

# SQN-5S User's Handbook

## CONTENTS

11 AUDIO LEVEL METERS	9 MASTER GAIN CONTROL
6 AUXILIARY MONITOR INPUTS	7 MICROPHONES
10 BASS CUTS	15 MIXING AND MATRIXING
18 CONNECTOR LIST	13 MONITORING HEADPHONES
17 CONNECTOR WIRING	12 OUTPUT LIMITERS
5 CALIBRATION OF THE RECORDER	3 OUTPUTS
1 INTRODUCTION	2 POWERING THE MIXER
8 LINE INPUTS	14 SLATING MICROPHONE
4 LINE-UP TONE	16 WARRANTY & SERVICE

1. INTRODUCTION The basic information necessary to allow a recording engineer to operate the SQN-5S audio mixer is permanently displayed on its baseplate and cannot be lost. The aim of these instructions is to explain the mixer's facilities and functions in more detail to those who are already familiar with the microphones and techniques that are employed by professional sound recordists.

Users of the earlier SQN mixers may be interested know how the new SERIES II version of the SQN-5S relates to the previous model. The new mixer retains as far as possible the format of the old. It has five input channels and two main output channels. Access has been provided to the Post-Fader outputs of all of the channels so that it is possible to feed five fader-controlled (unbalanced) outputs to an external recorder. Pre-fade listening to four of the input channels is included, as is a 'slating' microphone. The power wiring allows the fuse-protected feeding of external power to other equipment, controlled by the mixer's Power Selector switch. The Phones Volume control, with its tall knurled knob, is located on the left panel. The Master Volume, with its 0dB detent, is mounted on the right panel with a similar format to the [PAN] controls. The essential differences between this and the first generation are the addition of a second pair of buffered line drivers and extra pair of monitoring return inputs, thus allowing the mixer to be used with two cameras. Several more unbalanced outputs have also been added, bringing the total up to four.

MIXING and MATRIXING. The SQN-5S retains most of the control format popularized by the previous SQN-4S SERIES IVE mixers. In addition to the normal routing of individual channels, the mixer can be configured as a Stereo Pair, with or without MS matrixing together with one other pan-pottable and two switch-routable channels. The modes of operation for the CH1/CH2 pair are selected by the [GANG 1-2] switch:

1. TWIN MONO
2. STEREO
3. MID-SIDE (with matrixing to or from AB stereo)

The effects on the operation of the other controls of selecting these three modes are described in section 15 below

## 2. POWERING THE MIXER

1. INTERNAL BATTERY. The SQN-5S should be powered by AA size alkaline cells such as Mallory Type MN 1500 or an equivalent. The quiescent consumption of the mixer is approximately 135mA at 12V and with dynamic microphones about 10 hours of continuous operation can be expected from fresh cells.

Rechargeable nickel cadmium cells may be employed for maximum economy, but types fitted with solder tags may be found mechanically unsuitable. If all cells are good they may be recharged in series using an external charger unit, which can be connected to the 4-way connector [DC] next to the battery compartment door. The endurance of nickel cadmium cells will be about half that of alkaline cells.

For maximum life, lithium cells giving 3 volts per cell can be used, since the power supply will accept inputs up to 24 volts. The use of ordinary 'dry cell' carbon zinc cells, which may leak and cause extensive damage, is definitely not recommended. In any case, when used in the SQN-5S they give a small fraction (about one fifth) of the life of alkaline cells, so they are a false economy. If such cells are fitted in an emergency, it is most important that they be removed immediately after use. Similarly, any type of battery should be removed if the mixer is to be stored for any length of time or transported, particularly by air.

To fit the cells, slide the battery door catch on the right side of the mixer towards the front panel to release the door and insert two rows of four cells in series, so that the lower tube has the positive poles facing the door and the upper tube the negative poles, as is indicated on the door itself. If the cells are inserted with incorrect polarity the mixer will not function; an internal protection circuit prevents damage to the mixer power supply. When operating from the internal battery supply, move the Power Selector Switch, situated at the rear of the right side panel, down to the [BAT] position to turn the mixer on. A green LED on the front panel lights up to indicate that the mixer is switched on. Green LEDs within the meters also turn on, providing illumination to allow the meters to be read in dim light.

The right channel meter doubles as a voltmeter for the power supply when the adjacent [BATT] push button switch is depressed. The mixer is guaranteed to work down to a battery voltage of 6 volts, so that as long as the battery meter reads on scale, performance will be to specification. If the voltage is allowed to fall lower (to about 4.8 V) then eventually the internal power rails will fall. This will affect the headroom of the output and monitor amplifiers and the setting of the Line-Up tone; ultimately the performance of the whole mixer will be degraded. It is worth noting that as the battery voltage falls, the current drawn by the power supply will increase to maintain the required power input. The battery voltage is, therefore, likely to fall quite quickly as the cells become exhausted.

2. EXTERNAL POWER SOURCE. A direct current supply in the range 6 to 24 volts can be connected to the 4-Way connector [DC] next to the battery door. In order not to restrict the usable types of powered microphones, the power supply must be capable of delivering 2.5W while maintaining an output voltage in the required range.

The mixer's power input terminals float with respect to the SQN-5S ground, so a supply which does not share a ground with the SQN-5S may be used, e.g. a camera battery. The power supply input of the SQN-5S is protected against connection of an external voltage with reversed polarity. If it is desired to power the SQN-5S from an external DC supply at higher voltage than 24V, reference should be made to the manufacturers

To power the SQN-5S from an external supply move the Power Selector Switch, situated at the rear of the right side panel, up to the [EXT] position to turn the mixer on.

3. EXTERNAL POWER FEED. When the mixer is being powered from an external supply, that supply is also made available at the 4-WAY connector [PT] on the main connector panel. This is intended to supply power to other devices with which the mixer may be working. This power feed is short-circuit protected by self resetting thermal fuses and is switched on by the mixer's power switch in either the [BAT] or [EXT] position. Many users of these mixers prefer to power them and several extra pieces of equipment from an NP-1 camera battery, the whole being kept together in a special carrying bag. An extremely long endurance can be expected from the NP-1 but it is necessary to be careful that the battery is not allowed to discharge below the manufacturer's recommended minimum of 10V (use the [BATT] test); the mixer will continue to work but the battery will have its life reduced.

3. OUTPUTS The mixer has two pairs of electronically balanced line driver amplifiers of substantial capacity, one of which feeds the 12-Way MAIN connector [A] and the other an XLR-5M connector, thus providing two isolated camera drives. In addition, separately buffered unbalanced feeds of the two main outputs and the selectable Pre- or Post-Fader outputs of all input channels are available. The SUBSIDIARY I/O connector [B] carries the buffered, unbalanced, pre fader, outputs of all five mic

preamps at a nominal peak level of -10dBu from a 220 Ohm source resistance. If a link to ground is made on the connector, post-fader outputs are available instead. If a further link is made, CH4 and CH5 are removed from the mix and the signal routing for CH3 is changed so that selecting PAN for CH3 will switch the channel out of the mix. A presettable line-up tone is provided, ganged with the main tone. Its level of -10dBu corresponds to the preamp output with the fader at 5 and peak level at the mixer output. The output level (and tone) may be attenuated by 6dB using internal switches. The connection list for the multi-way connectors is given in sections 17 and 18, reproduced from the mixer base label.

The electronically balanced sources may be treated as being essentially equivalent to transformer secondaries. In particular, it is permissible to forcibly unbalance them to drive unbalanced lines.

The connections for the two XLR-3M connectors are to the usual convention (1 GND, 2 LIVE, 3 RETURN).

Two switches on the base of the mixer allow the feed to the [MAIN] connector [A] or the XLR connectors to be taken at Line Level or Mic. Level.

4. LINE-UP TONE A calibration Tone of 1kHz with distortion below 0.1% may be injected into both output channels by setting the 3-way front panel [TONE/MIC] switch to the left. The form that the tone takes depends on the setting of the [GANG 1-2] switch. When this switch is in the ungang [0] position the tone is continuous in both channels. Either of the other two positions gives an EBU coded tone signal (the left channel interrupted for 250ms every 3s) to indicate that the recording which follows is true stereophony. The tone mutes and replaces the main audio. The calibration level for a given meter reading is indicated on the baseplate of the mixer and, unless specially requested, it will be at the Nominal Line Level (see the next section).

## 5. CALIBRATION OF THE RECORDER

1) Main Outputs. The recorders that are used with the SQN-5S are almost invariably fitted with some form of input gain control. In these circumstances the absolute calibration levels of both the mixer and the recorder become irrelevant: what must be considered are the relative calibration points Nominal Line Level (0VU) and Nominal Peak Level on the meters of both instruments and how they are to be related.

The basic calibration used at SQN is to place the Nominal Line Level at PPM4, 'TEST' or 0VU and then to treat the Nominal Peak Level as being 8dB above this, in the case of the PPM or VU meter or 6dB above in the case of the Nordic type of meter. The limiter is then set to come into operation on a steady tone at 1dB below the Nominal Peak Level. This ensures that the mixer output will not exceed the Nominal Peak Level when measured using a Peak Programme Meter. The Line-Up tone is then usually set to the Nominal Line Level. In any case, the calibration points, including the limiter setting are shown on the individual mixer baseplate.

When interfacing to an analogue recorder with its typical slow overload characteristic, what is required is to place the mixer's Nominal Peak Level at the correct point which will ensure that the recorder will not be overloaded by a limited transient output from the mixer. Most of the ENG recorders use VU meters, with which the Peak Level is off scale. The reference point we use, therefore, is the Nominal Line Level - the level to which the mixer's Line-Up tone is set. Experience has shown that most of the usual ENG recorders are calibrated so that their Nominal Line Level or 0VU is only 6dB below the level at which distortion is beginning to increase. Accordingly, it has become the practice to adjust the recorder's gain control to place the mixer's **Line-Up tone at -2dB on the recorder's VU meter**. Some recordists prefer to go further and leave themselves a little more headroom on the recorder by placing the line up tone at **-4dB** on the recorder's meter.

Interfacing to a digital recorder with its much more sudden and unforgiving overload characteristic requires that the mixer's Nominal Peak Level be placed below the recorder's peak level. This is because the limiting, as carried out on the mixer assumes that the following recorder is tolerant of some degree of overload for periods up to 1ms, hence the emphasis on the measurement using a Peak Programme Meter in the paragraph above. Fortunately, digital recorders, because of their clipping characteristics, are almost always fitted with fast peak meters, reading on a sample by sample basis. It is easy to set the matching

between the mixer and the recorder experimentally using transients such as sharp handclaps with the gain turned up and the limiters turned on. Typically, the **Line-Up tone should be placed 12dB below the recorder peak level.**

2) The 5 Direct Outputs. The SUBSIDIARY I/O connector, [B] carries the five mic amplifier outputs, either directly or (by linking pin 6 to ground) controlled by the channel faders. The nominal peak level is -10dBu when the main meter is just at peak and the channel fader is at "5". A peak level line-up tone is also provided at these outputs, ganged with the normal line-up tone. The peak level may be attenuated by a further 6dB using internal switches. The presence of the line-up tone allows the following multi-channel recorder to be set up to match the mixer. Bearing in mind that there is no limiting on these outputs, it will be necessary to allow very considerable headroom in the recorder, backing off the peak level by 26 dB or more.

6. AUXILIARY MONITOR INPUTS The SQN-5S features two pairs of stereo auxiliary monitor channels, balanced [EX1] and unbalanced [EX2]. The balanced pair, [EX1], is connected via the 12-way MAIN connector [A] and [EX2] via a 3.5mm jack. These channels are intended to accept return signals from whatever recorders the mixer is feeding. The input sensitivity is set by adjusting the screwdriver-operated potentiometers marked MONITOR SENSITIVITY ADJUST in the base of the mixer. The sensitivity can be set with sufficient accuracy by ear. Move the [PHONES] toggle switch situated above the [PHONES] rotary switch between the centre INT position and the appropriate EX1 or EX2 position with the line-up tone on and adjust for parity of loudness. This feature allows before/after comparison of off-tape monitoring, or, when used with a recorder that lacks off tape monitoring, it can be used as a check that mixer outputs are at least reaching the recording inputs. The [PHONES] toggle switch affects only the headphone signals.

Many ENG recorders feature an 'Earphone Monitor' output on a 3.5mm jack, intended for the cameraman's use. This often carries audio warning of tape end or other errors, but because it is fed from the recording head the practice has grown of using it for audio confidence monitoring even though it is usually Dolby encoded, contaminated by time-code noise, unbalanced and at very low level (typically -16dBu). Cable looms incorporating quad stereo leads in a single flexible cable of only 7mm diameter have been developed at SQN for use in interfacing such recorders with the 12-way [MAIN] socket [A] of the mixer. They are available in straight or coiled formats.

7. MICROPHONES The five identical XLR-3F microphone input connectors are wired to conform with the IEC standard (Pin 1 ground, Pin 2 in phase and positive for T-powering). The SQN-5S is designed to accommodate all professional microphones and assumes a source impedance for dynamic microphones in the range 150-600 Ohms. Condenser microphones, of course, will present source impedances much lower than this but because of the absence of input transformers in the mixer, the frequency response will be unaffected. It is outside the scope of this manual to describe in any detail the various types of microphone which may be employed, but the type will determine the settings of switches set into the baseplate of the mixer. While the SQN-5S has sufficient current capacity to supply any make of condenser microphone, the use of microphones which have a particularly large current drain with battery-powered equipment will need careful consideration. Some marked improvement in performance or special tonal characteristic should be required as compensation for the reduced battery life. There are some powered microphones that are switchable or automatically switch between 48V and 12V phantom powering. These will typically have their power consumption reduced by a half in the 12V phantom mode with unimpaired performance.

The primary purpose of the Microphone Attenuators [ATTEN] is to provide a rough level match between the input signals from microphones of varying sensitivities so as to allow comfortable handling of the gain controls. The 'attenuators' are, in fact, switched gain controls so that there is no need to fear a worsening of noise performance from their use.

It is, of course, not good practice to rely on attenuators (or gain controls) when using sensitive condenser microphones close to loud sounds, such as motor sports or pop music, since such signals may well overload the microphone's own first stage. In those conditions the ambient noise level can even prevent such a disaster being detected on your headphones. The use of dynamic microphones may be more appropriate in these cases.

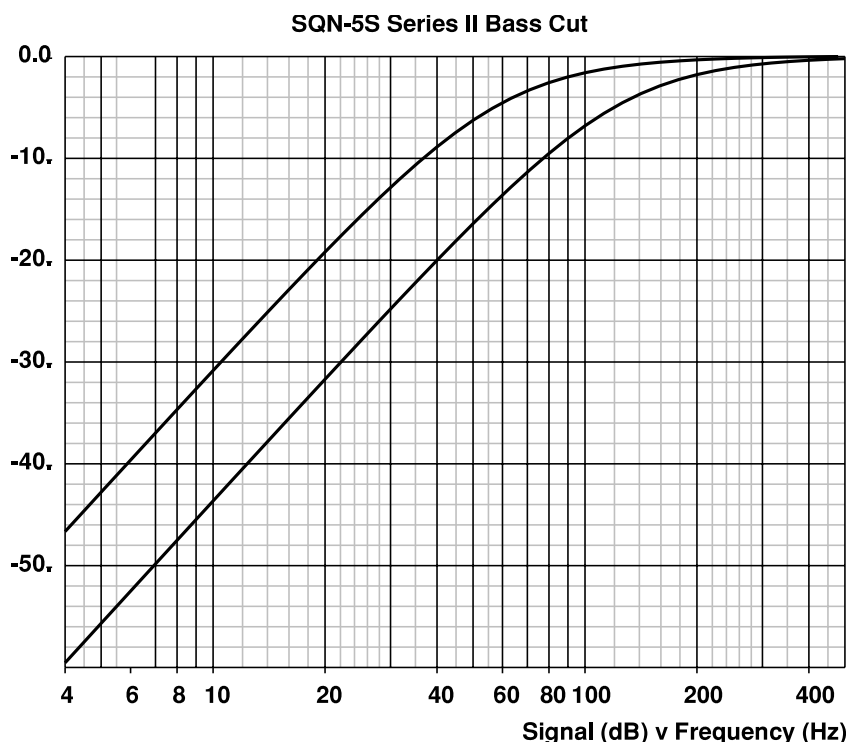
Rotary faders were selected for the SQN-5S because of their inherently better environmental sealing and because they provide more mechanical movement in a small space than can a slider. The specially designed control knobs incorporate some of the advantages of the slider in that they can be pushed from the side and their position is unequivocally seen and felt. Turning over a considerable arc is achieved with the tip of the finger or thumb resting on the point of the arrow design.

8. LINE INPUTS All five of the microphone inputs may be individually switched for use as balanced line inputs. This is achieved simply by switching a fixed 50dB attenuator in front of the microphone amplifier. The attenuator and fader controls operate as before.

A pair of unbalanced inputs, feeding directly into the left and right mixing busses is also available on the [SUBSIDIARY I/O] connector, [B]. These inputs are primarily intended for cascading two mixers.

9. MASTER GAIN CONTROL The Master fader, situated on the right side panel controls the gain of the two output channels simultaneously. There is a reserve of gain of 3dB above the 0dB calibration point (which is located by a mechanical detent), so that this control can be used to raise the overall level of a mix as well as to fade in and out. .

10. BASS CUTS A Bass Cut switch for each microphone channel is situated next to its fader allowing for bass attenuation of the signal with cutoff frequency that depends on the setting as shown in the accompanying graph. These are employed for a variety of purposes, such as reduction of 'boominess' in hard or 'live' acoustic locations, or from deep voices, as well as reducing extraneous traffic rumble, 'mains hum' from electrical appliances and so on. Perhaps the most common use for bass cuts is to assist in the reduction of wind noise outdoors, but a suitable windgag on the microphone will also be essential.



11. AUDIO LEVEL METERS The basic type of metering employed on the SQN-5S is the Peak Programme Meter (PPM). This was chosen as providing the maximum information about the relationship between the signal level and the overload point of the recorder. Admittedly, peak meters do not necessarily give a true representation of the loudness of the signal and some recordists prefer the VU type of meter which we can also provide. The meters can only give a useful indication of the recording level when the combination of mixer and recorder has been calibrated. Each meter is permanently illuminated while the mixer is switched on, allowing operation at in dim light. The illumination requires minimal current from the batteries.

For those unfamiliar with the BSI (BBC style) PPM scale, the intervals between scale graduations represent a 4dB difference, so that with the nominal Line Level (0dBu) represented by 4, the nominal

Peak Output Level of the mixer (+8dBu) occurs at 6 on the scale. This 'Nominal Peak' is a simplification of the arguments, since in practice the BBC has adopted various preferred peak levels for different sound sources and even individual musical instruments. Other PPM scales have not followed the BBC design and are all expressed in decibels, which makes them more readily intelligible. They also usually feature a TEST arrow at 0dBu (0.775V) for calibration purposes. The 'nominal peak' level referred to above tends to be seen as +6dB where the scale is calibrated in 3dB steps (e.g. the 'Nordic Norm' pattern adopted by the Scandinavian Broadcasting Consortium) or +8dB where calibration is in 4dB increments (e.g. the SMPTE 'preferred' scale published in 1989 where this peak level is scaled as '0').

VU meters also vary in their calibration. The original VU measured zero at zero dBm in a 600 Ohm system. Modern practice, based originally on the improved high level performance of analogue recording tape, is to place zero VU at +4dBm. Either calibration can be provided and will be noted on the mixer baseplate.

12. OUTPUT LIMITERS Location recording frequently puts the recording engineer in a situation in which he or she has no control over the ambient sound level. Accordingly, the SQN-5S has been provided with a pair of output peak limiters that may be confidently employed at all times. Coming into operation just below peak level, they accommodate overloads of up to 20dB with an attack time of half a millisecond and a release time of 100ms.

Peak limiting is an extremely non-linear process that relies on the masking characteristics of the ear to render the effect essentially inaudible when executed properly and used in moderate amounts. It is bad practice to make a habit of 'riding' the limiters: the LEDs should only light on the occasional unexpected peak if the levels are correctly set. Allowing the limiters to be operated by low frequency or sub-audio rumbles will cause modulation of the more audible midrange and high frequency audio. In the worst case this may manifest itself as apparently random audible clicks. The bass cuts should be used to remove dominant low frequency signals so that the limiters are operated only by signals in the wanted audible range.

The Limiters are actuated by a switch [LIMITER] towards the right of the front panel and in the [M]ono position each output channel is separately limited, with actual limiting being indicated by an LED for each channel, placed between the meters. With stereo recording, limiting can introduce a further problem since, if only one channel of a stereo pair is subjected to limiting, the effect is to shift the stereo image. The [LIM] switch, therefore, has a third [S]tereo position in which the degree of limiting is governed by the higher of the two output channel levels. This setting should be used when the mixer output is stereo, of either type AB or MS.

13. MONITORING HEADPHONES The quarter inch jack [PH] of the will accept any standard stereo plug. Headphones of any impedance may be employed although impedances of around 200 Ohms will make best use of battery power. For location work, it is advisable to employ headphones with good ear sealing even though they can be uncomfortable when worn for long periods of time. Increasing the headphone level to drown the directly audible sound in noisy situations could prove fatiguing or even damaging to the hearing in the long term, particularly if the limiters are not used. The tall knurled control knob on the left side panel allows the headphone output level to be adjusted. The connections to the quarter inch jack are repeated on the adjacent 3.5mm jack.

Note that an input channel without an attached microphone will be extremely noisy. It is important to ensure that the faders of all unused channels are at zero.

A rotary [PHONES] switch on the front panel allows the operator to select various sources for the monitored signals, including the output of an MS matrix which will allow an MS signal being output from the mixer to be monitored as the equivalent AB signal. This switch has the following functions.

- S Stereo
- R Right Channel
- L Left Channel
- MS MS Matrix (MS heard as AB stereo)
- L-R Left minus Right (MS stereo equivalent Right)
- L+R Left plus Right (MS stereo equivalent Left or Phase Check).

Below the [PHONES] switch is a pair of three position toggle switches, sprung to their centre positions which control pre-fade listening to CH2 or CH3 and CH4 or CH5.

14. SLATING MICROPHONE A microphone is mounted behind the front panel near the centre of the mixer. This microphone, brought into use by moving the [TONE/MIC] switch on the front panel to the right, is intended for recording identification announcements and slating marks on the output channels. The output of the microphone is levelled by a compressor and overrides the main audio, appearing on the mixer outputs and in the monitoring system. If the monitoring mode is set to [AUX] at the time the switch is operated, it automatically reverts to the internal or [MXR] setting. This is so that the recordist, if working with a recorder equipped with off-tape monitoring will not have to talk over a delayed version of the announcement. The inclusion of the compressor means that a usable recording can be made by speaking in a normal voice over a range of 250mm to 1.5m from the mixer, depending upon the ambient noise level.

15. MIXING & MATRIXING CONTROLS The SQN-5S SERIES IVE mixer is intended to work with various types of input signal and particularly to accommodate the use of Mid-Side microphones and Mid-Side recording. The CH1/CH2 pair is treated as a potential Stereo Channel, with or without MS matrixing, while CH3 can be routed or panpotted into the stereo image. This is in addition to the usual routing of individual channels to either output.

The operation of the CH1/CH2 pair is controlled by the [GANG 1-2] and [PHASE] switches as follows:

1. TWIN MONO with the [GANG 1-2] switch at [0]. The CH1/CH2 faders operate independently. The routing switches at the end of the mixer can direct the signals to either or both of the two mixing busses.
2. STEREO with the [GANG 1-2] switch at [S]. The input and output from the pair are treated as an AB stereo signal. The gains of both channels are controlled by the CH1 fader and the [BAL] pot on the end of the mixer acts as a stereo balance control.

A factory fitted option keeps the CH2 fader active in this mode so that it acts as an attenuator on the CH2 signal and should be kept at 100% rotation for normal stereo use.

MS USE of the STEREO MODE: With the above factory fitted option, if an MS signal is passed through the mixer with the [GANG 1-2] switch at [S], the CH2 fader can be used as a width control. If the balance control is kept in the centre detented position then the CH2 fader will be able to vary the MS width from 0 to 100%. Turning the balance control to favour CH2 will allow the side signal to be increased beyond 100% while still being under the control of the CH2 fader.

3. MID-SIDE with the [GANG 1-2] switch at [MAT]. The input to the pair is treated as an MS stereo signal which is matrixed into AB stereo. The gains of both channels are controlled by the CH1 fader. The CH2 fader acts as an MS width control by altering the relative level of the CH2 side signal: a setting of 8 will give a relative level of 100% or normal width. The [BAL] pot on the end of the mixer acts as a balance control for the resultant AB stereo signal. The CH1 and CH2 routing switches at the side of the mixer are inoperative.

The [PHASE] switch acts on CH2, independently of the settings of the other switches. When it is moved to the right (arrow), it inverts the phase of the signal. This has the incidental effect of interchanging left and right in an MS encoded input.

The controls available for CH3 are the routing switch and PANpot on the end panel of the mixer. These allow CH3 to be routed directly to either output channel or to be panpotted between them. Note that when CH3 is sent equally to both outputs using the PANpot, the level at each output will be 3dB lower than if the signal is routed to just one output. This is due to the nature of the panpotting process which requires the sum of the powers in the two channels to remain constant at all settings.

The controls available for CH4 and CH5 are the routing switches on the end panel of the mixer. These allow either of CH4 and CH5 to be routed to either or both of the mixer outputs.

SIGNAL DISCONNECT: If PIN 11 of the SUBSIDIARY I/O connector is linked to GND, CH4 and CH5 are disconnected from the mixing bus and the operation of the signal routing for CH3 is changed so that it may be switched out of the mixing bus. Selecting PAN for CH3 will now switch the channel out of the mix instead of to the PANpot. This is for the benefit of those who wish to use the channels separately to feed other equipment.

16. WARRANTY & SERVICE The SQN-5S is guaranteed for a period of 24 months from the date of purchase. This guarantee covers defects in manufacture, workmanship and materials and includes the cost of parts, labour and return carriage. The full terms of the guarantee are given in the printed copy of this document delivered with the mixer.

## 17. CONNECTOR WIRING

<b>MULTI-WAY I/O CONNECTORS</b>	
<b>MAIN I/O [A]</b>	<b>SUBSIDIARY I/O [B]</b>
A Live } Balanced Output	1 CHL Unbal. Out } Balanced
B Return } CHL	2 CHR Unbal. Out } -6 dB
C Live } Balanced Output	3 Gnd
D Return } CHR	4 CHL Mixing Bus In
E Live } Monitor Return	5 CHR Mixing Bus In
F Return } Input EX1CHL	6 Direct Select: Ground for Post Fader
G Live } Monitor Return	7 CH1 Direct Unbal. Out
H Return } Input EX1CHR	8 CH2 Direct Unbal. Out
J Gnd	9 CH3 Direct Unbal. Out
K Gnd	10 CH4 Direct Unbal. Out
L [REDACTED]	11 CH3/4/5 OFF (Grounding this pin removes CH3, 4 & 5 from the mix)
M [REDACTED]	12 CH5 Direct Unbal. Out
<b>POWER THROUGH [PT]</b>	<b>POWER INPUT [DC]</b>
1+2 External Power Out Negative (-)	1 External Power and
3 Not Connected	2 Battery Negative (-)
4 Ext. Power Out Switched (+)	3 Battery Positive (+)
<b>5WAY XLR</b> 1 Gnd	4 Ext. Power In Positive (+)
2 Live 3 Return CHL	
4 Live 5 Return CHR	

## 18. CONNECTOR LIST

The following is a list of the manufacturers part numbers for the connectors to mate with those on the mixer

MIXER CONNECTOR	MATING CONNECTOR	MANUFACTURER
MAIN I/O [A] (STANDARD)	PRC05P12M	Tajimi
SUBSIDIARY I/O [B]	HR10-10P12P	Hirose
POWER INPUT [DC]	HR10A7P4P	Hirose
POWER THROUGH [PT]	HR10A7P4P	Hirose