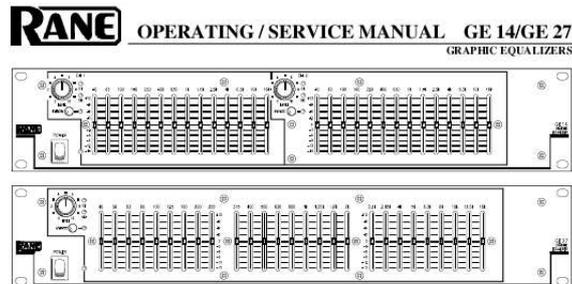




Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for RANE GE 27. You'll find the answers to all your questions on the RANE GE 27 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual RANE GE 27
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QUICK START

The GE 27 and GE 14 are extremely accurate instruments capable of precise equalization down to a fraction of a dB. However, equalizing a sound system by ear is very difficult to do with any degree of accuracy, even with years of training.

To obtain the best performance from your equalizer it is strongly recommended that you use some type of real-time analyzer. Any equalizer used in conjunction with a well designed analyzer system will be significantly more effective in reducing feedback and providing consistent, optimum sound quality in varying acoustical environments.

If you don't have an analyzer (such as the Rane RA 27), then you will have to resort to Section 2408, paragraph 84-B of the Performing Musicians Code, which reads:

"Fiddle with it until it sounds good."

This fiddling process can be both time-consuming and frustrating with a 1/3 or 2/3 octave equalizer—you can end up chasing your own tail until all the sliders wind up at full boost, unless you have a basic procedure to follow. If you haven't one of your own, here's a procedure you might try.

Point to remember: All things are relative. This applies especially well to tonal perception. What sounds like too little bass could really be too much midrange, and so on.

The idea is to start with some frequency area and use it as a reference for further comparison; then leave this area pretty much alone and make your adjustments elsewhere. Otherwise you might wind up hopelessly trapped in Murphy's EQ Syndrome, which roughly reads:

"O.K., we need more low end here; now add a little presence at 10k or so; hmmm, mid range is off a little, so I'll bump up 800 and 1k; now I need more punch, so up with 80, 100 and 125; darn, presence is still not there, so more of the 5k and 6.3k, vocals seem a little buried—needs more 1.25k and 1k..." and so on until all the sliders are near full boost and you have a high-dollar volume control.

To avoid this, choose an area in which you know your speakers perform well, such as around 1kHz. Leave this area at roughly center position on the sliders and then compare bass, mid bass, mid highs and highs to the 1kHz area. Then if, for example, the overall sound appears to be "boomy", muddy, or lacking in midrange, turn down the mid bass and/or mid highs—don't turn up the 1kHz midrange area instead, or you'll be headed right into the vicious circle.

Once you are familiar with your own system, you will develop your own procedure. The golden rule is:

"Whatever Works, Works."



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Manual abstract:

However, equalizing a sound system by ear is very difficult to do with any degree of accuracy, even with years of training. To obtain the best performance from your equalizer it is strongly recommended that you use some type of realtime analyzer. Any equalizer used in conjunction with a well designed analyzer system will be significantly more effective in reducing feedback and providing consistent, optimum sound quality in varying acoustical environments. If you don't have an analyzer (such as the Rane RA 27), then you will have to resort to Section 2408, paragraph 84-B of the Performing Musicians Code, which reads: "Fiddle with it until it sounds good." This fiddling process can be both time-consuming and frustrating with a 1/3 or 2/3 octave equalizer you can end up chasing your own tail until all the sliders wind up at full boost, unless you have a basic procedure to follow. If you haven't one of your own, here's a procedure you might try. Point to remember: All things are relative. This applies especially well to tonal perception. What sounds like too little bass could really be too much midrange, and so on. The idea is to start with some frequency area and use it as a reference for further comparison; then leave this area pretty much alone and make your adjustments elsewhere.

Otherwise you might wind up hopelessly trapped in Murphy's EQ Syndrome, which roughly reads: "O.K., we need more low end here; now add a little presence at 10k or so; hmmm, mid range is off a little, so I'll bump up 800 and 1k; now I need more punch, so up with 80, 100 and 125; darn, presence is still not there, so more of the 5k and 6.3k, vocals seem a little buried--needs more 1.25k and 1k.

.. " and so on until all the sliders are near full boost and you have a high-dollar volume control. To avoid this, choose an area in which you know your speakers perform well, such as around 1kHz. @@@@POWER Switch: It comes as no surprise that this switch turns the GE 27/GE 14 on and off. An LED is located to the right of this switch that illuminates when the unit is turned on. Each output of the GE 27/GE 14 is fitted with a relay which provides delayed turn-on and instant turn-off to avoid switching transients. 2. LEVEL Control: This sets the overall Level through the GE 27, or the Level of each Channel through the GE 14. Use this control to turn down the Input if the overload LED ever lights. The approximate unity gain position of the knob, with all sliders centered is "7.5". Full clockwise position of the knob yields 6-8dB of line gain with sliders centered. 3. BYPASS Switch: This is a passive or "hard-wired" type Bypass, which means that the Equalizer is completely Bypassed when this switch is in.

The Input jack is connected directly to the Output jack internally, with no active elements in series. The red LED right next to the BYPASS switch lights whenever it is engaged. 4. OVERLOAD Indicator: This red LED lights whenever signal through the GE 27/GE 14 reaches 4dB below clipping. Occasional flashing of this LED is usually safe, but consistent blinking means there is danger of clipping. 5. @@@@6. @@@@2. @@@@To drive unbalanced equipment, use a shielded mono patch cable. 3.

@@Normally, this switch should be in the LIFT position. @@@@Wire this cable as shown in Rane Note 110 supplied with this unit. 2. @@@3. @@Rane models FBB 44 and FLT 22 can fill this requirement.

Running an unbalanced line through a snake to the stage usually results in excessive hum and/or buzz in the system. POWERED MIXER MAIN (AND MONITOR) SPEAKER EQUALIZATION 1. Most powered mixers utilize unbalanced outputs, so use shielded mono 1/4" patch cords (or uncoiled type guitar cords) for connections to the equalizer. 2. Most powered mixers that contain built-in graphic equalizers provide separate inputs and output for this equalizer.

Connect the line out of the mixer to the GE 27 or GE 14 Input, and the GE Output to the amp input. If the built-in equalizer is not bypassable, set all mixer/equalizer sliders to the center (0dB) position and use only the GE 27 or GE 14 sliders for adjustments. 3. You can patch a bypassable built-in equalizer into your monitor system by connecting the GE 27 or GE 14 between the monitor out and the monitor amplifier input. STAGE MONITOR EQUALIZATION 1.

The connection between the equalizer and the monitor amp, usually a long one, should be balanced whenever possible. Use a direct box or balancing line transformer at the Output of the GE 14 or GE 27. Rane models FBB 44 and FLT 22 can fill this need. 2. When testing for feedback levels and using the GE 27 or GE 14 to reduce feedback, be sure to test each monitor speaker/stage mic combination separately, then make final EQ adjustment according to the demands of the speaker/mic combination most prone to feedback.

Cut the appropriate slider(s) just enough to eliminate feedback--further attenuation only makes the monitors harder to hear. IMPORTANT NOTE CHASSIS GROUNDING Rane commercial equalizers are supplied with a rear mounted ground-lift switch. @@@@Here are some things to try: 1. @@2. 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. 3. Units with outboard power supplies do NOT ground the chassis through the line cord. Make sure that 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. Please refer to Rane Note 110 (supplied with your unit and available on request at no charge if you lose it) for further information on system grounding. ©Rane Corporation 10802 47th Avenue West, Mukilteo WA 98275-5098 TEL(206) 355-6000 FAX(206) 347-7757 Printed in the U.

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