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## Book Descriptions:

# cae dual stereo line mixer manual

Note Shipping costs are based upon UPS shipping. Depending upon Send an offer and include your zip code and we will respond with an offer with a best rate for shipping. Please contact them to ask about shipping. Great for guitar racks running multiple preamps. Very transparent, and built like a tank. Each channel has 5 stereo inputs up to 4 can be mono that will mix across both outputs L and R for the channel. Works perfectly Bob B. makes good stuff! Includes original power supply and manuals. Depending upon Send an offer and include your zip code and we will respond with an offer with a best rate for shipping. Please check the fields highlighted in red. Currency. For a better experience, please enable JavaScript in your browser before proceeding. It may not display this or other websites correctly. You should upgrade or use an alternative browser. They sum up into the CAE line mixer, and finally a mesa 2x90. Ends up stereo in 2 cabinets with 2 x12 in both. I like the sounds I get from the rack. I was wondering if I could get a better stereo result with a RJM line mixer instead of the CAE line mixer. I have to the best of my knowledge gotten the right cables to the Eventide, and I have tried to hook it up as the manual says. Perhaps it is just stupid to change one line mixer for another, or could I a better result They sum up into the CAE line mixer, and finally a mesa 2x90. Perhaps it is just stupid to change one line mixer for another, or could I a better result If that's the one, I would NOT go for that one. You've already got a good mixer for the job—the question is, how are you hooking everything up. The devils always in the details here! I am new to rack but in the process of building one. I have the Mesa power amp and h8000, cae preamp incoming. Getting a single space mixer looks challenging. I am new to rack but in the process of building one. I have the Mesa power amp and h8000, cae preamp incoming. Getting a single space mixer looks challenging. <http://www.pemas.at/admin/fckeditorupload/ford-falcon-workshop-manual-download.xml>

- **cae dual stereo line mixer manual, 1.0, cae dual stereo line mixer manual.**

I suggest you take advantage of all of them, instead of mixing the 2 DSPs thru only 2. Switchblade will easily give you input headroom issues as it's not designed to handle the H8000 massive signals. Cascading mixers make no sense either in this kind of rig. Single rack space mixer. Many love the Samson SM10. You'll be much better off at handling true line level signals and your wallet will thank you! Italo, thanks for the advice, so I am assuming DSP a stereo out through one pair of XLRs and DSP B the same, which then means I can use the routing within h8000 to decide what is series and parallel within the h8000. So wiring this up I would go out of the preamp, and then use some kind of splitter to feed the TSC and h8000 separately with the same mono preamp source. Bring three stereo outs back through the mixer one from TSC, two from h8000. If I wanted the Landau trick which was to feed one side of the chorus only to the detune which I would be running on the h8000, so would need to hardwire one of the TSC outs to one side of the h8000. You can do anything with such routing, with both DSPs in parallel. I don't think the SM10 has two Sends. Once I have achieved that the outputs from each DSP come back in to the mixer in channel 2 and 3, each in stereo. And the final mix via the XLR outs to the power amp in stereo. I guess what I am struggling with is I am used to the idea of send and return but you don't get that on the SM10 it mixes source signals and I am struggling to see how I send the stereo chorused signal out to the h8000 from the mixer. Sorry for my lack of knowledge just learning about rack set ups. I don't see anything strange or different from most mixers. I don't see anything strange or different from most mixers. There is an effects mix send and monitor mix send so that could be done. <http://retete.pentrugatit.ro/userfiles/ford-falcon-manual.xml>

As each mixer channel is stereo is there any advantage to sending each DSP out to two mixer channels panned hard either way as opposed to the left and right inputs of one channel. I guess you have control of the levels of each side of the stereo mix on the output from the h8000 That way. With a TRS cable on each, Im feeding each of my 2 rack fx units a stereo signal. One is pre and the other is post fader. Im using that to my advantage to send the device on aux b back into the device on aux a in series, when wanted by muting its return channel and sending it pre fader back to aux a. With a TRS cable on each, Im feeding each of my 2 rack fx units a stereo signal. Im using that to my advantage to send the device on aux b back into the device on aux a in series, when wanted by muting its return channel and sending it pre fader back to aux a. Wouldn't need a trs, just straight jack to xlr cable. Although if I wanted to save a channel on the mixer I could feed left and right in to channel one stereo and use a trs cable out of one of the aux sends to feed each side of the h8000. What do you think of the SM10. Def worth doing rather than series linking devices So now youre trying to balance those send levels manually, which on one side is further interacting with the sending channels fader. The auxes give you so many routing and blending options. When I first built a rack with multiple devices all in series, the tone suck was awful, you could never get the levels and balance right. just a nightmare. The SM10 wont win any awards, but it is the most solid thing Ive found before getting out into a much higher pricepoint. Its feature set is an easy win in the budget rack mixer segment vs, say, alesis or bareringer. Never had one, but IIRC thats how it works At this point I don't intend to add other digital processors given I have the h8000.

If I did with the SM10 I could add another and use stereo sends on each of the aux ports, after that I would be stuck unless I bought a mixer with more sends. Presumably analog effects like tsc or a compressor are fine to run in series. The result A fundamentally lower noise ratio and overall, nondigitalized warm, analog sound. Additionally, its small size and flexibility make it useful for small keyboard systems or anywhere, where a small mixer is needed. Many people think over about how to force their guitar systems to sound like John Petrucci, Edie Van Halen or The Edge. However, not many know how their advanced control systems look like. We would therefore like to get you a step closer to the world's top. One of our line mixers, which you may find in our product line will definitely help you achieving better level in your sound quality. This device converts a serial signal into a parallel signal thanks to which we can mix in effects delay, reverb, chorus, flanger, etc. to a base signal undistorted by digital processing. If you want your guitar parts to never get lost in the mix, to be spacious and breathable and, most of all, if you do not want to distort your signal with additional noise this is a device you've been looking for. Satzfehler und Irrtumer vorbehalten. Lieferung von Ware am Lager solange Vorrat reicht. I often hear them talked about over at HRI. Each processor had stereo outputs and allowed me to convert mono input to stereo output, so then I ended up with four 2 per unit wet effects that I could then send to four other inputs on the line mixer. that gave me a total of five separate tones I could then mix with the line mixer to get what I wanted. This was just done as a test to see if it would work and it does, but its very much overkill and not really that feasible. Wouldnt mixers color your tone Wouldnt mixers color your tone I figured theyd sound better, but I truly wasnt prepared for just how BIG of a difference it would make.

The frame of reference, now has me realizing just how badly the Ranes were actually coloring the tone, and how clear and transparent to my ears the CAE product is. Its by far my cheapest option as a line mixer plus I like that its only 1U and runs straight from an IEC lead rather than an adaptor. Ive had some Behringer kit thats great Composer, Multigate, B1 mics and some thats awful graphic EQs, DIs etc so Im a little wary. Notwithstanding the 8 hour time difference between CA and here and somewhat expensive international call costs, Id then have to deal with long shipping times and customs charges. On top of which, the online manual on their very poor website is awful and doesnt even give the spec of the power supply! Its by far my cheapest option as a line mixer plus I like that its only 1U and runs straight from an IEC lead rather than an adaptor. On top of which, the online manual on their very poor website is awful and doesnt even give the spec of the power supply! He

will get back to you. Its not the half rack space dual 3 channel like on his site, rather a full rack space dual 5 channel. Basically, my setup schematic will be this threw it together quickly in Visio at work The cheaper the better, really Its by far my cheapest option as a line mixer plus I like that its only 1U and runs straight from an IEC lead rather than an adaptor. On top of which, the online manual on their very poor website is awful and doesnt even give the spec of the power supply! I didnt notice any difference in my tone for the bad. I originally bought it for playback when I would record live bands. Definitely seems from a few things Ive read that its one of their good products, so that may well be the one to go for. At a pinch, I could also run my keyboards into it for those gigs when stage space is really tight and playing without my keyboard amps would be convenient we seem to do plenty of these gigs and the extra inputs would futureproof me.

Converters were crap and the only way to get a decent tone was to put the FX in parallel. The Gmajor has a built in mixer and can route FX either in series or parallel internally, so an external mixer is not needed. After owning one, I cant imagine going back to the stone ages in a rig that is statically configured and requires rewiring to alter the way effects are routed. Theyre expensive as hell. Not to mention I dont really like the fact it doesnt have a hardware bypass but even its bypass might be cleaner than the GCX with all the patch cables it requires. In the long run maybe it will save me money, it would render my GCX obsolete which my brother wants anyways. I could see a way of routing in parallel using that would work but itd chew up two loops. Theyre expensive as hell. In the long run maybe it will save me money, it would render my GCX obsolete which my brother wants anyways. I could see a way of routing in parallel using that would work but itd chew up two loops. It can be a pain to program with the 3 front buttons, but it has a really nice piece of software that lets you do all the setup on your laptop or mac. You connect everything to it very simply, in and out. If you only one one device in a series, it does that. If you want all your connections in a series, fine. If you want everything parallel, fine. If you want to put two different preamps in parallel and use a expression pedal to mix between them, fine. The regular loop switcher and line mixer is more useful to me because my routing will be set once and never change. If I want to have my effects in parallel Ill use a second processor to do delay while another does reverb and Ill have one set to do both for series. The regular loop switcher and line mixer is more useful to me because my routing will be set once and never change. If I want to have my effects in parallel Ill use a second processor to do delay while another does reverb and Ill have one set to do both for series.

If you ever find yourself wishing you could mix in or out an effect on the fly or if you have two great boxes that sound good serial, but also sound good in parallel for a different sound, then youll find yourself wanting. They all sound good alone, or stacked in a series, but they also sound good in parallel. I also have a patch that assigns an expression pedal to sweep the fuzz in and out of a clean ambient patch, so I can blend it at will. You dont have that kind of control with an 80s style static setup. Paste as plain text instead Display as a link instead Clear editor Upload or insert images from URL. You are here at the invitation and discretion of the owners. As such, rules and standards of conduct will be applied that help keep this forum functioning as the owners desire. These include, but are not limited to, removing content and even access to the forum. Please give yourself a refresher on the forum rules you agreed to follow when you signed up. For a better experience, please enable JavaScript in your browser before proceeding. It may not display this or other websites correctly. You should upgrade or use an alternative browser. All FX8 effects are set to Parallel and Post. All mixes are set to 100%. Regardless, Im hearing terrible phase issues. It should be noted that Im only using POST INs and OUTs. Its only got Level knobs for Mix 1 and Mix 2. FX8 is working flawlessly. Note that the Mix of the corresponding effects is set to 100% and, just in case, all effects are set to PARALLEL and ALL POST. Note that the Mix of the corresponding effects is set to 100% and, just in case, all effects are set to PARALLEL and ALL POST. Without knowing the signal path, or what the other devices are and how they are connected, we can only guess at possible issues. Without knowing the signal path, or what the other devices are and how they are connected,

we can only guess at possible issues. The rig is working flawlessly without the FX8.

I assume no dry signal is passing through the unit after having the delay mix to 100%. For some reason, dry signal seems to be still passing thru the FX8. It would actually be quite convenient to have a Kill Dry function onboard. Without the FX8, everything works perfectly, so I assume the FX8 is somehow still passing dry signal because the issue disappears the moment I disconnect it from the rig. Without the FX8, everything works perfectly, so I assume the FX8 is somehow still passing dry signal because the issue disappears the moment I disconnect it from the rig. It's very basic with just delay and reverb. It's what I've been using to unsuccessfully try things out. I would also try changing the bypass type of both blocks on the fly to see if that corrected anything as described in a previous post. Thanks! By continuing to use this site, you are consenting to our use of cookies. I thought it sounded really good, but I'm always looking to try new things and psychodave and a few others said adding a mixer can really improve the sound because you aren't going through a bunch of digital conversions on the dry signal in your wet cabs. I decided to try a mixer, even though I thought my rig sounded really good already. I ended up picking up a MarkL Dual Stereo Line Mixer directly from the company in Poland. Got it quickly and with no issues, which was nice. With this unit, you basically have two stages of effects with the first stage and dry signal being fed into the second stage. Dry signal is present and mixed in both stages. I had to completely rewire my rack, so I made custom size GeorgeL cables to use throughout, which really cleaned up the rack a lot. The Mix 1 control sets the level of the summed Mix 1 wet and dry signal. In other words, you set it so that you are getting a proper signal to your Mix 2 effects without overloading them. The Mix 2 control sets the output of the combined signals to your power amp.

It's interesting in that the Mix controls do not set the volume of the effects with reference to the dry signal, which is intuitively what I thought they would do. The only way to adjust the amount of wet signal vs. The PitchFactor and SDE3000s do, the El Cap does not. I'd rather have the El Cap in the Mix 2 section, but because it is mono input that wouldn't work it would only get one side of the pitch shifting effect of the PitchFactor. I would need two El Caps to make it work right in Mix 2 even though it is stereo out. I really didn't think a mixer would make THAT much of a difference, but it really does. The mix of the effects and the dry signal is much more discernable and the dry signal is much clearer and present in the wet cabinets. Pics Steve Definitely have to look into one. Too many words Or you don't like how big the pictures are. Looks good on my system. 800 x 600 pics look really small on my monitor. Steve Always wondered why some used a mixer. Definitely have to look into one. If you only have parallel effects like the RJM, then I wouldn't be able to do that. You wouldn't hear the pitchshifted sound on the delay repeats. I mean, it's not absolutely necessary, but it's nice to have the options. Steve If you only have parallel effects like the RJM, then I wouldn't be able to do that. I mean, it's not absolutely necessary, but it's nice to have the options. Steve Ok thanks. I would just be using the SDE3000s. Marks a cool dude, makes affordable products. I run my eventide and trichorus in Mix 1, delays and reverb in Mix 2. Too many words Or you don't like how big the pictures are. Looks good on my system. 800 x 600 pics look really small on my monitor. Steve busting your nuts. smaller display I have to keep scrolling right to left every sentence. Sounded so good I implemented it in my setup. A bit tricky to setup as a regular mixer has a lot of routing options, but once setup. Damn perfect. I can even have EQ adjustments on the dry tone in the wet cabs.

Very big sounding and crystal clear with no phasey sound like adding dry through the processor. Great setup you got there man. Isn't WDW fun or what With the band it jumps in front the mix great. I purchased a Mark L mixer a while back and love it. Marks a cool dude, makes affordable products. I run my eventide and trichorus in Mix 1, delays and reverb in Mix 2. Nice! Steve Too many words Or you don't like how big the pictures are. Steve busting your nuts. smaller display I have to keep scrolling right to left every sentence. You would definitely be able to hear the difference if I mic'd the three cabs through my DAW. Unfortunately, I couldn't do a before and after because it would require

me to completely rewire my rack back to how it was before I had the mixer, record, then rewire it back to how it is now and record again. That would be a monumental undertaking to say the least! Steve Sounded so good i implemented it in my setup. Isnt WDW fun or what With the band it jumps in front the mix great.Wonder if its worth it as Im running a Rocktron Replifex for a few effects and it has an analog mixer built in. Hmm. This is actually wrong. He asked me over PM how to hook it up and I realized it wouldnt work.The RJM Mini Mixer alone wont work for you. Unfortunately to do what you want to do you need a loop switcher. If you only had one stereo effect like psychodave, it would be no problem youd just need a splitter cable from your line out to the stereo effect and the other is your dry signal and you would send the dry signal and the stereo outs of the effect unit to the Mini Mixer. Unfortunately because you have two mono units, you need three signals two to feed the two SDE 3000s and one to provide a dry signal to the Mini Mixer. I know of no splitter cables that provide 3 outputs and I wouldnt do that anyway you are going to get signal degradation.

You see, the MarkL unit combines a loop switcher with the two mixers, so I just do a line out to the MarkL unit and I can feed dry signal to all the other effects I connect to the MarkL, besides the two levels of mixer, you also get a loop switcher, which you need to use both of your SDE 3000s.This is actually wrong. You see, the MarkL unit combines a loop switcher with the two mixers, so I just do a line out to the MarkL unit and I can feed dry signal to all the other effects I connect to the MarkL, besides the two levels of mixer, you also get a loop switcher, which you need to use both of your SDE 3000s. How long does it take to ship This is actually wrong. How long does it take to ship. Mine shipped in two days! Steve I do have a question for you though Steve.I do have a question for you though Steve. Im using a Suhr Iso line out box that is connected to one of the Bottle Rockets speaker outs. It converts the speaker signal to line level. So, to directly answer your question, the connection to the MarkL unit is after the Bottle Rocket power section, not bypassing it. It is a relatively simple circuit to turn a post power section speaker out into an adjustable line level signal with a few bucks worth of parts, but the Suhr box has isolation and a few other cool things. Steve I do have a question for you though Steve. It is a relatively simple circuit to turn a post power section speaker out into an adjustable line level signal with a few bucks worth of parts, but the Suhr box has isolation and a few other cool things. Steve Thanks Steve. Thats what scares me Im always afraid of getting the load wrong coming out of the power section. I tried going stereo back in 1988 and blew my marshall. I think i mentioned before how stupid i am. Im going to keep looking into this though. I do have a question for you though Steve. Im going to keep looking into this though. If you give me the list of your equipment I can draw up how you have to hook it up to make this work.

If you just run a Suhr line out from one of you speaker outs, you would be completely safe. Steve I use an RJM minimixer with great results. I also use different power amps for different sounds. I have two HH V800s Obviously one is of the best as well a two Mesa Boogie Strategy 400s with added depth mods. Then I run into four 4x12s. Two center cabs are dry, two outside are both wet and dry. I do have a question for you though Steve. If you just run a Suhr line out from one of you speaker outs, you would be completely safe. Steve Well thats mighty nice of you, sir. Right now my rig is pretty simple. I already know Ill have to buy a power amp and a Suhr line out. For the record Im not sure if I caused that tranny to blow insert joke here.if I remember correctly the things involved were my 2210, a tube screamer, a y cable, two Quadrverbs, two cabs, and a bottle of gin. I looked at the MLC manual and its sample connection but Im still a little fuzzy. Would there be a similar need for a mixer if you just a had a stereo rig Dave Not the same but still very satisfying. But wdw has me intrigued. Again. Thanks! Need to experience this kind of setup. Dont want to miss anything. I imagine standing in front of this rig and thinking its the best sound to have. Cool post, Steve. Carry on It would depend on whether you wanted to have your Mobius effects in the repeats of your delay or not. With the MarkL Dual Stereo Line Mixer, you have two levels of parallel effects that can be run into each other, meaning you could run your Mobius in Mix 1 and your Timeline in Mix 2, which would run your Mobius effects into your TimeLine all mixed with pristine dry sound, of course. This

would mean all repeats of your delay would have your Mobius effects. If you have multiple effects units and want to run them all parallel with the dry sound through your mixer, you also need a loop switcher, or if you get the MarkL unit, it includes the loop switcher. I explained why in a post above.

Steve I use an RJM minimixer with great results. Then I run into four 4x12s. Two center cabs are dry, two outside are both wet and dry. Well, Im a believer now. Your variety of rigs is just sick, man. Too bad were on opposite ends of the country would love to get together and play through both of our various rigs. Steve I do have a question for you though Steve. For the record Im not sure if I caused that tranny to blow insert joke here.if I remember correctly the things involved were my 2210, a tube screamer, a y cable, two Quadrverbs, two cabs, and a bottle of gin. Ok, assuming you want to keep the overdrives and Phase 90 in the G system loops, all you would need to add is a Suhr Iso Line Out, a Stereo Power amp I like the Matrix GT 800FX solid state clean power, one rack unit and light, a Y splitter cable, and a simple mixer like the RJM Mini Mixer.I looked at the MLC manual and its sample connection but Im still a little fuzzy. Would there be a similar need for a mixer if you just a had a stereo rig. To me the improvement in tone makes the mixer worth it, but YMMV. Steve Thanks! Need to experience this kind of setup. Cool post, Steve. Carry on Give it a try, man youll never go back. Steve I looked at the MLC manual and its sample connection but Im still a little fuzzy. To me the improvement in tone makes the mixer worth it, but YMMV. Steve Got it. So you dont want the effect mixing your dry signal in with the wet. A mixer does it better. Thanks Steve. We want a mixer to add some pure dry signal to that Correct. That is the way EVH and many others have done it.I do have a question for you though Steve. Ok, assuming you want to keep the overdrives and Phase 90 in the G system loops, all you would need to add is a Suhr Iso Line Out, a Stereo Power amp I like the Matrix GT 800FX solid state clean power, one rack unit and light, a Y splitter cable, and a simple mixer like the RJM Mini Mixer. Steve Awesome. I think this is starting to make sense.

Although I forgot to mention I go guitar, gsystem, amp, gsystem, amp, etc I see whats going on I just skip the loop section of my amp and put those effects in parallel with the dry after the iso line out and then mix, etc. Now I just need to worry about the load. Thanks for taking the time to help me out with this. Im starting to get excited. I do have a question for you though Steve. Im starting to get excited. NP! Why do you need a load, though. The Suhr Iso Line Out provides a speaker through that goes to your center cab. Your amp head is loaded by that center cab. The other cabs provide all the load you need for your stereo power amp. Steve Thanks again Steve!!! We want a mixer to add some pure dry signal to that.And how do you tell an antiCommunist. It's someone who understands Marx and Lenin. Ronald Reagan Socialism is a philosophy of failure, the creed of ignorance, and the gospel of envy, its inherent virtue is the equal sharing of misery. Winston Churchill Thanks so much. Dave Thanks so much. Dave See this is the issue. You need three line out signals to have three parallel mixed signals through the mixer. One to feed the Mobius, One to feed the Timeline and one dry to go straight to the Mini Mixer. I wouldnt try to add another splitter cable. Id go Y splitter cable side 2 to the mono input of the Mobius, then the stereo outs of the Mobius into the stereo inputs of the Timeline and stereo outs of the Timeline into the RJM Mini Mixer Input 1 Left and Right. This way you will get the Mobius effects in the repeats of your Timeline. Youll have a high quality, direct line out dry signal mixed with your effects. Steve Thanks so much. Dave See this is the issue. Youll have a high quality, direct line out dry signal mixed with your effects. Steve Understood. Thats what I thought in terms of running the pedals in series, 100% wet. I guess thats why the MLC is such a nice piece. One line in and the rest happens inside. Thanks for all the help.

I only have two cabs right now. Dave I do have a question for you though Steve. The other cabs provide all the load you need for your stereo power amp. Steve Steve, For the signal going to the effects, couldnt you use the line out of the Cherry Bomb instead of another amp I do have a question for you though Steve. Steve Steve, For the signal going to the effects, couldnt you use the line out of the Cherry Bomb instead of another amp. You could use the Cherry Bomb line out instead of needing

the Suhr Iso Line Out. Not sure what you mean by another amp though. The Bottle Rocket doesn't have a line out, so I use the Suhr Iso Line Out with it. Steve Ive played WD at church and it sounds fantastic, I am not sure I can haul enough for WDW every week. BTY, the Cherry Bomb is one hell of a good amp. Ive played WD at church and it sounds fantastic, I am not sure I can haul enough for WDW every week. BTY, the Cherry Bomb is one hell of a good amp. Glad youre diggin it, man! Steve. Additionally, its small size and flexibility make it useful for small keyboard systems or anywhere, where a small mixer is needed. The result A fundamentally lower noise ratio and overall, nondigitalized warm, analog sound. Additionally, its small size and flexibility make it useful for small keyboard systems or anywhere, where a small mixer is needed. However, not many know how their advanced control systems look like. One of our line mixers, which you may find in our product line will definitely help you achieving better level in your sound quality. Unity gain amplification is achieved when the control is set around 11 o'clock. The device sends 128 PROGRAM CHANGE commands, 128 CONTROL CHANGE commands over 16 midi channels and works with 2 expression pedals and 2 additional expanders. The result A fundamentally lower noise ratio and overall, nondigitalized warm, analog sound.