

Talkback

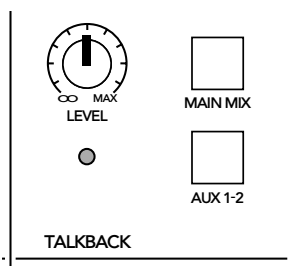
It's all about communication, whether you're out in the house and you need to talk to the performers on stage, or you're in the control room and need to talk to the musicians in the studio. While you can usually plug a mic into a spare input channel, the 8-Bus, SR, and Onyx mixers have a dedicated TALKBACK section. On the Onyx, we've even built a microphone right into the console surface.

What they all have in common is a connector for an external microphone. Where they differ is where the talkback can go (and where it can't). Another thing they have in common is a TALKBACK LEVEL control. Once the monitor levels are set, check the talkback, starting with the level low, and turn it up so everyone can hear you but they won't jump out of their skin when you come on mic.

SR Talkback

Since the SR series is designed primarily for live sound applications, it's most important to be able to talk to the performers or stage crew through the monitors without shouting your requests to the audience. But sometimes the house sound engineer

is also called upon to make announcements and introduce the band. So there's a need to talk to the audience, too. The SR has two Talkback switches. One sends the talkback mic to AUX Sends 1 and 2 (typically used for stage monitors) and the other sends the mic to the Main Mix.

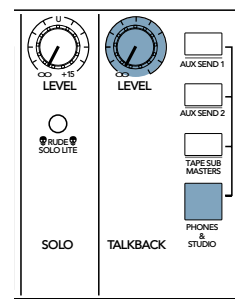


8-Bus Talkback

The 8-Bus is designed primarily to be a studio recording console, so the talkback needs are different from those of live sound. This console has a similar arrangement to that of the SR, but there are four Talkback switches for four different destinations. Since you might have two different headphone mixes for the musicians, AUX Sends 1 and 2 each get their own Talkback button. You can talk to the drummer without the bass player hearing you as long as they're on separate cue mixes.

There's also a Talkback button for the Headphone bus and Studio output, good for talking to the whole group through speakers in the studio or to those get-

ting a headphone feed directly from the console. Finally, there's a fourth Talkback button that goes to all eight subgroup busses, which are typically connected to the recorder inputs. This is so you can "slate" a take on the recorder. By routing one of those subgroups to the Main mix, you can slate stereo mixdown recordings.



Need to talk to everybody at once? (Sometimes in the studio, you do.) Well, that's why you have four fingers.

Onyx Talkback

The Onyx 1220 and 1620 have a slightly different approach to talkback control and routing. There are buttons to select the destination and a TALKBACK button to talk to the selected destination(s). Another button selects between the built-in mic and an external mic. These mixers can route the talkback to the Control Room and Headphones outputs or to the AUX 1 and 2 busses, or both.

The Onyx 1640 is arranged the same way, but there are additional talkback destination buttons. On the 1640, talkback can go to AUX 1-4, AUX 5-6, CR/PHONES, or the four subgroups. Like its smaller siblings, there's a built-in mic, a connector for an external mic, an internal/external mic selector with an LED indicating that the external talkback mic is selected, and a push-to-TALKBACK button.



The external talkback mic input on the Onyx mixers has 48 V phantom power applied at all times, so be careful when plugging and unplugging mics, and don't use a mic that's easily damaged by phantom power. Most mics are safe, but a cable with a short between the shield and one of the signal pins can apply the full phantom voltage across the microphone element. This is not good for most dynamic mics.

Notes
