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. 100mA 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:_____

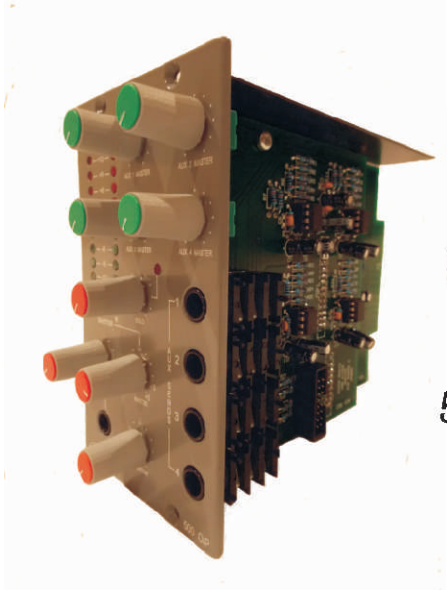
CUSTOMER NAME:_____

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



oceanaudio

500 SERIES MIXER O/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.

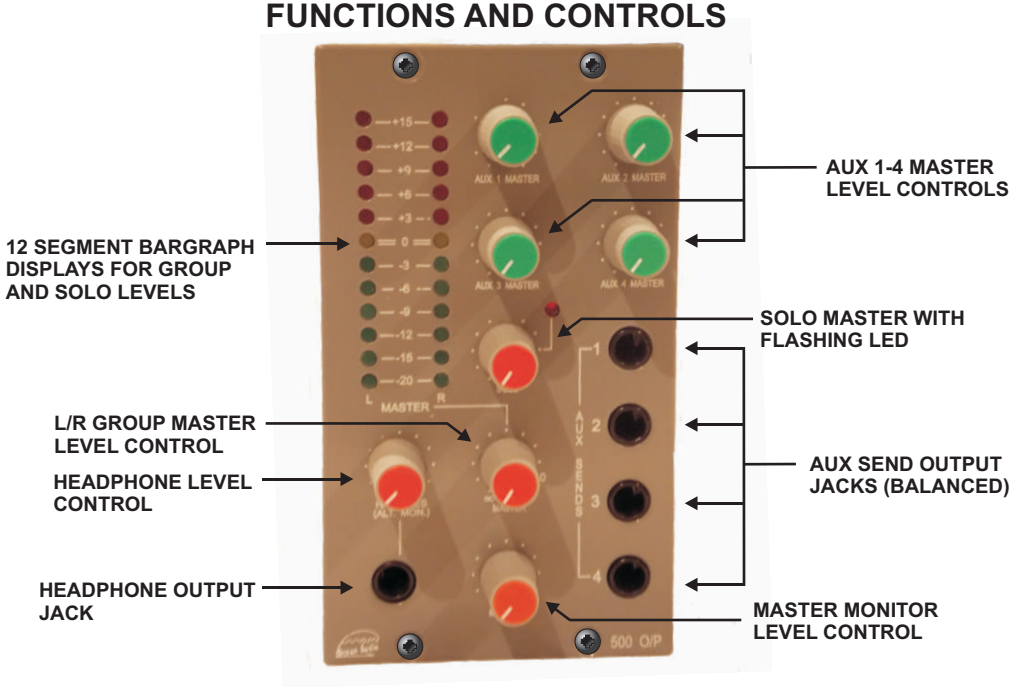
In 1971 Malcolm became manager of the studios and was tasked with finding a new 24 track console for the studios. It soon became apparent to him that they could not get a console to the specifications and facilities that they required from any of the manufacturers around at that time. So Malcolm convinced 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 Master Output module when used in conjunction with any number of Ocean Audio Input modules, makes a powerful mixing console for the 500 Series rack system.

This two width module provides a master level control for the stereo output together with accurate bargraph meters that also read the solo levels when activated.

It also provides master level controls and balanced output jacks for the four auxiliary sends. There is also a solo master level control, headphone level and output jack plus an independent control room monitor level control.

OPERATIONAL DESCRIPTION

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

The module should be carefully slotted into the appropriate two positions of any 500 Series Rack.

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

By means of the ribbon cable supplied with any Ocean Audio I/P module, connect it to the I/P module which can be located on either side of the O/P module.

These 16 way connectors can be found on either side of the module printed circuit board. **The rack can now be powered up.**

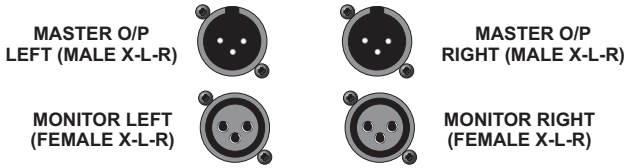
Connect a signal to an I/P module via the female x-l-r socket on the back of the rack and with the channel pan control in it's central position, advance the input level control until the green signal present LED (-20) is fully illuminated.

Now turn the L/R Group Master control until the bargraph displays indicate signal. It is a good idea to put the L/R Group Master control to approximately three quarters of it's travel which will correspond to 0db output. The I/P module level control should now be advanced to obtain a suitable reading on the bargraph display.

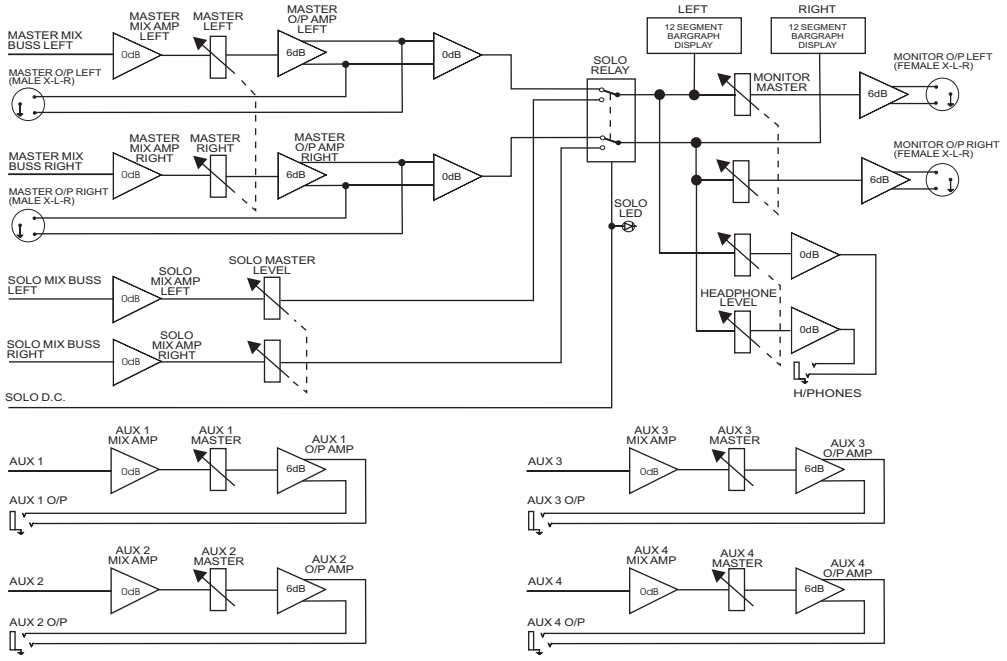
If the 'SOLO' master control is turned clockwise and the 'SOLO' button on the input is depressed, the red LED next to the solo master control will flash and the solo signal will be indicated on the bargraph meters.

By plugging a balanced (stereo) jack into any or all of the four 'AUX SEND' jacks the auxiliary sends can be accessed. Turning the associated master level controlwill adjust the overall level of the auxiliary send.

REAR PANEL CONNECTIONS



SYSTEM FLOW DIAGRAM



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

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