TECHNICAL SPECIFICATIONS:

Mic Input Impedance: 1.2Kohms transformer balanced.

Hi-Z/Line input impedance: 1M ohm unbalanced

Output Impedance: 600 ohms transformer balanced.

Maximum output: > +21dbm.

Distortion (mic): < 0.1% at +20dbm 1kHz.

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

Noise (mic): > -126dbm 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 MIC PRE 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.

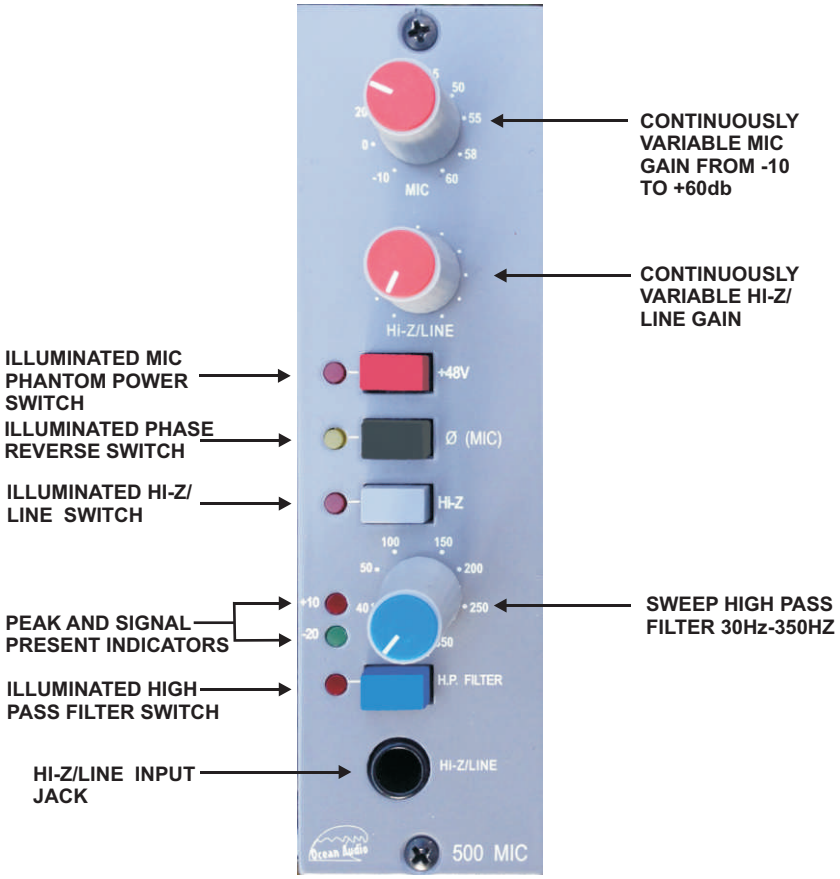
In 1971 Malcolm became manager of the studios and was tasked with finding a new 24 track console for the studios. It soon became apparent to him that they could not get a console to the specifications and facilities that they required from any of the manufacturers around at that time. So Malcolm convinced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



OPERATIONAL DESCRIPTION

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

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

Microphone operation:
Connect a balanced microphone signal to the female x-l-r on the back of the rack.

If the microphone is a dynamic or ribbon type, do not depress the '+48V' phantom power switch.

If the microphone is a condenser type that requires phantom power, depress the '+48V' switch.

Note: depressing the +48V button will cause a loud click that could potentially damage speakers if it is depressed when speakers are active. For this reason it is always advised that speakers are turned down when this button is depressed.

Slowly advance the 'MIC' level control until the desired signal level is achieved. To avoid possible overload of equipment that the pre-amp is feeding, always make sure that the equipment being fed is set to minimum gain.

A unique feature of the pre-amplifier is the ability to attenuate the signal to -10db. This means that even microphones with high output levels can be catered for without the need for a 'pad'.

The '+10' and '-20' L.E.D's will give a good indication when suitable levels are reached.

The Phase Reverse 'Ø' switch can be used to counteract proximity effect caused by two microphones that are close together. It can also be used if there is a cable fault causing the mic to be out of phase.

A swept high pass filter is provided which can be very useful for reducing or eliminating low frequency rumble which can be transmitted from the floor through to the microphone.

To initiate the filter, depress the illuminated 'H.P.' Filter switch and rotate the blue filter control until the desired amount of low frequency attenuation is achieved.

The Hi-Z/Line input is accessed by depressing the illuminated 'Hi-Z/LINE' switch.

When this is depressed, the mic input is no longer active and the mic gain control has no effect on the signal.

This unbalanced input is particularly useful for amplifying guitar, bass or keyboard signals. It has a very high input impedance (1M ohm) and a gain range from 0db to 36db which provides enough amplification for a wide range of inputs. It can also be used for line level signals such as from sound cards etc.

The swept high pass filter also operates on the Hi-Z/Line input.

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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