

TASCAM

SYSTEM ENHANCEMENT SERIES

8-In/2-Out Microphone/Line Mixer **MX-80**

8-In/2-Out Line Mixer **M-1B**

4-Band/4-Channel Parametric Equalizer **PE-40**

10-Band/2-Channel Graphic Equalizer **GE-20B**

Multi-Headphone Amplifier **MH-40B**

Line Amplifier/Impedance Converter **LA-40**

Meter Unit **MU-40**

Patch Bays **PB-32/PB-64**



MX-80

8-In/2-Out Microphone/Line Mixer

MORE MIXING POWER FOR EXTRA SYSTEM VERSATILITY

In any recording studio or sound reinforcement system there's always the recurring problem of how to get an extra microphone or line mix for some special recording situation or system configuration. The MX-80 is ideal for these situations. It offers 8 balanced microphone or line inputs, or 8 unbalanced line-level inputs via the access receive terminals, with extensive level matching capability and full panning on each input. So it's compatible with any system, both balanced and unbalanced are provided, and each type of output has its own output level control for maximum system flexibility. Of course the MX-80 offers exceptionally high performance on all counts—noise, distortion, crosstalk—making it perfect for even the most critical applications.

1 POWER Switch

This push-on/push-off type switch turns power to the unit on or off.

2 ATT Switch

The attenuator switch provided on each input channel has three positions: 0, 30 and MUTE. In the "0" position no attenuation is applied. The "30" position attenuates the balanced inputs by 30-dB, thereby preventing overloading of the input stage when using high-output microphones or line level inputs. In the "MUTE" position the respective input is completely shut off.

3 TRIM Control

Adjusts the gain of the input preamplifier for

optimum matching with input signals of virtually any level. Input sensitivity can be varied over a range of -30 ~ -70 dB.

4 PHASE Switch

Not all microphones and cables are wired in the same phase. In cases where two out-of-phase mikes are picking up the same source this can cause undesirable phase cancellation. Rather than having to rewire the microphone cables, the MX-80 offers PHASE switches on each input so you reverse the phase of any input with the flick of a finger.

5 GAIN Control

Adjusts the level of each individual input channel. Equivalent to the input faders on conventional mixers.

6 PAN Pots

Permits location of the respective channel's signal anywhere from extreme left to right in the output stereo sound field.

7 OVERLOAD Indicator

If the OVERLOAD indicator lights, input sensitivity should be reduced using the TRIM control and/or ATT switch.

8 9 BALANCED/UNBALANCED OUTPUT Level Controls

The BALANCED OUTPUT level control adjusts output level at the balanced XLR-type rear-panel output connectors, and the UNBALANCED OUTPUT level control adjusts output level at the unbalanced RCA pin jack output terminals.

10 11 SEND/RCV Terminals

Each MX-80 input channel features a pair of send and receive jacks so outboard signal processing equipment be patched into the appropriate channels as required. The RCV

terminals can also double as unbalanced line inputs.

12 18 PHANTOM Power Switch and PHANTOM POWER IN Connector

When phantom-powered mikes are used, these switches are used to turn on phantom power to the appropriate microphone inputs.

13 BUSS IN Terminals

Any line-level signal can be added to the program at these terminals, or two MX-80s can be "cascaded" by feeding the unbalanced line outputs of one to the respective buss inputs of the other to form a 16x2 microphone mixer.

14 17 LINE OUT and OUTPUT Connectors

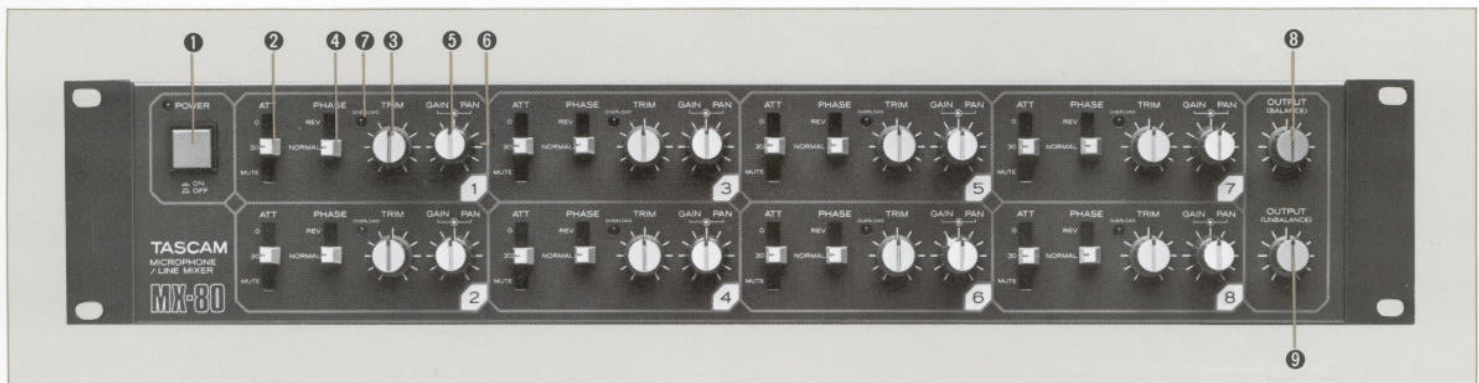
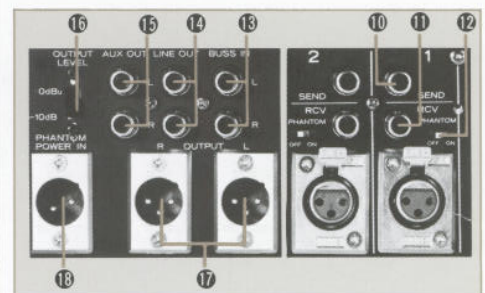
Both unbalanced RCA pin jack LINE OUT connectors and balanced XLR-type OUTPUT connectors are provided.

15 AUX OUT Terminals

These output terminals are connected in parallel with the LINE OUT terminals and therefore provide the same output signal.

16 OUTPUT LEVEL Selector

Permits selection of -10 dB or 0 dBu line output level from the LINE OUT and AUX OUT terminals.



SPECIFICATIONS

Input: 600 ohms XLR balanced
-70 ~ 0 dBV

Access Send: 100 ohms/-10 dBV

Access Receive: 100 kohms/-10 dBV

Buss In: 22 kohms/-10 dBV

Line Out/Aux Out: 100 ohms/-10 dBV or 0 dBu (unbalanced)

Output (balanced): 600 ohms/-40 dBm

Frequency Response: 20-20,000 Hz $\pm$ 1.5 dB

(Input-Line Out)

Equivalent Input Noise: -115 dB WTD

Signal-to-Noise Ratio:

(A WTD/UNWTD)

1 channel to Line Out/Output: 65 dB/62 dB

8 channel to Line Out/Output: 55 dB/52 dB

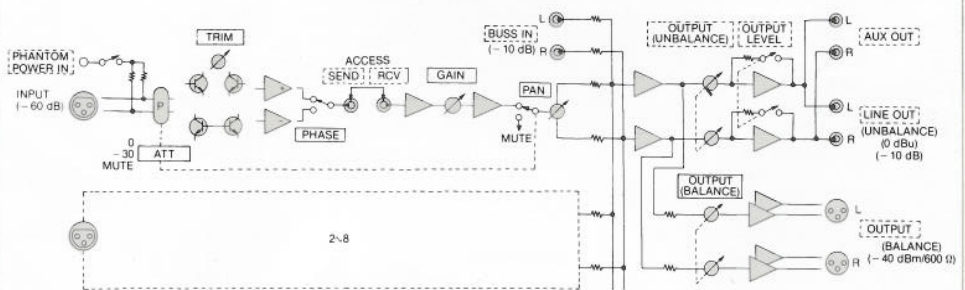
Crosstalk (1 kHz): 70 dB

THD: 0.008% (1 kHz)

Dimensions (W x H x D): 482 x 88 x 230 mm

Weight (net): 5.0 kg

Block Diagram



• Improvements may result in features and specifications changing without notice.

THE QUICK, EASY WAY TO GREATER MIXING FLEXIBILITY

The M-1B is a highly functional 8-in, 2-out line level mixer. It is ideal for cue and monitor mixes, in fact for any occasion when you need an independent mix to help you get the job done more easily. Each input channel has its own pan and gain controls, and there is a master gain control to regulate the overall output level. Each input has a foldback if you need additional signal processing. Auxiliary outputs are provided in parallel with the line outputs for extra convenience. Buss inputs give you access to the program busses for connecting additional equipment or for cascading two M-1Bs, and the buss-in signal can be sent back out via the foldback terminals to other equipment. A high-power headphone amplifier with its own level control provides plenty of power for two stereo headphone feeds.

1 POWER Switch

When power is off, signal continues to flow from the Line In to the Foldback jacks, so patches utilizing the foldback path are not interrupted.

2 GAIN Controls

Adjust the levels of each individual input channel.

3 PAN Pots

Permit location of each channel's signal anywhere from extreme left to right in the output stereo sound field.

4 MASTER Control

Adjusts overall output level.

5 OVERLOAD Indicators

Light when buss level becomes excessive (25 dB over the nominal input level of -10 dBV). When lit, the input level should be reduced using the gain control.

6 HEADPHONES Level Control and Jacks

Two pairs of stereo headphones can be connected. The signal is the same as the signal at the Line Out/Aux Out jacks. The level control adjusts both headphone outputs.

7 LINE OUT Terminals

RCA pin jack connectors for left and right program outputs.

8 AUX OUT Terminals

Connected in parallel with the Line Out terminals, providing the same output signal. Can be used to feed the output to a monitor amplifier, cue system, level monitoring equipment, or other equipment. The signal can be sent to two place without the need for a Y patch cord.

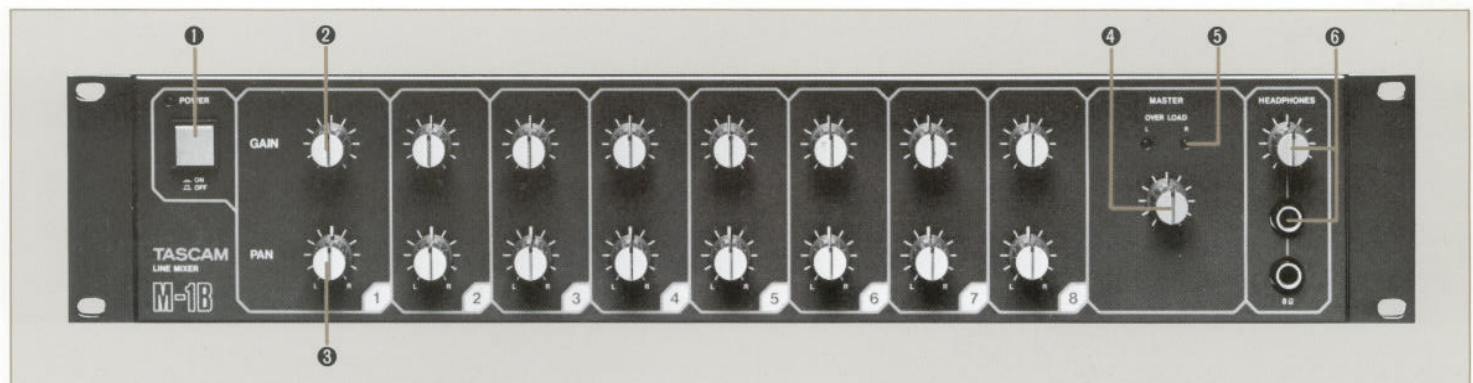
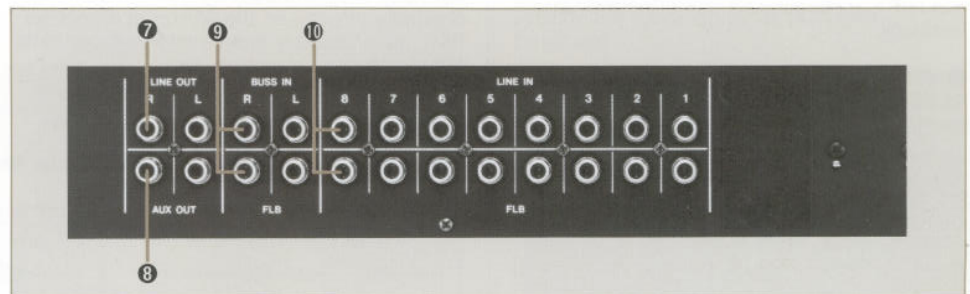
ment, or other equipment. The signal can be sent to two place without the need for a Y patch cord.

9 BUSS IN/FLB Terminals

Any line level signal can be added to the program at these terminals, or two M-1Bs can be cascaded by feeding the line outputs of one to the respective buss inputs of the other to form a 16x2 mixer. The buss-in signal can be sent back out via the foldback terminals to other equipment. The signal path is not interrupted when the power is turned off.

10 LINE IN/FLB Terminals

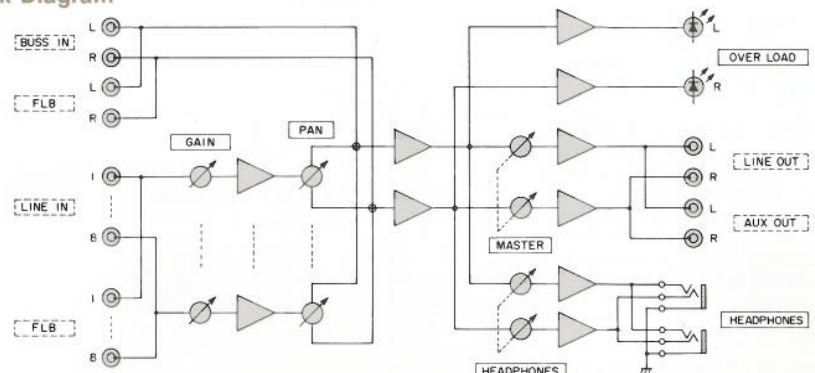
These RCA jacks accept line level (-10 dBV/0.316 V) signals. A foldback jack on each input allows access to the signal unaffected by the gain controls. The line in signal can be sent back out via the foldback terminals to other equipment. The signal path is not interrupted when the power is turned off.



SPECIFICATIONS

Line In: 33 kohms/-10 dBV
 Buss In: 50 kohms/-10 dBV
 Line Out/Aux Out: 100 ohms/-10 dBV
 Headphone Out: 3 W + 3 W max. (8 ohms)
 Overload Indicators: +25 dB
 Frequency Response: 20-30 kHz $\pm$ 1 dB
 Signal-to-Noise Ratio:
 (A WTD/UNWTD)
 1 Line In-Line/Aux Out: 82 dB/80 dB
 All Line In-Line/Aux Out: 80 dB/77 dB
 THD: 0.03% (1 kHz)
 Crosstalk: 60 dB
 Dimensions (W x H x D): 482 x 88 x 220 mm
 Weight (net): 4 kg

Block Diagram



PE-40

4-Band/4-Channel Parametric Equalizer

FOR CRITICAL "FINE-TUNING" OF YOUR SYSTEM'S RESPONSE

This versatile parametric equalizer gives you precise, extensive control over the frequency characteristics of any line-level program. It has 4 independent EQ channels, each of which offers four bands of equalization. The 4 EQ bands are overlapped for maximum equalization flexibility. Each individual EQ band offers frequency, Q (bandwidth) and gain (boost/cut) — so you can equalize at precisely the right frequency over exactly the required bandwidth and with just the right amount of boost or cut. The PE-40 is perfect for tonal control during multitrack mixdown, for "straightening out" less-than-ideal response in instruments you are recording, and for response tailoring of electronic instruments. It enables the recording engineer to subdue unwanted resonance at specific frequencies, and in PA applications it can effectively stop feedback.

1 POWER Switch

An LED indicator lights to show that the unit is on.

2 FREQ Control

This control continuously varies the center frequency of the respective equalization band across its entire range. Frequency ranges: HIGH 800 to 16,000 Hz; MIDI HIGH 500 to 10,000 Hz; MIDI LOW 200 to 4,000 Hz; LOW 40 to 800 Hz.

3 Q Control

"Q" or "Quality Factor" is equivalent to

bandwidth. That is, the Q control permits continuous variation of the width of the frequency band that is to be equalized. If broad equalization is required in a particular band then a low Q setting is used, while higher Q settings (narrower bandwidth) are ideal for reducing feedback or resonance at specific frequencies.

4 GAIN Control

Permits up to 15 dB boost or attenuation of the selected frequency at the selected Q. Set at its center position no EQ is applied.

5 BYPASS Switch

The respective equalizer channel can be completely bypassed or "defeated" by turning this switch on. This permits easy A/B comparison of the equalized and unequalized sound.

6 HPF (High Pass Filter) Switches

Each channel of the PE-40 incorporates 2 switchable high pass filters. The 160 Hz, 6 dB/octave filter is useful for subduing low-frequency feedback or for minimizing unnaturally exaggerated lows due to microphone proximity effect, and the 60 Hz, 18 dB/octave filter will effectively reduce interference from rumble caused by motors, etc.

7 LPF (Low Pass Filter) Switch

This switchable 15 kHz, 12 dB/octave filter

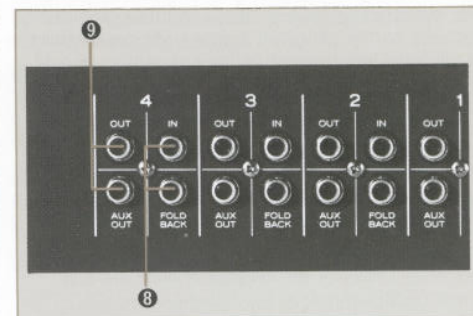
is useful for reducing high frequency noise such as tape hiss or noise from electronic instruments.

8 IN/FOLDBACK Terminals

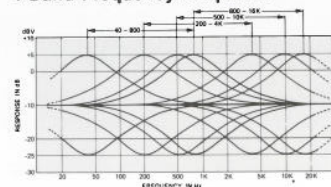
The IN and FOLDBACK terminals for the respective equalizer channels are connected in parallel so the input signal can be "tapped" and fed to other equipment via the foldback terminals.

9 OUT/AUX Terminals

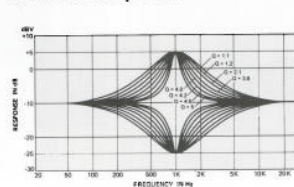
The OUT and AUX terminals from the respective equalizer channels are connected in parallel so the same signal, equalized or bypassed, appears at both terminals.



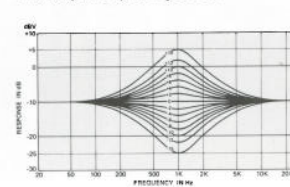
4-Band Frequency Response



Q-factor Response



GAIN (Level) Response



SPECIFICATIONS

Input: 50 k ohms/ - 10 dBV

Output: 100 ohms/ - 10 dBV

Equalizer: Peak/Dip Parametric, 4 bands

Level: ± 15 dB

Q: 1.1 to 5

Frequency: HIGH 800 to 16,000 Hz

MIDI HIGH 500 to 10,000 Hz

MIDI LOW 200 to 4,000 Hz

LOW 40 to 800 Hz

Filters: 160 Hz, 6 dB/oct high pass filter

60 Hz, 18 dB/oct high pass filter

15,000 Hz, 12 dB/oct low pass filter

Signal-to-Noise Ratio: 83 dB/80 dB

(A WTD/UNWTD)

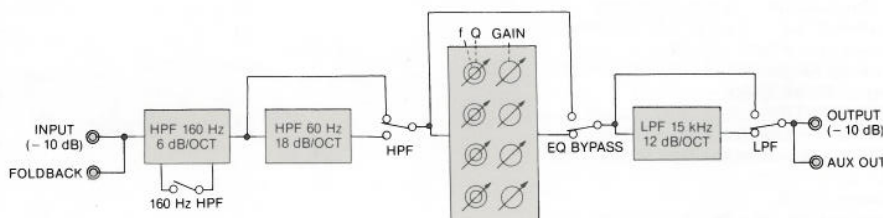
Crosstalk: 70 dB

THD: 0.015% (1 kHz)

Dimensions (W x H x D): 482 x 88 x 230 mm

Weight (net): 4.7 kg

Block Diagram



• Improvements may result in features and specifications changing without notice.

10-Band/2-Channel Graphic Equalizer

GE-20B

THE VERSATILITY YOU NEED FOR THE SOUND YOU WANT

Designed for maximum flexibility, the GE-20B is not only a means of eliminating deficiencies in the sound, it is a creative tool, as well. Each channel is completely independent, with separate EQ defeat, high pass and low pass filters, and input level controls. In addition to total compatibility with any type of system, this arrangement gives you complete control over the tonal balance between channels. Each of the 10 bands on both channels can be boost or cut by 12 dB, for delicate control over the entire audio spectrum. Among its many possible applications, for example, you could use the two channels as independent signal processors to shape the tonal characteristics of two different musical instruments or groups of instruments, control feedback, or compensate for room acoustics.

1 POWER Switch

An LED indicator lights to show that the unit is on.

2 EQ Switch

One-touch defeat of the equalizer circuit allows comparison of the equalized and unequalized sound.

3 HPF (High Pass Filter) Switch

Attenuates all signals below the 31.5 Hz cutoff frequency at a rate of 12 dB per octave. Will reduce interference caused by rumble from motors, etc.

4 LPF (Low Pass Filter) Switch

Attenuates all signals above the 16 kHz cutoff

frequency at a rate of 12 dB per octave. Useful for reducing high frequency noise such as tape hiss or noise from electronic instruments.

5 NORMAL Level Indicator

Lights to indicate that input signal level is within proper range for normal operation.

6 OVERload Indicator

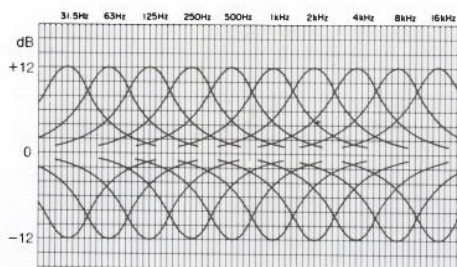
Lights when input signal level becomes excessive (25 dB over the nominal input level of -10 dBV). When lit, the input level should be reduced by using the Input level control.

7 INPUT Level Control

Adjusts the gain of the input amplifier within a ± 10 dB range. Should be set so that the loudest signal the channel is expected to handle does not cause the overload indicator to light.

8 Equalization Controls

The response of each band can be boost or cut by 12 dB. The overall response pattern is immediately ascertainable by noting the position of the control knobs.



9 INPUT Terminals (Front)

One 1/4" phone jack for each channel is provided on the front panel. When connected, the

rear inputs are automatically disconnected. This allows you to permanently connect a unit to the rear jacks, without having to disconnect it to temporarily use another one.

10 OUTPUT Terminals (Front)

One output phone jack for each channel. Output level is controlled by the input level controls.

11 INPUT Terminals (Rear)

RCA jacks; level is controlled by the input level controls.

12 FOLDBACK Terminals

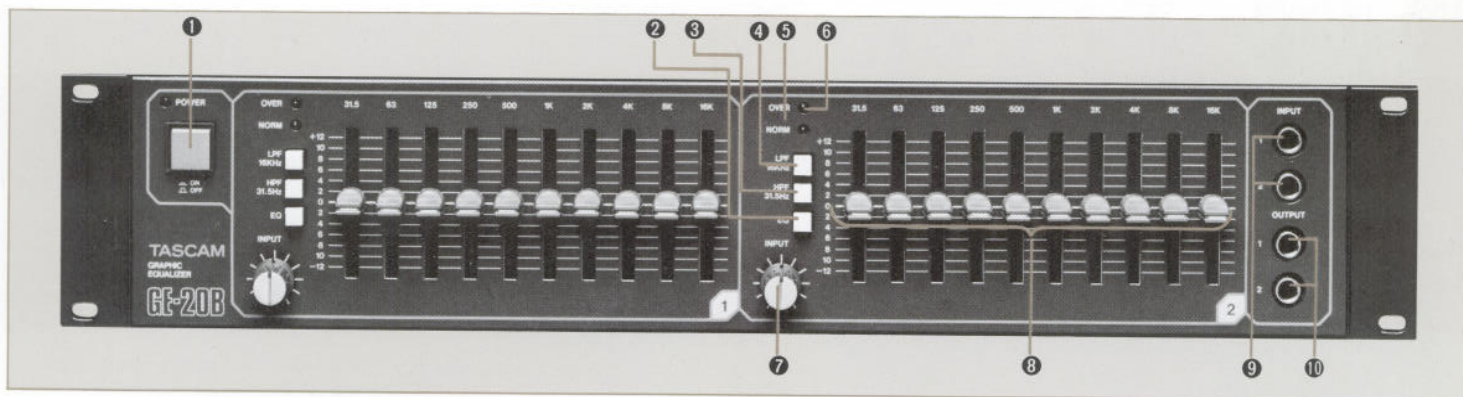
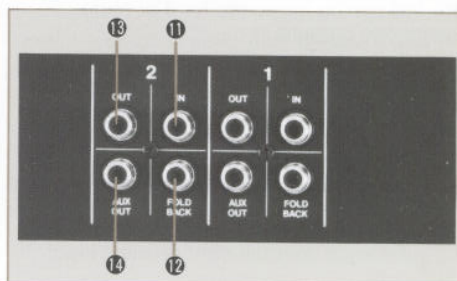
The input signal can be sent back out via these RCA jacks to other equipment. The signal from the input terminals on the front panel, however, is not available for foldback.

13 OUTPUT Terminals (Rear)

RCA jacks; level is controlled by the input level controls. The output signals are available from both RCA and phone (No 10) jacks at the same time.

14 AUX OUT Terminals

Provide the same signal as the Output terminals.



SPECIFICATIONS

Input: 33 kohms/-10 dBV

Output: 220 ohms/-10 dBV

Equalizer:

Center Frequencies: 31.5/63/125/250/500/1 k/2 k/4 k/8 k/16 kHz

Max Boost/Cut: 12 dB

Filters: 31.5 Hz, 12 dB/oct. high pass filter
16 kHz, 12 dB/oct. low pass filter

THD: 0.008% (1 kHz)

Signal-to-Noise Ratio: 93 dB/90 dB

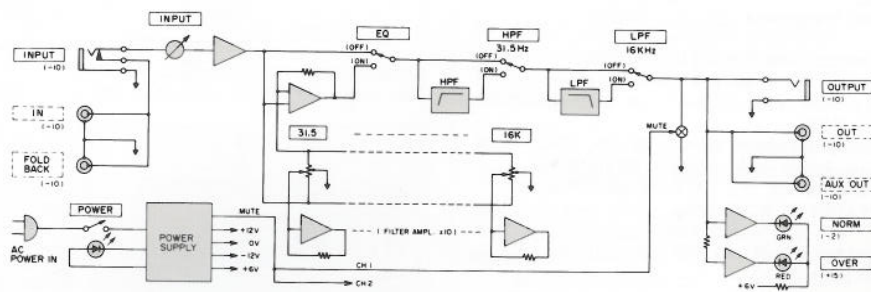
(A WTD/UNWTD)

Headroom: 25 dB

Dimensions (W x H x D): 482 x 88 x 221 mm

Weight (net): 4.2 kg

Block Diagram



• Improvements may result in features and specifications changing without notice.

MH-40B

Multi-Headphone Amplifier

EASY, HIGH-PERFORMANCE CUE SYSTEM EXPANSION

A common problem encountered in the growing studio is that not enough headphone drive capability is available to accommodate the number of performers being recorded or the number of people monitoring the program. Often quick-fixes involving "Y" cords and distributor boxes are rigged up, but these are invariably lacking in control versatility and performance. The MH-40B has been designed specifically to fill this need. A single MH-40B drives up to 4 pairs of stereo headphones from a single line-level stereo signal, and individual headphone level control—with independent left/right channel balance control—is provided so each performer or listener can set the headphone sound to his individual preference. 100 mW power from each headphone output provides sufficiently high headphone levels to provide high-quality sound and mask external noise—even when monitoring in a high-sound-level studio environment. And more than one MH-40B can be cascaded for 8 or more headphone outputs.

1 POWER Switch

An LED indicator lights to show that the unit is on.

2 INPUT Controls

The inner knob of this concentric pair controls input level from the left channel of the control room cue outputs or a stereo amplifier while the outer knob controls right channel input

level. The INPUT controls provide a convenient means for the performers or listeners to adjust the overall level of all four headphone outputs without changing the balance between each individual output.

3 INPUT Selector

The MH-40B accepts input via either rear-panel left and right channel RCA pin jacks or 1/4" phone jacks conveniently located on the front panel. The INPUT selector switch permits one-touch selection of either input pair. The cue or auxiliary outputs from the control room can be fed to the rear-panel pin jacks while electronic music instruments or effects can be plugged directly into the front-panel phone jacks.

4 MODE Selector

The MH-40B can function in either the MONO or STEREO mode. In the STEREO mode signals input to the left and right channels are fed as they are to the respective channels of each headphone output. In the MONO mode, however, signals fed to the left and right inputs are internally distributed to both channels of each headphone output. This means that stereo input signals will be heard as a centered acoustic image, as will mono signals fed to either the left or right channel inputs.

5 PHONES LEVEL Controls and Output Jacks

The level of each individual headphone output is adjusted by the PHONES LEVEL controls. Moreover, each output has concentric controls permitting independent adjustment of the left and right channel output level. The 1/4" stereo phone jacks below each level control accept any standard type of stereo headphones with

an impedance of 8 ohms or more.

6 7 INPUT Jacks

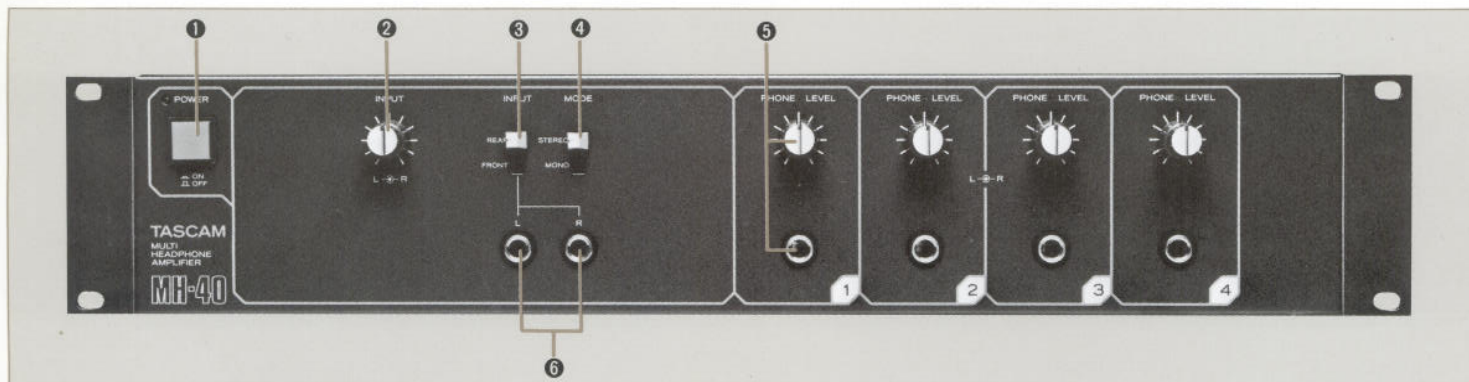
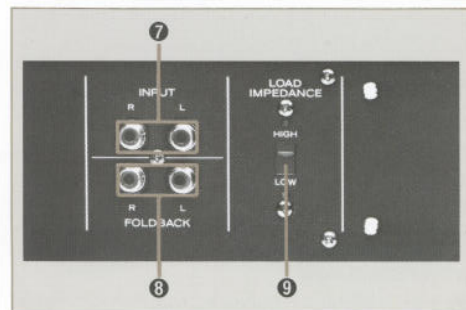
Signals from the control room mixer or a stereo amplifier can be fed to the left and right channel RCA pin jacks on the rear panel, while the 1/4" mono phone jacks on the front panel are convenient for directly plugging in electronic music instruments, effects of other signal processing equipment.

8 FOLDBACK Terminals

The FOLDBACK terminals are connected in parallel with the rearpanel INPUT jacks and are therefore ideal for cascading more than one MH-40B for 8 or more headphone outputs. The FOLDBACK terminals can be used as a signal takeoff to feed just about any type of equipment.

9 LOAD IMPEDANCE Selector

Set to LOW for headphones whose impedance is lower than 100 ohms and HIGH for headphones with a higher impedance.



SPECIFICATIONS

Input (Rear and Front): 50 kohms/— 10 dBV

Output:

Load Impedance: 200 ohms (HIGH)/
10 ohms (LOW)

Nominal Level: 1 W + 1 W (10 ohms)
0.5 W + 0.5 W (200 ohms)

Maximum Level: 1.5 W + 1.5 W (10 ohms or 200 ohms)
(5% THD)

Frequency Response: 20 Hz — 20 kHz, +0.5, —1 dB

Signal-to-Noise Ratio: 94 dB/90 dB (10 ohms)

(A WTD/UNWTD) 100 dB/96 dB (200 ohms)

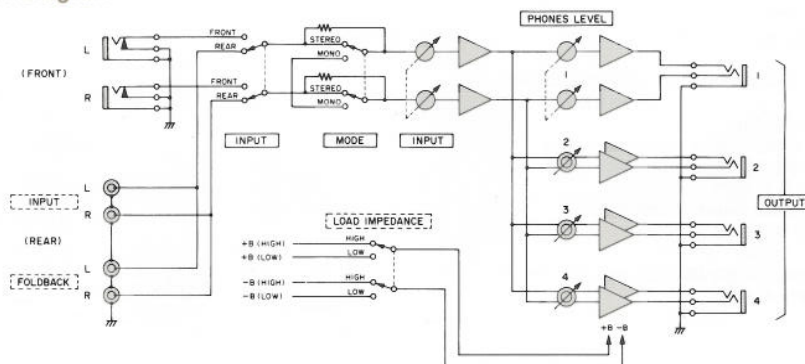
THD (1 kHz): 0.1% (10 ohms)

0.01% (200 ohms)

Dimensions (W x H x D): 482 x 88 x 230 mm

Weight (net): 4.5 kg

Block Diagram



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Line Amplifier/Impedance Converter

LA-40

OPTIMUM INTERFACING BETWEEN HOME/SEMI-PRO & PROFESSIONAL AUDIO EQUIPMENT

The TASCAM LA-40 is an indispensable tool for all types of studio applications. In a single unit it offers four channels of level and impedance matching between home-use or semi-professional audio gear and professional equipment—so you'll never be stuck with the problem of having to compromise quality due to mismatched equipment. The LA-40 will accept -10 dBV RCA pin-jack input and deliver -20 dBm or $+4$ dBm balanced output via XLR type connectors or three-wire TRS phone jacks. It will also perform the reverse conversion: balanced -20 dBm or $+4$ dBm input via XLR or TRS phone connectors to -10 dBV unbalanced RCA pin-jack output. The LA-40 can also be configured to produce $+4$ dBm balanced output from a balanced -20 dBm input, or vice versa. The LA-40 fits neatly in a single rack space, and the TRS phone jack inputs and outputs are mounted on the front panel for easy, direct patching to a standard patch bay.



INPUT	CONNECTORS	INPUT IMPEDANCE	NOMINAL INPUT LEVEL	HEADROOM
Balanced	XLR 3-31 Type/ 1/4" phone jack	600 ohms	$+4$ dBm/ -20 dBm Switchable	24 dB
Unbalanced	RCA-pin jack	23.5 kohms	-10 dBV	24 dB

OUTPUT	CONNECTORS	OUTPUT IMPEDANCE	NOMINAL OUTPUT LEVEL	HEADROOM
Balanced	XLR 3-32 Type/ 1/4" phone jack	20 ohms	$+4$ dBm/ -20 dBm Switchable	24 dB
Unbalanced	RCA-pin jack	100 ohms	-10 dBV	24 dB

	BALANCED $\rightarrow$ UNBALANCED	UNBALANCED $\rightarrow$ BALANCED
Total Harmonic Distortion	0.008%, 1,000 Hz, Nominal levels	0.008%, 1,000 Hz, Nominal levels
Frequency Response	20 Hz—20,000 Hz, ± 0.5 dB	20 Hz—20,000 Hz, ± 0.5 dB
S/N Ratio	DIN: 93 dB, $+4$ dBm/86 dB, -20 dBm IHF (A): 96 dB, $+4$ dBm/89 dB, -20 dBm (600 ohms source impedance, nominal levels)	DIN: 97 dB, $+4$ dBm/81 dB, -20 dBm IHF (A): 100 dB, $+4$ dBm/84 dB, -20 dBm (100 ohms source impedance, nominal levels)
Crosstalk (adjacent channel)	90 dB (at input 1,000 Hz, nominal level/ 600 ohms termination)	90 dB (at input 1,000 Hz, nominal level/ 600 ohms termination)



Dimensions (W x H x D): 482 x 51 x 263 mm
Weight (net): 4.5 kg

4 METERS DO THE WORK OF 8

The MU-40 is a 4-meter, 8-channel meter unit. The Line 1/Line 2 switch lets you connect the meters to one of two sets of four inputs. This makes the MU-40 a super-flexible way to obtain precise signal level readings. A meter sensitivity switch is provided for compatibility with any source, foldback terminals are provided for all inputs, and each meter has a peak indicator LED.

1 POWER Switch

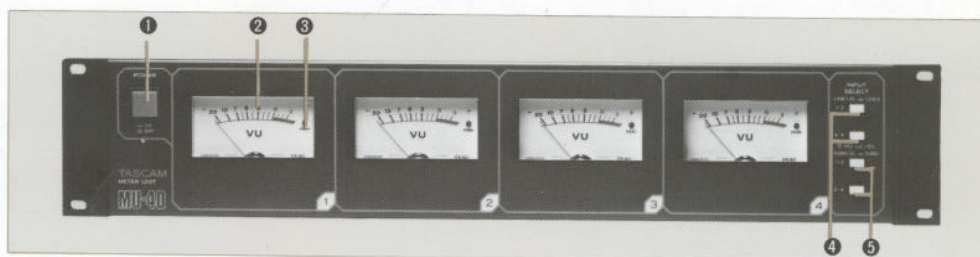
This push-on/push-off type switch turns power to the unit on and off. The meters light to indicate that the unit is on.

2 VU Meters

Bright, easy-to-read dial scales are employed. Peak indicators and 2 meter sensitivity switches are provided for easy setting of levels.

3 PEAK Indicators

The red LEDs light to warn of excessively high peak levels. The best way to set the level is to adjust until the meter is in the vicinity of 0 VU and the peak indicator does not light.



4 INPUT SELECT Switches

There are separate switches to select Line 1 or Line 2 input on channels 1/2 and 3/4. This is the foremost benefit of the MU-40: that it can do the work of 8 VU meters.

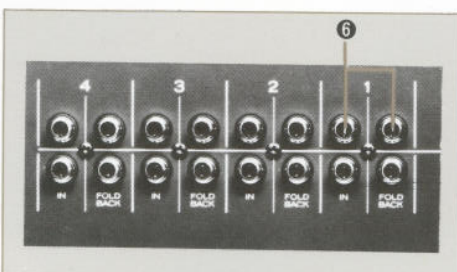
5 0 VU LEVEL Selector

The 0 VU position on the meters can be set to either -10 dBV or 0 dBu. When the input level

is low, set the switch to -10 dBV to raise sensitivity. When the level is high, set the switch to 0 dBu. Independent sensitivity switches are provided for channels 1-2 and 3-4.

6 INPUT and FOLDBACK Terminals

4 channels each are provided for Line 1 and Line 2. Also, foldback terminals are provided for all inputs.



SPECIFICATIONS

Input: 20 kohms/ -10 dBV or 0 dBu

Peak Level Indicator: $+10$ dB ± 0.5 dB (0 VU ref.)

Frequency Response:

VU meters: 30 Hz—20 kHz, ± 0.5 VU -1 VU

Peak Level Indicators: 30 Hz—20 kHz, ± 0.5 dB

Dimensions (W x H x D): 482 x 88 x 205 mm

Weight (net): 3.6 kg

PB-32 Patch Bays

VERSATILE PATCHING FOR THE GROWING STUDIO

Versatile, expandable patching capability is essential to any studio—from in-home setups to professional multitrack recording facilities. And PB-32 Series patch bays are the ideal units for any situation. They are available in five basic configurations and are of modular construction so they can be reconfigured to meet specific patching requirements. These patch bays also feature “normalled” connections to provide the maximum in patching convenience without the need to patch through unused circuits. Designed for easy rack mounting, PB-32 Series patch bays permit expansion to meet the needs of the growing studio.

PB-32P

32 1/4" TS phone jacks (front and rear)

PB-32R

32 RCA pin jacks (front and rear)

PB-32H

32 1/4" TS phone jacks (front)

32 RCA pin jacks (rear)

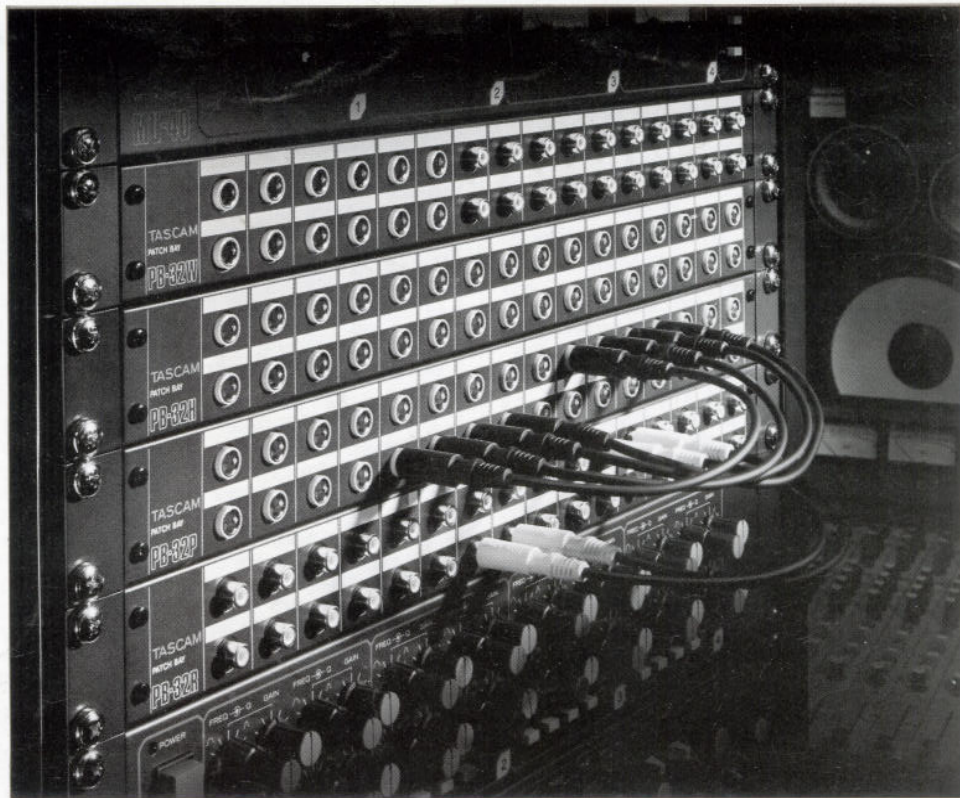
PB-32W

12 1/4" TS phone jacks (front and rear)

20 RCA pin jacks (front and rear)

PB-32B

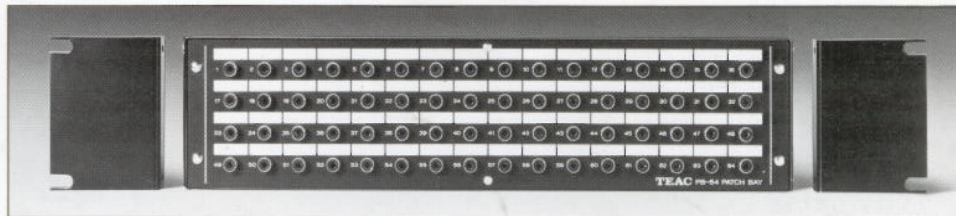
32 1/4" TRS phone jacks (front and rear)



PB-64 Patch Bays

FOR EVEN GREATER PATCHING CAPACITY

For those who need a practical, “straight-through” RCA pin jack patch bay, the PB-64 is ideal. It offers 64 front and rear RCA jacks for extensive patching capability.



PW-16 Patch Cords

This optional patch cord set contains 16 cables of four different types—as described in the chart below. These cables offer exceptional reliability ensuring minimum cable failures even under the stress of constant use.

MODEL	PLUG TYPE	380 mm		180 mm	
		white	black	white	black
PW-16P	1/4" TS phone	3	3	5	5
PW-16R	RCA pin	3	3	5	5
PW-16W	1/4" TS phone	—	—	3	3
	RCA pin	—	—	5	5
PW-16B	1/4" TRS phone	—	16	—	—

•In the specifications, 0 dBV is referenced to 1.0 Volt. 0 dBm is referenced to 0.775 Volt.

•Changes in specifications and features may be made without notice or obligation.

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