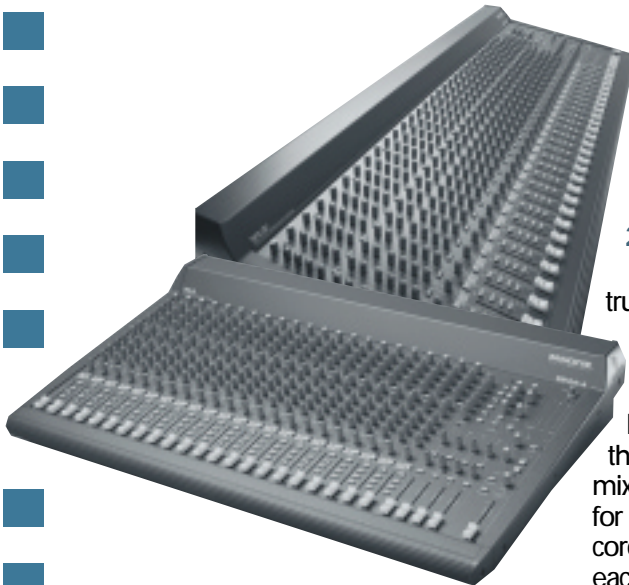


# SR32•4/SR24•4

## SOUND REINFORCEMENT CONSOLES



The SR24•4 and SR32•4 do for live sound what Mackie's already done for studio recording. Like our acclaimed 8•Bus series, these professional grade mixing consoles were built to deliver the same kind of useful features and pro specifications as those found on "bigger boards." And to stand up to continuous, 24-hr.-a-day use.

Many of today's large hotels, convention centers, theaters and places of worship require mixers that can handle advanced sound reinforcement. At the same time, they need to be portable and compact enough to move around, flexible enough to work in a variety of applications, and be easy to use. Of course, they must be affordable. The SR24•4 & 32•4 mixing consoles are all that. And they feature the

same high headroom and ultra-low noise components and circuitry as our 8•Bus series, with many of the same features.

### 24 or 32 in, 4 x 2 x 1 out.

The SR Series mixers are true 4-bus consoles. Any channel can be assigned to any bus (or directly to the main mix), and each bus can be assigned to the main L/R or mono mixes, or fed out directly to, for instance, an 8-track recorder. The SR24•4 and 32•4 each have 6 aux sends, 3-band EQ with sweepable mids, and Mackie's unique "AIR" EQ circuit.

At a price that belies their durability and features, the SR24•4 and 32•4 are easily affordable workhorses that'll be as welcome as live mixing consoles as they are in a recording studio.

### Durability. A word Mackie lives by.

The SR Series of mixing consoles can take just about any kind of punishment. They're built like tanks. Because we knew they would be moved around and used as both live and recording consoles, we made them to stand up to continuous duty. Not only can they take active abuse — they're as rugged as anything Mackie makes — the SR24•4 and 32•4's insides are made to stand up to more passive problems.



## MORE INFORMATION

SR32•4/SR24•4  
ARCHITECTS' AND  
ENGINEERS'  
SPECIFICATIONS

"IN YOUR FACE"  
ALL-PRODUCT BROCHURE

## FEATURES

- Fast, easy, accurate level-setting via Solo
- 4 Submix Buses
- 8•Bus-style mic preamps with  $-129.5\text{dBm}$
- "Double-Bussed" sub outs for 8-tk. recording
- 6 aux sends available at all times
- Globally-switchable AFL/PFL
- 3 Band EQ on mono chs.:
  - 80Hz Lo Shelving
  - Sweepable, 100Hz to 8kHz Mid
  - 12kHz Hi Shelving
- AIR EQ Circuit for Extra Sheen
- Very Low Impedance (VLZ) circuitry for low noise
- Trim Control on each channel for wide gain range
- Balanced Inputs and Outputs
- Tape Return to Main Mix
- Mono Out with level control

# MACKIE®

# SR32•4/ SR24•4

Monitor mixes with effects can be created by folding back Aux Returns 1 & 2 into Aux Sends 1 & 2, respectively. This is great for shy vocalists who "need" a little reverb on their voice.

EQ's no problem on the SR24•4 and SR32•4. They have three bands on their mono channels, with 80Hz Lo shelving, sweepable 100Hz to 8kHz mids, and 12kHz Hi shelving EQ. (On the stereo channels mid EQ is fixed at 3k and 800Hz.) A low cut filter with 18dB/octave roll-off at 75Hz severely lessens room rumble, wind noise and mic thumps. It allows Lo EQ to be used safely on vocals because the audible bass range is boosted but the unwanted frequencies below 75Hz get cut off. No more using Mid EQ for low frequency tasks.

Another Mackie breakthrough is an EQ circuit we call "AIR." It works on the top end of the mix (via the submix buses), adding clarity to the higher frequencies without affecting the lower treble octaves. The result is positively brilliant, giving a little atmosphere to the vocals, making old guitar strings sound new, and generally breathing life into the whole mix.

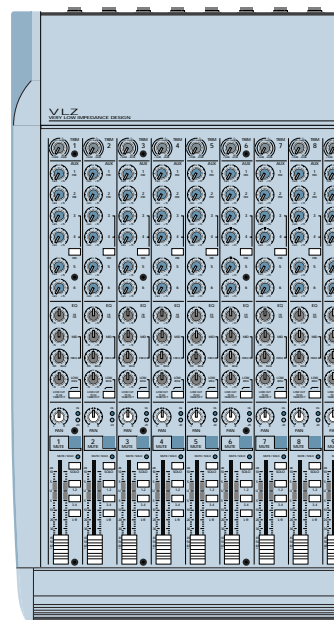
The SR Series have amazingly high headroom. Like the 8•Bus and the CR-1604 before them, their bus and main mix amplifiers use Mackie's distinctive negative gain mix amplifier architecture, for up to twice as much extra headroom. Since the mix amp is where all the signals come together, we built ours to deal with lots of hot signals and still supply astonishing headroom and low noise.

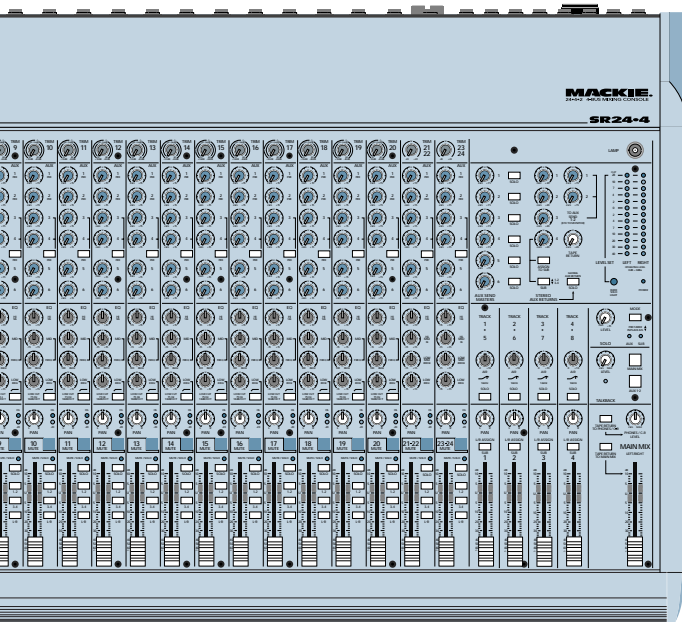
VLZ — Very Low Impedance — is another reason that the SR24•4 and 32•4 are such low-noise marvels. VLZ architecture means minuscule noise levels in both live and recording situations. Thermal noise is created in every bit of circuitry inside a console; Mackie's VLZ design reduces thermal noise by making internal console impedances as low as possible, in as many places as possible. In the live arena, the sound in the mains will be as quiet as a church mouse (when there's no other sound coming through). And in recording, VLZ's low noise will garner pristine tracks on analog tape, digital tape, hard disk — whatever the medium, the SR Series consoles are incredibly quiet.

## Recording flexibility.

Because the SR Series' buses are "double-bussed," outputs to an 8-track recorder (like ADAT or DA-88) are a snap and can be achieved without repatching. Plus, the Phones/Control Room switch and level control is connected to two stereo phone outputs and the Control Room output, letting you route the stereo Tape Return to Phones/Control Room for 2-track recording and monitoring.

With the Tape Return feature, a stereo tape deck can be monitored, whether it's being used to record a live event, or for music playback. Tape Return to Phones/C-R routes the tape playback signal into the monitor system and meters, and the Tape Return knob adjusts the level of the tape playback. The playback signal from the tape deck can be listened to via headphones and levels can be checked via the SR24•4 or 32•4's meters. Of course, the SR24•4 and 32•4 have RCA-style Tape Outs for output to conventional cassette decks, as well as 1/4" balanced outs. They also have XLR outs for use with DAT recorders and other pro equipment. Tape signals can also be assigned directly to the Main Mix, replacing its usual signals, making it ideal for playing "canned" music between events.



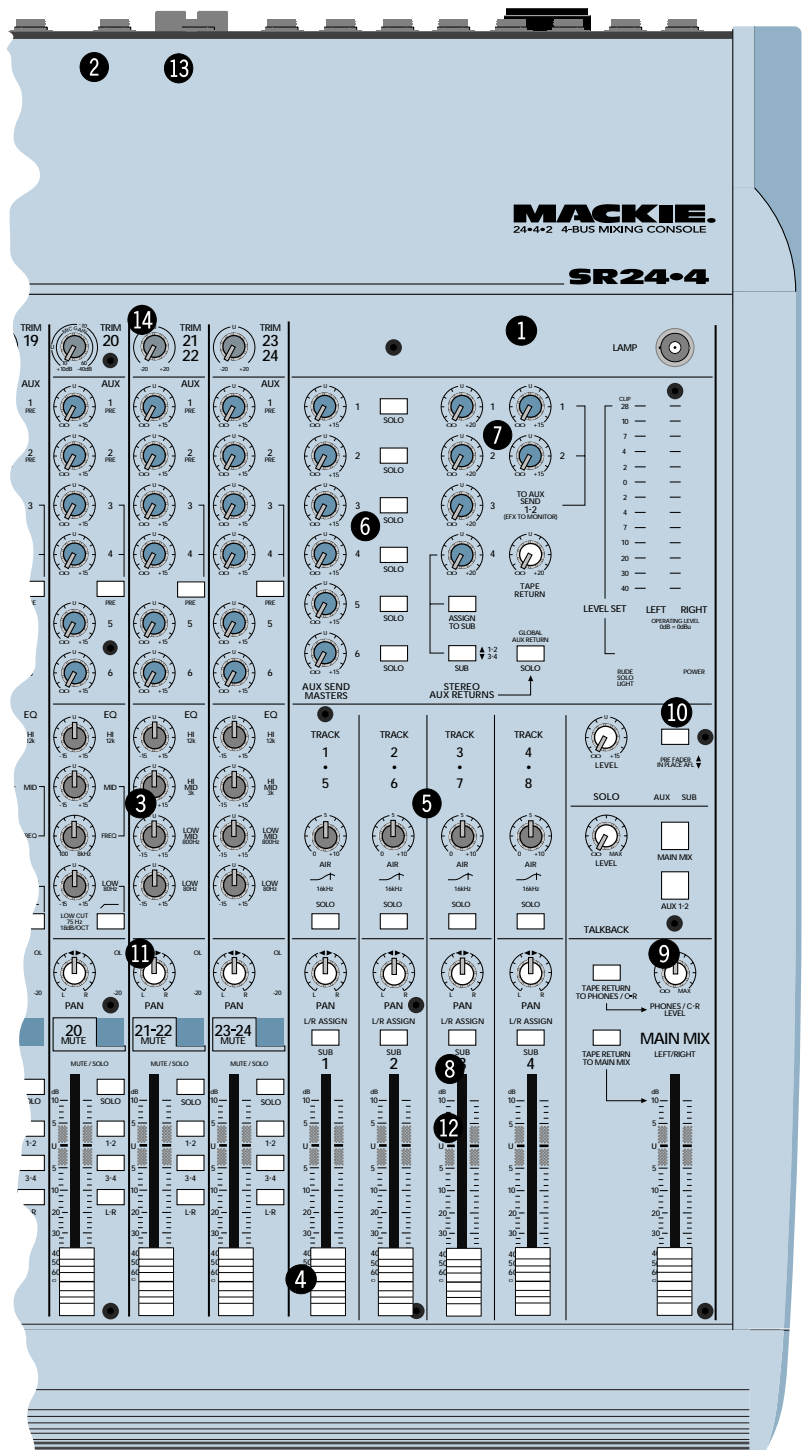


**The SR Series: The most affordable, full-featured mixing consoles available.**

As you can see, there is every reason that the SR24•4 and 32•4 are fast becoming the premier, affordable 4-bus mixing consoles. With their proven durability, professional features and specs, and certainly not least, the low cost – the SR Series is destined to be a classic. There are no other mixing consoles in their class, with all these features, at such an affordable price.

And that's why people from all professions, with all kinds of different applications, prefer Mackie's SR Series. You'll like them because of the SR24•4 and 32•4's low price, easy-to-use features, and rugged construction. *That's got to sound good.* And of course, Mackie does.

- 1 VLZ – Very Low Impedance circuitry for low noise
- 2 High headroom, low-noise mic preamps (–129.5dBm E.I.N.)
- 3 3-Band EQ with Sweepable Mids: 80Hz, 100Hz–8kHz swept mid, 12kHz (Mids fixed at 800Hz & 3kHz for 4-band EQ on stereo channels)
- 4 60mm log-taper faders with lip seal and long-wearing contact material
- 5 “AIR” high frequency EQ circuit on sub tracks 1-8
- 6 6 aux sends
- 7 6 aux returns, 2 switchable pre- or post-fader (2 fixed pre- and 2 fixed post-fader)
- 8 4 submix buses
- 9 Phones/Control Room level control for 2-track monitoring
- 10 PFL/AFL Solo (globally switchable)
- 11 Constant-loudness pan pots
- 12 “Double-bussed” sub outs for 8-track recording
- 13 Balanced inputs & outputs (except RCAs & channel inserts)
- 14 Trim control on each channel for wide gain range



# SR32•4/ SR24•4

The main chassis of the SR24•4 and SR32•4 mixing consoles is made of solid steel monocoque construction. Because the steel doesn't flex, the console itself is quite sturdy. And at the same time, the SR Series consoles don't weigh a ton, either.

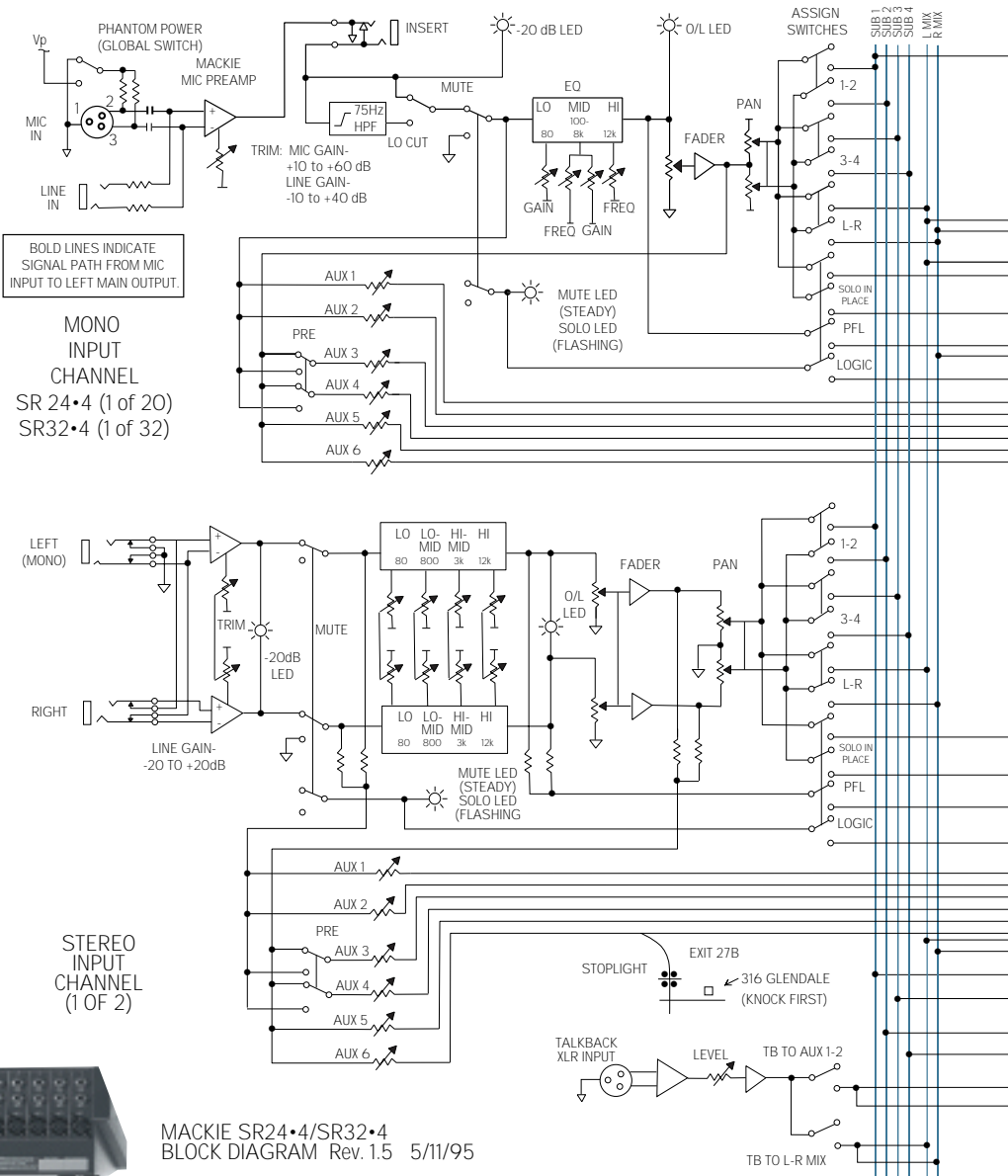
Controls are designed to withstand serious downward impact. From a fistpounding to a heavy box dropping, the SR Series' knobs can take it. We also use sealed controls rather than open-frame potentiometers that eventually deteriorate from airborne contamination. Switches are ultra-high duty-cycle. And inside, impact-resistant, double-thru-hole-plated fiberglass circuit boards, brass standoffs, and gold-plated interconnects abound.

The SR24•4 and 32•4's 60mm faders are made with the same precision log taper as those on our 8•Bus consoles. Besides giving smooth, consistent fades, these faders were built to last. They have a newly-developed, ultra-tight lip seal made of a special co-polymer membrane that provides a continuously-sealed barrier against dust and liquid, yet doesn't interfere with fader travel.

There's more. 1/4" jack sleeves are metal, not plastic. That's part of the reason why the SR24•4 and 32•4 have such exceptional

protection from RF interference. (As you well know, many installations suffer from such problems.) Metal lockwashers make electrical contact between the jack and outer chassis, and an internal shunting capacitor is placed from each input to ground. This routes RF back through the metal chassis, where it is dissipated before it can propagate via the SR24•4 or 32•4's circuit boards.

The SR Series consoles have built-in power supplies (instead of a "wall wart," which takes up precious outlet spaces and can get lost or damaged), so you're sure to have plenty of power. We could go on and on, but suffice to say that people who have hauled their SR24•4s and 32•4s all over the country will attest to their durability. They'll hold up to years of use with nary a problem.



MACKIE SR24•4/SR32•4  
BLOCK DIAGRAM Rev. 1.5 5/11/95



**Pro features even amateurs can understand.**

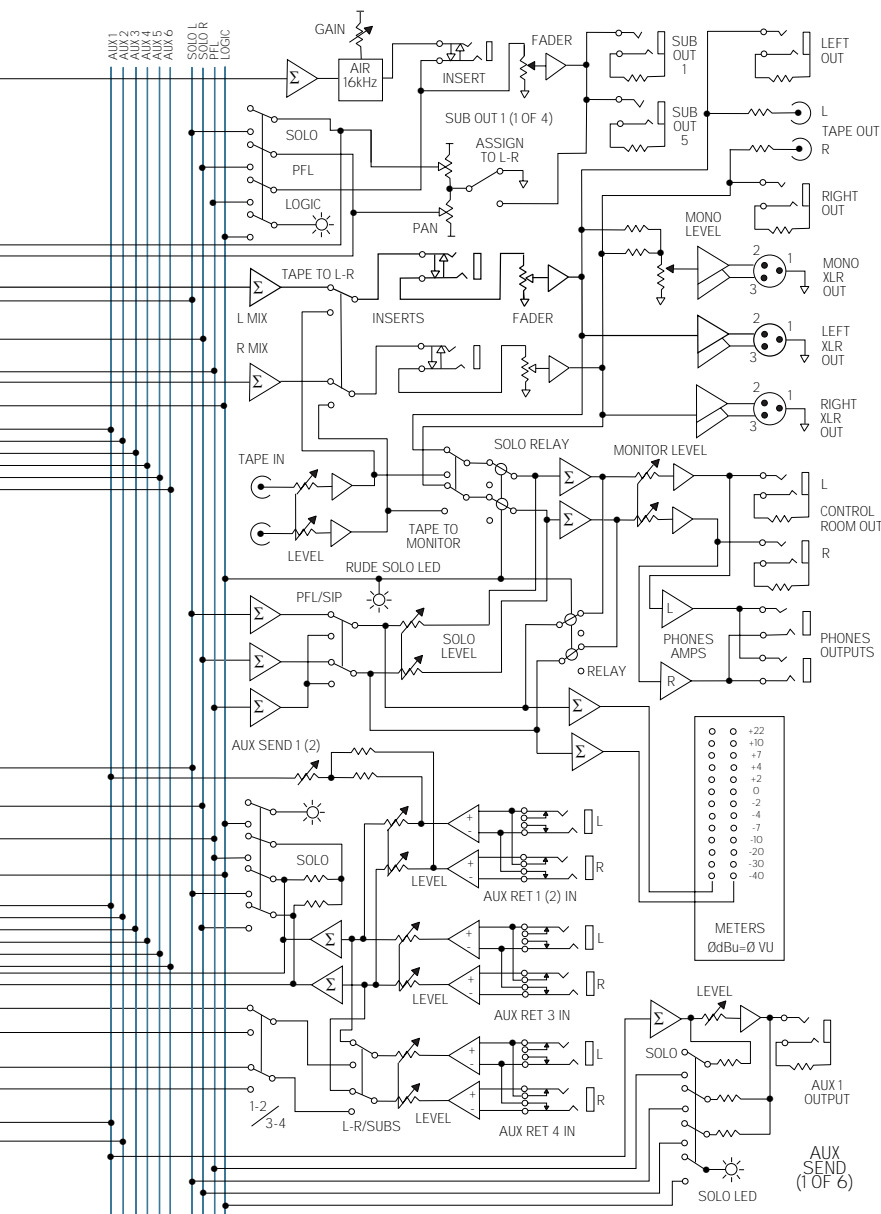
*"Most significant [about the SR Series] is the large degree of flexibility while retaining ease of use. Typically these two factors are at odds – the more something does, the harder it is to make it do what you want. Not so with the SR24.4. Things are laid out very logically, making operation very intuitive."*  
 – J.H., Kathleen, GA

Mackie's SR Series was designed with professionals – and amateurs – in mind. That's why they feature 4 submix buses – "double-bussed" for 8-track recording, 6 aux sends on each input channel, VLZ® Very Low Impedance design, Mackie's brand new "AIR" EQ circuit, high-headroom mic preamps, constant-power pan pots, 4 aux returns, and more.

The SR Series mixing consoles are great for live music festivals, theatrical revues, or any event with lots of performers. The SR24.4 has 24 inputs and the SR32.4 has 32 (the last two channel strips on each are stereo, for playback of tape decks or CD players). With 20 and 28 mic preamps, respectively, the SR Series consoles are big enough to handle major-sized acts or performances.

6 aux sends make the SR24.4 and 32.4 very adaptable to systems with many effects. Pre-fader auxes are great for monitor sends – which you need more of for live mixing. Post-fader aux sends are for effects, which you usually want more of during studio tracking and mixdown.

You get both with the SR Series. Aux Sends 1 & 2 are pre-fader, Aux Sends 3 & 4 can be used either pre- or post-fader, and Aux Sends 5 & 6 are post-fader. For live mixing, you can have four *pre-fader* auxes (Aux Sends 1-4), and therefore four different monitor mixes, as well as two *post-fader* auxes for effects. For studio recording, you can have four *post-fader* auxes (Aux Sends 3-6), for use with all the effects processors in your rack, plus two *pre-fader* auxes for headphone mixes.



## SPECIFICATIONS

### CONFIGURATIONS

- SR24•4: 24x4x2x1, 20 mono channels with mic preamps and line inputs, 2 stereo channels with line inputs only
- SR32•4: 32x4x2x1, 28 mono channels with mic preamps and line inputs, 2 stereo channels with line inputs only

### CHANNEL STRIP

- Trim control: 10dB attenuation to 40dB gain, line inputs; 10-60dB gain mic inputs
- 6 mono aux sends: 1 & 2 pre-fader, 3 & 4 switchable pre/post, 5 & 6 post-fader
- Hi shelving EQ: 12kHz,  $\pm 15$ dB
- Midrange EQ (mono channels): 100Hz-8kHz swept peaking mid,  $\pm 15$ dB
- Midrange EQ (stereo channels): 3k fixed Hi mid, 800Hz fixed Lo mid,  $\pm 15$ dB
- Lo shelving EQ: 80Hz,  $\pm 15$ dB
- Lo cut filter: 75Hz cut-off, 18dB/octave (mono channels only)
- Constant loudness Pan (mono channels), Balance (stereo channels)
- -20dB Signal Present LED, Overload LED, Mute/Solo LED
- Solo (AFL/PFL switchable via master section)
- 1-2 & 3-4 Submix Assign and L/R Main Mix Assign switches
- 60mm logarithmic-taper faders

### MASTER SECTION

- 6 aux send masters with individual Solo switches, 10dB max. gain
- 4 stereo aux returns, 20dB max. gain. Aux 4 assignable to Subs 1-2 or 3-4
- Aux Return 1 & 2 foldback to Aux Send 1 & 2, respectively (EFX TO MONITOR), 15dB max. gain
- Global Aux Return Solo switch

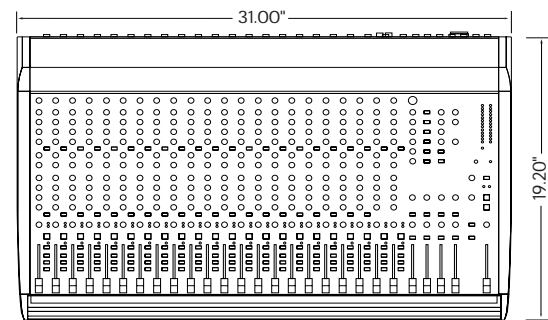
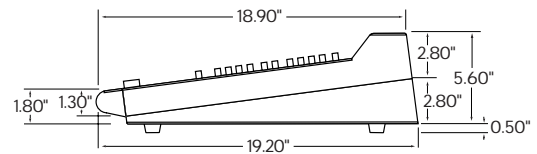
- 6 Aux Send Solo switches
- Master Solo LED ("Rude Solo Light")
- 13-segment LED metering
- SOLO section: Level control with 15dB max. gain, AFL (SIP)/PFL switch, Aux & Sub Solo LED indicators
- TALKBACK section: Level control, Main Mix & Aux 1-2 assign switches, Talkback LED indicator, balanced dynamic mic XLR input on rear panel
- Tape return level control, Tape Return To Master switch
- Phones/Control Room level control
- Submix buses: AIR HF peaking EQ, Pan control, L/R assign

### REAR PANEL

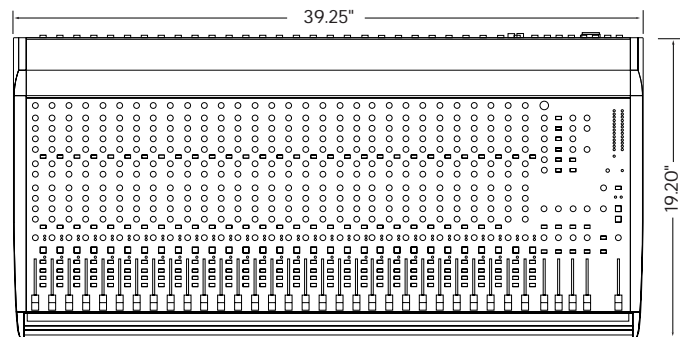
- All inputs and outputs balanced/unbalanced (except channel inserts & RCA jacks)
- INSERTS: all mono channels, submix buses, main L/R mix
- INPUTS: balanced mono line & mic (mono channels)/balanced stereo line (stereo channels), balanced stereo aux returns, RCA-type stereo tape returns, XLR talkback mic
- OUTPUTS: 1/4" TRS Main L/R, XLR Main L/R, XLR Mono Main with output level control, stereo Control Room, Headphones (2), Submix (double-bussed for easy use with 8-track recorders), mono Aux Sends, RCA-type stereo Tape Send
- Global phantom power switching (48V)

### DIMENSIONS

- SR24•4: H\* $\times$ WxD: 5.65"x31"x19.2" (143.5x787.4x487.7mm), Weight: 31 lbs.
- SR32•4: H\* $\times$ WxD: 5.75"x39.25"x19" (146x997x483mm), Weight: 40.7 lbs
- \* Maximum height at rear panel



SR24•4



SR32•4

# MACKIE®

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