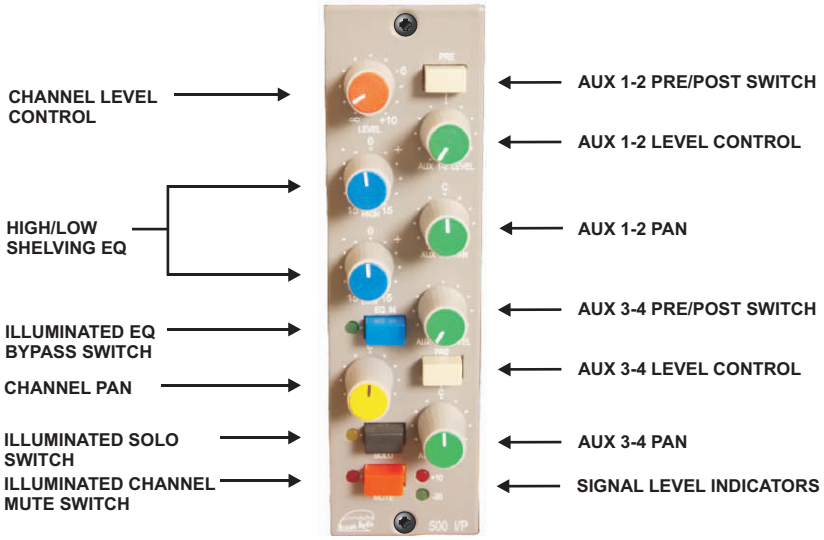
In 1971 Malcolm became manager of the studios and was tasked with finding a new 24 track console for the studios. It soon became apparent to him that they could not get a console to the specifications and facilities that they required from any of the manufacturers around at that time. So Malcolm convinced 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



GENERAL DESCRIPTION

The Ocean Audio 500 Series Input module when used in conjunction with the Ocean Audio Output module, makes a powerful mixing console for the 500 Series rack system.

Any number of Input Modules can be combined to make a comprehensive, fully featured mixer.

Each module provides level control and pan to a master left/right output group, high/low shelving equaliser with bypass switch, four auxiliary sends, solo switch, mute and signal level indicators.

OPERATIONAL DESCRIPTION

The following procedures should be carried out without power applied to the rack.

The module should be carefully slotted into the appropriate position of any 500 Series rack.

Make sure that all controls are in their minimum (anti-clockwise) or centre detented positions.

By means of the ribbon cable supplied, connect it to another I/P module or the O/P module. Connectors are provided on both sides of the I/P and O/P modules so they can be connected in any configuration.

The rack can now be powered up.

Connect a line level signal to the appropriate female x-l-r on the back of the rack.

Connect a signal to an I/P module via the female x-l-r socket on the back of the rack.

The line input is balanced and if an unbalanced signal is connected, the negative (pin 3 of the x-l-r) signal should be connected to ground.

The 'LEVEL' control (red knob) should be advanced until the green '-20' LED illuminates. It should be advanced further to achieve a suitable level on the O/P module bargarph display. Please refer to the O/P module operating instructions for further information on setting the master output levels. The 'PAN'control (yellow knob) can be turned left or right according to how you want the signal to appear in stereo.

Depressing the illuminated 'EQ IN' (blue button) will put the high/low shelving into circuit. The high and low frequency level controls can now be adjusted to provide the required amount of frequency correction. Depressing the 'EQ IN' button will allow comparison between the equalised and non equalised signal.

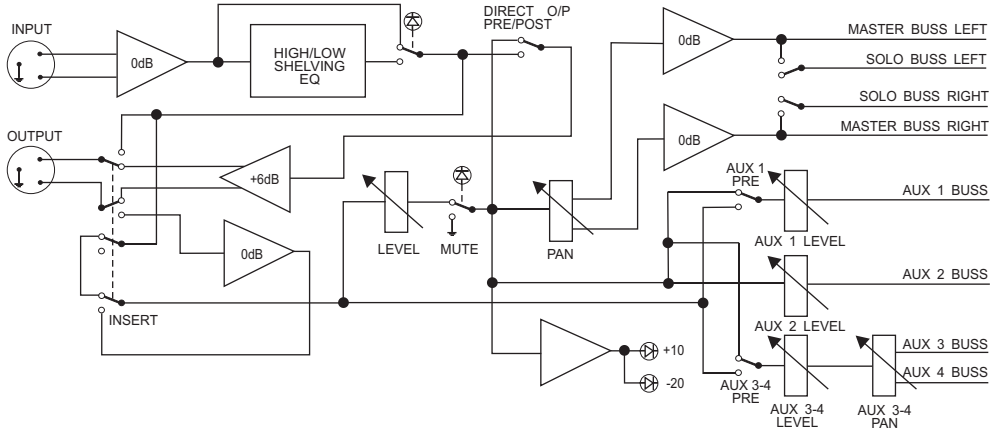
Depressing the 'SOLO' (black button) will make it possible to monitor the signal from the module selected in isolation from all other I/P modules. The 'PAN' control will place the signal in the stereo perspective. The red LED next to the solo master control on the O/P module will flash and the solo signal will be indicated on the bargraph meters.

Depressing the 'MUTE' (red button) will mute the signal output and solo feed.

Turning any of the 'AUX LEVEL' controls will send a separate signal to any of the four auxiliary send busses. They are divided into two stereo pairs. Auxes 1 and2 are controlled by a level control and pan with a pre/post switch and auxes 3-4are another stereo pair with a pre/post switch. The 'PRE' position is useful for using an auxiliary as a headphone mix as it is independent of the level control and mute.

A further feature are the two switches that can be found on the main printed circuit board. In normal operation ('INSERT') switch undepressed, the rear male x-l-r provides a direct channel output. This can be selected pre or post the level control and mute via the 'DIR. O/P' switch. When the 'INSERT' switch is depressed the output x-l-r becomes an insert send and return. Signal is sent on the positive pin of the x-l-r, pin2 and returned on pin3.

SIGNAL FLOW DIAGRAM



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

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