



audio & design recording

E 900 SWEEP EQUALISER

- * Continuously Variable Frequency Selection
- * 40dB Control Range to suit ALL tastes
- * Independently Switchable sections with master 'By-Pass'.
- * Available in DIN Standard 'N' Module or Stereo Rack Mount format.
- * Excellent Technical Specification

The Audio & Design (Recording) Ltd. E 900 Series SWEEP Equaliser should require no introduction since, as part of the highly successful F 769X-R Vocal Stresser, it is finding its way into all the very best studios around the world.

But consider the E 900 Sweep Eq. itself.

Don't be blinded, when decision making, by the obvious merits of the ever present, ultra flexible and highly creative array of parametric equalisers on offer. Certainly they have their part to play, but for pure "troubleshooting" the **ADR E 900 Sweep Eq.** performs superbly in handling virtually any problem eq. situation quickly yet effectively. Thus the hard pressed sound engineer and cost conscious producer can both devote more time to concentrating on the more artistic and creative elements of the job in hand, which ultimately will determine success or failure in a frighteningly competitive market.

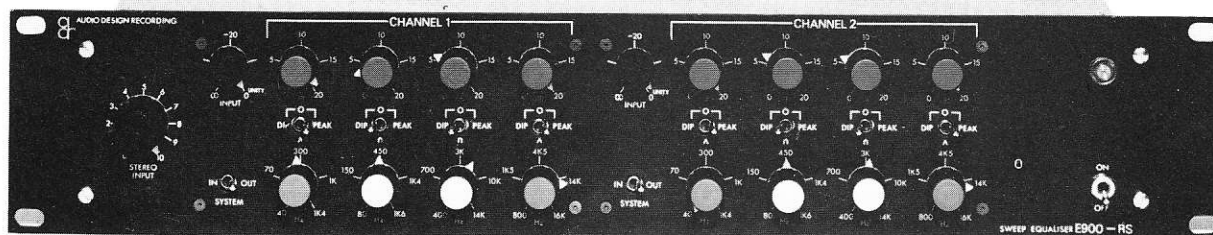
Remember:- electronically, audio frequency correction is EASY, so it should be ergonomically and that is where the **E 900 Sweep Eq.** scores over the parametric. Front panel controls allow instant, uncomplicated access to the perceived audio spectrum twice-over, via four *continuously variable* pots.. each at a subjectively useful, fixed, 'Q' setting. On selection of treatment area, up to 20dB of *peak (boost)* or *dip (cut)* can be pre-selected and employed at the "flick of a switch". All controls are D.C. shielded, so designed as to obviate irritating clicks and be safely operated at any time, **even DURING a 'take'**.

Centre frequencies of objectional fundamentals or harmonics can be rapidly isolated in 20dB *peak (boost)* mode, then muted in one switch action.

Furthermore, any channel can be bypassed for A-B or *PROOF* listening, additionally individual bands per channel have centre off positions between the *peak (boost)* and *dip (cut)* controls.

SO...when it comes to equalisation in the pure sense of frequency correction, the parametrics have to be viewed as a *luxury* solution, expensive in both money and time. In two simple steps the **E 900 Sweep Equaliser** can do the job, leaving you with the time and the money to spare.

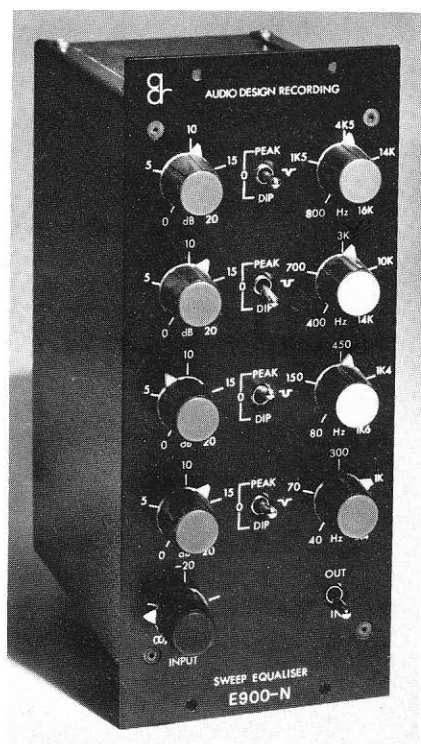
**audio & design (recording) ltd. — You can get on with your job,
— Because we got on with ours.**



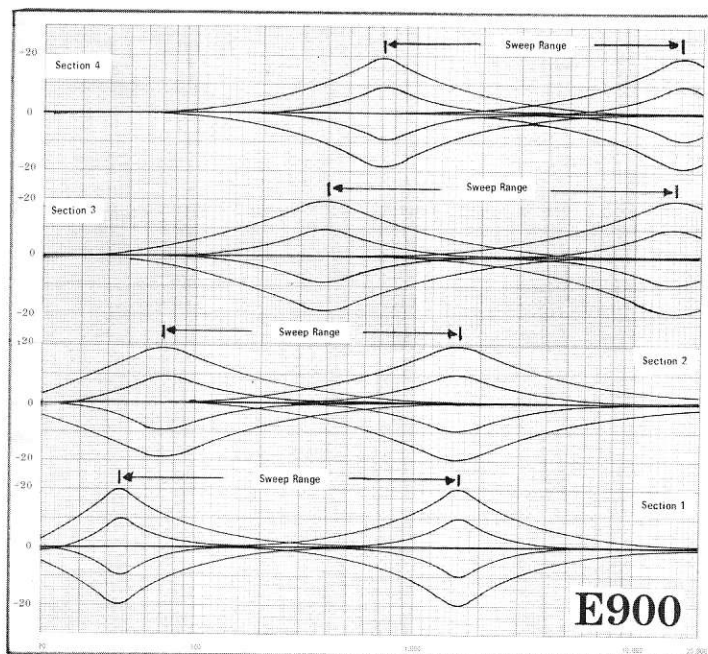
THE E 900 SWEEP EQUALISER is a comprehensive and versatile form of equaliser that retains a simplicity of operation to delight the hard-pressed studio engineer. The design offers that wide range of control essential for mix-down on pop productions; the range being 40dB (20dB notching).

The audio bandwidth is covered twice: Once with a Q of 1.5 on two sections; also at a Q of 3 (one LF range) and 2.5 (one HF range). This duplication enables an HF section to be used for lift, say in the brightness region, whilst the other HF section is in the dip mode as an HF filter. The same flexibility can be applied to the LF ranges.

Each frequency section has a function 'peak-off-dip' switch; thus an individual range can be pre-set for frequency and amplitude and switched to **peak** or **dip** for a momentary effect without interfering with equalisation set-up in other areas.



The graph shows the curves and sweep ranges of the various sections; note that in the notch mode, high and low-pass filtering is available at slopes of approximately 10dB/oct and 15dB/oct.



The **E 900-N** mono module is 80 × 190mm with depth of 112mm behind a 2mm thick panel. Termination is via a 16-way Blue Ribbon plug/socket power required is +24v DC @ 100mA.

TECHNICAL SPECIFICATION

Input	10K Ω normally unbalanced — continuously variable attenuator (T/ option has balancing transformers to order).
Output	Source impedance <1 Ω ; maximum output level normally +18dBm into 600 Ω unbalanced (the T/ option with balancing transformers gives +22dBm into 600 Ω with a source impedance <75 Ω).
System Gain	Unity (except under lift or cut conditions).
Control Range	± 20 dB lift or cut on four sections.
Frequency Response	30Hz — 20kHz ± 0.5 dB
Distortion	<0.1% THD @ 1kHz.
Signal noise	>88dB ref: normal operating level + 8dBm.
Frequency Control	<div> <div>Section 1:</div> <div>40Hz — 16kHz (Q-3)</div> </div> <div> <div>Section 2:</div> <div>80Hz — 16kHz (Q-1.5)</div> </div> <div> <div>Section 3:</div> <div>400Hz — 14kHz (Q-1.5)</div> </div> <div> <div>Section 4:</div> <div>800Hz — 16kHz (Q-2.5)</div> </div>

Other Formats

Units are available as mains powered racking systems — mono (**E 900-R**) or stereo (**E 900-RS**) having a front panel size of 88mm × 482mm or 3 1/2 ins × 19ins; depth being 247mm or 8 1/2 ins excluding XLR connectors. A tapped mains transformer provides options for 220-240v AC.



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Paraphoric® — E 950 Equaliser

- * 6-section stereo or 12-section mono system
- * Variable frequency over 4-octave range for each section
- * Variable bandwidth from six to one-eighth octave

The **E 950 Paraphoric® Equaliser** brings to the conventional graphic-equaliser, all the flexibility of parametric equalisation. Colour-coded pots for *frequency* and *bandwidth*, enable it to be set up as a straight forward graphic unit in either stereo 6-section format, or a 12-section mono system outputting on the unit's RH output connectors.

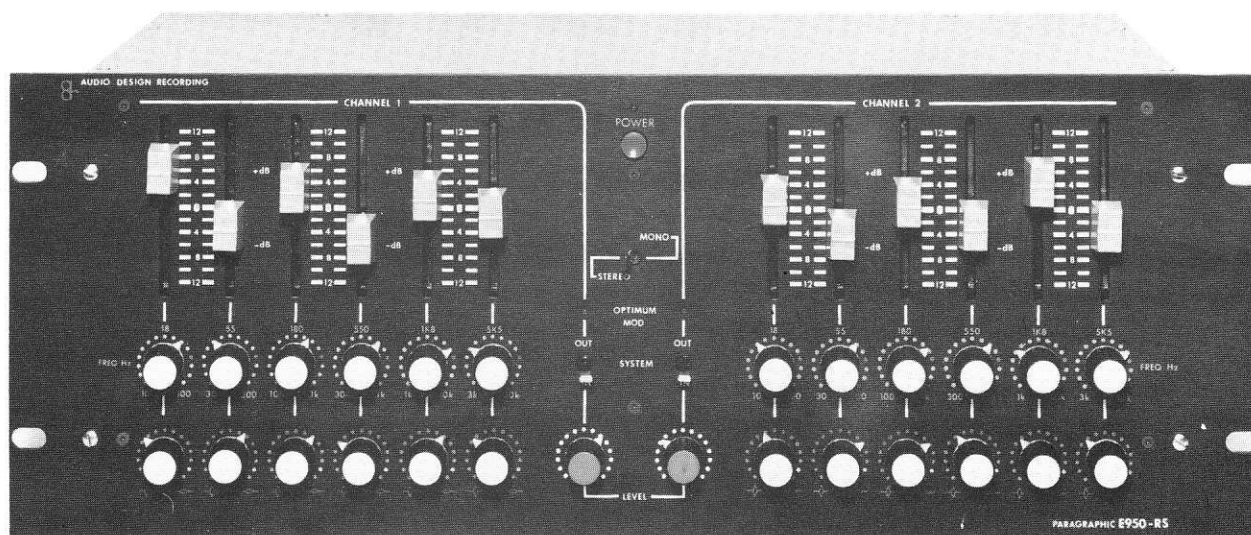
In the 12-section mode it gives an octave equaliser with two 'floating' sections for use over the whole bandwidth — e.g. for tight notching.

The system will be found ideal for sound reinforcement use in tight-notching up to six

feedback nodes (stereo) — removing less audio content than with the usual third-octave system, and having the advantage of being **exactly** tuneable to the required frequency.

In Broadcast applications it will function as the ideal line equalisation system; whilst in the Recording or sound processing studio, its flexibility will keep it in constant demand.

The unit meets the highest technical specification, with overload in excess of +24dBm. It is a standard rack-mount format, being 19ins × 7ins (4u) and 9ins depth, fitted XLR connectors.



E 950 Paragraphic Equaliser Technical Specification

Frequency Ranges

10 — 100Hz	}	To Q of 0.7
30 — 300Hz		
100 — 1kHz		
300 — 3kHz		
1kHz — 10kHz		
3kHz — 30kHz		

Clip Level : + 24dBm into 600 Ω

Distortion : 0.1 % @ 1kHz @ + 24dBm loaded 600 Ω

Noise : — 84dB Ref. to 0dBm
— 92dB Ref. to + 8dBm

Hum Channel 1 and 2 : 1.5dB up on noise

Frequency Response : All controls ± 1 dB 20Hz — 20kHz