

Quick Start

Okay, know-it-all. So you don't need to read the manual. Well do your mother a favor and just read this section and you don't have to read anything else. Ever.

Hook-up is intuitive. Just follow the silkscreened instructions on the rear of the unit. All three Inputs are wired in parallel (they do *not* sum); and all three Outputs are wired in parallel. Use any *one* Input and any or all Outputs. Polarity convention is per IEC/ANSI/AES standards of pin 2 positive, pin 3 negative and pin 1 shield. The ME 60S does not invert the signal.

Set the **LOW** and **HIGH CUT FILTER** controls as necessary to restrict bandwidth. Full frequency response results from positioning them all the way to the bottom.

Anyone familiar with other graphic equalizers finds the ME 60S just as familiar. Setting curves is as easy as it is on all Rane graphics thanks to our innovative constant-Q circuitry. If you feel you want more information on setting up your curves, please see the back page.

There, now was that so bad?

ME 60S Connection

When first connecting the ME 60S to other components, *leave the POWER switch off until the very last*. This gives you a chance to make mistakes and correct them without damaging your fragile speakers, ears and nerves.

INPUTS

The 1/4" and XLR Inputs are wired in parallel and are actively balanced. Each works equally well. Choose strictly from a required hardware point-of-view. The XLR wiring convention adheres to American, British and International standards of pin 2 or tip being hot, pin 3 or ring being return, and pin 1 or sleeve being shield. It is not necessary to short any inputs to ground—it doesn't hurt, it's just not necessary. Use pin 1, or the shell, for shield ground. Unbalanced operation involves using only pin 2 or tip as signal, and pin 1 or sleeve as shield and ground.

OUTPUTS

The Outputs mimic the Inputs. Balanced output requires using pin 2 or tip, and pin 3 or ring for the signal. It does not require pin 1 or shield. The signal exists differentially between the two balanced leads; ground is not involved. For hum-free systems ground is used only for shielding.

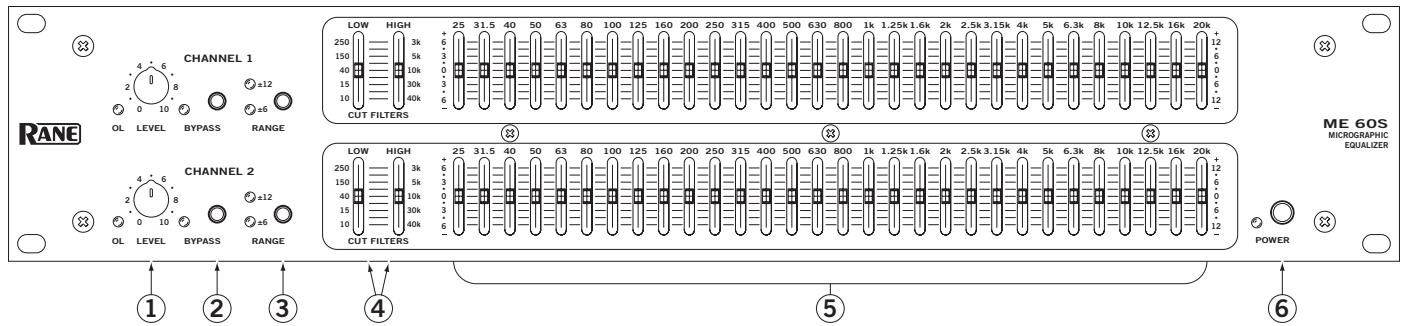
EXPANDING

Expanding and/or daisy chaining the Inputs and Outputs normally uses the 1/4" jacks. Two parallel Input connectors allows driving a second signal processor or amplifier without special cabling.

SIGNAL LEVELS

Signal levels from -10 dBV to +4 dBu are considered normal and within range (at least 20 dB of headroom exists above these levels). Do not directly connect microphones into the ME 60S. These require a separate mic preamp.

Front Panel Description



- ① **Channels 1 and 2 LEVEL controls** set the overall desired gain through the unit. The range is from Off to +8 dB for balanced use, or from Off to +2 dB with unbalanced inputs. Unity gain is at approximately “6” (balanced) or “7” (unbalanced). Using the highest setting (without lighting the Overload (OL) indicator) yields the best signal-to-noise performance. The OL indicator monitors all critical points for excessive signal levels. It lights whenever these levels exceed 3 dB below clipping. Occasional flickering is normal; however, if it glows steadily, reduce the signal coming from the source, or turn down the LEVEL control.
- ② **Channel BYPASS switches** activates the “hard-wire” bypass function. When engaged (red **BYPASS** LED *on*), all three pins of the input connectors directly connect to the same pins on the output connectors (hard-wired). Engaging this switch converts the ME 60S into a relatively expensive patch cord, but one with pretty lights.
- ③ **Filter RANGE switch:** The gain range of the filter sliders is switchable (as a group) from ± 6 dB for high resolution, to ± 12 dB for maximum boost/cut capability.
- ④ **Channel LOW and HIGH CUT FILTER controls.** LOW CUT sets the corner frequency (-3 dB point) for the low cut filter (high pass), adjustable from 10 Hz to 250 Hz. HIGH CUT sets the corner frequency (-3 dB point) for the high cut filter (low pass), adjustable from 3 kHz to 40 kHz.
- ⑤ **Filter level controls** set the individual levels for each of the constant-Q filters. Their range is set by the RANGE switch ③. The grounded center-detent design ensures individual filters are off and bypassed when positioned to their centers.
- ⑥ **POWER switch & indicator** glows yellow any time this switch is closed and power is, in fact, actually flowing into the ME 60S.

Rear Panel Description



- ① **XLR INPUT connector.** Pin 2 is positive, pin 3 is negative and pin 1 is shield. For unbalanced operation, use pin 2 as hot and pin 1 as return. It is not necessary to connect pin 3.
- ② **1/4" INPUT connector.** This 1/4" tip-ring-sleeve (TRS) connector parallels the XLR connector described below. Tip is positive, ring is negative and sleeve is shield. Tip-sleeve (TS) cables will often work if the cables are short (under 10 feet [3 meters]). See the *Sound System Interconnection* RaneNote included with this manual for correct wiring.
- ③ **1/4" OUTPUT connector.** This 1/4" TRS connector parallels the XLR connector described below. As before, tip is hot, ring is cold and sleeve is shield.
- ④ **XLR OUTPUT connector.** Pin 2 is positive, pin 3 is negative and pin 1 is shield.
- ⑤ **POWER IEC jack** connects anywhere in the world to AC line voltage, 100-240 VAC.

Important Note

CHASSIS GROUNDING

If after hooking up your system it exhibits excessive hum or buzzing, there is an incompatibility in the grounding configuration between units somewhere. Your mission, should you accept it, is to discover how your particular system wants to be grounded. Here are some things to try:

1. If your equipment is in a rack, verify that all chassis are tied to a good earth ground, either through the line cord grounding pin or the rack screws to another grounded chassis.
2. Units with outboard power supplies do NOT ground the chassis through their line cords. Make sure these units are grounded either to another chassis which is earth grounded, or directly to the grounding screw on an AC outlet cover by means of a wire connected to a screw on the chassis with a star washer to guarantee proper contact.
3. See the *Sound System Interconnection* RaneNote included with this manual.

Operating Instructions

Insuring the proper level of gain though the ME 60S is just as important as adjusting the equalizer bands. Improper gain distribution is a common cause of loss of system headroom and less than optimum noise performance.

The OverLoad LED informs of an imminent or passed overload to the equalizer. Occasional blinking of the OL with program source material is fine, indicating optimized signal to noise performance of the ME 60S. Run the ME 60S with an input signal that is as hot as possible without the OL lighting more than occasionally.

The BYPASS switch allows comparison of equalized versus un-equalized signal. It is also useful in adjusting the level of the ME 60S for unity gain or best signal-to-noise performance. The gain of the ME 60S is optimized and at unity when there is no sound level difference between the bypassed and the active positions.

The overall gain range of the LEVEL control for the ME 60S is off to +2 dB for unbalanced operation, or off to +8 dB for balanced operation. The level difference between the equalizer in Bypass or active can be significant. Adjust the LEVEL control so the signal level is the same between the bypassed and active positions of the BYPASS switch.

GETTING STARTED

Here is one method of setting your equalizer that works well. Begin with the following settings:

1. Engage the **BYPASS** switch. (switch depressed, **BYPASS LED** on.)
2. Put all sliders in their center position (0 dB). The center position has a grounded detent.
3. Position the **CHANNEL LEVEL** controls about “7” for unbalanced operation and “6” for balanced operation.
4. Set **LOW** and **HIGH CUT** filters fully down, corresponding to 10 Hz and 40 kHz.
5. Apply a signal to the system.
6. Verify the **OL LED** is *not* on—occasionally blinking during extreme peaks indicates an optimal setting. But if it lights up a lot or lights steadily, lower the output level of the previous device in the signal chain.
7. Release the **BYPASS** switch and begin adjusting the equalizer filters.
8. During filter band adjustments, if the **OL LED** lights more than occasionally, turn down the output of the previous device in the signal chain.
9. Once all filter bands are adjusted to your liking, compare the signal loudness with the equalizer bypassed and active. Adjust the **LEVEL** controls on the ME 60S so there is no difference between the levels of bypassed versus active.
10. The last step is to reconfirm that the **OL LED** lights only when there are large signal spikes in the program material, as in step 6 above.

For insight into how to use an equalizer, to alleviate acoustic problems or to adjust the overall tone of the program material, please read the following two sections.

ACOUSTIC COMPENSATION

A graphic equalizer may be used to correct many acoustic problems. However, one should fully understand the ramifications of doing so. Acoustic problems are generally not consistent across the entire area of sound coverage. This is much more of a problem when setting up a sound system for large venues. In a typical large room or hall, there will be areas that have acoustic reinforcement problems and other areas where certain frequencies are almost entirely canceled out. Try to seek an acoustic remedy for acoustic problems whenever possible. When this is not possible or feasible, an equalizer may be used to compensate for an acoustic problem. But the problem is only improved at the point where the measurement is taken; other locations in the room may be adversely affected by the equalizer setting. For this reason, measure the acoustic response of the system from several locations and average the equalizer's setting. Doing this helps most locations in the venue to have an equal sound quality.

The best way to “see” what the acoustic signature of the room is doing to sound is to use a real time analyzer or any of the many computerized measurement systems. Using these devices to analyze the response of the room and the sound system is the only accurate means available for setting an equalizer properly.

Equalization can be like spice in the hands of a master chef. A little goes a long way in improving sound quality, too much and the mix is spoiled. If modest amounts of equalization (6-8 dB) do not solve the problem, it is best remedied by other means. Avoid adding large amounts of boost below 63 Hz, especially when using vented bass cabinets. Boosting frequencies below the vented enclosure's low frequency cutoff can easily cause over excursion of the speaker's cone, causing premature failure. In addition, boosting low frequencies can make your power amplifier run hotter, leading to premature amplifier failure.

When equalizer adjustment is completed, compare the un-equalized sound with the equalized sound by alternately engaging the BYPASS switch. Use familiar source material and walk around in the sound coverage area to insure that no anomalies have been introduced into the sound system. If it sounds good, you're done.

TONE CONTOURING

If a ME 60S is used for tone contouring by ear, be careful about adding upper bass (63 Hz to 200 Hz) as this can cause “muddiness” or loss of clear definition. (Also see the previous warning about boosting frequencies below 63 Hz.) Middle frequency problems usually express themselves by vocals having a nasal quality (too much mid band boost) or vocals not being easily understandable (usually caused by mid band frequencies being under represented in the overall sound). High frequency problems show as “sizzle”—not good, and is sometimes caused by too much high frequency boosting. This is most obvious with cymbals and hi-hats. To use the cooking metaphor, high frequencies should simmer, not sizzle.