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You can read the recommendations in the user guide, the technical guide or the installation guide for RANE TTM 56. You'll find the answers to all your questions on the RANE TTM 56 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 56 PERFORMANCE MIXER

Quick Start

Congratulations! You are the proud owner of an exceptional performance instrument. Experienced turntablers will find the TTM 56 comfortable and familiar. The TTM 56 has many unique features which are mastered quicker if you read the manual. Right! We know you can't resist jumping right in, but please *read at least this portion of the manual*. It will help you get a good start.

About the faders. *The program faders and crossfader are magnetic, non-contact faders. This means No travel noise - No bleed - Even!* The electrical performance of the faders is unaffected by use. Old habits are hard to break, but you really don't have to mess with these faders. The magnetic faders in this mixer are very different from what you are used to. Be sure and read the *Q and A* section on page Manual-8.

Special Features:

- Program fader **MODE** switches allow selecting two sets of curves:
 - MODE 1** gives the familiar stereo fader response.
 - MODE 2** gives a left/right pan effect.
- Both curves allow continuous adjustment of **CONTOUR**, giving smooth blend or fast cut.
- The **CHANNEL REVERSE** switch allows the left-hand or right-hand fader to control PGM 1 or PGM 2.
- The **CROSSFADER MODE** switch allows selecting two sets of curves:
 - MODE 1** gives the familiar PGM 1 to PGM 2 cross-fade response.
 - MODE 2** gives a center cut response (PGM 1 and PGM 2 are off in the center).
- **Independent CONTOUR** controls for each side of the crossfader allow cut on one side and blending on the other (or any combination).
- **Auxiliary Inputs and Outputs**, with independent level controls, give session mixing ability.
- **AUX** inputs may be used for a drum machine, tape, etc.
- **AUX** Input is after the crossfader and after the effects loop.
- **AUX** Outputs may be used for recording, booth monitoring, or a second zone.
- **AUX** Output is the same as the Master Mix.
- **FlexFX™** allows assignment of PGM 1, PGM 2 or both to the effects loop. The effects loop is *post-fader*. You get great results when using the program faders or crossfader with reverb or other delay effects. **WET/DRY** pan lets you control how much effect is in the mix.
- Three-band **Accelerated-Slope™** EQ allows full cut of each band. The EQ engage switch lets you A/B compare or quickly transform the EQ effect.
- Two 10-segment meters provide dual-mono Cue or stereo-Master operation.
- Yes, we included a power switch on the rear.
- The flexibility of the TTM 56 faders can result in some initial confusion. We highly recommend trying one thing at a time to avoid this. *Make sure the CHANNEL REVERSE switch is off.* Start by changing the Mode and Contour of each fader, one at a time. See the diagrams on pages Manual-6-7 to understand the fader responses under different settings. Once you understand the controls, start creating!

WEAR PARTS: This product contains the following wear parts subject to the ninety (90) day warranty period described on page Warranty-1: ST 2 Phono/Line Switch Assembly (2).

Manual-1



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Manual abstract:

Experienced turntablists will find the TTM 56 comfortable and familiar. The TTM 56 has many unique features which are mastered quicker if you read the manual. Right! We know you can't resist jumping right in, but please read at least this portion of the manual. It will help you get a good start. About the faders: The program faders and crossfader are magnetic, non-contact faders. This means No travel noise No bleed Ever! The electrical performance of the faders is unaffected by use. Old habits are hard to break, but you really don't have to mess with these faders. The magnetic faders in this mixer are very different from what you are used to. Be sure and read the Q and A section on page Manual-8. 2 2 -12 +12 OFF +6 LOW LOW FlexFX FlexFX OFF LOW +6 PHONES LEVEL 4 6 8 AUX IN 0 10 L PAN R DRY WET L PAN R MASTER / CUE TTM 56 PERFORMANCE MIXER CHANNEL REVERSE PGM 1 CUE PGM 2 REVERSE MODE 1 MODE 2 REVERSE TRANSFORM TRANSFORM MODE 1 MODE 2 FAST MONO PGM1 / PGM2 STEREO HOUSE FAST CONTOUR SLOW CONTOUR SLOW +10 +7 +4 +2 0 -2 -4 Special Features: · Program fader MODE switches allow selecting two sets of curves: MODE 1 gives the familiar stereo fader response.

MODE 2 gives a left/right pan effect. · Both curves allow continuous adjustment of CONTOUR, give a B ing smooth blend or fast cut. · The CHANNEL REVERSE switch allows the left-hand or right-hand fader to control PGM 1 or PGM 2. @@@@AUX Inputs may be used for a drum machine, tape, etc. AUX Input is after the crossfader and after the effects loop.

AUX Outputs may be used for recording, booth monitoring, or a second zone. AUX Output is the same as the Master Mix. · FlexFX allow assignment of PGM 1, PGM 2 or both to the effects loop. The effects loop is post-fader. You get great results when using the program faders or crossfader with reverb or other delay effects.

WET/DRY pan lets you control how much effect is in the mix. · Three-band Accelerated-Slope™ EQ allows full cut of each band. The EQ engage switch lets you A/B compare or quickly transform the EQ effect. · Two 10-segment meters provide dual-mono-Cue or stereo-Master operation. · Yes, we included a power switch on the rear. The flexibility of the TTM 56 faders can result in some initial confusion. We highly recommend trying one thing at a time to avoid this.

Make sure the CHANNEL REVERSE switch is off. Start by changing the Mode and Contour of each fader, one at a time. See the diagrams on pages Manual-6-7 to understand the fader responses under different settings.

Once you understand the controls, start creating! -7 -10 -20 REVERSE MODE 1 MODE 2 WEAR PARTS: This product contains the following wear parts subject to the ninety (90) day warranty period described on page Warranty-1: ST 2 Phono/Line Switch Assembly (2). Manual- Rear Panel Hook-up ACN 001 345 482 CLASS 2 EQUIPMENT MADE IN U.S.A. RANE CORP. U.S. PATENT 6,813,361 TTM 56 PHONO GROUND MASTER OUT AUX OUT L L IN FlexFX RETURN L SEND MIC BAL INPUT PGM 2 LINE 2 L PHONO 2 PGM 1 LINE 1 L EFFECTS PHONO 1 POWER R R R R R 750mA BALANCED UNBALANCED TIP = SEND RING = RETURN Inputs PGM 1 and PGM 2 each have stereo PHONO and stereo LINE inputs. PHONO 1 and PHONO 2 inputs are RIAA compensated inputs, for turntables only! PHONO GND terminals provide independent ground connect points for turntables. It is very important that each turntable have a very good ground connection to one of these terminals.

The thumbscrews will come off if they are over-rotated, so be careful not to spin them off and lose them. LINE 1 and LINE 2 inputs are unbalanced line-level inputs with a sensitivity of -10 dBV (max gain). AUX INPUT may be used with a drum machine, groovebox, sampler, or another mixer's output for session mix. This Input is mixed after the Crossfader and Effects loop. MIC INPUT is a balanced input specifically designed for a dynamic microphone.

Power POWER connector. This is not a telephone jack! Connect only the Rane RS 1 power supply included with your TTM 56. The POWER switch is located just above the power connector. You know what to do with this one, but leave it off until everything is connected. Effects Loops MIC EFFECTS insert jack is unbalanced.

It is wired for TRS, Tip=Send, Ring=Return. This is an independent Effects Loop for the Mic. There is no engage switch, so the Mic signal is always processed when you have an effects box connected. If you are connecting to an effects processor with a Send/Return jack, a single TRS cable will work. If your effects processor has separate Send and Receive jacks, you need a "Y" cable. You can buy a Send/Return cable from your local music store, or you can make one of your own, as shown below. FlexFX EFFECTS jacks are unbalanced mono ¼" TS (Tip/Sleeve). This stereo loop is used for output to (send) and input from (return) an effects processor. The SEND jacks provide the output to your effects processor. The RETURN jacks provide input for the signal returning from your effects processor.

To use with effects insert devices with a single TRS, tip=send, ring=return jack, you need a "Y" cable, as shown below. + 1-CONDUCTOR SHIELDED CABLE + SHIELD SEND T = SEND R = RETURN S = SHIELD + SHIELD 1-CONDUCTOR SHIELDED CABLE + SHIELD RETURN Send/Return Cable Wiring Manual- Outputs AUX OUT may be used for recording, booth monitoring, a second zone, or for connecting to another mixer for session mix. AUX OUT is the same as the Master Mix with independent Level control. MASTER OUT includes two sets of stereo outputs: The ¼" TRS jacks provide high current balanced (Tip-Ring-Sleeve) output. Use the balanced output whenever driving equipment with a balanced input, or when running distances greater than 10 feet (3 meters). Due to the high drive capability and low impedance, never use a mono ¼" Tip/Sleeve (no ring) plug in this jack. Use the RCA unbalanced outputs for shorter runs connecting to unbalanced devices. @@The range of operation is OFF to +50 dB. @@The OL indicator lights 6 dB before clipping.

@@@@@This input comes in after the crossfader and FlexFX Loop.

GAIN controls adjust the signal level before it gets to the Faders. @@@@EQ switches engage the 3-band tone controls. @@@@The center detent position leaves The range this filter inactive. @@@@The range of control+7 +6 dB to OFF (full kill). The is +4 center detent position leaves this filter inactive.

Use for small tonal changes or to cut midrange signals. LOW tone controls affect frequencies below 300 Hz. The range is +6 dB to OFF (full kill). The center detent position leaves the filter 0 -2 inactive. These filters influence signals below the vocal range.

Use to adjust or eliminate bass beats. PAN controls adjust the Left and Right balance of PGM 1 and PGM 2. @@For left/right pan effect, use the program faders in Mode 2.



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@@@ Quick cut between the used and unused input. @@@ This means No travel noise or bleed ! The electrical performance of the faders is unaffected by use. @@ Magnetic faders are very different from what you are used to. Read Maintaining Magnetic Faders on pages Manual 8-9. Program fader MODE switches: allow selecting two sets of curves. MODE 1 gives the familiar stereo fader response. MODE 2 gives left/right pan effect.

@@ The range of control is from SLOW blend to FAST cut. @@ When the reverse switch is engaged, up is down and down is up (hamster). CROSSFADER MODE switch allows selecting two sets of crossfader curves. MODE 1 gives the familiar PGM 1 / PGM 2 crossfade response. MODE 2 gives a center cut response (PGM 1 and PGM 2 off in the center). CROSSFADER CONTOUR A & B provide independent control for each side of the crossfader. This allows a fast cut on one side and slow blending on the other (or any combination you choose). REVERSE MODE 1 MODE 2 A B Meters Meters provide switchable true stereo Master Mix or dualmono PGM1 / PGM2 indication of Pre-Program fader signal levels. Ten-segment resolution is provided with a one second, peak hold. Use the meter to set the GAIN controls.

With the program fader set to maximum, the input GAIN should be set to indicate an average level of about +4 dB. CONTOUR A CROSSFADER REVERSE MODE CONTOUR B Manual- FlexFX Loop FlexFX switches send PGM 1, PGM 2 or both to the stereo effects loop. The effects loop is post-fader and post-crossfader. You get great results when using the program faders or crossfader with reverb or other delay effects. The effects loop provides separate stereo send and return jac spray them with bad stuff or spill bad things in them? A: No.

The faders in the TTM 56 are designed with materials highly resistant to corrosion and most chemicals. There are no electrical contacts to clean or damage. While bad things may change the feel of the faders, bad things will not affect the sound. To clean faders that have had a bad thing put in them, follow the simple instructions on page Manual-8. Q: Can I install magnetic faders in any other mixer? A: Sorry.

The connectors may be similar, but the circuits are very different. Connecting the faders to anything other than the intended cable in the TTM 56 could permanently damage them. Q: Can I install other faders in my TTM 56? A: No. The cable connections are specially designed for Rane magnetic faders. Q: Can I install a different magnetic fader in my mixer or swap Transform the position of my faders? Switch A: No. In order to achieve the highest possible accuracy, each magnetic fader is factory calibrated for the location in which it was shipped. For information about replacement or calibration, contact Rane Customer Service. If you remove the faders for cleaning, make sure you mark them. This helps you to put them back in the same location. Maintaining Magnetic Faders There are no electrical contacts to clean! The faders in the TTM 56 are designed with materials highly resistant to corrosion and most chemicals.

While the faders will handle millions of operations, they may become dirty over time. Bad things may be spilled or sprayed into the faders. In either case, the faders are not damaged and the sound quality is unaffected. Cleaning is only required to maintain the feel of the faders. The faders are self-lubricating and with normal use, should not require additional lubrication. If you wish, you can use a light silicone lubricant rated for use with electrical parts. This will help maintain the feel. We recommend Caig DeoxIT FaderLube F100 spray lubricant. Order DeoxIT® F100 from CAIG Laboratories, Inc. 12200 Thatcher Ct. Poway, CA 92064 Phone 858-486-8388 Fax 858-486-8398 Web www.caig.com Never use a heavy lubricant or grease. Doing so will not damage the faders, but can undo the feel. If grease was used, it may be removed by following the cleaning instructions.

Light lubrication is possible with the Lexan plate on. A couple of drops or a short spray are all that is required. Make sure the products you use are suitable for use with electrical parts that contain plastic. Sensors Torsion Spring Rails Manual- Magnetic Slider Rail Cleaning a. Move the carrier all the way to one side.

b. Use a soft lint-free cloth to wipe off rails. c. Add a drop of silicone lubricant (or quick spray from aerosol) to the center of each rail. d. Move the carrier back and forth to distribute lubricant. e. Do not bend torsion spring or touch sensors. Remove #4 screw Remove #4 screw Torsion spring Mark location before disconnecting ribbon: PGM 1 PGM 2 XFADER Remove ribbon Sensors For more effective cleaning and lubrication, follow the directions outlined below: 1. Required Tool: #1 Philips screwdriver 2.

Disconnect the power. 3. Remove knobs from controls covered by the Lexan faceplate. 4. Remove the four, 4-40 screws attaching the Lexan faceplate. 5. Remove the Lexan faceplate. See the picture and instructions below. The rails of the fader are now accessible for normal cleaning and lubrication. 6. Remove fader from mixer if more thorough cleaning is required. 7. NOTE: Do not disturb the position of the small sensors at each end of the Fader. @@8. @@ If you remove the faders for cleaning, make sure you mark them.

This helps you to put them back in the correct location. 9. Remove the fader by removing the two #4 screws securing it. Then disconnect the ribbon cable. 10. @@@ 11. Removal of grease or other stubborn debris may require alcohol or contact cleaner. @@ 12. To reassemble, reverse the disassembly procedure. 13. Problems? Contact Rane Corporation customer service at 425-355-6000. Manual- Rotating or Replacing Transform (Phono/Line) Switches (model ST 2) 1. Required tool: #1 Philips screwdriver 2. Disconnect the power. 3.

Remove knobs from controls covered by the Lexan faceplate. 4. Remove the four 4-40 screws attaching the Lexan faceplate. 5. Remove the two 4-40 switch mounting plate screws. 6. If rotating controls only, go to step 10. 7. Remove the two 2.5 mm screws holding the switch to the plate. 8. Remove the ribbon cable from the switch. 9. Attach the ribbon cable to the new ST 2 switch. 10.

Reattach the switch to the mounting plate. 11. Rotate the switch to the desired location. 12. Reinstall 4-40 screws holding the switch mounting plate. 13. Reinstall the decor faceplate and re-attach control knobs. Transform Switch TTM 56 Block Diagram OFF MIC INPUT GAIN +50 dB OL EQ MIC EFFECTS +12 -12 LOW LINE 1 LEFT HIGH +5 PGM 1L TIP = SEND RING = RETURN GAIN TRIM -12 +12 OL EQ +6 OFF Sensors VCA CH 1 LEFT CH 1 VCA RIGHT CH 1 FLEXFX PGM 1 RIAA PHONO 1 LEFT CH 1 BAL CH 1 RIGHT LOW MID HIGH FLEXFX LOOP SEND CH 1 FADER TOP MODE 1 2 CROSSFADER DRY Torsion Spring RETURN HOUSE OUTPUT LEVEL MIX LEFT LEFT MASTER OUT +10 +7 +4 +2 +0 -2 -4 -7 -10 -20 PGM 1 MONO MIX LEFT PGM 2 MONO MIX RIGHT +10 +7 +4 +2 +0 -2 -4 -7 -10 -20 A CONTOUR REVERSE BOT 1 2 1 2 MODE VCA CONTROLLER WET A 1 2 3 UN-BAL CH 2 FADER TOP MODE REVERSE B B CONTOUR AUX OUT AUX OUTPUT LEVEL BOT REVERSE CH 2 VCA RIGHT Rails 15 Hz HP LINE 2 LEFT -12 PGM 2 PHONO / LINE RIAA PHONO 2 LEFT GAIN OL +12 EQ +6 OFF PGM 2L VCA CH 2 LEFT CH 2 BAL CH 2 RIGHT PGM 1L LOW MID HIGH LEVEL MIX LEFT CH 2 FLEXFX +5 AUX INPUT AUX INPUT LEVEL LEFT HEADPHONE OUTPUT CUE / MASTER PGM 2L PGM 1 MONO PGM 2 MONO PGM 1R CUE PAN MIX RIGHT LEVEL RIGHT PGM 2R ©Rane Corporation 00 th Ave.



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