

T-Series consoles

Series T-8
Rack



Series T-8 MB



TEC Award Winner
2007



Series T-8



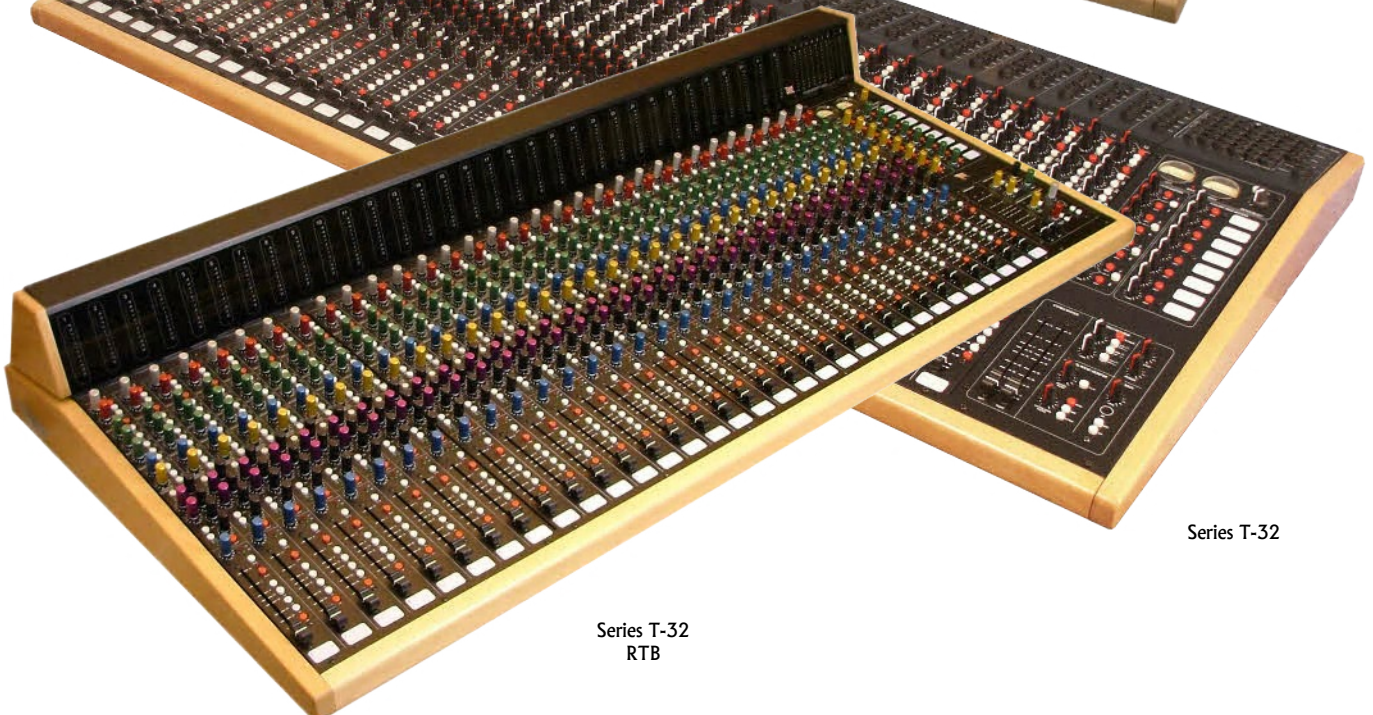
Series T-16 MB



Series T-24 MB



Series T-32



Series T-32
RTB



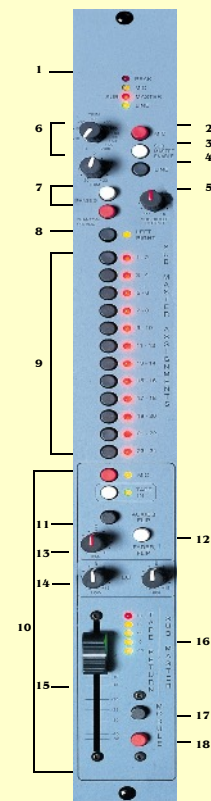
British Equalisation - **“Series Twenty Four”** - Mixing Consoles

from

John Oram

UPPER CHANNEL

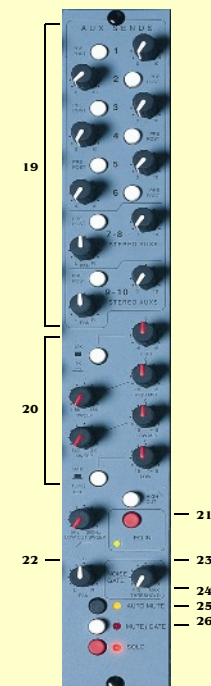
1. Peak Light
Comes on 16dB below clipping.
2. Mic Input
Selected for Main channel.
3. Submaster Enable Switch
Assigns channel to become a submaster.
4. Line Input
Selected for Main channel.
5. Sub Direct Output
Buss master level control.
6. Trim Controls
Dual trimpots for Mic and Line.
7. Phase Reverse and +48VDC Phantom Power
Switchable for every channel.
8. Left / Right Assign
Separate left and right assignment switch.
9. LEDs
LEDs on every submaster assign switch.
10. Sub Master / Tape Return Section
Tape return/Submaster section can get its signal from Mic, Line or Tape when not in Submaster mode. This means another set of inputs with EQ and Auxiliary send access
11. Sub Master / AUX / EQ Flip
Sends whatever is in the Tape return/Submaster section through the Main channel EQ section and one half of the Aux sends.
12. Sub Master / Tape Return Fader Flip
Swaps the function of the short (60mm) fader and the long (100mm) fader in all modes.
13. Sub Master / Tape Return Pan Control
Pan pot assigns whatever is in the Tape return/Submaster section to the L + R Stereo Buss.
14. Sub Master / Tape Return 2 Band EQ
2 Band EQ Magic™.
15. Sub Master / Tape Return Fader
60mm fader.
16. Sub Master / Tape Return LEDs
5 segment LED ladder for visual level indication.
17. Sub / Tape Return L-R Buss Enable
Connects this section (10) to the L-R Main Buss
18. Sub / Tape Return Solo
Sends this section (10) to the Solo Buss



BEQ
SERIES
TWENTY FOUR

19. Aux Sends
Ten Aux sends per channel, 6 mono, 2 stereo, all switchable pre or post.
20. EQ Section
Very musical sounding EQ Magic™; High and Low turnover shelves switchable at 7kHz & 12kHz and 50Hz & 150Hz, two sweepable mid bands from 150Hz to 2000Hz and from 1500Hz to 15kHz, a fixed High Cut at 9KHz, and a sweepable Low Cut from 5Hz to 200Hz.
21. EQ In / Out
EQ in or out with LED indicator.
22. Pan Control
Pan pot for Main channel.
23. Noise Gate
A noise gate on every channel.
The gate follows the Main 100mm fader.
24. Auto Mute
Assignable group mute function.
25. Mute / Gate
Indicator and switch.
26. Solo
Solo is AFL/SIP.

Fader Panel below Lower Channel
Channel Fader
Fader is a 100mm Alps as standard; Penny & Giles optional extra.
Channel LED Meter
8 Segment LED Bargraph for visual level indication.



LOWER CHANNEL



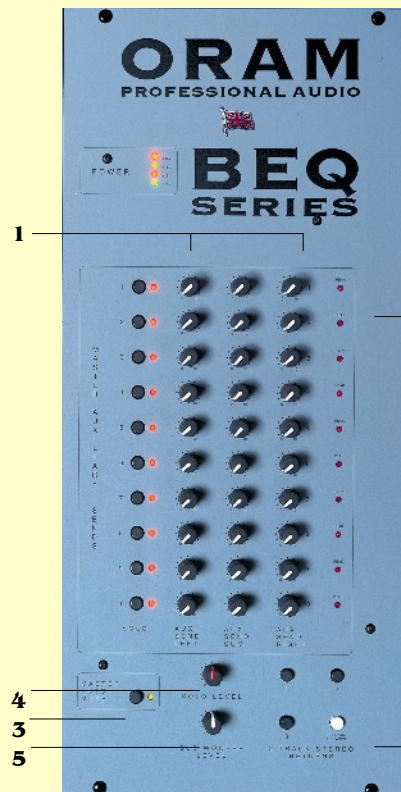
John Oram

something of a legend in the professional audio industry, having designed audio electronics at VOX™ in the sixties and many great consoles for Trident™ and lately ORAM PROFESSIONAL AUDIO boards.

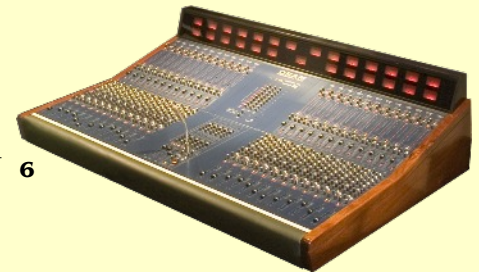
His latest range of consoles combine fifty one years in the music business, from musician and arranger, designer, engineer and producer. Qualifications envied by many and respected by many more, earning him the accolade by American audiophiles
"The Father of British EQ".

The innovative **Oram sonics**® unique to all his designs is that secret ingredient that makes ORAM™ stand out from the rest.

UPPER MASTER



1. Triple Split Master Auxiliary Sends Left, Right and Sum, to send signals to up to 30 effects processors or destinations.
2. Peak LEDs
Shows output level status of all 30 Auxiliary sends.
3. Master Auto Mute
When this button is depressed all channels will mute if their Auto Mute buttons are also depressed.
4. Solo Level
Separate Solo Level control for balancing solo levels with the monitor mix level.
5. Subwoofer Level
A mono sum of the Left and Right busses below 150Hz. Great for live sound work, theatre Special effects or the studio engineer can add a sub woofer to his existing monitor system without an active crossover.
6. Tape Inputs
Three sets of 2 track tape inputs. These can also serve as additional pre/post fader line inputs.



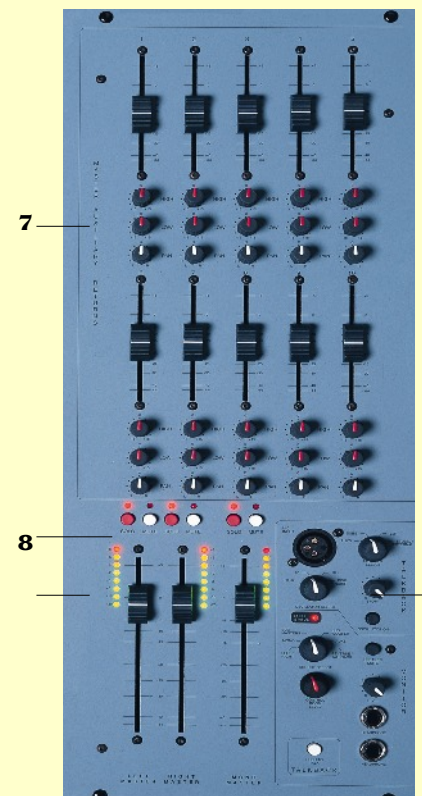
ORAM PROFESSIONAL AUDIO products are designed by a small dedicated team and assembled by professional, quality conscious technicians.
Our facilities include:-

- Studio listening rooms for product appraisal
- Highest technology CAD/CAM systems for design
- Surface mount technology assembly facilities
- CNC routing and machining equipment for all our metalwork
- A dedicated quality assurance team who inspect the product before, during and after assembly. Q.A. measured with highest tech workstations and audio listening checks
- Highest quality components are used throughout our assemblies including our own design and manufactured control potentiometers and control knobs
- Highly qualified management personnel handling your product from initial specification, through ordering and production progressing with vast experience of import-export regulations and customs procedures to get your board to you in the simplest, fastest manner

It's my name on the product

John W. Oram

7. Master Auxiliary Returns
All ten returns are panable and feature two band EQ Magic™.
8. Solo and Mute
Both are featured on the left, right and mono busses.
9. LED Bar meters
Peak responding LED's monitor output levels.
10. Talkback / Monitor Section
Not only talkback, but a full two-way intercom. A three frequency plus Pink Noise test oscillator built-in.
A six-way monitor source select switch, combined with a separate Control Room level with Speaker mute, gives flexibility. A powerful, dual output, Headphone amp is on-board as well. Push To Talk is momentary.



LOWER MASTER

Technical Specification

British Equalisation Series Consoles BEQ24, BEQ32 and BEQ40

Input Impedance

Microphone: >1.2 k Ω electronically balanced
Line & Tape: >10 k Ω electronically balanced

Output impedance

All outputs: <100 Ω electronically balanced

Gain

Microphone: +75 dB (input to group output)
Line: +25 dB (input to group output)

Noise

Microphone: <-128 dBu e.i.n. ref 200 Ω , 20Hz to 22kHz
Line: <-89 dBu (Eq in, direct output) wideband

Maximum Levels

Microphone input: +22 dBu wideband
Line input: +22 dBu wideband
All outputs: +28 dBu balanced, +22 dBu unbalanced

Distortion

Microphone: <0.008% THD (-50 dBu input, +14 dBu output)
Line: <0.005% THD (+14 dBu input, +24 dBu output)

Frequency Response

Microphone: 20Hz to 20 kHz within 1 dB, -3 dB @ 45 kHz
Line: 20Hz to 20 kHz within 1 dB, -3 dB @ 45 kHz

Crosstalk

Adjacent channel: -80 dB @ 1 kHz, -75 dB @ 15 kHz
Adjacent group: -85 dB @ 1 kHz, -80 dB @ 15 kHz

Nominal level

0 V.U: +4 dBu

Dimensions

The height of all BEQ consoles, on stand is:-
750mm (29.5") at the front fader panel
960mm (37.8") at the rear to the overbridge top

The depth front to back is 1220mm (48")

The width from left to right is:-

BEQ24	-	1550mm (61")
BEQ32	-	1931mm (76")
BEQ40	-	2312mm (91")

Specifications may change in the interests of improvement

ORAM PROFESSIONAL AUDIO

PRODUCTS

are designed and manufactured in England

by

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