

Track One Model 2058



SPL TRACK ONE

The Track One is a complete mono channel strip for the high-quality recording and processing of vocals and instruments and in spite of its high level of performance, it is very competitively priced. In addition to the pre-amplifiers, which are suitable for all types of microphones, the unit incorporates SPL's highly effective De-Esser, a compressor/limiter, a three-band EQ section and an output stage with metering for output level and gain reduction. The Track One is ideal for the fast and reliable recording of vocals or acoustic instruments but it is also suitable for live performance and AV post-editing.

The intelligent, program-dependent De-Esser and compressor stages combine the best possible sound with extreme ease of use and for stereo operation, two devices can be linked so that both compressors track together and are controlled from a single master unit.

Two separate precision pre-amplifiers optimized for microphones (with 48 V phantom power) and instruments ensure the lowest noise performance combined with an open, neutral sound while an LF cut filter is available to both inputs.

The De-Esser is one of the most effective designs available, unobtrusively and effectively removing unwanted sibilant S-sounds via a single control. Auto-threshold control circuitry ensures consistent processing even if the vocal level or the distance to the microphone varies leaving the operator to decide only how much sibilance to remove.

The compressor/limiter section displays excellent noise and distortion values yet again is operated via a single control. Its strength lies in its unobtrusive, musical method of operation where its parameters respond to the characteristics of the incoming signal.

The EQ section has been specifically designed to process vocals and acoustic or electronic instruments.

Equipment

- Low Band filter: 30 Hz to 720 Hz (cut/boost +/- 14 dB)
- Mid Hi filter: 650 Hz to 14 kHz (cut/boost +/- 12 dB)
- Air Band: based on a coil/condenser filter with bell characteristic and a centre frequency of 17.5 kHz, maximum cut/boost +/- 10 dB.
- The output amplification stage is adjustable over the range -20dB to +6 dB for optimal drive of subsequent units and the output is via balanced XLR and jack plugs that can be used in parallel if necessary.
- An A/D converter and a Lundahl input transformer can be provided as options.

Specifications

Microphone input	
Frequency response	10 Hz-200 kHz
(200 kHz = -3 dB)	
Common mode rejection	1 kHz: -80 dB / 10 kHz: -68 dB
(at -20 dBu)	
THD & N	amplification A-weighted
	20 dB -97,5dBu
	40 dB -91,0dBu
	65 dB -69,6 dBu
Dynamic response	115 dB
Instrument input	
Frequency response	10 Hz-180 kHz
(180 kHz = -3 dB)	
THD & N	amplification
	7 dB -98,4 dBu
	20 dB -95,8 dBu
	42 dB -77,2 dBu
Input impedance	Line: 12 kOhm / Instr.: 1 MOhm
Max. input level	Line: +25 dBu / Instr.: +13 dBu
Dynamic response	115 dB
Outputs	
Max. output level XLR/jack	+20 dBu
Output impedance	50 Ohm
Power supply	
Toroidal transformer	15 VA
Fuses	315 mA (230 V/50 Hz)
	630 mA (115 V/60 Hz)
Dimensions	
Stand.-EIA-19" / 1U	482 x 44 x 210 mm
Weight	3.1 kg

- High-quality and versatile channel strip for mic and line level processing
- Perfect front end for HD recording systems (optionally with A/D converter)
- Tried and tested SPL circuitry for fast, intuitive operation and unprecedented musicality
- Ideal as a high-quality alternative to built-in console pre-amplifiers for vocal or instrument recording
- Robust construction for reliable use in PA or rental systems
- Highly recommended for 'one man show' entertainment where sound quality is paramount

