

M-500 SERIES

Mixing Consoles

M-520

20 In/8 PGM Out

M-512

12 In/8 PGM Out



Each M-500 SERIES console actually consists of several independent, fully-integrated mixing sub-systems on a simple chassis. Their features make them ideal for an incredible variety of applications, and their overall performance is well up to the standards demanded by astute professionals in all production fields. They are the console of choice for professional recording, video production and post-production, the industrial or corporate media department, the remote production van for recording, radio or TV production. Multiple submixes, powerful EQ control and rapid signal re-routing facilities all enhance speed in building multiple takes or in sweetening.

The M-500 consoles are designed to provide the greatest control and convenience in any situation. Quick switch-selectable signal routing eliminates the need for constant patching and re-patching to re-configure the system for each phase of production. Each channel accepts balanced mic/line and tape inputs, which can be switched to feed the input, auxiliary or monitor systems as required. For even more convenience the first two channels have built-in "direct boxes" that will directly accept the output from electric and electronic music instruments. The following two channels have internal RIAA equalizers, and accept direct input from phono players. Channels 5 and above accept unbalanced line inputs. You can select mic, line, instrument or tape inputs. And you can route any of three different sources on the console's 12 or 20 inputs to any of eight main program busses. Up to four independent monaural auxiliary mixes can be set up, and the aux input sources can be selected independently of the program mix input sources. These auxiliary sub-mixes can be assigned and rerouted from the top panel to do more than one task—to create four mono mixes, stereo mixes, or one stereo mix and two mono mixes for cueing, effects, remote feeds, etc. You can monitor buss or tape. The four auxiliary systems

can be fed with pre- or post-fader input channel signals, or with the signal returning from a tape machine. And all this can be accomplished through switches provided on the console, so you don't waste time repatching.

The M-500 consoles are compatible with all modern systems. In addition to the -10 dBV unbalanced connections, the M-500 consoles come equipped with eight +4 dBm balanced outputs. You can use the unbalanced or balanced lines, or both simultaneously.

MAIN M-500 SERIES FEATURES

- 3 connectors per input channel (balanced mic/line, unbalanced tape, and unbalanced phono, instrument or line inputs).
- Electronically balanced XLR inputs for mic or line level with switchable phantom power.
- 2 channels with built-in "direct boxes" for direct input from electronic music instruments.
- 2 channels with RIAA PHONO inputs.
- DIRECT output, CUE output and ACCESS (SEND/RECEIVE) patch points on each input channel.
- 3-band parametric type equalizers, with switchable bypass.
- Two sets of stereo tape returns to the monitor avoid the need to repatch when remixing or playing stereo master tapes.
- 8 main program mixing busses, each with a buss master control and access patch points, for 1-track 8-track recordings. Direct channel outputs permits up to 12 (M-512) or 20 (M-520) tracks to be recorded at once.
- 4 auxiliary mono mixing systems can be used for performer cues, effect sends, stage monitor sends, broadcast feeds, reference recording mixes, etc.
- Large illuminated VU meters with peak reading LEDs display the levels on the eight program busses, 4 aux outputs and 2 master stereo outputs. Externally patched signals can also be monitored.
- 16 groups of stereo monitor mix controls on the M-520, 8 on the M-512, for convenient independent input monitor mix.
- Input channels have switchable 30 dB pads, plus inde-



M-50



M-512

pendent mic and line TRIM controls. A total 90 dB input sensitivity adjustment range is provided. •8 electronically balanced XLR output circuits, internally switchable for nominal +4 or +8 dBm level, for compatibility with low-sensitivity systems or for driving long audio lines. •Stereo "in place" solo system permits the monitoring of individual inputs or groups of inputs during a mix without affecting the main program busses. •Pre-fader listen function permits preview and trim adjustments on individual channels prior to opening the fader. •All pre-wired rear panel connectors let you get your mixer installed and running on the day it

arrives. •Internally modular plug-in construction, replaceable faders, and complete product documentation aid rapid maintenance and servicing. •Optional Pedestal (CS-520/CS-512) •Optional Top/Side board (CS-521/CS-513)

M-500 SERIES SPECIFICATIONS

INPUTS—•Mic (−70 to −5 dBV) •Inst. (−58 to −18 dBV) •Tape/2TR (−18 to +14 dBV) •Phono (−54 dBV) •Line (−10 dBV) •Balanced Amp In (−10 dBV) •Access Receive (−10 dBV) •Sub In (−10 dBV) OUTPUTS—•PGM Out (−10 dBV) •Aux Out (−10 dBV) •Stereo Master Out (−10 dBV) •Balanced Amp Out (+4 dBm/+8 dBm) •Direct Out (−10 dBV) •Access Send (−10 dBV) •Oscillator Out (−10 dBV) •Headphones (100 mW/ch, max.) PERFORMANCE—•Frequency Response: 20 Hz–30 kHz, +1 dB, −2 dB •S/N Ratio (1 mic in): 70 dB, weighted •Crosstalk: 70 dB •THD (1 kHz): 0.02% •Dimensions (W×H×D): 3082×240×778 mm (M-520), 802×240×798 mm (M-512) •Weight: 47 kg (M-520), 36 kg (M-512)

M-50

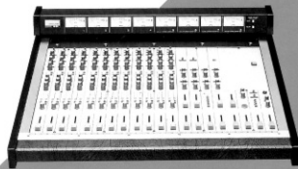
12-In/8-Out Mixing Console

This high-performance mixing console offers sophisticated performance and control features ideally matched for use with the TASCAM 58, 48 or 38 8-track multitrack recorders.

•12 input channels, 8 busses. •2 channels have 1/4" phone jacks for direct input of music instrument signals. •Switch controlled tape return REMIX selection. •Independent assign switches for all 8 program busses. •Two stereo AUX busses with independent gain, pan and pre/post selection. •3-band parametric EQ on all inputs. •8 precision VU meters with true broadcast-standard ballistics. •Switchable internal phantom power supply.

M-50 SPECIFICATIONS

INPUTS—•Mic (−70 dBV−0 dBV) •Inst. (−58 dBV−18 dBV) •Tape/2TR (−18 dBV+14 dBV) •Phono (−54 dBV) •Line (−10 dBV) •Balanced Amp In (−10 dBV) •Access Receive (−10 dBV) •Sub In (−10 dBV) OUTPUTS—•PGM Out (−10 dBV) •Aux Out (−10 dBV) •Stereo



Master Out (−10 dBV) •Balanced Amp Out (+4 dBm/+8 dBm) •Direct Out (−10 dBV) •Access Send (−10 dBV) •Oscillator Out (−10 dBV) •Headphones (100 mW/ch, max.) PERFORMANCE—•Frequency Response: 20 Hz–30 kHz, +1 dB, −2 dB •S/N Ratio (1 mic in): 70 dB, weighted •Crosstalk: 70 dB •THD (1 kHz): 0.02% •Dimensions (W×H×D): 802×240×778 mm •Weight: 36 kg