

QUICK START

If you are familiar with real time analyzers and graphic equalizers, feel free to jump right in. To avoid some of the lurking sharks read these few tips as a reminder of what it is you already know:

1. **FLAT IS NOT BEAUTIFUL.** Equalizers have two basic purposes: correction and enhancement. The Rane analyzer allows you to accurately correct system response to each location. A task very difficult to do by ear. Once this is quickly done, then you adjust for further sound quality enhancement by ear; only rarely will a system be left in a “flat” condition.
2. **USE MORE THAN ONE TEST MICROPHONE LOCATION.** Speaker dispersion characteristics vary greatly, from beamy highs to boomy bass traps. While performing the pink noise test, try at least two different test mic locations and average the two if they differ.
3. **USE ENOUGH PINK NOISE VOLUME TO OVERRIDE BACKGROUND NOISE.** There’s no need to run deafening pink noise levels to EQ a system. Just be sure that no green/red LED responds when pink noise is turned off (if they do, background noise is causing erroneous readings and pink noise should be turned up higher).
4. **USE ± 3 dB DISPLAY SETTING FOR LOW FREQUENCY ADJUSTMENTS.** The crest factor (peak response) of true pink noise causes considerable LED flutter in the ± 1 dB mode, making it difficult to adjust quickly. We recommend that the ± 1 dB setting be used on frequencies below 500 Hz or so; use ± 1 dB on the more sensitive mids and highs.
5. **THE ANALYZER SECTION CAN BE USED WITH ANY OTHER EQUALIZER.** The analyzer section of the RE 27 responds to whatever the microphone picks up. Simply run pink noise through the desired equalizer (channel) and speaker and use the Rane analyzer to adjust that particular EQ. The RTA is a completely separate instrument.
6. **MONITORING -PROGRAM WITH ANALYZER DISPLAY.** When the front panel microphone is unplugged, the analyzer display automatically monitors the output of the equalizer section. Use this feature to identify specific feedback points by watching for red LEDs during the performance. You can then apply EQ exactly where it’s needed very quickly. If all else fails, read the rest of the manual.

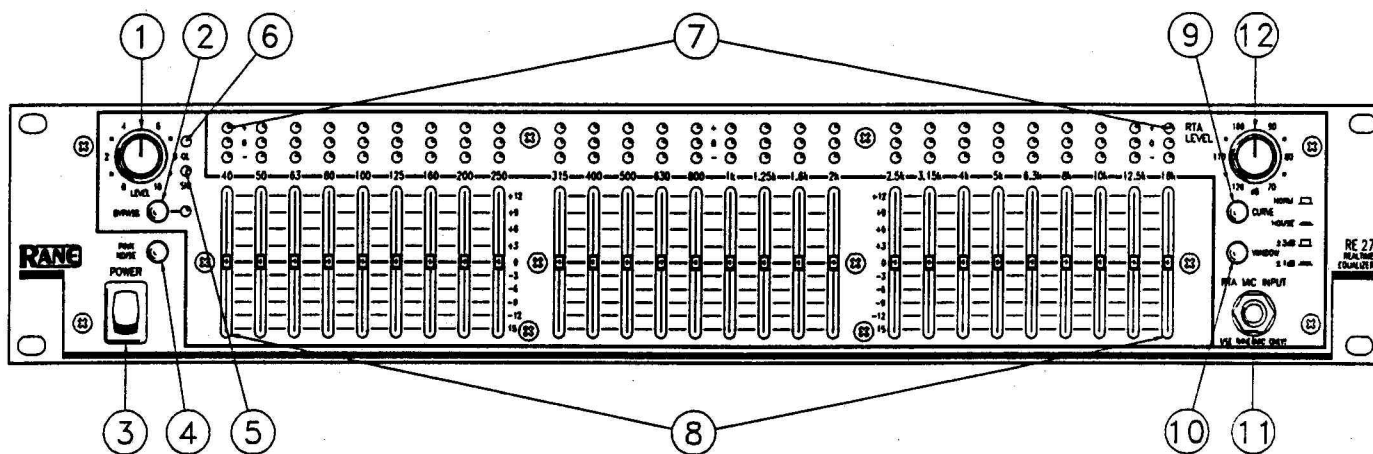
OPERATING INSTRUCTIONS

Since the RE 27 features a unique form of realtime analyzer, we highly recommend that you read this section before performing an alignment with pink noise. If you’ve never used an analyzer before, use these instructions on your first occasion. You’ll be delighted at how simple it really is.

1. SYSTEM HOOK-UP: Connect the RE 27 into your system as shown on page 6 or 7, whichever is appropriate. Plug the Rane condenser microphone into the front panel RTA MIC INPUT. *CAUTION: Do not plug any other microphone into the front panel jack: This jack contains DC voltage which may be damaging to other microphones.* For special applications you can use another microphone by patching into a send/receive loop on a mixer as described in Rane Note 104 (available on request).

2. BACKGROUND NOISE CHECK: Any background noises such as air conditioners, talking, nearby traffic and the like can cause false readings on the analyzer display if the pink noise volume through the speakers is not loud enough to drown these noises out. Before turning on the Pink Noise, turn up the RTA LEVEL control on the RE 27 until some of the green and red LEDs respond on the display: now you’re looking at background noise. Slowly turn the RTA LEVEL control back counter-clockwise until all the green and red LEDs are off, and no background noise is showing on the display. You will now have to run the pink noise volume through the speakers loud enough to make sure that the RTA LEVEL control is not turned clockwise (up) from this setting, otherwise the background noise will falsify the readings.

FRONT PANEL DESCRIPTION



1. EQ LEVEL CONTROL: This controls level through the equalizer section and provides up to 6 dB overall gain. Turn this control down if the overload LED lights up.

2. BYPASS SWITCH: Engage to BYPASS all equalizer sections. The Bypass LED lights whenever the BYPASS switch is engaged.

3. POWER SWITCH: You've probably figured this one out by now...

4. PINK NOISE SWITCH: Engage to activate the built-in pink noise generator. *NOTE: Switch the pink noise generator OFF when not in use. This prevents possible noise bleed-through into the program material.*

5. SIGNAL PRESENT INDICATOR: This green LED lights with any input above -20 dBu (.078 volts), even in the Bypass mode.

6. OVERLOAD INDICATOR: This red LED lights whenever the equalizer signal level reaches 4 dB below clipping.

7. ANALYZER DISPLAY LEDs: Each red LED lights up when response is too high in that band; green LEDs light when response is within +3 dB or +1 dB of the selected curve; yellow LEDs come on when response is too low.

8. EQUALIZER SLIDERS: Calibrated in 3 dB increments, these sliders provide +12 dB of boost and -15 dB of cut at each of the IS0 frequency centers.

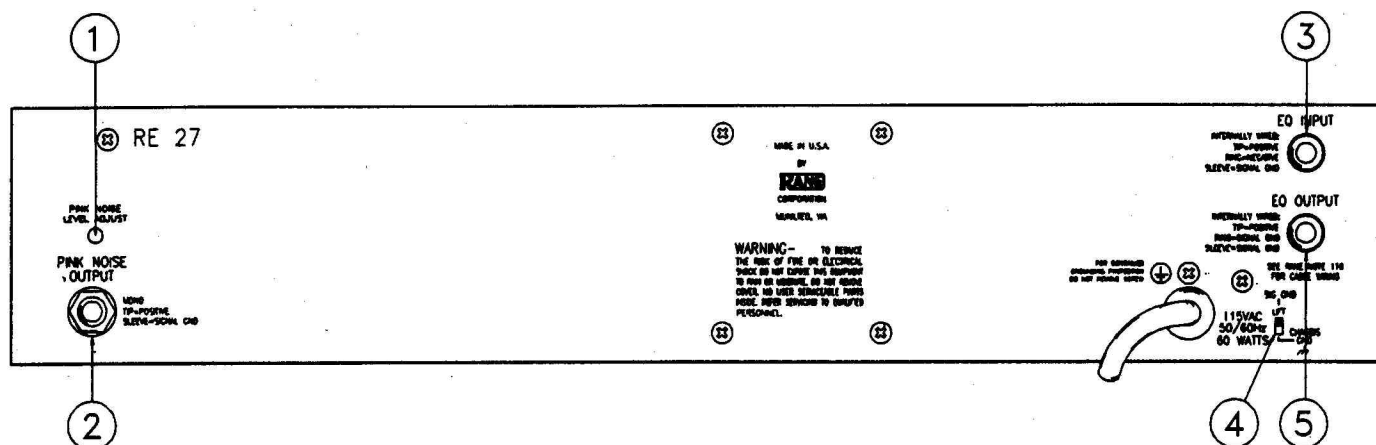
9. CURVE SELECT SWITCH: The NORMAL position yields a flat response when all LEDs are green. The HOUSE CURVE changes the response of the display such that the EQ sliders between 400 Hz and 1.6 kHz must be attenuated 3 dB to obtain green LED response. This reduction in midrange results in a warmer more desirable sound at lower sound pressure levels.

10. WINDOW SELECT SWITCH: In the ± 3 dB position, the green LED in each band lights when signals of that frequency are within 3 dB above or below the Normal or House curve, whichever is selected. In the ± 1 dB mode, system response must be within 1 dB above or below the selected curve to light the green LEDs.

11. MICROPHONE INPUT JACK: *Plug only the Rane Microphone into this jack — the DC voltage supplied by this jack could be damaging to any other microphone.* When the mic is plugged in, the display responds to whatever the mic picks up; when the mic is unplugged, *the jack automatically switches the display to monitor the output of the equalizer section.*

12. RTA LEVEL CONTROL: Use this knob to adjust the microphone level (or line level when the microphone is unplugged) to properly drive the display. This control is accurately calibrated in dB-SPL; any display band whose LED is green has the sound pressure level indicated by this knob (only with the mic plugged in).

REAR PANEL DESCRIPTION



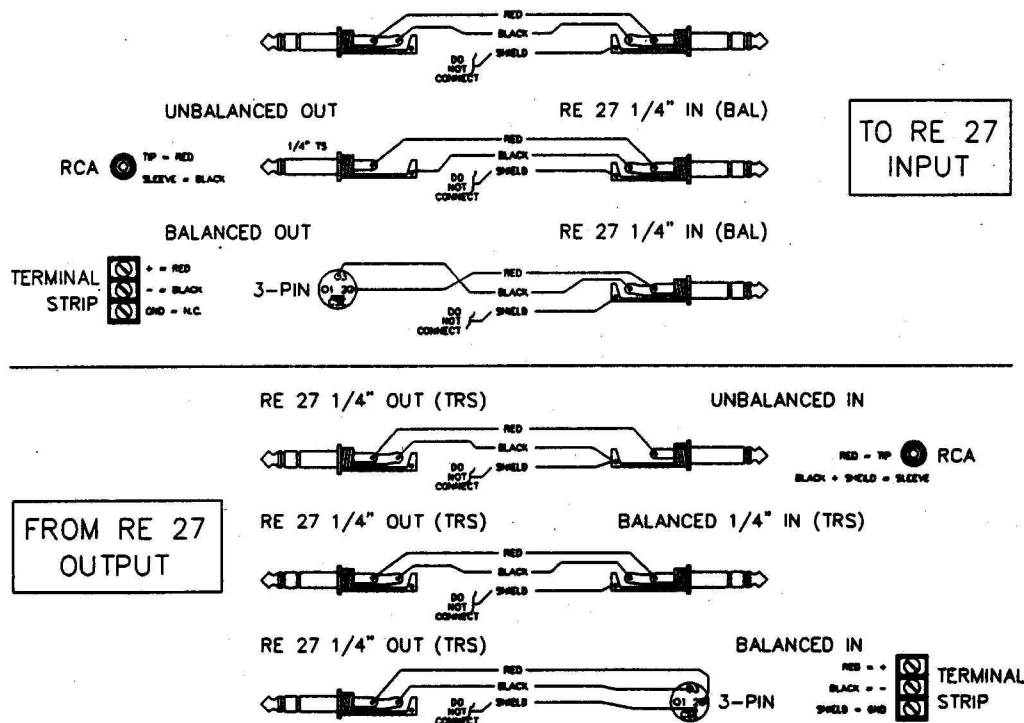
1. PINK NOISE LEVEL ADJUST: Use a 1/8" screwdriver to adjust the output from the Pink Noise generator from 0 to 1.2 volts (-4 dBu) to match the input level requirements of the mixer or other equipment.

2. PINK NOISE OUTPUT JACK: This is an unbalanced 1/4" jack which supplies pink noise to the sound system.

3. EQ INPUT JACK: This is an automatic balanced unbalanced 1/4" input to the equalizer section. Use a mono 1/4" plug for unbalanced operation, or a stereo TRS 1/4" plug wired as shown in the diagram below for balanced operation

4. GROUND LIFT SWITCH: This switch provides the ability to separate chassis ground and signal ground. Normally, this switch should be in the LIFT position. If you are tempted to try moving this switch with your power amplifiers turned up, *don't be. Always turn your amplifier levels down before changing your grounds around and then bring them up slowly.*

5. EQ OUTPUT JACK: This is the automatic unbalanced/quasi-floating output from the equalizer section. Use a mono 1/4" plug for unbalanced operation or a stereo TRS 1/4" plug wired as shown in the diagram below for use with balanced equipment (Refer to RaneNote 102 for further information on Rane's floating output system).



3. PINK NOISE RUN-UP: Turn down the mixer output controls before switching on the Pink Noise, so that you don't detonate your speaker cabinets. Now switch the PINK NOISE button IN on the RE 27 and turn up the mixer and EQ LEVEL controls slowly until you hear pink noise through the speaker(s). There is a Pink Noise Output Level Adjustment on the rear of the RE 27 - use a 1/8" screwdriver to vary the amount of pink noise to the mixer if necessary.

4. MICROPHONE PLACEMENT: You should perform the pink noise test *with at least two different test microphone locations* for each separate channel of EQ. Since speaker dispersion characteristics can vary greatly, it is desirable to look at a couple of different areas with the mic to obtain an average for the entire listening area. If you are using one equalizer channel for both speakers (mono), place the mic in the center of the left half of the listening area and adjust for green LEDs with pink noise through the left speaker. Now move the mic to the center of the right half of the listening area, run pink noise through the right speaker and observe the analyzer LEDs: use the RTA LEVEL control to center the response for as many green LEDs lit as possible. For each frequency that requires a different adjustment than the left channel, note the original setting of the slider, then adjust it so that the green LED above it is lit and then note this new slider position: the final setting should be half-way between these two slider positions, resulting in an average response for the left and right channels. If you are running stereo, use two mic locations for each channel, averaging in the same manner if there are differences.

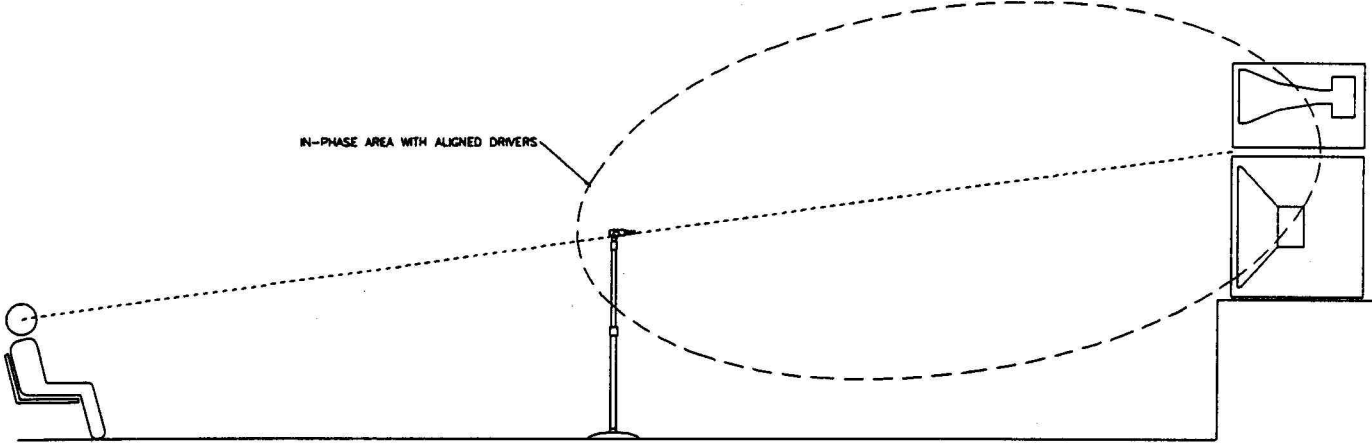
An RE 27 can be used as a driver alignment tool (see the AC 22/23 Owners Manual) as well as a room-flattening equalizer. Drivers are aligned when maximum level is shown at the crossover frequency on the RE 27 display. It is important to align drivers either physically or electronically in multi-way systems for the best sound. The mic should be at listener-ear height relative to the center of the driver stack. If a clear sound is desired in the back of the hall, the height of the RE 27 mic should be in line with the on-axis phase response of the speaker stack, perpendicular to the drivers as shown below.

5. ANALYZER SETTINGS: Select either NORMAL or HOUSE CURVE on the RE 27 display. NORMAL is generally used for large concert halls, large theaters and outdoor facilities. Use the HOUSE CURVE for smaller concert halls, lounges, churches, etc. In this mode the analyzer is modified requiring that all sliders between 400 Hz and 1.6 kHz must be attenuated -3 dB in order to obtain green LED response (this is most easily seen in the ± 1 dB mode). This results in a warmer sound quality at lower sound pressure levels, requiring less additional adjustment after the pink noise test.

Now select either the ± 3 dB or the ± 1 dB WINDOW on the analyzer. We recommend starting with the ± 3 dB setting, then switching to the ± 1 dB mode for fine-tuning frequencies above 400 or 500 Hz. The crest factor (peak response) of true pink noise causes considerable LED flutter in the ± 1 dB mode below about 500 Hz, thus it is more expedient to use the ± 3 dB setting for these frequencies.

6. INITIAL SYSTEM ALIGNMENT: Before using the equalizer for adjustment, use the analyzer to align other equipment in the system (EQ should always be a last resort after you've corrected response problems everywhere else). With all EQ sliders flat (centered) adjust the electronic crossover frequencies and level controls (if used), passive crossover controls, speaker placement and alignment, etc. to get as many green LEDs lit as possible on the display. Only after this is done should you use the equalizer sliders to flatten the system (see next step).

7. EQUALIZER SLIDER ADJUSTMENTS: **Now** adjust each slider up or down as necessary until the green LED above it is lit; if the red is lit, move the slider down until green comes on. If yellow is lit, move the slider up to obtain green. If you can't get one or more green LEDs lit with their sliders fully boosted or cut, make a slight adjustment in the pink noise volume or RTA LEVEL control to get these bands in the green. Then re-adjust the remaining sliders. You will also notice that adjusting one slider may affect the LED readings on the adjacent bands: this is due to the presence of frequencies half-way between the two bands, which will be affected by both sliders. Not to worry: simply nudge the adjacent slider until the green LED lights up again.



8. FINAL EQUALIZER ADJUSTMENTS: Once the RE 27 is all “greened out”, you’re done with the pink noise alignment test. Now the speakers are properly coupled to the specific room and the overall system response is accurately aligned. This alone will make a great improvement in most systems, but *don’t stop at flat* necessarily. Now that the RE 27 has given you a consistent starting point, feel free to make further slider adjustments during the performance or sound check to enhance overall sound quality. Fatten the bass, smoothen the mids or sweeten the highs to taste. You will probably find that these adjustments will be consistently set above or below the pink noise test settings the same amount at each performance; make a note of these further adjustments to save future tweaking during performances. For example, you note the pink noise settings and find later that you like to have 3 dB more boost at 63 Hz for more low-end punch during the performance. Next time, green out the analyzer during the pink noise test (get all LEDs green before making any further adjustment), then immediately bump up the 63 Hz slider 3 dB as indicated by the front panel calibrations so that you’re tuned up before the show starts (slick, no?). The constant-Q sliders will assure accurate adjustments from any slider position.

9. USING THE RANE ANALYZER WITH OTHER EQUALIZER CHANNELS: The analyzer section of the RE 27 will respond to whatever program the test microphone picks up. Therefore, the display can be used to adjust any equalizer channel which controls the pink noise through the speaker(s). Simply run pink noise through the desired equalizer and use the analyzer/microphone combination to adjust that equalizer.

10. MONITORING PROGRAM MATERIAL FOR FEEDBACK USING THE DISPLAY: Once the pink noise test is completed, switch off the Pink Noise on the RE 27 and unplug the Rane test microphone from the front panel jack. When the mic is unplugged, the display is automatically switched to monitor the output of the equalizer section. Adjust the RTA LEVEL control so that an occasional green LED blinks on during the performance peaks, but no red LEDs come on: you should be in the ± 3 dB mode on the display. If feedback occurs, one or more red LEDs will light showing the general feedback frequency area. Usually several red LEDs will be lit by the time you quickly cut back volume to kill the feedback and glance at the display. When this happens keep watching the display: the last red LED to go off contains the exact feedback frequency (it was the first LED on, too, but you probably didn’t see it). Adjust that slider down a couple dB and feedback problem will be reduced. If you’re real good you’ll keep one eye on the analyzer display and quickly adjust one or two sliders when feedback occurs, without altering master volume levels. This program monitoring feature is particularly useful for stage monitors which are usually plagued with feedback problems.

TESTING:

The RE 27 really contains its own test equipment. By patching the PINK NOISE OUTPUT to the EQ INPUT with a mono 1/4" patch cord (and no mike plugged in) the entire analyzer/equalizer/pink noise system can be checked and verified. Turn up the RTA and EQ LEVEL controls until the display LEDs respond. With all sliders centered, the display should show all green in the ± 3 dB position with proper level settings. Switching to ± 1 dB should show mostly green with some LED flutter in the lower frequency bands below 1 kHz (due to inherent crest factor of pink noise showing through the 2 dB window). Moving each slider up and down should produce red and yellow LED response in that band. Switching to HOUSE CURVE should cause red LEDs to light between approximately the 250 Hz and the 2.5 kHz bands.

CHASSIS GROUNDING

Rane commercial equalizers are supplied with a rear mounted ground-lift switch. The unit is shipped with this switch in the “grounded” position, tying circuit ground to chassis ground. If after hooking up your system it 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:

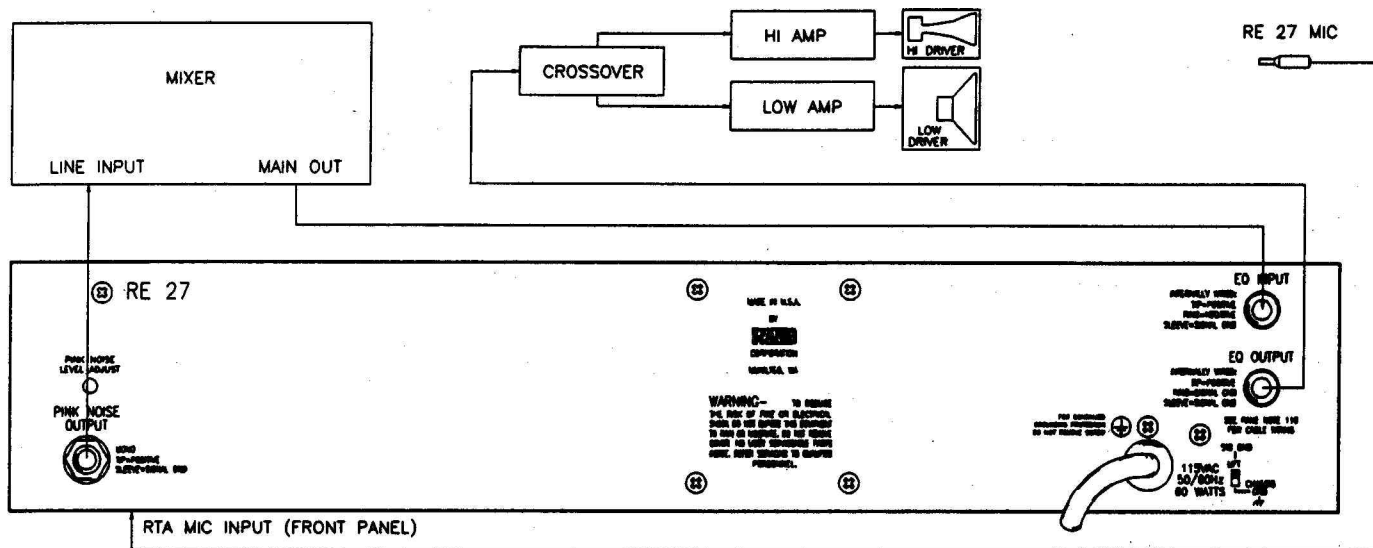
1. Try combinations of lifting grounds on units that are supplied with ground lift switches or links.
2. If your equipment is in a rack, verify that all chassis are tied to a good earth ground, either through the line cord grounding pin or the rack screws to another grounded chassis.
3. Units with outboard 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 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 (supplied with your unit and available on request at no charge if you lose it) for further information on system grounding.

INSTALLATION

This section contains several diagrams which shows many, but by no means all, of the ways to connect the RE 27 into a sound reinforcement or monitor system. Whatever your particular application, it is helpful to realize that the RE 27 is actually two independent products in one: an equalizer with input(s) and output(s), and a realtime analyzer with a mic input and pink noise output.

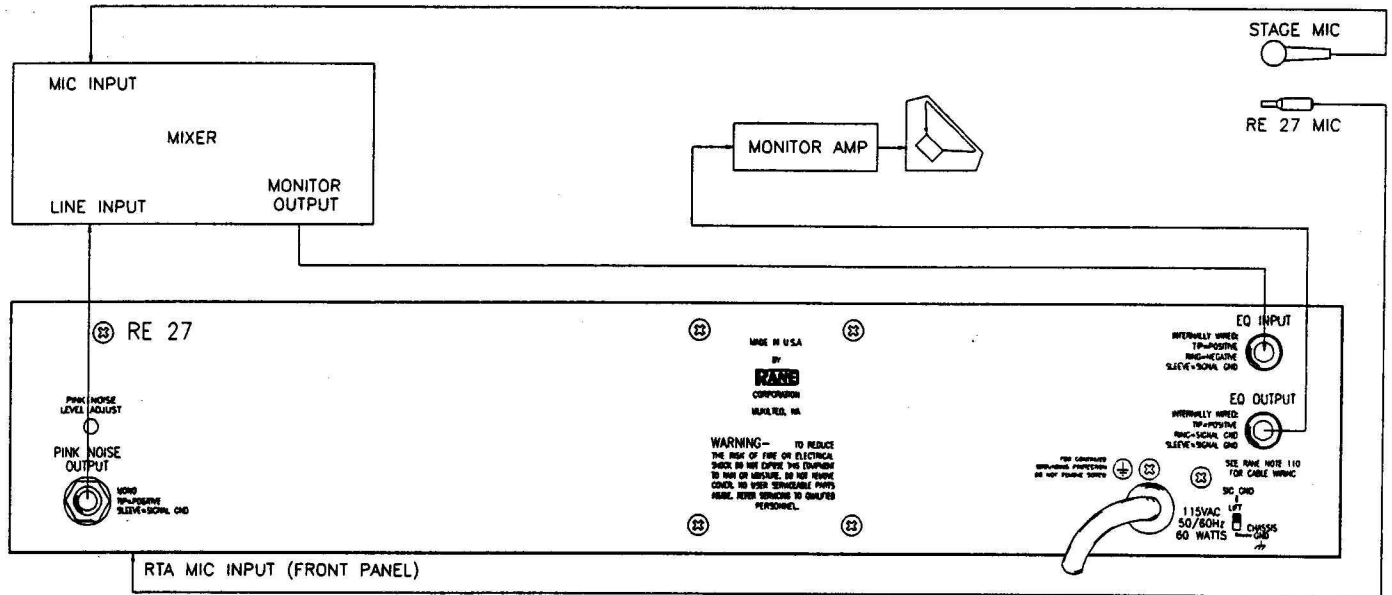
MAIN SPEAKER EQUALIZATION



IMPORTANTNOTES:

1. See page 3 or Rane Note 110 for connector wiring.
2. To drive both left and right amplifier channels from a single RE 27 Output, use a "Y" connector to split the RE 27 Output to both left and right inputs of the amp or crossover. (NOTE: If you have the good fortune to be using a Rane AC series crossover, you need only connect the single RE 27 Output to the Channel 2 input of the crossover - both left and right outputs will automatically be driven internally to eliminate the need for a "Y" connector.)

STAGE MONITOR EQUALIZATION



IMPORTANT NOTES:

1. This set-up, using the Rane microphone, provides the most expedient method to optimize stage monitor sound quality and reduce feedback problems. Feedback induced by specific stage mic/monitor speaker coupling can also be attenuated by leaving the stage mic turned up and running up the pink noise level through the monitor speaker until feedback occurs. Attenuate each feedback frequency, as indicated by the analyzer display, until the mic/monitor combination feeds back at two or more frequencies simultaneously. Usually the final EQ setting will be a compromise between a good monitor sound that doesn't get as loud, or a not-so-good monitor sound that gets louder before feedback,
2. The run between the RE 27 and the monitor amp should be balanced whenever possible.
3. Place the Rane microphone at eye level of the performer and about six inches off to one side of the stage microphone, in line of sight to the monitor speaker. If the stage microphone is directly between the Rane mic and monitor speaker (blocking line of sight), some high frequencies will be blocked giving a false reading on the analyzer display.
4. If you are running more than one monitor from a single equalizer, test each monitor location by running up pink noise until feedback occurs. The monitor which feeds back soonest should be used for the overall EQ adjustments using pink noise.
5. If maximum SPL before feedback is most important, use the stage mic only. If your mixer has a send/receive loop for each input, temporarily patch the send from the stage mic mixer input to the RE 27 EQ INPUT, and patch the PINK NOISE OUTPUT from the RE 27 to the receive. This arrangement allows the analyzer to look at the specific relationship between each stage microphone/speaker combination. Since both the microphone and stage monitor speaker exhibit their own individual feedback tendencies, the interaction between the two can cause pronounced feedback problems. This configuration allows you to flatten or "normalize" this interaction without actually getting to feedback levels. It should be noted that this testing procedure favors maximum SPL before feedback and not necessarily optimum monitor sound quality. After the equalizer curve is set, reconnect the system as shown above (without the Pink Noise connection). This configuration can also be used for main speaker equalization to optimize system response for a specific microphone used throughout the system, such as for choir, orchestral or big band situations where all program material is picked up through microphones of the same make and model. After setting the equalizer curve, make the final output connection for the equalizer to the main amp(s) and speakers instead of the monitor system as shown
6. Do not attempt to plug a regular microphone directly into the RTA MIC INPUT. See RaneNote 104 regarding use of other microphones with the RE 27.