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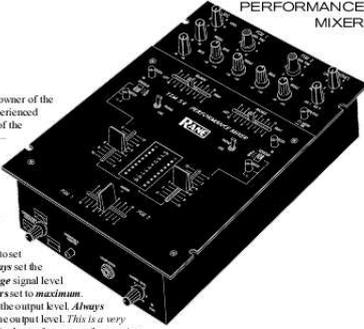
You can read the recommendations in the user guide, the technical guide or the installation guide for RANE TTM 54. You'll find the answers to all your questions on the RANE TTM 54 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

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**RANE OPERATORS MANUAL TTM 54 PERFORMANCE MIXER**

**Quick Start**

Congratulations! You are now the proud owner of the best Performance Mixer available. For experienced turntablists, *ninety percent* of the operation of the TTM 54 Performance Mixer is obvious — however, the TTM 54 also has many unique features. These new features will be mastered more quickly if you read the entire manual. *Right!* We know some of you can't resist jumping right in, so please read at least this portion of the manual. It will help you get a good start.



- **GAIN TRIM:** These controls are intended to set the signal level *before* the Crossfader. *Always* set the GAIN TRIM controls to indicate an *average* signal level of +4 on the meter with the Program Faders set to *maximum*. *Never* use the GAIN TRIM controls to set the output level. *Always* use the MASTER LEVEL control to set the output level. *This is a very simple thing, yet makes a huge difference in the performance of your mixer.*
- **EFFECTS:** The assignable effects loop allows insertion of a stereo effects processor into:
  - Pre-Program Fader PGM 1 ..... Engage PGM 1 EFFECTS only.
  - Pre-Program Fader PGM 2 ..... Engage PGM 2 EFFECTS only.
  - Post-Crossfader MASTER ..... Engage *both* PGM 1 and PGM 2 EFFECTS switches.Read sections ④ and ⑤ for more information.
- **PHONES:** The headphone output of the TTM 54 is a *high power* output stage (unlike most you have used before). There are some notable differences...
  - The headphone output of the TTM 54 delivers *very high* volume into your headphones.
  - To avoid pain, *never* put headphones on your head and *then* plug them in.
  - *Always* start with the PHONES LEVEL turned down and then turn it up to the desired level.
  - Because of the high current and low output impedance, *never* short one side to ground or short left and right together as is possible with mono cup headphones. *Note: Low power headphone stages typically use large resistors on their outputs, which allow shorting, but prevent high power. The TTM 54 gives you high power but does not allow shorting.*
- **MIC LEVEL:** For best performance, keep this control at 0 when not in use.

For instructions on *rotating Phono/Line* switches to the desired location, see page Manual-6.

*Do not spray cleaner* or lubricant into the front of the Program Faders or Crossfader. The fluid will just run out the bottom of the unit. *Never use unapproved cleaner* or lubricants such as skateboard wheel lube, as corrosive damage may result, voiding the warranty. See page Manual-6 for cleaning and replacement instructions and cleaner recommendations.

*Never connect anything except an RS 1 or other approved Rane AC power supply to the thing that looks like a telephone jack on the rear.* This is an 18 VAC center-tapped power unit. Consult the Rane factory for replacement or substitution.

**WEAR PARTS:** This product contains the following wear parts subject to the ninety (90) day warranty period described on page Service-1: FT 45 Active Crossfader & Channel Fader Assembly(3); ST 1 Phono/Line Switch Assembly (2).

Manual-1



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**Manual abstract:**

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.....  
.. Engage PGM 1 EFFECTS only. Pre-Program Fader PGM 2 ...  
.... Engage PGM 2 EFFECTS only. Post-Crossfader MASTER .....

.. Engage both PGM 1 and PGM 2 EFFECTS switches. Read sections and for more information. **PHONES:** The headphone output of the TTM 54 is a high power output stage (unlike most you have used before). There are some notable differences... The headphone output of the TTM 54 delivers very high volume into your headphones. @@@@The TTM 54 gives you high power but does not allow shorting.

**MIC LEVEL:** For best performance, keep this control at 0 when not in use. For instructions on rotating Phono/Line switches to the desired location, see page Manual-6. Do not spray cleaner or lubricant into the front of the Program Faders or Crossfader. The fluid will just run out the bottom of the unit. Never use unapproved cleaner or lubricants such as skateboard wheel lube, as corrosive damage may result, voiding the warranty.

See page Manual-6 for cleaning and replacement instructions and cleaner recommendations. Never connect anything except an RS 1 or other approved Rane AC power supply to the thing that looks like a telephone jack on the rear. This is an 18 VAC center-tapped power unit. Consult the Rane factory for replacement or substitution. **WEAR PARTS:** This product contains the following wear parts subject to the ninety (90) day warranty period described on page Service-1: FT 45 Active Crossfader & Channel Fader Assembly(3); ST 1 Phono/Line Switch Assembly (2).

Manual-1 Front and Rear Panel Descriptions 6V9DPQS@8DTDPIASRjV7! \$ \$ \$ \$ ! \$ " "\$ # \$ \$ \$ \$ % % \$ & & \$ ' ! !8C6Iq7 AS@RC 6VB(' )"#)#! x x !:x Figure 1. Bass & Treble Controls PGM 1 and PGM 2 input GAIN TRIM controls are used to adjust input level. With the Program Faders (see ) at maximum, set controls to give a peak reading of +4 on the meter. Set the Master Level to minimum while adjusting). It is always best to run the input level at +4 to +7. Use the MASTER LEVEL (see ) control to adjust the volume at the MASTER OUT (see ). BASS and TREBLE controls provide deep cut, Accelerated Slope™ EQ for PGM 1 and PGM 2. This unique EQ design makes it possible to eliminate "high end" or "bass beat" without changing the sound of the vocals. The graph shown in Figure 1 indicates the response of the filters. BALANCE controls are used for LEFT/RIGHT balance of PGM 1 and PGM 2 or for LEFT/RIGHT Pan effect.

Push the control to the left and sound moves to the left channel. Push the control to the right and sound moves to the right channel. EFFECTS engage switches are provided for PGM 1 and PGM 2. These two switches determine the location of a single, assignable, stereo EFFECTS LOOP. `With PGM 1 and PGM 2 EFFECTS switches both out, the EFFECTS LOOP is not engaged. `Push PGM 1 EFFECTS switch only, and the EFFECTS LOOP is inserted pre-Program Fader PGM 1. `Push PGM 2 EFFECTS switch only, and the EFFECTS LOOP is inserted pre-Program Fader PGM 2. `Push both PGM 1 and PGM 2 EFFECTS switches, and the EFFECTS LOOP is inserted post-Crossfader Master. Manual-2 CONTOUR switches provide three tapers for PGM 1 and PGM 2 Program Faders. The numbers 6, 20 and 30 indicate the mid-point attenuation.

Settings can provide smooth fade or cut and scratch effects. Note from the graph shown in Figure 2, that the 6 dB setting provides a quick on contour for cut and scratch (0% travel is with Program Fader up). When used with the HAMSTER reversal switch, the Program Fader operates very similar to the Crossfader, allowing the same hand motion for cut and scratch operation. The 20 dB setting provides a normal audio taper while the 30 dB setting provides a more rapid fade out. HAMSTER switches are provided for PGM 1 and PGM 2 Program Faders.

These switches reverse the operation of the adjacent Program Fader. @@@@See page Manual-6 for cleaning and replacement instructions. @@@@The TTM 54 gives you high power but does not allow shorting. @@This signal is the same as that at the MASTER OUT, but is not affected by the MASTER LEVEL control. `Use CUE to monitor the Program Input signal, so you can "Cue" a signal before fading in.

This signal is not affected by the Program Faders or Crossfader. PHONES PAN control is only active when CUE is selected. This control allows you to PAN between Program 1 or Program 2. HEADPHONES jack provides a high current output, capable of driving headphones between 8 ohms and 600 ohms. Because the amplifier is capable of high current drive, it is important that the outputs are not shorted together or to ground. Do NOT use single cup phones that short tip and ring. MASTER LEVEL adjusts the MASTER OUTPUT level for both the balanced and unbalanced outputs. Important Note CHASSIS GROUNDING If your system exhibits excessive hum or buzzing, there is an incompatibility in the grounding configuration between units somewhere. Here are some things to try: 1. Check that the turntable grounding wires are connected to the PHONO GND posts (see ).

2. Try combinations of lifting grounds on units that are supplied with ground lift switches or links. 3. 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, or tied to the ground screw located just above the POWER jack. 4. This unit's outboard power supply does not ground the chassis through the line cord. Make sure that this unit is 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 RaneNote 110 "Sound System Interconnection" (supplied with this manual and available on request or at our web site) for further information on system grounding. Manual-4 POWER connector. This is not a telephone jack! Connect only the Rane RS 1 power supply included with your TTM 54.

MASTER OUT includes two sets of stereo outputs: The " TRS jacks provide high current BALANCED output, which should be used whenever driving equipment with a balanced input or running distances greater than about 10 feet.



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*Due to the high drive capability and low impedance, never use a mono " Tip/Sleeve (no ring) cable in this jack; this grounds one side of the BALANCED output. Use the UNBALANCED output for shorter runs, such as connecting to a recorder, looping to another mixer, or to other local signal processing or amplifiers. EFFECTS jacks are unbalanced mono " Tip/Sleeve. This stereo loop is inserted in the signal path as in section The SEND jacks provide the output to your effects processor.*

*The RETURN jacks provide an input for the signal returning from your effects processor. PGM 1 and PGM 2 inputs include both PHONO and LINE input. PHONO 1 and PHONO 2 inputs are RIAA compensated inputs with 18 dB per octave, 20 Hz rumble filters. LINE 1 and LINE 2 inputs are unbalanced line level inputs with a nominal sensitivity of -10 dBV. PHONO/LINE selection is made as described in section .*

*PGM 1 inputs are sent to the left side of the Crossfader. (HAMSTER switch out) PGM 2 inputs are sent to the right side of the Crossfader. (HAMSTER switch out) PHONO GND terminals provide an independent ground connect point for two turntables. It is very important that each turntable have a very good ground connection to one of these terminals. @@@@MIC EFFECTS jacks are unbalanced mono " Tip/Sleeve. This is an independent Effects Loop for the mic. @@ The SEND jack provides the output to your effects processor. @@MIC LEVEL sets the gain of the Mic Input. The range of operation is off to +60 dB. There is no engage switch, so set the MIC LEVEL to 0 when not in use.*

*The OL indicator lights 6 dB before clipping. Adjust the MIC LEVEL so that the OL indicator flashes only when you shout into the microphone. MIC TREBLE and BASS controls provide as much as 8 dB of boost or 8 dB of cut. Response is flat when the controls are set to center detent. . Manual-5 Fader Cleaning With heavy use in harsh environments, the faders may need lubrication. This treatment extends longevity and can make used faders as good as new. The fader assembly must be removed from the TTM 54 for proper cleaning. We recommend any of the following cleaning solutions: Caig Cailube MCL 100% spray lubricant Caig Cailube MCL 5% .*



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