

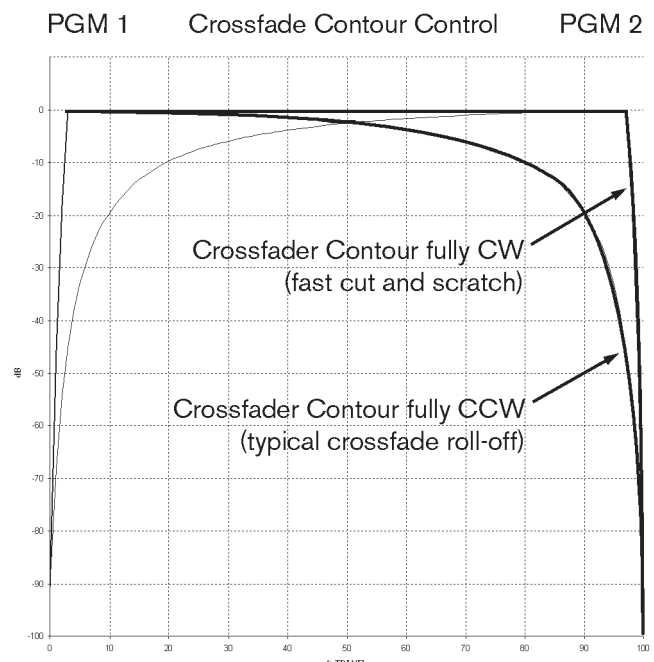
QUICK START

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 22z has all unbalanced RCA connectors, except for the XLR & 1/4" Mic Inputs, 1/4" Mic Loop, and the balanced 1/4" TRS Master Outputs. 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.

With the **CROSSFADER CONTOUR** set to full counter-clockwise position, it operates as a typical constant-power crossfader. Set to clockwise position, the crossfader has the very steep slope as indicated in Figure 1 to the right. 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 22z. 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.

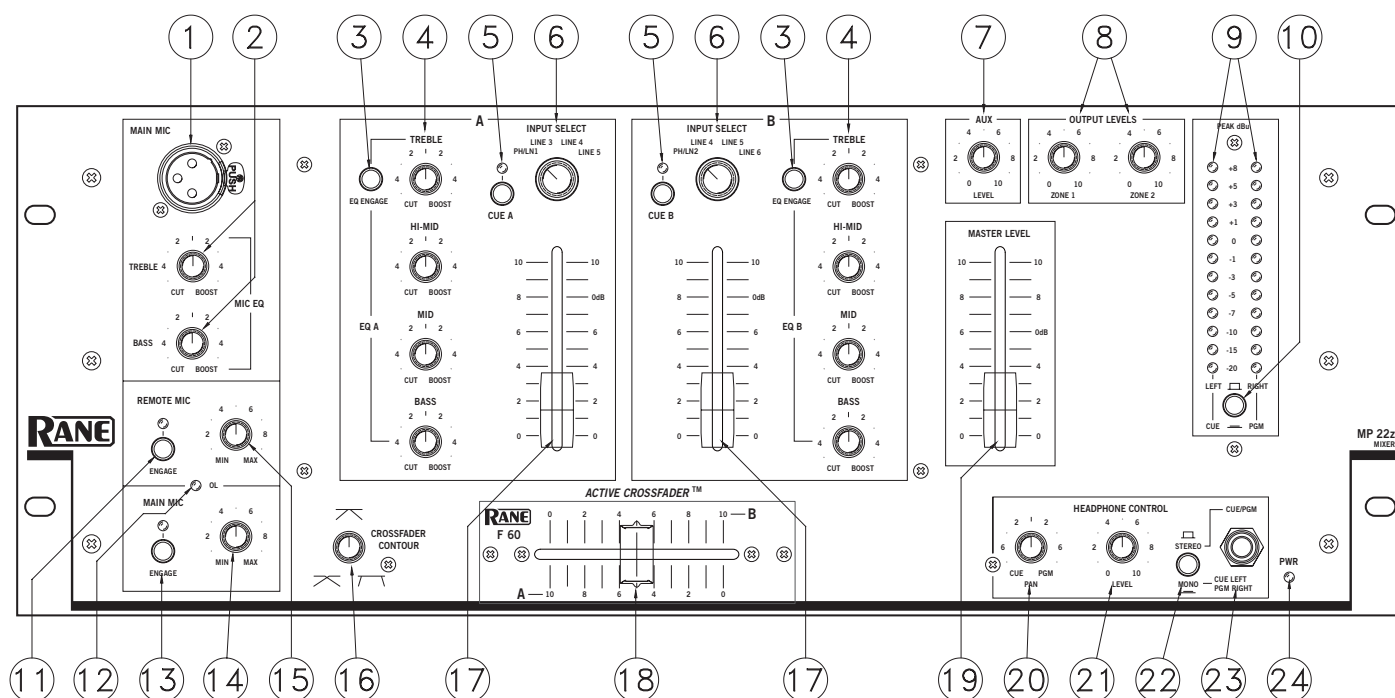


WEAR PART

This product contains the following wear part subject to the ninety (90) day warranty period described on page Warranty-1:
(1) Active Crossfader Assembly F 60.

Figure 1. Crossfader Contour control

FRONT PANEL DESCRIPTION



- ① **Front panel MAIN MIC input:** Use this XLR connector for connecting a balanced microphone of any impedance.
- ② **MIC EQ controls:** Adjust the frequency contour of both Microphone Inputs. They have no effect on any other Inputs. Positioning these controls to the “12 o'clock” position turns the Mic EQ *off*.
- 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 switches:** 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* on page Manual-6.
- 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:** Adjusts the input Level from the AUX LINE IN jacks.
- ⑧ **ZONE LEVEL controls:** Adjust the output Levels of ZONE 1 and ZONE 2.
- ⑨ **PEAK dBu CUE/PROGRAM meter:** Can switch between two display modes. See ⑩ 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 **REMOTE MIC ENGAGE switch:** When pressed, ENGAGES the REMOTE MIC Input. The adjacent red LED flashes whenever the switch is pressed *in*, signalling that the Main Mic is *on*.

- ⑫ **MAIN & REMOTE MIC OVERLOAD indicator:** Monitors *both Microphone Inputs*, before and after the MIC EQ. It lights whenever these levels exceed 4 dB below clipping. *Occasional flickering is normal; however, it should not be allowed to light steadily.*
- ⑬ **MAIN MIC ENGAGE switch:** When pressed, ENGAGES the MAIN MIC Input. The adjacent red LED flashes whenever the switch is pressed *in*, signalling that the Main Mic is *on*.
- ⑭ **MAIN MIC LEVEL control:** Adjusts the Level of the front panel MAIN MIC Input.
- ⑮ **REMOTE MIC LEVEL control:** Adjusts the Level of the rear panel REMOTE MIC Input.
- ⑯ **CROSSFADER CONTOUR control:** Allows adjusting the “shape” of the CROSSFADER response from a gentle curve for smooth, long running fades, to the steep pitch required for performance cut and scratch effects. See Figure 1 on page Manual-1.
- ⑰ **A & B Input Channel faders:** Control the Levels of the Input selected on each Channel.
- ⑱ **ACTIVE CROSSFADER:** 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. In the unlikely event of Crossfader trouble, See *Replacing the Active Crossfader* below. See Figure 1 on page Manual-1 for response curves of various contour settings.
- ⑲ **MASTER LEVEL fader:** Determines the final Level at the MASTER and ZONE OUTPUTS. Unity gain is around “6”.
- ⑳ **HEADPHONE PAN control:** Serves two purposes. When the Headphone Mode switch (see ㉔) 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.
- ㉑ **HEADPHONE LEVEL control:** Clockwise rotation of this rotary control increases the Headphone drive Level.
- ㉒ **HEADPHONE mode switch:** In the *out* position, this switch feeds Stereo Cue and Program to both earcups. In the *in* position the headphone circuit provides Mono Cue to the Left ear and Mono Program to the Right ear.
- ㉓ **HEADPHONE Output jack:** A ¼" tip-ring-sleeve stereo jack delivers signal to stereo headphones.
- ㉔ **POWER “ON” indicator:** Illuminates when the MP 22z is connected to an appropriate power source (see Rear Panel ⑭).

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 MP 22z for proper cleaning. We recommend any of the following cleaning solutions:

Caig Cailube MCL 100% spray lubricant

Caig Cailube MCL 5% spray cleaner

CRC 2-26 (www.crcindustries.com)

Order CaiLube MCL[®] from:
 CAIG Laboratories, Inc.
 12200 Thatcher Ct.
 Poway, CA 92064
 Phone 858-486-8388
 Fax 858-486-8398
(www.caig.com)

REPLACING THE ACTIVE CROSSFADER

The Crossfader may be removed without any disassembly of the MP 22z itself, and may be performed while the unit is operating with no interruption of the audio signal.

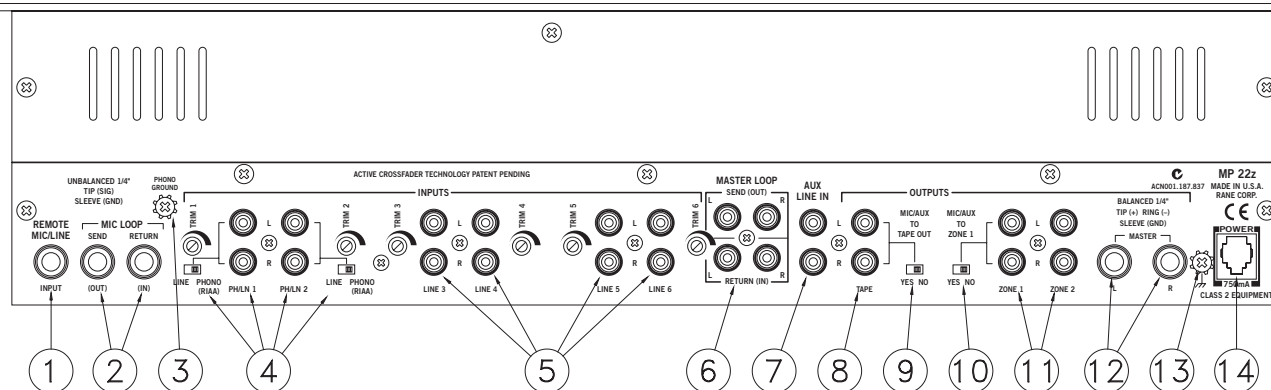
F 60 and F 45 Fader Kits are available from your local retailer or the factory. The kit includes full assembly including knobs, ribbon, and face plate.

1. Remove the two (2) outer screws attaching the crossfader assembly to the front panel.
2. Pull the Crossfader Assembly forward and unplug the ribbon from the connector on the bottom board.
3. Proceed with Cleaning Instructions, or install the replacement assembly by reversing the above instructions.

CLEANING INSTRUCTIONS

1. Hold the fader assembly away from the mixer.
2. Position the fader at mid-travel.
3. Spray cleaner/lubricant into both ends of the fader.
4. Move the fader over its full travel back and forth a few times.
5. Shake excess fluid from the fader assembly.
6. Wipe off excess fluid.

REAR PANEL DESCRIPTION



- ① **REMOTE MIC/LINE INPUT:** This 1/4" tip-sleeve Input is for wireless mics or other high-impedance sources.
- ② **MICROPHONE LOOP jacks:** These 1/4" tip-sleeve connectors are for inserting external signal processing in the microphone circuit only. These jacks do not effect the other Inputs.
- ③ **PHONO GROUND screw:** This can facilitate your hum chasing, buzz eliminating experiments, providing a place to connect those extra wires coming out of the turntables. See *Chassis Grounding*, next page.
- ④ **PHONO/LINE 1 & 2 INPUTS:** These stereo Inputs are switchable from a PHONO (RIAA) stage for magnetic cartridges to a LINE level Input suitable for any line level device such as a CD player. Each Input may be adjusted with its TRIM control for level matching purposes if desired.
- ⑤ **LINE 3, 4, 5 & 6 INPUTS:** These stereo pairs of RCAs connect LINE level Inputs only. Each Input may be adjusted with its TRIM control for level matching purposes if desired.
- ⑥ **MASTER LOOP SEND & RETURN:** These stereo pairs of RCA connectors allow inserting external signal processing in the Master, Zone and Headphone circuits. This feature does not affect the operation of the MIC or AUX INPUTS. These are switching jacks—always finish the loop when connecting send or return. Only connect to a device that is capable of returning signal back to the MP 22z.
- ⑦ **AUX LINE INPUT:** This stereo pair of RCA connectors is an extra set of LINE level Inputs with an independent front panel LEVEL control (see *Front Panel*, ⑦).
- ⑧ **TAPE OUTPUT:** These line level RCA Outputs are intended for use with a tape recorder, but not necessarily restricted to that purpose. You may be creative. These Outputs are not affected by the MASTER LEVEL fader.
- ⑨ **MIC & AUX TO TAPE OUT switch:** In the YES position the Mic and Aux signals along with all Inputs are routed to the TAPE OUTPUT. In the NO position only program material from Inputs 1 through 6 appear at the TAPE OUTPUT.
- 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 appear at the ZONE 1 OUTPUT. *Note: Mic and Aux signals are never routed to the ZONE 2 OUTPUT.*
- ⑪ **ZONE OUTPUTS:** These are stereo pairs of line level RCA Outputs with independent front panel OUTPUT LEVEL controls (see *Front Panel*, ⑧) and are not affected by the MASTER LEVEL control.
- ⑫ **MASTER OUTPUTS:** These balanced 1/4" TRS (tip-ring-sleeve) Outputs connect to a balanced equalizer or amplifier. Though not recommended, unbalanced 1/4" TS (tip-sleeve) cables may be used for short runs (under 3 meters [10 feet]) to an amplifier with unbalanced inputs. See RaneNote 110 "*Sound System Interconnection*" for wiring recommendations.
- ⑬ **Chassis ground point:** This screw is provided for connection to chassis ground if required. See *Chassis Grounding* 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.

MP 22z CONNECTION

When first connecting the MP 22z 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. 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 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 ¼" TS (Tip/Sleeve) Output (send) and a separate ¼" 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 22z, 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 the RaneNote “*Sound System Interconnection*” included with this manual for further information on system grounding.

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 used, set this switch to PHONO. Make sure all faders are set to zero, the MIC and EQ are disengaged (switches *out*) and all rotary controls are either fully CCW (LEVEL controls) or in their center detents (EQs), whichever applies. Leave the rear panel INPUT TRIMS at full CW (factory preset). Switch the Channel A INPUT SELECT to PH/LN 1. Simultaneously raise the Channel A fader and the MASTER LEVEL fader. Before you cover much travel on the faders you should begin to hear the results. If you do not, shut everything down and recheck your connections, power to the mixer (look for the yellow POWER light) and ancillary devices (EQs, crossovers, power amplifiers, etc.) Once you have established an output from whatever is connected to LINE 1, go ahead and try the other Inputs.

INPUT FADERS

The Input Channel faders should be set near their maximum levels to preclude requiring excessive gain from the Output stage. Achieve optimum noise performance by running the majority of the gain on the Input stages. Taking the least amount of gain on the Output stage ensures that the system doesn't have to amplify the unavoidable noise generated by the input buffers and summing amplifiers.

INPUT TRIMS

The TRIMS allow various devices to drive each Input equally. If you have two CD players, you might want to play the same CD on each player. Now lower the TRIM on the louder player (the other one should be up all the way) so the MP 22z meter peaks match for both players. You can use a similar method with the same recording on different formats to match a turntable to a CD, or a cassette to a CD or video deck. If your source has an Output VU of its own, push the Input Channel fader all the way up, set the MASTER LEVEL control to "6" (unity gain), and adjust the TRIM so that both meters reach 0 dB at the same time.

HEADPHONE CONTROL (CUE) SYSTEM

First, you must have signal present at one of the Inputs. (Well, at least you do to make sure it works.) Depressing the CUE switch for the respective Input Channel presents this signal to the headphone amplifier. An LED illuminates next to the Input CUE switch, attesting to the fact that it is pushed *down*. There are two choices of listening to the CUE. With the STEREO/MONO switch *down*, you get Mono Cue in the Left ear and Mono Program in the Right, and PAN controls the amount of each. With this switch *up*, you get Stereo Program in both ears or Stereo Cue in both ears, depending on the rotation of the PAN control. The overall volume is then controlled by the HEADPHONE LEVEL control.

When a CUE is active at either Input Channel, and if the Meter CUE/PROGAM switch is *down*, the monoed Cue signal is routed to the LEFT side of the PEAK dBu Meter, while monoed Program is displayed on the RIGHT. This is useful to match a source before it is faded in to the level of the program currently playing, or for visual beat matching.

USING THE CROSSFADER

The volume of the two Input Channels begins from the faders on Channels A and B. Their outputs are under the control of the Crossfader. When in its left-most position, only Channel A appears at the Outputs. In the center, both Channels are present in equal levels, and only Channel B will be heard once the far right is reached. With the CROSSFADER CONTOUR set to the full ccw position, the sound pressure level does not change as this transition progresses. See Figure 1 on page Manual-1 for response curves.

MICROPHONE OPERATION.

Connect the mic to the appropriate connector. Leave the MASTER LEVEL fader in roughly the same location as it was for the music that's been playing, press the MIC ENGAGE switch (notice the flashing LED) and adjust the MAIN MIC (or REMOTE MIC) LEVEL. The tonal balance may be adjusted via the MIC EQ controls. Modifying the sound of the mic in this way won't affect the EQ of the music in the system. The three Equalizer sections (Mic and Input A and B Channels) are totally independent. When the mic is not in use, release the MIC ENGAGE switch again to its *up* position, extinguishing the LED. Should the microphone preamp become overloaded, the red LED Overload light illuminates. 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 will get MIC and AUX signals in ZONE 1.