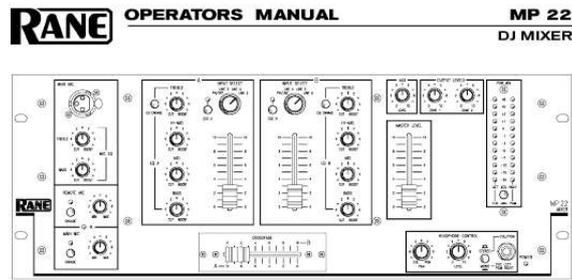




# Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for RANE MP 22. You'll find the answers to all your questions on the RANE MP 22 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual RANE MP 22  
User guide RANE MP 22  
Operating instructions RANE MP 22  
Instructions for use RANE MP 22  
Instruction manual RANE MP 22



#### QUICK START

If you won't read the manual (we know how it is) here are a few basic "plug it in and get signal thru it" facts. The MP 22 has all unbalanced RCA connectors, except for the XLR & 1/4" Mic Inputs, and 1/8" Mic Loop. Be sure your amplifier is off while making connections. On the front panel, set all controls to the middle of their travel. Set all pushbuttons to their *our* position, slide the **MASTER LEVEL** all the way down. Turn the **INPUT SELECT** switch for Channel A or B to an Input with material playing. Turn your amplifier on. Now slowly turn up the **MASTER LEVEL**, and see the material on the meters and hear it from the **MASTER OUTPUT** jacks.

There are two places where you can get lost. If you bring a phono signal into **PHLN 1** or **2** be sure to keep the **LINE/PHONO** switch set to **PHONO**; likewise when using a CD player be sure this switch is set to **LINE**. If you plug into the **MASTER LOOP RETURN** the signal path thru the unit is broken, since these are switching jacks. They are looking for the return from an outside device that got its signal from the **MASTER LOOP SEND**, so only use these when you can make a complete loop. Now that was a pretty quick start, right?

*Never connect anything except a Rane RS 1 to the thing that looks like a red telephone jack on the rear of the MP 22. This is an AC supply and requires some special attention if you do not have an operational power supply exactly like the one that came with your unit. Consult the Rane factory for a replacement or substitution.*

Manual-1



[You're reading an excerpt. Click here to read official RANE MP 22 user guide](http://yourpdfguides.com/dref/3395461)  
<http://yourpdfguides.com/dref/3395461>

**Manual abstract:**

The MP 22 has all unbalanced RCA connectors, except for the XLR & ¼" Mic Inputs, and ¼" Mic Loop. Be sure your amplifier is off while making connections. On the front panel, set all controls to the middle of their travel. Set all pushbuttons to their out position, slide the MASTER LEVEL all the way down. Turn the INPUT SELECT switch for Channel A or B to an Input with material playing. Turn your amplifier on. Now slowly turn up the MASTER LEVEL and see the material on the meters and hear it from the MASTER OUTPUT jacks. There are two places where you can get lost. If you bring a phono signal into PH/LN 1 or 2 be sure to keep the LINE/ PHONO switch set to PHONO; likewise when using a CD player be sure this switch is set to LINE. If you plug into the MASTER LOOP RETURN the signal path thru the unit is broken, since these are switching jacks.

They are looking for the return from an outside device that got its signal from the MASTER LOOP SEND, so only use these when you can make a complete loop. Now that was a pretty quick start, right? Never connect anything except a Rane RS 1 to the thing that looks like a red telephone jack on the rear of the MP 22. This is an AC supply and requires some special attention if you do not have an operational power supply exactly like the one that came with your unit.

@@@2. @@They have no effect on any other Inputs.

@@3. CHANNEL A & B EQ ENGAGE switches: Engaging this switch enables the Channel Equalizer to function. In the out position, the Equalizer is bypassed. 4. CHANNEL A & B EQ level controls: These four rotary controls, when enabled with the EQ ENGAGE switch, are used to contour the frequency response of the selected Input Channel.

This is not designed to be the only Equalizer in the system, this is intended to provide EQ between varying program materials. We recommend an external graphic equalizer for best overall system sound, connected between the MASTER OUTPUTS and the amplifier. 5. CUE A or CUE B switch: Engaging any single or combination of CUE pushbuttons sends any program present at the respective Channel's INPUT SELECT selector to the Headphone and meter cue sections. The yellow LEDs adjacent to each CUE select button illuminate when the switch is engaged. Not recommended for beat sync lights. See OPERATING INSTRUCTIONS. 6. INPUT SELECT A & B: These four position rotary switches provide Input selection between the various phono/line inputs for their respective mixing Channels. 7.

AUX LEVEL control: This rotary control adjusts the LEVEL from the AUX LINE IN jacks. 8. ZONE LEVEL controls: Control the output LEVEL of ZONE 1 and ZONE 2. 9. PEAK dBu CUE/PROGRAM meter: This meter can switch between two display modes. Refer to the CUE/PROGRAM switch description below. 10. Meter CUE/PROGRAM switch: In the out position, the meter indicates Master Program output level in PEAK dBu in LEFT and RIGHT stereo. In the in position, mono CUE level is displayed on the LEFT side and mono ProGraM level is displayed on the RIGHT side. 11.

MAIN MIC ENGAGE switch: This pushbutton ENGAGES the MAIN MIC Input. The adjacent red LED flashes whenever the switch is pressed in, signalling that the Main Mic is on. Manual-2 12. MAIN MIC LEVEL control: This control adjusts the LEVEL of the front panel MAIN MIC Input. 13.

MAIN & REMOTE MIC OVERLOAD indicator: This red LED monitors both Microphone Inputs, before and after the MIC EQ. It lights whenever these levels exceed 4dB below clipping. Occasional flickering is normal; however, it should not be allowed to light steadily. 14. REMOTE MIC ENGAGE switch: This pushbutton ENGAGES the REMOTE MIC Input.

The adjacent red LED flashes whenever the switch is pressed in, signalling the Remote Mic is on. 15. REMOTE MIC LEVEL control: This control adjusts the LEVEL of the rear panel REMOTE MIC Input. 16. A & B Input Channel faders: These faders control the Levels of the Input selected on each Channel. 17. CROSSFADER: This fader controls the relative level of the Inputs assigned to the A and B Channels. When this fader is at its far left, only Channel A is heard from the Outputs. As the fader is moved toward the right, the volume of Channel B is increased. When the fader is centered, both Channels deliver equal volume.

As you might expect, at the far right only Channel B is heard from the Outputs. The entire crossfader assembly is replaceable from the front panel without disassembling the entire unit. 18. MASTER LEVEL fader: This control determines the final LEVEL at the MASTER and ZONE OUTPUTS. Unity gain is approximately "6". 19. HEADPHONE PAN control: This control serves two purposes. When the Headphone Mode switch (see #21) is in STEREO mode, this controls the relative levels of the CUE and ProGraM mixed together in Stereo. When the Mode is switched to MONO, this controls the balance between Mono CUE in the left earcup and the Mono ProGraM in the right. 20.

HEADPHONE LEVEL control: Clockwise rotation of this rotary control increases the Headphone drive LEVEL. 21. @@@22. @@23. @@@@Work the fader back and forth a few times after spraying.

@@Order CaiLube MCL® from: CAIG Laboratories, Inc. 16744 W. @@@2. @@These jacks do not effect the other INPUTS. 3.

@@@See CHASSIS GROUNDING note, next page. 4. @@@5. @@@6. @@This feature does not affect the operation of the MIC or AUX INPUTS. @@@7. @@8. @@You may be creative. These Outputs are not affected by the MASTER LEVEL fader. 9.

@@@10. MIC & AUX TO ZONE 1 switch: In the YES position the MIC and AUX signals along with all INPUTS are routed to the ZONE 1 OUTPUT. In the NO position only program material from INPUTS 1 through 6 will appear at the ZONE 1 OUTPUT. Note: MIC and AUX are never routed to the ZONE 2 OUTPUT. 11. ZONE OUTPUTS: These stereo pairs of RCA connectors are LINE level OUTPUTS with an independent front panel LEVEL control (see #8, Front Panel) and are not affected by the MASTER LEVEL control. 12. MASTER OUTPUTS 1 & 2: This stereo pair of RCA connectors provides two identical stereo LINE level OUTPUTS. 13. Chassis ground point: This screw is provided for connection, if required, to chassis ground.

See the CHASSIS GROUNDING note on the next page. 14. POWER input connector: This is not a telephone jack! Connect an 18 volt AC center-tapped transformer only. Use only a Rane model RS 1, shipped with the unit, or other RS 1 compatible power supply approved by Rane. Manual-4 SYSTEM CONNECTION When first connecting the MP 22 to other components, leave the power supply for last.

This gives you a chance to make mistakes and correct them without damaging your fragile speakers, ears and nerves. All of the line level inputs are unbalanced RCA connectors. Inputs PH/LN1, LINE 3, LINE 4 and LINE 5 appear on Channel A; while PH/LN2, LINE 4, LINE 5 and LINE 6 each appear on Channel B. The only restriction is the assignment of the PHONO Inputs, one per Channel A and Channel B. So for you phono only users, Inputs are pretty simple; PHONO 1 is on Channel A and PHONO 2 is on Channel B.

If you bring a PHONO signal into PH/LN 1 or 2 be sure to set the appropriate LINE/PHONO switch to PHONO.



**You're reading an excerpt. Click here to read official RANE MP 22 user guide**

<http://yourpdfguides.com/dref/3395461>

Like a mic input, a phono requires a lot of gain plus RIAA equalization. The AUX LINE INPUT has its own LEVEL control on the front panel and basically sums with the other signals before the MASTER and ZONE LEVEL controls. The MAIN MIC Input on the front panel allows use of a gooseneck mounted microphone. The connector is rotated such that a right angle connector may be used when connecting via mic cable. The REMOTE MIC Input is located on the rear panel and has enough range on its Level control to accommodate MIC or LINE level inputs. The MIC LOOP has an unbalanced 1/4" TS (Tip/Sleeve) Output (send) and a separate 1/4" TS (Tip/Sleeve) Input (return). The effect in this LOOP affects both Mics simultaneously. Inserting plugs into the MASTER LOOP RETURN breaks the signal path thru the unit unless they contain the return from an outside device that got its signal from the MASTER LOOP SEND. In other words, these are switching jacks-- only use a stereo effects device that passes signal completely patched through.

The MIC and AUX can be switched to appear or not appear on the ZONE 1 Output, and the MIC and AUX can be switched to appear or not appear on the TAPE Output, determined by the YES/NO switches on the rear panel. If you are connecting balanced devices (3 conductor) to either the Input or Output of the MP 22, consult the included RaneNote "Sound System Interconnection" for proper wiring procedures. IMPORTANT NOTE CHASSIS GROUNDING If your system 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. Try combinations of lifting grounds on units that are supplied with ground lift switches or links. 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 like the amplifier. 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 a known ground 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, "Sound System INterconnection included with this manual for further information on system grounding. Manual-5 OPERATING INSTRUCTIONS INITIAL OPERATION For starters, connect a CD player to LINE 1 input and set the PHONO/LINE switch to LINE. If a turntable is uThe tonal balance may be adjusted via the MIC EQ controls. @@@@If this is a problem, lower the appropriate MIC LEVEL control and increase the level of the MASTER LEVEL fader to restore desired microphone level. ZONE OUTPUTS The ZONE OUTPUTS are additional stereo Outputs with their own ZONE LEVEL controls that can be routed to amplifiers that feed the bar, another tape recorder, etc. If you would like the MIC and AUX signals to be removed from the ZONE 1 OUTPUT place the rear panel switch in the NO position. In the YES position, you do get MIC and AUX signals in ZONE 1. ©Rane Corporation 10802 47th Ave. W.

Mukilteo WA 98275-5098 TEL (425)355-6000 FAX (425)347-7757 WEB <http://www.rane.com> All features & specifications subject to change without notice. SEP96 Manual-6 .



[You're reading an excerpt. Click here to read official RANE MP 22 user guide](http://yourpdfguides.com/dref/3395461)  
<http://yourpdfguides.com/dref/3395461>