

Record, Group, Tape and Channel Input meter flags

Centre section buttons control meter scale selection and peak display modes.

48 bus routing

Group output source - defaults to multitrack mix bus. FADER selects post-fade channel signal. Trim control for multitrack mix bus, from -30dB to 0dB

Continuous Mic gain control +15dB to +68dB, plus 20dB pad. HIGH-Z button changes input impedance of Mic input to suit Line inputs

Expander/Gate - Range, Threshold, Release and Hold controls. Expander selected via pull switch on Hold control

High and Low-pass Filters - High-pass 18dB per octave, Low-pass 12dB per octave

BELL button - active in all EQ modes

Automated EQ IN button. EQ type button changes curves from 'G' to 'E' type. Filter 'split' and EQ to Monitor buttons.

Channel path overload indicator

EFX buttons feed output of cue or FX level controls to internal EFX bus, available as source signal to the group output, stereo buses or multitrack routing. This allows up to 64 discrete FX mixes to be generated without using the automated small fader

GROUP/TAPE and record enable buttons. Record enables can provide either relay closures or serial control signals to suitably equipped machines

Small fader, small fader Solo and automated Cut buttons. Small fader automation via VCA - only switched into circuit when automation is required. Small fader can be configured to act as a pan control between large and small fader signal paths, allowing automated panning and its use as a front/surround pan

Automation status switch and LEDs for large fader

7-segment display shows current group assignment

Group select button - assignments are stored and reset as part of project data

VU scale - '0' can be set to correspond from 0dBu up to +6dBu, adjustable in 1dB steps

Digital Peak scale - '0' point can be set to correspond from +16dBu to +24dBu in 1dB steps

Channel number display and Overload flag

Four additional stereo buses with source select from large fader, small fader or EFX buses. The stereo buses can be used as stereo subgroups or additional effects sends

Input source select - MIC, LINE or SUB GP (multitrack mix amp). Automatically defaults to Mic in Record and Replay, and Line in Mix status. Overridden by FLIP or SUB GP

SSL's standard RMS compressor, switchable to peak-sensing, hard knee characteristic via pull switch on Ratio control

Dynamics routing to Channel or Monitor path, pre or post-EQ

DYN SC places Filters in Dynamics sidechain

Insert can be switched pre or post-EQ and insert return can be used as key input to Dynamics section. Automated insert IN switch

SF feeds cue/FX controls from small fader signal

Automated cue/FX on/off via push/push switch on level controls

Pre or post-fader selectors for cue and FX sends

Small fader pan with push/push in/out switch. Normally stereo; LCR available as an option

Small fader to mix bus button

Pre or post-large fader selection of small fader source

Large fader to mix bus button

Large or small fader Solo Isolate button

Small fader automation status button

Match and Play switches to edit automated channel switch data

Large fader Solo and automated Cut buttons

Motorised large fader - audio switchable between fader track and VCA

VU meters - for dedicated metering of Left, Right, Centre and Surround main mix buses

10 user-option switches

Oscillator - assignable to multitrack outputs, main mix outputs and ABCD stereo outputs

4-Channel Compressor - inspired by the popular G Series design. The sidechain is normally fed from the pre-master fader signal. Selecting KEY feeds the sidechain from the pre-fader insert return, allowing external keying.

Talkback level controls

Optional 8-Channel Monitoring System - supports 7.1, 5.1, Dolby Stereo and mono operation with compatibility checking. Also provides two 8-channel monitor outputs, two 8-channel tape returns, and a derived stereo 'Mini' output, with individual channel cuts

Master console status controls

Master fader with automation status button and level trim

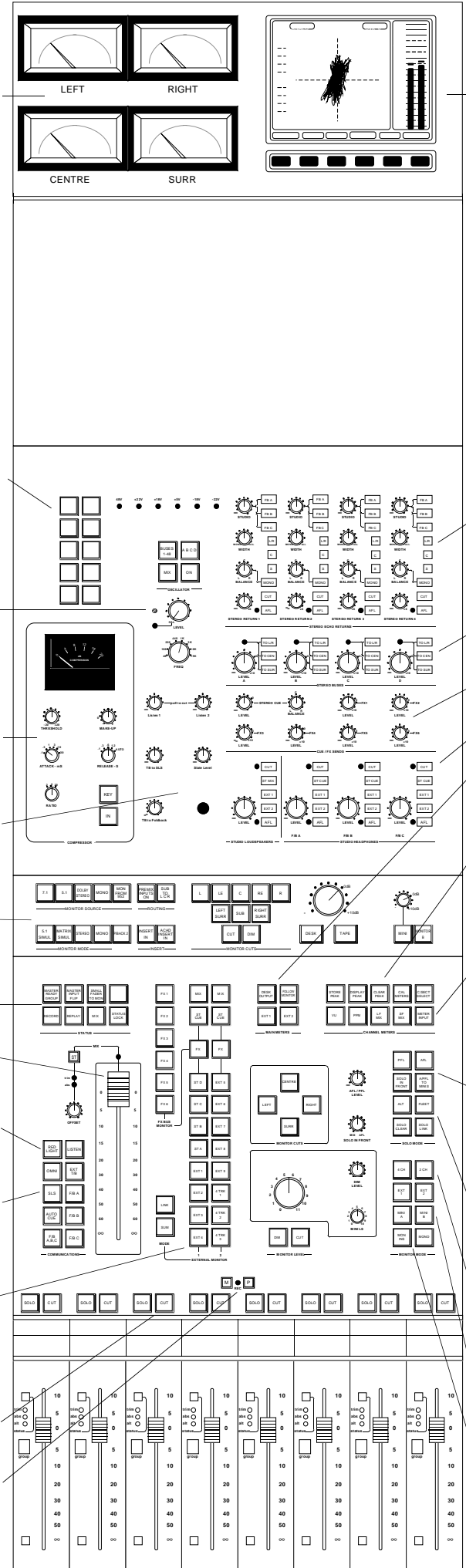
Red light relay closure with capability to switch with play or record tallies from master machine transport

Talkback buttons with optional control from infrared remote or programmable SSL KeyPad

Two independent Monitor Source Selectors - giving access to nine stereo and three 4-track sources, plus stereo buses and stereo cue and FX buses. LINK allows source selector to function as a 19 into 1 selector. Source switches normally intercancel, while SUM allows multiple sources to be simultaneously selected

Solo and Cut buttons for eight dedicated master group control faders

Match and Play buttons - used to edit mix information for dedicated group cuts and solos



Optional Phase Scope

Four stereo Echo returns, each with level, cut, AFL, pan and width controls, plus routing to main mix bus and foldback outputs

Stereo bus master level controls and routing to main mix (LCRS) outputs

Level controls for stereo cue and FX bus outputs

Source, level, AFL and cut controls for studio loudspeaker and three headphone feeds

Main meter source selection

Meter mode and VU/PPM scale selection - C/SECT SELECT toggles sources for the eight centre section bargraphs, between stereo buses, Cue and FX buses, and Mix bus outputs

DISPLAY PEAK shows peak level with a 2 second delay; HOLD PEAK indicates peak level until cancelled or CLEAR PEAK is pressed

Channel meter source selector - normally fed by Tape Return or Group Monitor signals, they can alternatively be fed by Channel Input signals (METER INPUT), large (LF MIX) or small (SF MIX) fader computer returns

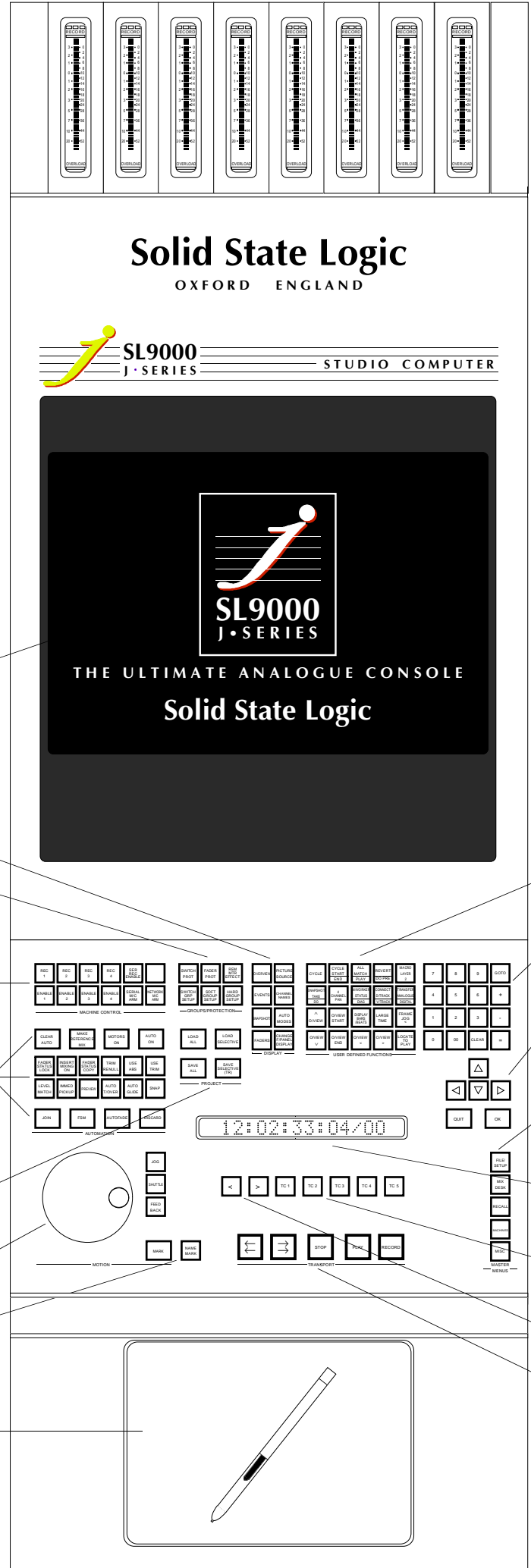
PFL, stereo AFL and SOLO IN FRONT mode control of large and small fader and group fader solo switches. A/PFL TO MINIS routes the AFL or PFL signal to near-field monitors while leaving the main monitor signal unaffected

Console solo switches are normally latching; ALT makes all switches intercanceling, while FLEET makes them momentary. SOLO CLEAR unlatches all channel and group solos. SOLO LINK links large and small fader soloing

4 CH and 2 CH - select pan mode with LCR pan option fitted; also switches monitoring between 2 and 4-channel stereo modes

Monitoring is normally via 4-channel main monitors. MINI A/B allows selection of two pairs of near-field monitors

MON INS - switches a 4-channel insert into the monitor path to accommodate surround sound encoding units. MONO sums the monitor path to either left and right (2 CH) or centre (4 CH) monitor outputs



Recessed 14" colour monitor for a clear local view of computer displays

Computer display buttons

Function switches for fader and switch protection modes, plus hardware/software fader and cut group setup

Individual and master buttons to enable control of one parallel or up to four Sony 9-pin machines, with individual and master record enable buttons

Automation mode and fader status selection buttons

Project data Save and Load buttons

Motion Wheel with Jog, Shuttle and Feedback functions for rapid location of machine transports

Buttons for generating and naming marks/cues

Dedicated pen and tablet for access to all on-screen functions



THE ULTIMATE ANALOGUE CONSOLE

Solid State Logic
OXFORD ENGLAND

SL9000 J-SERIES STUDIO COMPUTER

THE ULTIMATE ANALOGUE CONSOLE
Solid State Logic

Twenty user-programmable 'macro' buttons, predefined to provide enhanced computer operation

Numeric key pad with GOTO transport locate function

Display cursor buttons. OK and QUIT save or discard information entries or parameter changes

Master menu select buttons

Large display of current virtual/tape machine timecode. May also be selected to show current mark/cue

5 instant locate buttons - simply programmed by holding down a key at the desired locate time

< > keys may be used to frame jog, locate rapidly from one mark/cue to another, or locate to mix start/end times

Master transport control keys