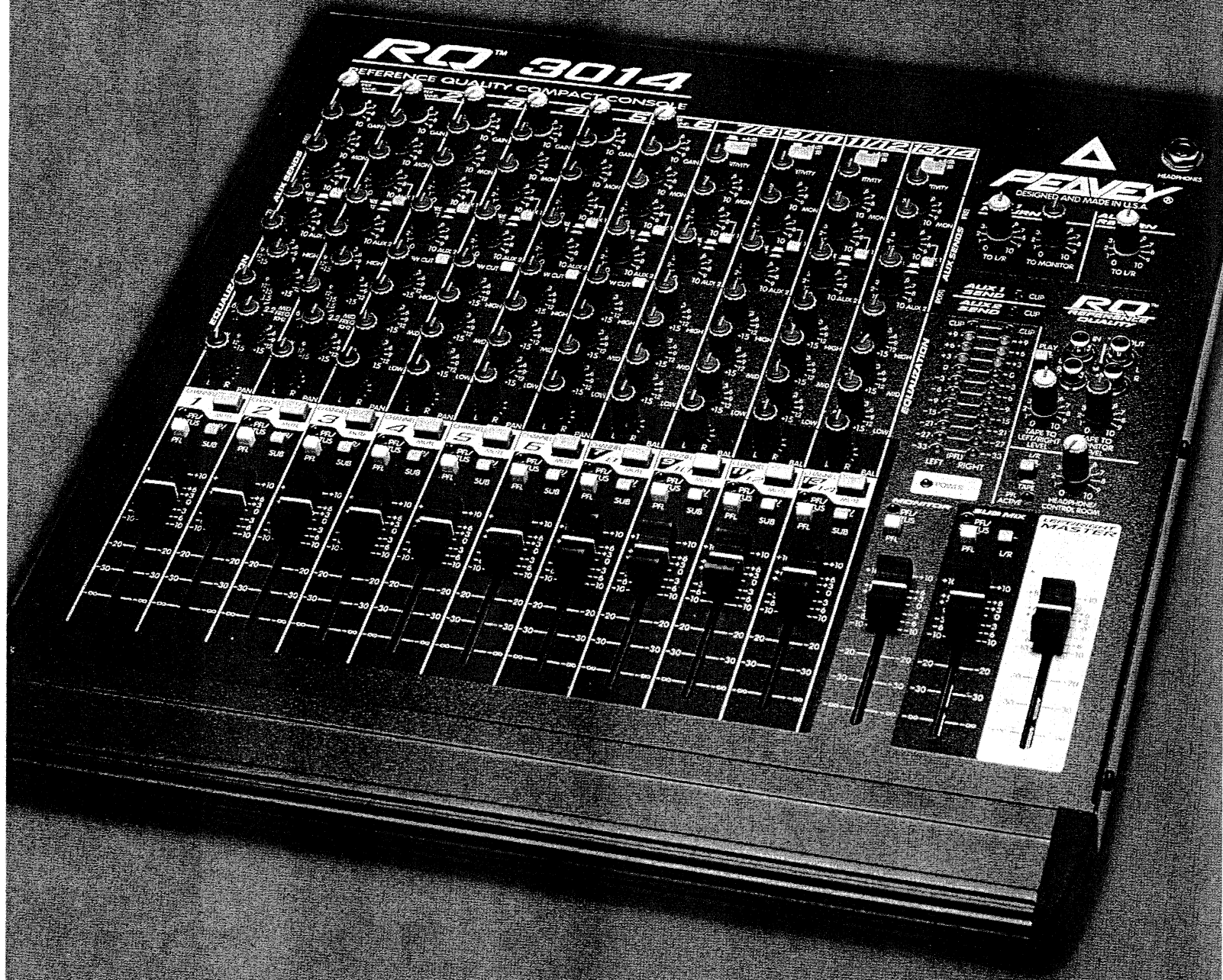


RQ™ 3014

Reference Quality Compact Console





Intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



Intended to alert the user of the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

CAUTION: Risk of electrical shock – DO NOT OPEN!

CAUTION: To reduce the risk of electric shock, do not remove cover. No user serviceable parts inside. Refer servicing to qualified service personnel.

WARNING: To prevent electrical shock or fire hazard, do not expose this appliance to rain or moisture. Before using this appliance, read the operating guide for further warnings.



Este símbolo tiene el propósito de alertar al usuario de la presencia de "(voltaje) peligroso" que no tiene aislamiento dentro de la caja del producto que puede tener una magnitud suficiente como para constituir riesgo de corrientazo.



Este símbolo tiene el propósito de alertar al usuario de la presencia de instrucciones importantes sobre la operación y mantenimiento en la literatura que viene con el producto.

PRECAUCION: Riesgo de corrientazo – No abra.

PRECAUCION: Para disminuir el riesgo de corrientazo, no abra la cubierta. No hay piezas adentro que el usuario pueda reparar. Deje todo mantenimiento a los técnicos calificados.

ADVERTENCIA: Para evitar corrientazos o peligro de incendio, no deje expuesto a la lluvia o humedad este aparato. Antes de usar este aparato, lea más advertencias en la guía de operación.



Ce symbole est utilisé pour indiquer à l'utilisateur la présence à l'intérieur de ce produit de tension non-isolée dangereuse pouvant être d'intensité suffisante pour constituer un risque de choc électrique.



Ce symbole est utilisé pour indiquer à l'utilisateur qu'il ou qu'elle trouvera d'importantes instructions sur l'utilisation et l'entretien (service) de l'appareil dans la littérature accompagnant le produit.

ATTENTION: Risques de choc électrique – NE PAS OUVRIR!

ATTENTION: Afin de réduire le risque de choc électrique, ne pas enlever le couvercle. Il ne se trouve à l'intérieur aucune pièce pouvant être réparée par l'utilisateur. Confier l'entretien à un personnel qualifié.

AVERTISSEMENT: Afin de prévenir les risques de décharge électrique ou de feu, n'exposez pas cet appareil à la pluie ou à l'humidité. Avant d'utiliser cet appareil, lisez les avertissements supplémentaires situés dans le guide.



Dieses Symbol soll den Anwender vor unisolierten gefährlichen Spannungen innerhalb des Gehäuses warnen, die von Ausreichender Stärke sind, um einen elektrischen Schlag verursachen zu können.



Dieses Symbol soll den Benutzer auf wichtige Instruktionen in der Bedienungsanleitung aufmerksam machen, die Handhabung und Wartung des Produkts betreffen.

VORSICHT: Risiko – Elektrischer Schlag! Nicht öffnen!

VORSICHT: Um das Risiko eines elektrischen Schlages zu vermeiden, nicht die Abdeckung entfernen. Es befinden sich keine Teile darin, die vom Anwender repariert werden könnten. Reparaturen nur von qualifiziertem Fachpersonal durchführen lassen.

ACHTUNG: Um einen elektrischen Schlag oder Feuergefahr zu vermeiden, sollte dieses Gerät nicht dem Regen oder Feuchtigkeit ausgesetzt werden. Vor Inbetriebnahme unbedingt die Bedienungsanleitung lesen.

ENGLISH

RQ™ 3014 Compact Console

General Description:

The RQ™ 3014 is a compact mixer that can be used in sound reinforcement or recording applications. Its low noise design and extensive feature list make it the perfect mixing console for almost any application.

CHANNELS:

This console has six mono and four stereo input channels, with a total of 20 inputs available at mixdown. All six mono inputs feature discrete transistor low noise mic preamps with insert jacks and three-band equalization. Four of these channels have low cut filters; two have mid-sweep controls. All channels have three auxiliary sends (one dedicated pre-EQ for a monitor send, one post-fader for an effects send, and one that is switchable), mute, L-R/Sub bus assignment, and PFL. An ever-watchful, all-seeing, overload detector monitors three different points in each channel and lights when any point is within 2 dB of clipping or when the PFL switch is activated. The PFL logic shifts the meters to the PFL signal to assist in setting input gains.

Channels 1 and 6 have pad and phase reverse switches for those applications that require them. There are no line inputs on these channels. Channel 1 is especially designed for wireless mics or drum mics since it has its own phantom power switch (which can be turned off for wireless mic receivers that can't handle 48V) and a sweepable mid-EQ (also found in Channel 2) that can tune out resonances which often occur. The other five XLR inputs have their own group phantom power switch.

Channel 2 is set up for those inputs which are mic or line level and need special EQ adjustment such as a direct instrument connection (bass guitar) or a problematic mic.

Four stereo line level channels are provided for tape, CD, or synth input. They have all the functions of the standard mono channels, except the low cut filters. The input gain is selectable by a switch to accommodate either -10 dBV or +4 dBu levels.

MASTER:

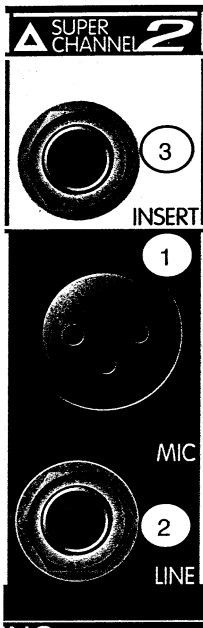
There are two stereo returns that can be used for effects or as alternate stereo inputs. Both have level controls to the L/R mains. One also has a monitor send.

A dual function headphone/control room level control sets the volume of the headphones as well as the output level at the control room output jacks. This control also adjusts the headphone level of the tape monitor signal when that switch is engaged.

RCA type stereo tape inputs and outputs are provided, with sends to the Left and Right mix and to the Monitor mix. The tape signal can be routed to the headphone/control room outputs so that it can be monitored for cueing or mixdown. A Record/Play switch disconnects the tape inputs from the L-R and the Monitor mixes to alleviate tape recorder feedback when a single deck is connected to both the Record and Play jacks. It does not affect the signal sent to the headphone tape monitor switch.

The Monitor output has overload indication, and can be assigned to the PFL mix for signal checking. The output is TRS balanced. The Sub mix has insert jacks which can either be used as an external processor patch point, or as an alternate mix output (pre-fader), giving the mixer a four bus capability. It has overload indication and PFL, and can be added to the L-R mix.

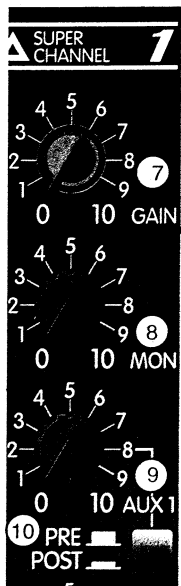
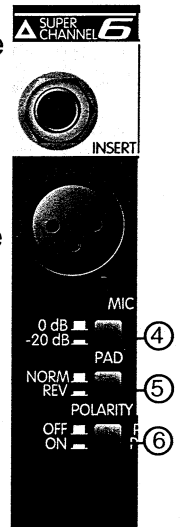
The Left and Right main outputs have both XLR balanced and 1/4" outputs. The level of the XLR outputs can be attenuated by 30 dB to match the low impedance mic inputs of video or other audio equipment. All 1/4" outputs are impedance balanced and can be used to drive balanced or unbalanced loads.



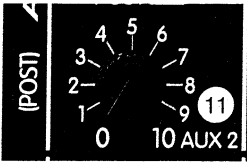
Channel Functions:

- 1. LINE INPUT:** 1/4" balanced (TRS) high impedance input for high level signals. The tip is the positive input, which should also be used for unbalanced inputs. This input is connected through a 20 dB pad to the MIC input (# 2). The two inputs cannot be used simultaneously.
- 2. MIC INPUT:** XLR balanced low impedance channel input optimized for a microphone or other low impedance source. Pin 2 is the positive input. Because of the wide range of gain adjustment, signal levels up to +12 dBu (3.08 V RMS) can be accommodated.
- 3. INSERT:** 1/4" stereo (TRS) jack which allows an external device to be inserted into the signal path before the tone equalization. The tip has the send signal, the ring is the return input. A switch in the jack normally connects the send to the return until a plug is inserted. By plugging in part way (first click), the jack can be used as a preamp output without interrupting the channel.

- 4. PAD:** Attenuates the input signal by 20 dB. This will increase the dynamic range to accommodate a higher input level before clipping, which may be necessary when close miking loud guitar amplifiers or drum kits.
- 5. POLARITY:** Reverses the phase of the input signal. This will compensate for an out-of-phase input that would otherwise cause frequency cancellations in the mix. (Often needed for drum mics where both sides of the drum head are picked up in multiple mic situations.)
- 6. PHANTOM POWER:** Applies 48 VDC voltage to the input XLR connectors to power microphones that require it. If phantom power is used, do not connect unbalanced dynamic microphones or other devices to the XLR inputs that cannot handle this voltage. (Some wireless receivers may be damaged; consult their manuals.) The line input jacks (# 1) are not connected to the 48 V supply, and are safe for all inputs (balanced or unbalanced). Channel 1 has an independent phantom power switch.

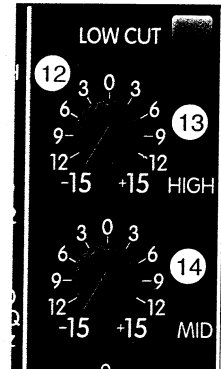


- 7. GAIN:** Varies the input gain to allow for a wide dynamic range. It affects both the line and mic inputs. Proper adjustment of the input gain will maximize the signal-to-noise ratio. It should be set by depressing the PFL switch (# 20) and adjusting it for a 0 dBu level at the L-R meters. At this point, there is 22 dB of headroom remaining.
- 8. MON:** Adjusts the level of the channel signal (pre-EQ) that is added to the monitor mix. This is a mono mix of the left and right signals in the stereo channels. The center detent is the unity gain position.
- 9. AUX 1:** Adjusts the level of the channel signal that is added to the Aux 1 mix. This is selectable pre-EQ or post-fader (# 10). It can be used for a second monitor or for an effects send. In the stereo channels, this is a mono mix of the left and right signals. The center detent is the unity gain position.
- 10. PRE/POST:** Establishes which signal will be present on the AUX 1 send (# 9). The "out" position picks up the signal after the low cut filter (if one is provided) and before the tone equalization. The depressed position picks up the signal after the channel fader (# 22).



11. **AUX 2:** Adjusts the level of the channel signal that is added to the Aux 2 mix. It is post-fader, designed for use as an effects send. This is a mono mix of the left and right signals in the stereo channels. The center detent is the unity gain position.

12. **LOW CUT (Channels 3 through 6 only):** A low cut filter with a corner frequency of 75 Hz. It is used to filter out rumble, wind noise, breath thumps, stage noise, and other low-frequency components that rob power from the amplifiers and muddy the signal. The pre-EQ signals sent to the Mon and Aux 1 sends are picked up after this switch so that they can also benefit from this filter.



13. **HI EQ:** A shelving type of active tone control that varies the treble frequency levels +/-15 dB at 10 kHz. It is designed to remove noise or to add brilliance to the signal, depending on the quality of the source.

14. **MID EQ:** A bandpass (peak/notch) type of active tone control that varies the mid-range frequency levels +/-15 dB. On the first two channels, the frequency of the boost or cut is set by the mid-frequency control (# 15). The other channels have a fixed frequency of 850 Hz.

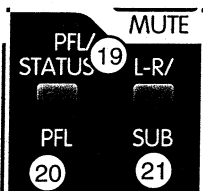
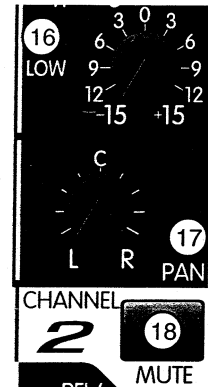


15. **FREQUENCY (Channels 1 & 2 only):** Sets the frequency affected by the Mid control (# 14). The range is 100 Hz to 3000 Hz.

16. **LOW EQ:** A shelving type of active tone control that varies the bass frequency levels +/-15 dB at 70 Hz. It will add depth to thin signals, or clean up muddy ones.

17. **PAN:** Sets the channel's position in either the L-R or Sub stereo fields, depending on the position of the L-R/Sub switch. If the switch is up, the pan adjusts the Left/Right position.

18. **MUTE:** Mutes all post-fader channel signals. Does not affect monitor (pre-EQ) signals. The PFL signal is independent of this switch, and can be used to check the channel and adjust its input gain even when muted.

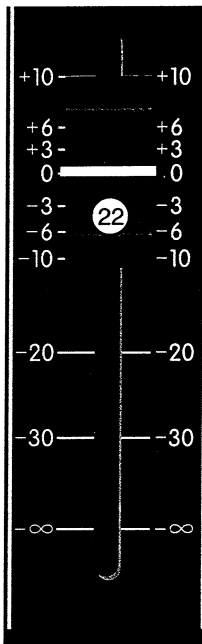


19. **PFL/STATUS LED:** Normally indicates that the channel signal level is nearing the overload point. This circuit monitors the input gain, equalization, and post-fader stages for overload. It illuminates at +19 dBu and warns that gain or EQ boost should be reduced.

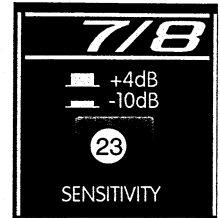
There is roughly 2 dB of headroom remaining when it lights. If the PFL switch (# 20) is depressed, it lights continuously to indicate that this channel has been assigned to the PFL mix.

20. **PFL:** Connects the channel's pre-fader signal to the PFL mix and switches the headphone/control room source from the L-R mix to the PFL mix. It also connects the PFL signal to the L-R meters to aid in the setting the input gain (# 7). The PFL/STATUS LED will light when this switch is pressed to identify the PFL source.

21. **L-R/SUB:** An assignment switch that either assigns the output of the pan control to the Left/Right mix (up position) or to the Sub mix (down position). In the Sub position, the channel signal will be present at the Sub Insert jacks (tip), which can be used as an alternate mix if desired.

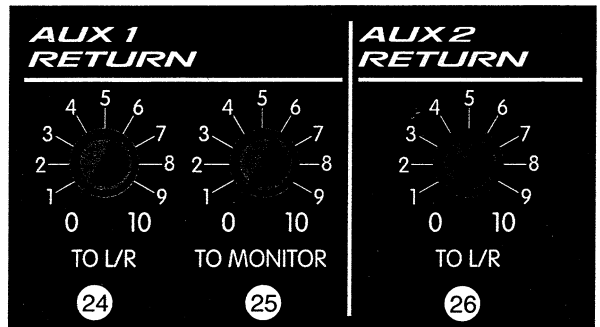


- 22. FADER:** Channel output level control. The level of the channel can be adjusted from off to +10 dB of gain. The optimum setting is the "0" (unity gain) position.
- 23. SENSITIVITY:** Changes the gain of the stereo inputs to accommodate both consumer (-10 dBu) and professional (+4 dBu) input levels.

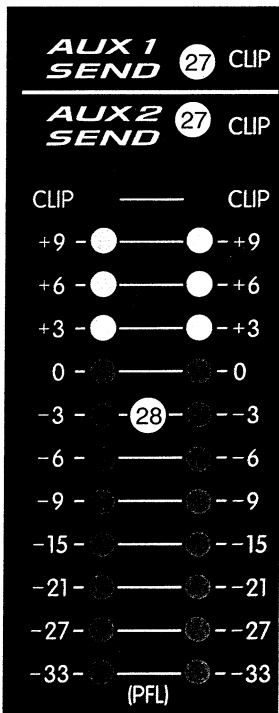


Master Functions:

- 24. RETURN 1 TO L/R:** Sets the level of the Return 1 signal (effects) that is added to the L/R mix.
- 25. RETURN 1 TO MONITOR:** Sets the level of the Return 1 signal (effects) that is added to the monitor mix. This is a mono mix of the left and right signals.



- 26. RETURN 2 TO L/R:** Sets the level of the Return 2 signal that is added to the L/R mix.

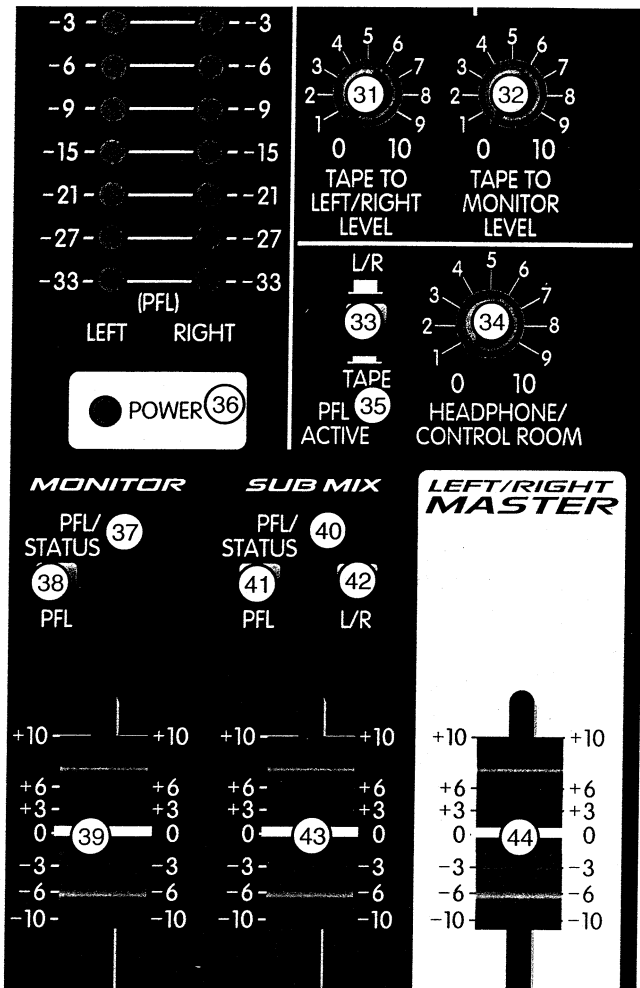


- 27. AUX CLIP:** Indicates that the Aux signal level is nearing the overload point. It illuminates at +19 dBu (2 dB of headroom remaining).
- 28. LED METERS:** Two 12-segment LED arrays monitor the levels of the main L/R outputs. The 0 dB reference level corresponds to +0 dBu at the 1/4" jacks (See # 52). The meter array is also used for PFL metering, and displays the level of the PFL mix when any PFL switch is pressed.

- 29. RECORD/PLAY:** Disconnects the tape input when pressed to prevent feedback when a single tape deck is used to record and play. If two decks (or a recorder and a CD player) are used, the switch can be left in the "play" position even when recording so that the tape inputs are enabled.

- 30. TAPE INPUT/OUTPUT:** The tape jacks are set up for a -10 dBu input and provide a 0 dBu output signal for a stereo tape deck or CD player. The tape inputs are tied to the L-R/TAPE switch (by the headphone level control) for independent headphone/control room monitoring of the signal without routing it through the mix.





- 31. TAPE TO L/R LEVEL:** Adjusts the level of the tape signal (# 30) supplied to the L/R mix.
- 32. TAPE TO MONITOR LEVEL:** Adjusts the level of the tape signal (# 30) supplied to the monitor mix. This control is independent of the tape L/R level.
- 33. L-R/TAPE:** Picks the signal that is sent to the headphone/control room level control. The tape position is used to check the tape during mixdown or cueing. It overrides the PFL signal, but does not prevent the PFL from taking over the meters. This allows the PFL to be used to check levels even when listening to the tape. The tape signal is independent of any of the other tape level controls.
- 34. HEADPHONE/CONTROL ROOM LEVEL:** Adjusts the level of the headphone and control room outputs. The source changes from the L-R output to the PFL mix whenever the PFL is active, or to the tape signal if the source selector switch (#33) is set to tape.
- 35. PFL ACTIVE:** This LED illuminates when the PFL is active and its signal is over-

riding the standard L-R mix in the headphone and control room outputs, and at the L/R meters. The signals that are present in the PFL mix can be seen by the individual LEDs lit.

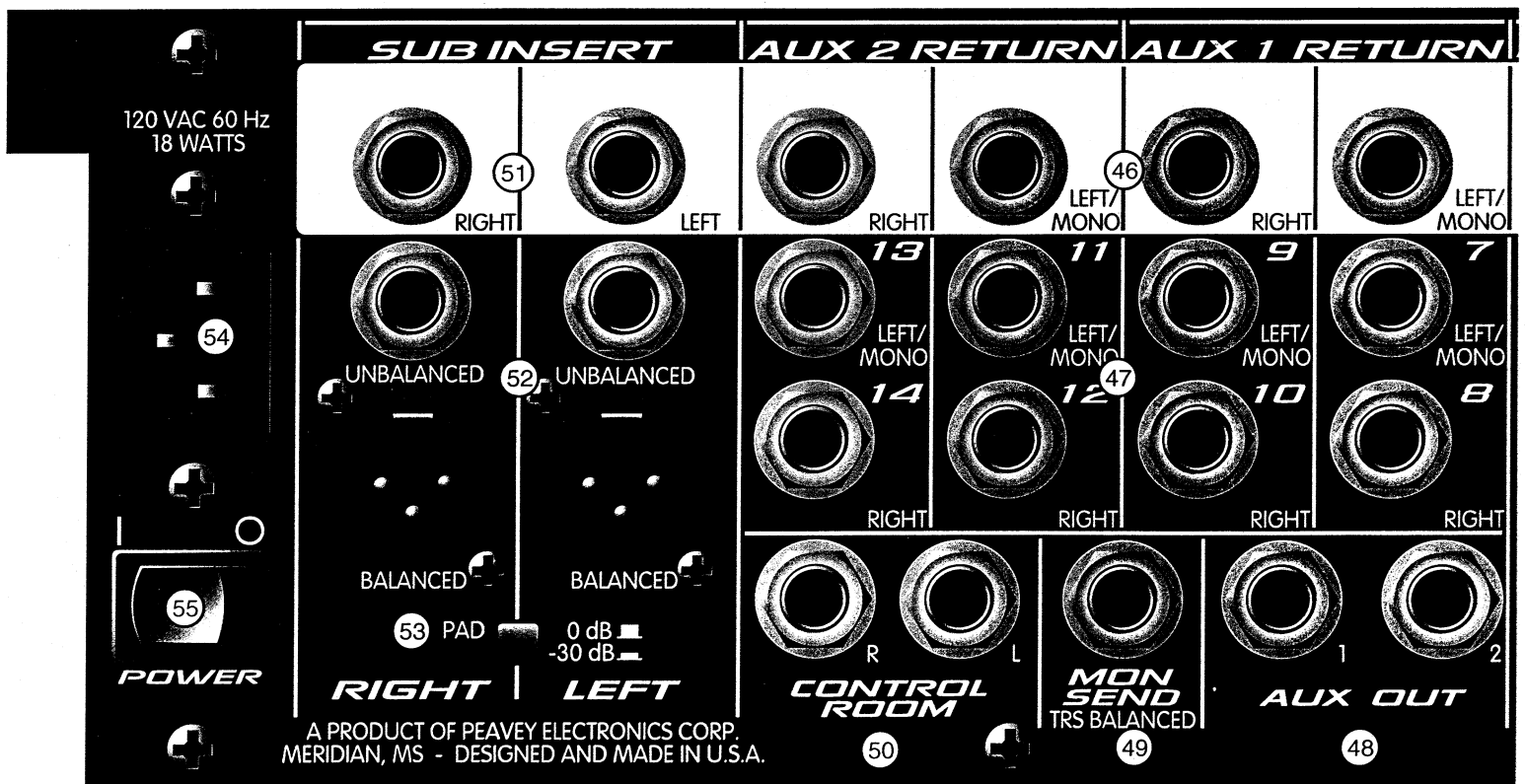
- 36. POWER LIGHT:** Due to tremendous advances in semiconductor technology, this device illuminates at a 565 nm wavelength when the power is turned on. It is truly amazing.
- 37. MONITOR PFL/STATUS LED:** Normally indicates that the monitor mix level is nearing the overload point. If the Monitor PFL switch (# 38) is depressed, it lights continuously to indicate that the monitor mix has been assigned to the PFL mix.
- 38. MONITOR PFL:** Connects the monitor's pre-fader signal to the PFL mix and switches the headphone/control room source from the L/R mix to the PFL mix. It also connects the PFL signal to the L/R meters.
- 39. MONITOR FADER:** Sets the overall level of the monitor signal that is sent to the monitor output jack (# 49). The optimum setting for this control is the "0" (unity gain) position.
- 40. SUB PFL/STATUS LED:** Indicates that the Sub mix level is nearing the overload point. It monitors the bus signal and the post-fader amplifier stage. It will light if an external processor or EQ is overdriving the insert return.
- 41. SUB PFL:** Connects the Sub's pre-fader signal (after the insert jack) to the PFL mix. It switches the headphone/control room source from the L/R mix to the PFL mix and connects the PFL signal to the L/R meters. It can be used to check the Sub output levels when they are used as alternate outputs. (The PFL signal is mono, so the meters will also be mono.)

42. **SUB L-R ASSIGN:** Assigns the Sub mix to the L/R mix. If not assigned, the Sub mix signal can function as an alternate stereo output by using the Sub insert jacks (tip) as the outputs (See # 51).
43. **SUB FADER:** Sub mix level control. Sets the level of the Sub mix sent to the L/R assign switch (# 42). The optimum setting for this control is the "0" (unity gain) position. The Sub signal is first sent to the insert jacks, then returned to this control before being added to the L/R mix. The Sub output (tip) signal is always set at unity gain.
44. **MASTER LEFT/RIGHT FADER:** Master L/R level control. Since the tape and headphone/control room outputs come from this mix, they will also be affected by its adjustment. The output levels are monitored by the left and right meters. The optimum setting for this control is the "0" (unity gain) position.

Input and Output Jacks:



45. **HEADPHONE OUTPUT:** This stereo jack (TRS) provides the signal to drive stereo headphones. The level is set by the headphone/control room level control (# 34). Tip= Left, Ring= Right, Shield= Ground.



46. **RETURN INPUTS:** 1/4" balanced (TRS) high impedance input for high level signals. These are designed for effects returns, but can be used for additional stereo inputs. The tip is the positive input, which should also be used for unbalanced inputs. The Left/Mono input supplies signal to both the left and right inputs if there is no input connected to the right input jack.

47. **STEREO INPUTS (Channels 7-14):** 1/4" balanced (TRS) high impedance input for high level signals. The tip is the positive input, which should also be used for unbalanced inputs. The left/mono input supplies signal to both the left and right inputs if there is no input connected to the right input jack. If the channel's input is mono, the signal should be connected to that input.
48. **AUX OUT:** 1/4" TRS output jack of the corresponding Aux mix. It has equal tip and ring impedance so that a balanced or unbalanced load can be driven. It can be used to feed an external monitor system or effects unit. The level is set by the individual channel Aux send controls.
49. **MONITOR OUT:** Fully balanced TRS output of the monitor mix designed to feed an external monitor system. (The tip is positive.) The output level is set by the individual channel monitor send controls and by the master monitor fader.
50. **CONTROL ROOM OUTPUTS:** 1/4" TRS impedance matched output (see # 48) of the headphone mix to feed the control room monitor amp. The signal is exactly the same as that in the headphones.
51. **SUB INSERT:** 1/4" TRS jack which allows an external device to be inserted into the signal path before the Sub mix fader. The tip has the send signal, the ring is the return input. A switch in the jack normally connects the send to the return until a plug is inserted. This jack can also be used as a Sub direct output (tip), or another input (ring) (See # 43).
52. **MAIN OUTPUTS:** 1/4" TRS impedance matched (see # 47) and XLR balanced outputs of the Left and Right mixes. The output level is set by the Master L/R fader. The XLR outputs are 6 dB higher in level than the 1/4" outputs.
53. **XLR OUTPUT PAD:** Switchable 30 dB pad for the Left and Right XLR outputs. This will reduce the output levels to match balanced low level inputs. (Video cameras, other mixers, etc.) This switch does not affect the 1/4" L/R outputs.
54. **AC MAINS INPUT:** Connect the line cord to this connector to provide power to the unit. Damage to the equipment may result if improper line voltage is used. Operate only with the specified AC input voltage applied (marked above connector).
55. **POWER:** The mixer's main power switch. The power-on LED indicator will light when the unit is powered.

APPLICATIONS:

The RQ 3014 mixer can be used for a wide variety of applications, such as sound reinforcement, recording or video editing. Here are some typical methods of hook-up:

SOUND REINFORCEMENT:

1. Microphones and other low impedance sources are connected to the XLR mic inputs; high level line inputs, such as electronic musical instruments, are connected to the line inputs. If problems arise because a microphone picks up an out-of-phase signal (as when using multiple drum microphones) or a very loud signal that causes clipping even at a minimum gain setting (as when close miking an amplifier or a drum head), it should be connected to a channel with pad and polarity switches. A special sweepable mid-EQ is available on Channels 1 and 2. Stereo line level sources (synth, tape, CD, etc.) should be connected to one of the stereo channels, or to two of the mono line inputs (one panned left, the other panned right).

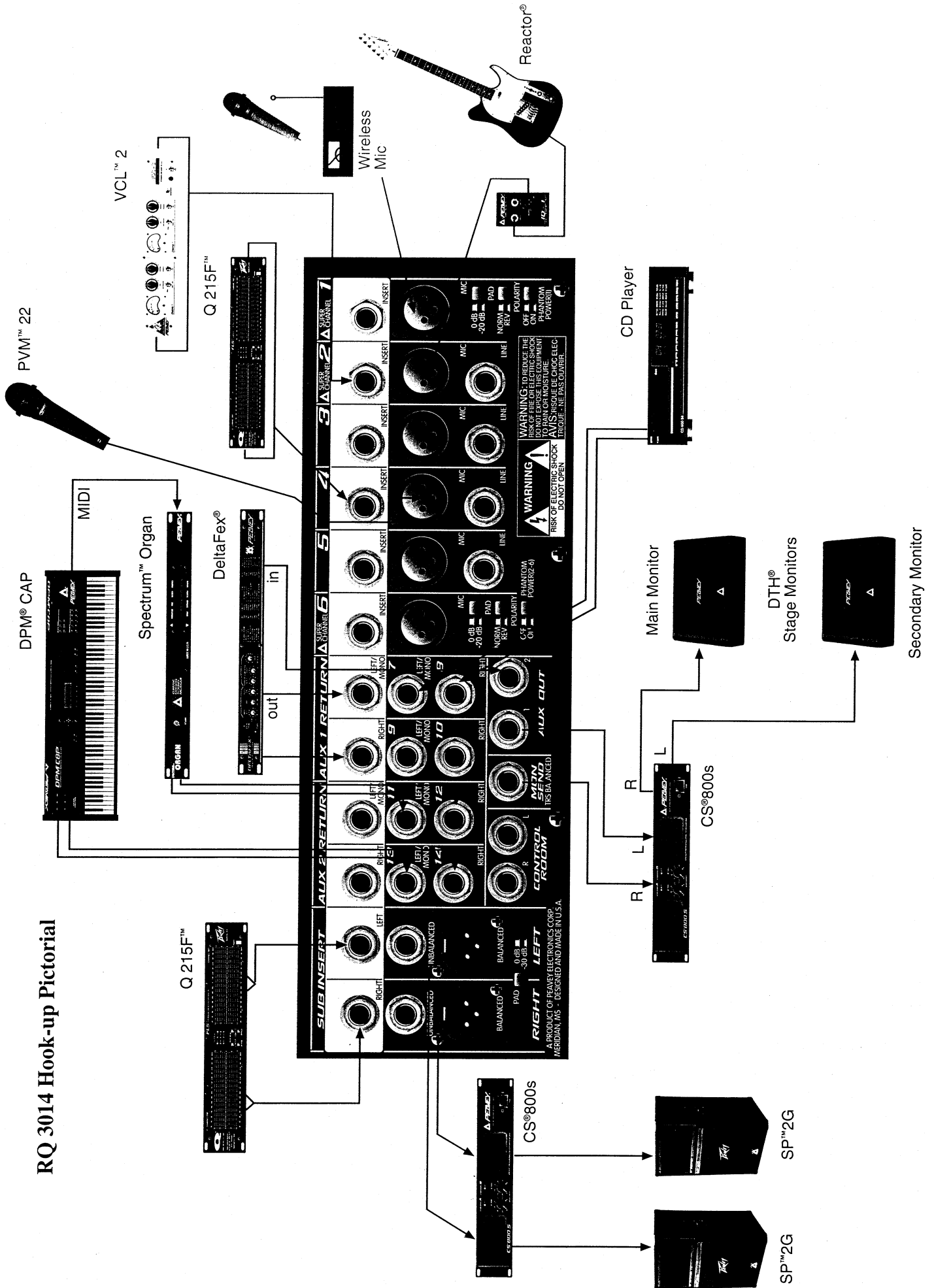
2. The house power amplifier inputs should be connected to the main Left and Right outputs.
3. Connect the monitor power amplifier input to the Monitor output. Aux 1 can also be used as a second monitor send if the channel's pre/post switch is set in the "pre" position.
4. If an effects device is used, connect the Aux 2 output to its input. If Aux 1 is not used for a second monitor, it can be used for another effects send. Set its switch in the "post" position.
5. The effects device outputs are connected to the Return 1 or 2 inputs. Return 1 should be used for the effects signal if a send to the monitor is required. If there are any open stereo channels, they can also be used as returns, but be careful not to turn up its corresponding Aux send, or feedback will result.
6. Connect a tape recorder to the Tape input and Tape output jacks. If separate record and playback units (or a cassette recorder and a CD player) are used, leave the Record/Play switch in the "play" position. If one deck is used to record and to play, the switch should be used to stop record feedback. If equalization, or two monitor sends are needed, a stereo line channel can be used for the tape input. Alternatively, Returns 1 or 2 can be used for a tape input.

RECORDING:

The connections for recording are very similar to those of the sound reinforcement section above, with the following differences:

1. For recording tracks, connect the input sources as described previously. For mixdown, the multi-track recorder's outputs are connected to the line inputs and assigned to the L/R mix.
2. Connect the L/R outputs to the tape recorder inputs. Additionally, the Sub insert jacks (tip) can be used as output for another separate stereo output. (The insert jack is before the Sub master level fader, so it will not adjust the output level.) Monitor and Aux 1 sends can also be used as outputs. If even more outputs are needed, the individual channel's insert jack (tip) can be used for a direct output. It is pre-EQ, pre-fader.
3. Connect the left and right outputs to the two-track mixdown deck inputs. If a graphic EQ, compressor/limiter, or enhancer is used, connect it in series with the L/R outputs or to the Sub insert jacks. If the Sub inserts are used for signal processors, the desired channels to be affected must be assigned to the Sub mix, which is then assigned to the L/R mix. Use the RCA tape inputs to monitor the tape by setting the headphone/control room source to "tape".
4. The control room monitor amplifiers are connected to the control room outputs. This is the same signal that is in the headphone output.
5. Effects device inputs are connected to the Aux 1 or 2 outputs. Set Aux 1 "post" for this function.
6. The effects device outputs are connected to the Return 1 or 2 inputs. If there are any open stereo channels, they can also be used as returns, but be careful not to turn up its Aux send, or feedback will result.

RQ 3014 Hook-up Pictorial



RQ 3014 Compact Console

Specifications:

Input Specifications:

Functions	Input Z (ohms)	Input Gains settings	Input Levels			Bal/ Unbal	Connector
			Min**	Nominal*	Max		
Microphone (150 ohms)	2.2 K	Max Gain (57 dB) Min Gain (10 dB)	-77 dBu -30 dBu	-57 dBu -10 dBu	-36 dBu +11 dBu	Bal	XLR Pin 1 Gnd Pin 2 (+), Pin 3 (-)
Line (10 K ohms)	10 K	Max Gain (37 dB) Min Gain	-57 dBu -10 dBu	-37 dBu +10 dBu	-16 dBu +31 dBu	Bal	1/4" TRS; Tip (+) Ring (-) Sleeve Ground
Insert Return	22 K	N/A (0 dB)	-20 dBu	0 dBu	+21 dBu	Unbal	1/4" TRS; Tip (+) Ring Return, Sleeve Ground
Stereo Line Input	20 K	-10 dB (10 dB) +4 dB (0 dB)	-30 dBu +20 dBu	-10 dBu 0 dBu	+11 dBu +21 dBu	Unbal Bal	1/4" TRS; Tip (+) Ring (-), Sleeve Ground
Aux Return	22 K	N/A (0 dB)	-30 dBu	0 dBu	+21 dBu	Unbal	1/4" Phone
Tape	10 K	N/A (10 dB)	-30 dBu	-10 dBu	+21 dBu	Unbal	RCA Jacks

0 dBu=0.775V (RMS)

** Min. input level (Sensitivity) is the smallest signal that will produce nominal output (0 dBu) with channel and master faders set for maximum gain.

* Nominal settings are defined as all controls set at 0 dB (or 50% rotation for rotary pots) except the gain adjustment pot, which is as specified.

Output Specifications:

Function	Minimum Load Z (ohms)	Output Level		Bal/Unbal	Connector
		Nominal	Max		
Main L/R	600	0 dBu	+21 dBu	Imp. Bal.	1/4" Phone
		+6 dBu	+27 dBu	Bal	XLR: Pin 1 Gnd, Pin 2 (+), Pin 3 (-) (Bal)
Monitor	600	0 dBu	+21 dBu	Bal	1/4" TRS: Tip (+), Ring (-) Sleeve Ground
Aux Send	600	0 dBu	+21 dBu	Imp. Bal.	1/4" Phone
Channel Insert Send	600	0 dBu	+21 dBu	Imp. Bal.	1/4" TRS: Tip Send, Ring Return, Sleeve Ground
	600	0 dBu	+21 dBu	Imp. Bal.	
Sub Insert Send	600	0 dBu	+21 dBu	Unbal	1/4" TRS: Tip Send, Ring Return, Sleeve Ground
Control Room	600	0 dBu	+21 dBu	Imp. Bal.	1/4" Phone
Headphone	8	0 dBu (no load)	+21 dBu	Unbal	1/4" TRS: Tip Left, Ring Right, Sleeve Ground
Tape	2.2 K	0 dBu	+21 dBu	Unbal	RCA

0 dBu=0.775V (RMS)

Zbal=Impedance balanced. Balanced or unbalanced loads can be driven.

Gain:

Mic Input Gain Adj. Range:	10 dB to 57 dB
Mic Input to L/R Bal Output	83 dB (Max Gain)
Mic Input longest path	93 dB (Max Gain)
Line Input Gain Adj. Range:	-10 dB to 37 dB
Line Input to L/R Bal Output	63 dB (Max Gain)
Line Input to longest path	73 dB (Max Gain)
Stereo Line Input Gain Adj. Range:	0 dB or 10 dB (switched)
Stereo Line Input to L/R Bal Output	36 dB (Max Gain)
Stereo Line Input longest path	46 dB (Max Gain)
Aux Return to L/R Bal Output	34 dB (Max Gain)

Frequency Response:

Mic Input to L-R Output	20 Hz to 64 kHz +0 dB/-1 dB
Stereo Input to L-R Output	20 Hz to 64 kHz +0 dB/-1 dB

Total Harmonic Distortion (THD):

<0.003% 20 Hz to 20 kHz Mic to L-R output (10 Hz - 80 kHz BW)

Hum and Noise:

Output	Residual Noise	S/N Ratio Ref: 0 dBu	Test Conditions
Master L/R	-102 dBu	102 dB	All faders down
	-93 dBu	93 dB	Master fader nominal Channel faders down, All channels muted
	-84 dBu	84 dB	All controls nominal, mic gain min.
Aux	-94 dBu	94 dB	All controls off
	-86 dBu	86 dB	All channel sends nominal

(Hum and Noise Measurements: 22 Hz to 22 kHz BW)

Equivalent Input Noise (EIN):

-129 dBu (Input terminated with 150 ohms)

Crosstalk:

>80 dB Adjacent Input Channels (20 Hz - 20 kHz)
>70 dB Left to Right Outputs (20 Hz - 20 kHz)

Common Mode Rejection Ratio (Mic Input):

50 dB min (20 Hz - 20 kHz)
70 dB typ @ 1 kHz

Signal/Overload Indicators:

Red LED lights 2 dB below clipping.

Power Requirements:

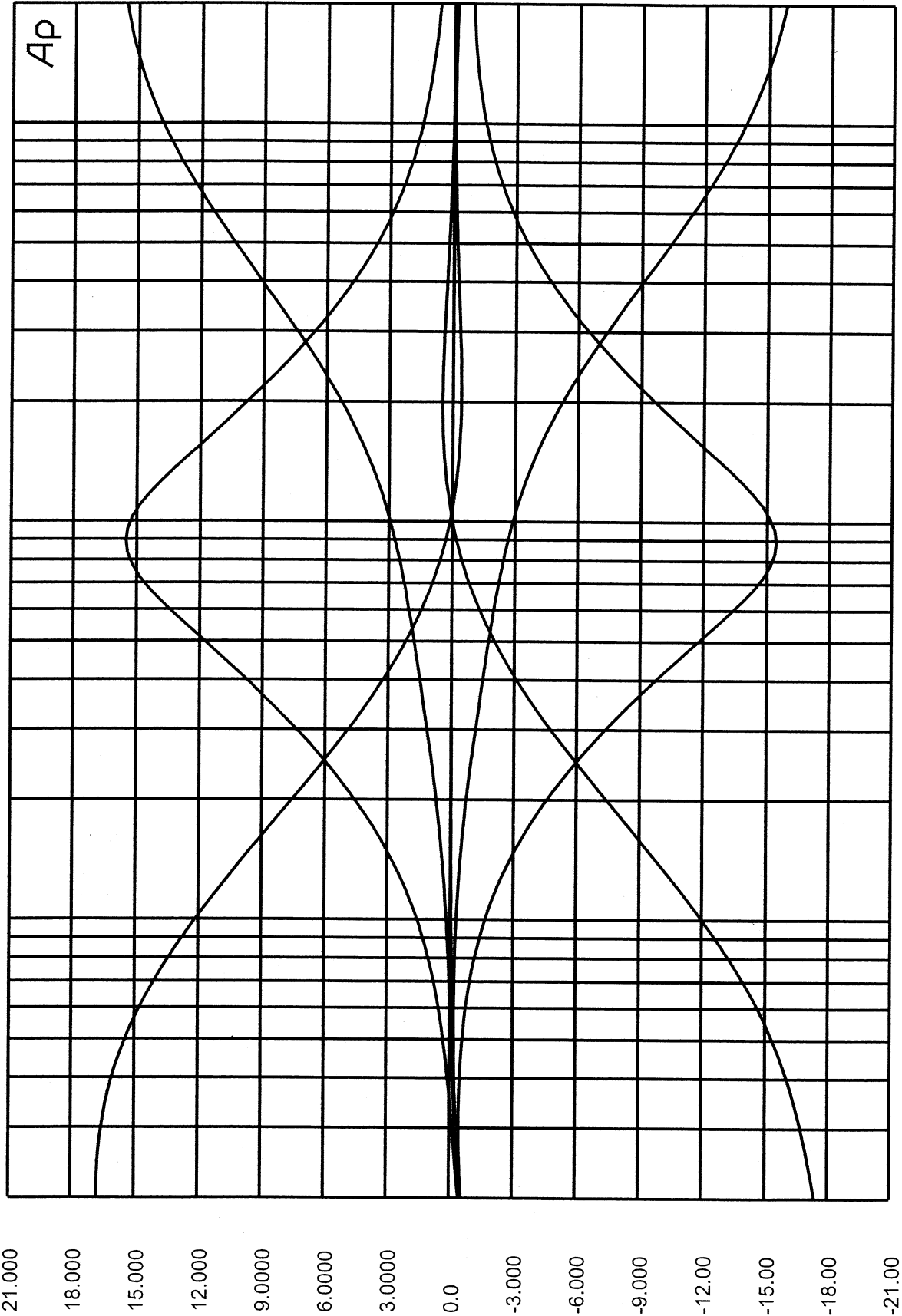
DOM: 120 VAC 60 Hz 18 Watts Nominal
EXP: 230 VAC 50/60 Hz 18 Watts Nominal

14 FEB 97 15:19:26

vs FREQ(Hz)

AMPL(dB)

3014 3-Band EQ 3014EQ3



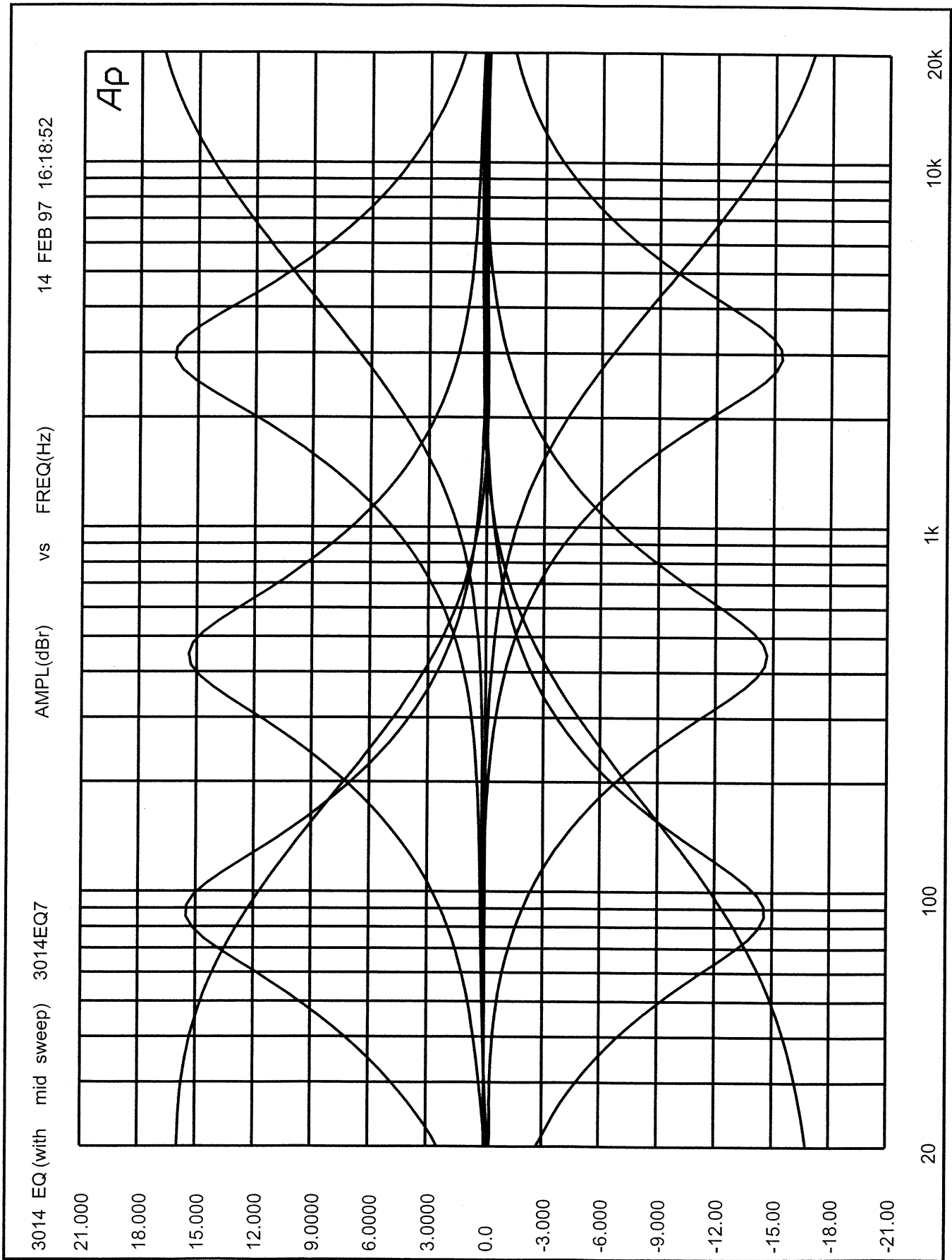
20k

10k

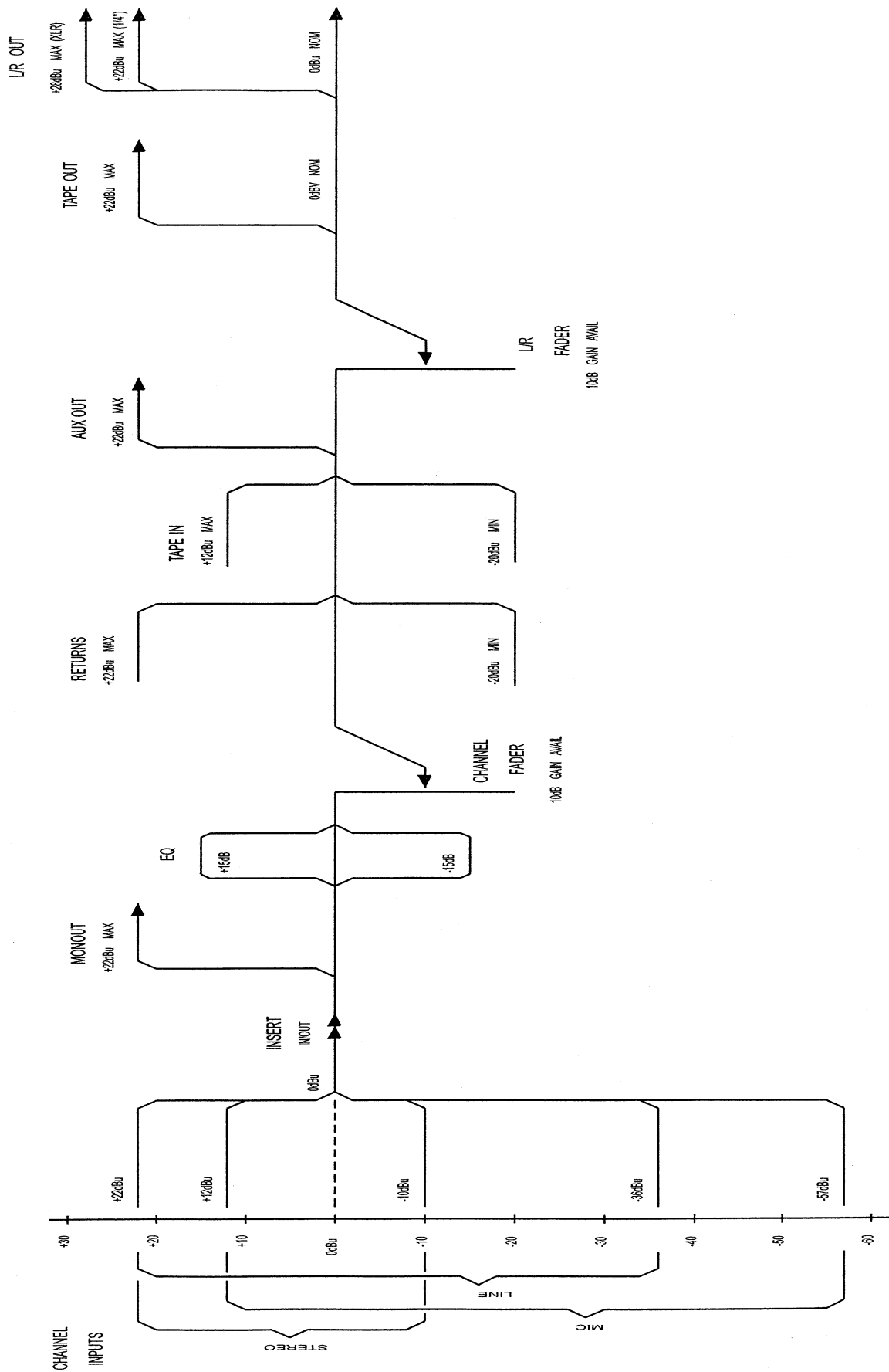
1k

100

20



LEVELS



THIS LIMITED WARRANTY VALID ONLY WHEN PURCHASED AND REGISTERED IN THE UNITED STATES OR CANADA. ALL EXPORTED PRODUCTS ARE SUBJECT TO WARRANTY AND SERVICES TO BE SPECIFIED AND PROVIDED BY THE AUTHORIZED DISTRIBUTOR FOR EACH COUNTRY. Ces clauses de garantie ne sont valables qu'aux Etats-Unis et au Canada. Dans tous les autres pays, les clauses de garantie et de maintenance sont fixées par le distributeur national et assurées par lui selon la législation en vigueur. •• Diese Garantie ist nur in den USA und Kanada gültig. Alle Export-Produkte sind der Garantie und dem Service des Importeurs des jeweiligen Landes unterworfen. •• Esta garantía es válida solamente cuando el producto es comprado en E.U. continentales o en Canada. Todos los productos que sean comprados en el extranjero, están sujetos a las garantías y servicio que cada distribuidor autorizado determine y ofrezca en los diferentes países.

PEAVEY ONE-YEAR LIMITED WARRANTY/REMEDY

PEAVEY ELECTRONICS CORPORATION ("PEAVEY") warrants this product, EXCEPT for covers, footswitches, patchcords, tubes and meters, to be free from defects in material and workmanship for a period of one (1) year from date of purchase, PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is subject to the conditions, exclusions, and limitations hereinafter set forth:

PEAVEY 90-DAY LIMITED WARRANTY ON TUBES AND METERS

If this product contains tubes or meters, Peavey warrants the tubes or meters contained in the product to be free from defects in material and workmanship for a period of ninety (90) days from date of purchase; PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is also subject to the conditions, exclusions, and limitations hereinafter set forth.

CONDITIONS, EXCLUSIONS, AND LIMITATIONS OF LIMITED WARRANTIES

These limited warranties shall be void and of no effect, if:

- a. The first purchase of the product is for the purpose of resale; or
- b. The original retail purchase is not made from an AUTHORIZED PEAVEY DEALER; or
- c. The product has been damaged by accident or unreasonable use, neglect, improper service or maintenance, or other causes not arising out of defects in material or workmanship; or
- d. The serial number affixed to the product is altered, defaced, or removed.

In the event of a defect in material and/or workmanship covered by this limited warranty, Peavey will:

- a. In the case of tubes or meters, replace the defective component without charge.
- b. In other covered cases (i.e., cases involving anything other than covers, footswitches, patchcords, tubes or meters), repair the defect in material or workmanship or replace the product, at Peavey's option; and provided, however, that, in any case, all costs of shipping, if necessary, are paid by you, the purchaser.

THE WARRANTY REGISTRATION CARD SHOULD BE ACCURATELY COMPLETED AND MAILED TO AND RECEIVED BY PEAVEY WITHIN FOURTEEN (14) DAYS FROM THE DATE OF YOUR PURCHASE.

In order to obtain service under these warranties, you must:

- a. Bring the defective item to any PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER and present therewith the ORIGINAL PROOF OF PURCHASE supplied to you by the AUTHORIZED PEAVEY DEALER in connection with your purchase from him of this product.

If the DEALER or SERVICE CENTER is unable to provide the necessary warranty service you will be directed to the nearest other PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER which can provide such service.

OR

- b. Ship the defective item, prepaid, to:

PEAVEY ELECTRONICS CORPORATION
International Service Center
326 Hwy. 11 & 80 East
Meridian, MS 39301

including therewith a complete, detailed description of the problem, together with a legible copy of the original PROOF OF PURCHASE and a complete return address. Upon Peavey's receipt of these items: If the defect is remedial under these limited warranties and the other terms and conditions expressed herein have been complied with, Peavey will provide the necessary warranty service to repair or replace the product and will return it, FREIGHT COLLECT, to you, the purchaser.

Peavey's liability to the purchaser for damages from any cause whatsoever and regardless of the form of action, including negligence, is limited to the actual damages up to the greater of \$500.00 or an amount equal to the purchase price of the product that caused the damage or that is the subject of or is directly related to the cause of action. Such purchase price will be that in effect for the specific product when the cause of action arose. This limitation of liability will not apply to claims for personal injury or damage to real property or tangible personal property allegedly caused by Peavey's negligence. Peavey does not assume liability for personal injury or property damage arising out of or caused by a non-Peavey alteration or attachment, nor does Peavey assume any responsibility for damage to interconnected non-Peavey equipment that may result from the normal functioning and maintenance of the Peavey equipment.

UNDER NO CIRCUMSTANCES WILL PEAVEY BE LIABLE FOR ANY LOST PROFITS, LOST SAVINGS, ANY INCIDENTAL DAMAGES, OR ANY CONSEQUENTIAL DAMAGES ARISING OUT OF THE USE OR INABILITY TO USE THE PRODUCT, EVEN IF PEAVEY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

THESE LIMITED WARRANTIES ARE IN LIEU OF ANY AND ALL WARRANTIES, EXPRESSED OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR USE; PROVIDED, HOWEVER, THAT IF THE OTHER TERMS AND CONDITIONS NECESSARY TO THE EXISTENCE OF THE EXPRESSED, LIMITED WARRANTIES, AS HEREINABOVE STATED, HAVE BEEN COMPLIED WITH, IMPLIED WARRANTIES ARE NOT DISCLAIMED DURING THE APPLICABLE ONE-YEAR OR NINETY-DAY PERIOD FROM DATE OF PURCHASE OF THIS PRODUCT.

SOME STATES DO NOT ALLOW LIMITATION ON HOW LONG AN IMPLIED WARRANTY LASTS, OR THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE LIMITATIONS OR EXCLUSIONS MAY NOT APPLY TO YOU. THESE LIMITED WARRANTIES GIVE YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY ALSO HAVE OTHER RIGHTS WHICH MAY VARY FROM STATE TO STATE.

THESE LIMITED WARRANTIES ARE THE ONLY EXPRESSED WARRANTIES ON THIS PRODUCT, AND NO OTHER STATEMENT, REPRESENTATION, WARRANTY, OR AGREEMENT BY ANY PERSON SHALL BE VALID OR BINDING UPON PEAVEY.

In the event of any modification or disclaimer of expressed or implied warranties, or any limitation of remedies, contained herein conflicts with applicable law, then such modification, disclaimer or limitation, as the case may be, shall be deemed to be modified to the extent necessary to comply with such law.

Your remedies for breach of these warranties are limited to those remedies provided herein and Peavey Electronics Corporation gives this limited warranty only with respect to equipment purchased in the United States of America.

INSTRUCTIONS — WARRANTY REGISTRATION CARD

1. Mail the completed WARRANTY REGISTRATION CARD to:

PEAVEY ELECTRONICS CORPORATION
P.O. BOX 2898
Meridian, MS 39302-2898

- a. Keep the PROOF OF PURCHASE. In the event warranty service is required during the warranty period, you will need this document. There will be no identification card issued by Peavey Electronics Corporation.
2. IMPORTANCE OF WARRANTY REGISTRATION CARDS AND NOTIFICATION OF CHANGES OF ADDRESSES:
 - a. Completion and mailing of WARRANTY REGISTRATION CARDS — Should notification become necessary for any condition that may require correction, the REGISTRATION CARD will help ensure that you are contacted and properly notified.
 - b. Notice of address changes — If you move from the address shown on the WARRANTY REGISTRATION CARD, you should notify Peavey of the change of address so as to facilitate your receipt of any bulletins or other forms of notification which may become necessary in connection with any condition that may require dissemination of information or correction.
3. You may contact Peavey directly by telephoning (601) 483-5365.

IMPORTANT SAFETY INSTRUCTIONS

WARNING: When using electric products, basic cautions should always be followed, including the following.

1. Read all safety and operating instructions before using this product.
2. All safety and operating instructions should be retained for future reference.
3. Obey all cautions in the operating instructions and on the back of the unit.
4. All operating instructions should be followed.
5. This product should not be used near water, i.e., a bathtub, sink, swimming pool, wet basement, etc.
6. This product should be located so that its position does not interfere with its proper ventilation. It should not be placed flat against a wall or placed in a built-in enclosure that will impede the flow of cooling air.
7. This product should not be placed near a source of heat such as a stove, radiator, or another heat producing amplifier.
8. Connect only to a power supply of the type marked on the unit adjacent to the power supply cord.
9. Never break off the ground pin on the power supply cord. For more information on grounding, write for our free booklet "Shock Hazard and Grounding."
10. Power supply cords should always be handled carefully. Never walk or place equipment on power supply cords. Periodically check cords for cuts or signs of stress, especially at the plug and the point where the cord exits the unit.
11. The power supply cord should be unplugged when the unit is to be unused for long periods of time.
12. If this product is to be mounted in an equipment rack, rear support should be provided.
13. Metal parts can be cleaned with a damp rag. The vinyl covering used on some units can be cleaned with a damp rag or an ammonia-based household cleaner if necessary. Disconnect unit from power supply before cleaning.
14. Care should be taken so that objects do not fall and liquids are not spilled into the unit through the ventilation holes or any other openings.
15. This unit should be checked by a qualified service technician if:
 - a. The power supply cord or plug has been damaged.
 - b. Anything has fallen or been spilled into the unit.
 - c. The unit does not operate correctly.
 - d. The unit has been dropped or the enclosure damaged.
16. The user should not attempt to service this equipment. All service work should be done by a qualified service technician.
17. This product should be used only with a cart or stand that is recommended by Peavey Electronics.
18. Exposure to extremely high noise levels may cause a permanent hearing loss. Individuals vary considerably in susceptibility to noise induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a sufficient time. The U.S. Government's Occupational Safety and Health Administration (OSHA) has specified the following permissible noise level exposures.

Duration Per Day In Hours	Sound Level dBA, Slow Response
8	90
6	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4 or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss.

Ear plugs or protectors in the ear canals or over the ears must be worn when operating this amplification system in order to prevent a permanent hearing loss if exposure is in excess of the limits as set forth above. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels such as this amplification system be protected by hearing protectors while this unit is in operation.

SAVE THESE INSTRUCTIONS!

PEAVEY®

Features and specifications subject to change without notice.



Peavey Electronics Corporation 711 A Street / Meridian, MS 39301 / U.S.A. / (601) 483-5365 / Fax 486-1278



80301574

©1997

Printed in U.S.A. 8/97

Free Manuals Download Website

<http://myh66.com>

<http://usermanuals.us>

<http://www.somanuals.com>

<http://www.4manuals.cc>

<http://www.manual-lib.com>

<http://www.404manual.com>

<http://www.luxmanual.com>

<http://aubethermostatmanual.com>

Golf course search by state

<http://golfingnear.com>

Email search by domain

<http://emailbydomain.com>

Auto manuals search

<http://auto.somanuals.com>

TV manuals search

<http://tv.somanuals.com>