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You can read the recommendations in the user guide, the technical guide or the installation guide for RANE VP 12. You'll find the answers to all your questions on the RANE VP 12 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 VP 12 VOICE PROCESSOR



QUICK START

Even if you don't like to read manuals, read this part. We'll make it quick and painless. We promise.

Turn down (fully counter-clockwise) the **MIC INPUT GAIN** and both **MAIN** and **AUX OUTPUT LEVEL** controls. Set the **LOW CUT FILTER** to 10 (fully CCW) and the **HI CUT FILTER** to 40k (fully CW). Depress all **BYPASS** switches on the front panel.

If you are using a mic, connect it to the **MIC IN** jack located on the rear of the unit. If your mic requires phantom power, press the rear panel **48V PHANTOM POWER** switch. If you are using a line level source (like the output of a wireless mic receiver), connect its output to either the **LINE** jack or the screw terminals located on the rear of the unit labeled **LINE/EXPAND IN**. Leave all jumpers located on the long screw terminal patch strip in the original factory shipped position. These positions guarantee you access to all the features of the VP 12.

Connect the Outputs of the VP 12 to your mixer board or recorder. The switch located directly next to the **LINE MAIN OUT** jack converts the **MAIN OUTs** to either a **MIC** or **LINE** level output, depending on your driving requirements. The **AUX OUT** of the VP 12 is only *line level*.

Plug the included power supply (see inches below) into the VP 12. The yellow **PWR** LED will illuminate if all is well. Now warn everyone else around, and yell into your mic the loudest sound you expect during your session or performance. While doing this adjust the **INPUT GAIN** control so that the loudest sounds will occasionally illuminate the **OL** LED. If you are using the **LINE IN**, adjust the output level of the previous device to occasionally illuminate the **OL** LED of the VP 12 when the loudest signal you expect to hear is present.

Adjust the VP 12 **OUTPUT LEVEL** controls to match the device you are driving. Now taking one processing section at a time, release its **BYPASS** switch and adjust the processing controls. Any number of processing sections may be **IN** or **BYPASSED** to isolate different parameters. For details on setting these properly see **OPERATING INSTRUCTIONS** on the last two pages.

Never connect anything except an approved Rane power supply to the plug that looks like a telephone jack on the rear of the VP 12. This is an AC input and requires special attention if you do not have an operational power supply EXACTLY like the one originally packed with your unit.

WEAR PARTS: This product contains no wear parts.

Manual-1



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Manual abstract:

We'll make it quick and painless. We promise. Turn down (fully counterclockwise) the MIC INPUT GAIN and both MAIN and AUX OUTPUT LEVEL controls. Set the LOW CUT FILTER to 10 (fully CCW) and the HI CUT FILTER to 40k (fully CW). Depress all BYPASS switches on the front panel. If you are using a mic, connect it to the MIC IN jack located on the rear of the unit. If your mic requires phantom power, press the rear panel 48V PHANTOM POWER switch. If you are using a line level source (like the output of a wireless mic receiver), connect its output to either the 1/4" TRS jack or the screw terminals located on the rear of the unit labeled LINE/ EXPAND IN. Leave all jumpers located on the long screw terminal patch strip in the original factory shipped position. These positions guarantee you access to all the features of the VP 12.

Connect the Outputs of the VP 12 to your mixer board or recorder. The switch located directly next to the XLR MAIN OUT jack converts the MAIN OUTs to either a MIC or LINE level output, depending on your driving requirements. The AUX OUT of the VP 12 is only line level. Plug the included power supply (see italics below) into the VP 12. The yellow PWR LED will illuminate if all is well.

Now warn everyone else around, and yell into your mic the loudest sound you expect during your session or performance. @@@@Any number of processing sections may be IN or BYPASSED to isolate different parameters. For details on setting these properly see OPERATING INSTRUCTIONS on the last two pages. Never connect anything except an approved Rane power supply to the thing that looks like a telephone jack on the rear of the VP 12. This is an AC input and requires special attention if you do not have an operational power supply EXACTLY like the one originally packed with your unit.

WEAR PARTS: This product contains no wear parts. Manual- FRONT PANEL DESCRIPTION 1 OL (overload) indicator LED. Illuminates (red) any time the signal is within 4 dB of overloading. Five locations are monitored. See the block diagram with the schematics elsewhere in this manual. 2 PWR (power) indicator LED. Illuminates (yellow) when power is connected. Use only an approved RANE AC remote supply such as an RS 1 (included) or RAP 10. 3 MIC INPUT GAIN control. Increases mic input gain as it is rotated clockwise.

It's range is 15 dB of gain at full CCW rotation to 60 dB at full CW rotation. 4 MIC INPUT SELECT switch. In the LINE position, the signal entering LINE/EXPAND IN is active. In the MIC position the signal entering the MIC IN is active. In the BOTH position both LINE and MIC signals are summed together. Level matching between LINE and MIC signals must be done externally in the SUM BOTH position. 5 LOW CUT filter. Defines the low cut-off frequency. In the full CCW position the LOW CUT filter is essentially out of the signal path. 6 HI CUT filter.

This control defines the high cut-off frequency. In the full CW position the HI CUT filter is essentially out of the signal path. 7 DE-ESS BYPASS switch. When this switch is in the DE-ESS function of the VP 12 is not functional and the DE-ESS controls will do nothing. DE-ESS is active in the out position.

8 DE-ESS FREQUENCY. This control determines the range of frequency that the DE-ESS circuit is sensitive to. In practice it is best to set this to the highest frequency that will provide the amount of DE-ESSING you require and no lower. The lower the frequency setting the less transparent the DE-ESSING function becomes. 9 DE-ESS RATIO.

This three-position switch determines the rate at which the DE-ESS filter responds to expected sibilance. The NORM setting is best for most situations. 0 DE-ESS THRESHOLD control and LED. This control sets the signal level in dBu above which the DE-ESS function becomes active. When the LED is lit, the threshold has been exceeded and the DE-ESSER is doing its thing. Manual- q GATE/EXPANDER and COMPRESSOR BYPASS switch. When this switch is in the GATE/EXPANDER and COMPRESSOR functions are inactive and the corresponding controls do nothing. With the switch in the out position these circuits are active. w GATE/EXPANDER THRESHOLD control and LED. This sets the input level below which the GATE/EXPANDER function operates.

The LED illuminates any time the signal falls below the threshold set by the control. e GATE RATIO switch. This switch determines the ratio to be applied to the GATE/EXPANDER function. Higher ratios mean steeper drop-off slopes, lower ratios are usually more transparent. r COMPRESSOR THRESHOLD control and LED. This determines the input level above which the compressor functions. Full CW rotation disables the COMPRESSOR entirely. This LED illuminates any time the signal exceeds the threshold set by the control. t COMPRESSOR RATIO control. This determines the slope of compression once the threshold has been exceeded.

Full CCW rotation effectively disables the compressor. y GAIN REDUCTION METER. This seven-segment meter indicates the amount of signal reduction, below unity, applied to the audio signal by both the GATE/EXPANDER and COMPRESSOR. The GATE/EXPANDER & COMPRESSOR BYPASS switch has no effect on this meter, as it still shows gain reduction at current settings. u EQ bypass switch.

@@In the out position the EQ is active. i EQ FREQUENCY control. This determines the center frequency of the bandpass equalizer. o EQ FREQUENCY RANGE switch. This is a multiplier for the EQ FREQUENCY control.

@@p EQ LEVEL control. @@@@Its use or disuse should be determined by your specific application. 2 REMOTE AC POWER input. @@@@This is not a telephone jack. @@@@3 MAIN OUT LEVEL switch. Sets the output level for the MAIN output, LINE or MIC level. 4 MAIN and AUX OUTPUT XLR jacks. @@Pin 2 is positive, pin 3 is negative and pin 1 is chassis ground. @@5 MAIN and AUX screw terminal outputs. Deliver the same outputs as the XLR connectors above.

6 Screw terminal patch strip. @@These terminals allow the disabling or re-arranging of functions. @@The factory jumper positions are illustrated below. 7 LINE/EXPAND IN screw terminals and 1/4" TRS jack. This is a line level balanced input. Tip is positive, ring is negative and sleeve is chassis ground.

@@They do not sum. 8 MIC input. A fully balanced Mic level input. Pin 2 is positive, pin 3 is negative and pin 1 is chassis ground. 9 48V PHANTOM POWER switch and LED. @@@@If you are not using PHANTOM POWER you may use either pin 1 or case for shield ground on the VP 12 input. However, if you are using PHANTOM POWER, pin 1 must be shield grounded to provide a complete electrical circuit. The LINE/EXPAND input of the VP 12 is also balanced, as a TRS jack or screw terminals. Choose one, these do not sum.

The tip is "+", the ring is "-", and the sleeve is chassis ground. Unbalanced wiring such as a standard 1/4" TS plug may also work, but with possible compromises in level adjustments. Outputs on the VP 12 are fully balanced. As expected, pin 2 is "hot" or "+", pin 3 is "return" or "-" and pin 1 is chassis ground.



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If unbalanced operation is required then simply connect to the "+" and ground connections on the screw terminals, or leave pin 3 unconnected on the XLR output connectors.

Refer to the RaneNote "Sound System Interconnection" included with this manual for further information on wiring. OPERATING INSTRUCTIONS As with any piece of gear that includes this many features, you can quite easily mess up the sound that you really meant to improve. The features of the VP 12 are arranged in an order from the factory, if followed, can make setting up properly an easy operation. It is easier to start with all BYPASS switches in the in position, and add one process at a time. If a particular processing section does nothing to improve the sound, BYPASS it! INPUT SECTION If you are using the MIC input only, set the front panel switch to the MIC position. When setting up the MIC input section, always take as much gain as possible right at the input. Therefore, the highest level audio from the MIC INPUT should just barely light the OL LED. We call this tickling the overload. This may be illegal in your jurisdiction so please check your local authorities. If only the LINE/EXPAND input is to be used, set the front panel switch to LINE.

Adjust the output level on the previous device to just light the OL LED of the VP 12 when receiving the largest signal you expect. Make sure that the previous device is not being overloaded by checking its OL sensor. To use both the MIC input and LINE/EXPAND input, set up each input as described above, then set the INPUT SELECT switch to sum BOTH. Verify no OL condition exists with the loudest signal fed to both inputs simultaneously. CUT FILTERS Cut filters can improve the signal to noise performance of your equipment. For example, rolling off some of the low end by adjusting the LOW CUT FILTER gets rid of the noise caused by wind blowing across your MIC. Or if previous equipment is less than perfect when it comes to high freqe in input level. EQUALIZER If you have used Rane's PE 17 equalizer, then the EQ in the VP 12 will look familiar. Adjust the FREQUENCY control to the desired frequency, adjust the BW control for a range of frequencies, and then adjust the LEVEL to either boost or cut. @@@@The two bands are in series.

This allows the two EQ sections to add together. @@Both LEVEL controls set at -15 dB deliver one serious -30 dB notch. OUTPUT METER and LEVEL CONTROLS The six segment output meter indicates the level coming out of the VP 12. It is calibrated in dBu and is referenced to a balanced output. If the output wiring is unbalanced, your actual output will be 6 dB lower than that shown on the meter.

The LEVEL controls utilize a concentric potentiometer to control two separate outputs or zones. The farthest out (inner) knob controls the MAIN OUTPUT and the farthest in (outer) knob controls the AUX OUTPUT. ©Rane Corporation 080 7th Ave. W., Mukilteo WA 987-098 TEL --000 FAX -7-777 WEB www.rane.com Manual- 103144 .



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