

**PROFESSIONNAL  
MIXER / RECORDER**

# **SONOSAX SX62R**

## **Quick Start Guide**

(Firmware revision 4.1)

**audio equipment manufacturer**

SONOSAX SAS S.A.  
Ch. de la Naz 38  
1052 Le Mont s/Lausanne  
SUISSE

Tel: +41 21 651 0101  
Fax: +41 21 651 0109

Web: [www.sonosax.ch](http://www.sonosax.ch)  
Email: [sonosax@sonosax.ch](mailto:sonosax@sonosax.ch)

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## 1. POWERING THE SX62R

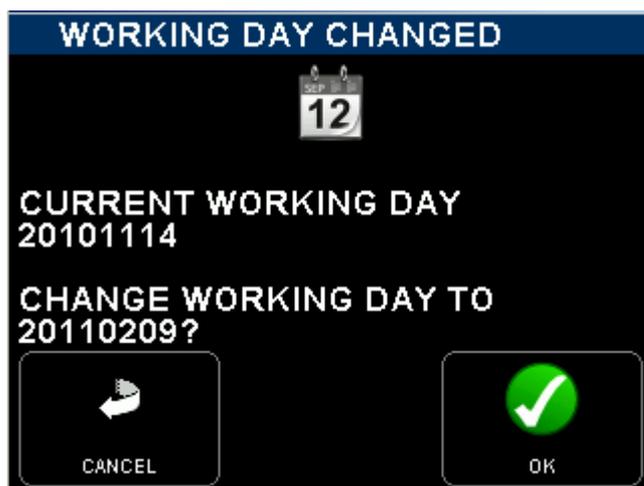
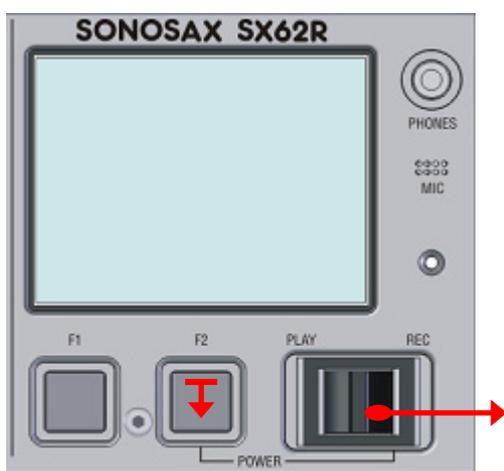
The SONOSAX SX62R can be powered either by:

- 4x internal rechargeable batteries ( 4x D Cells ); depending on the configuration and settings the running time will be approx 4 to 5 hours with 10'000mAh NiMh cells.
- any regulated DC power supply from 6 to 18Volts, connected on the Hirose4: Pin 1 = Gnd / Pin 4 = +VDC

**WARNING:** Using dry cells such as alkaline batteries can lead to unexpected powering off or malfunctions of the unit; use them with caution and only when no NiMh batteries are available; replace alkaline batteries after 2 hours of use.

### 1.1 SWITCHING ON

Press [F2] and simultaneously push the toggle switch to [REC] to power on the SX62R. A boot up screen appears as illustrated below.



If the working day has changed while powering up the unit, the system asks to confirm the date of the new working day. This allows keeping the date of the current working days if the on going production works is passing across midnight.

Press [OK] to confirm the new working day  
Press [CANCEL] to keep the current working day

When one of the key is pressed, the unit will continue the booting procedure; wait a few seconds until the main screen appears

## 2. MAIN DISPLAYS

### 2.1 INPUT CHANNELS VS RECORDER TRACKS

When the booting procedure is completed, the main screen displays the modulometers of the inputs channels as well as main information's related to the set up of the mixer and most of the recording parameters.

The main screen displays either the modulometers of the Inputs channels or the modulometers of the recorder's tracks (see examples below). Touching the blue region at the bottom of the screen toggles the metering of the Inputs channels or the metering of the recorder's Tracks.

For sake of clarity in reading this manual, please note that:

- Inputs or channels: always refer to a physical input or output of the analogue mixer
- Tracks: always refer to a virtual track of the recorder

### 2.2 INPUTS MODULOMETERS

When the screen shows the INPUTS modulometers, numbers 1 to 6 represent the input channels of the mixer, and 7 & 8 represent either the master Mix-L (7) and Mix-R (8) or the stereo [RETURN] inputs.

The first column - numbering from 1 to 8 - indicates the status of the input channels and of the master mix (or the Return's inputs); the red square indicates the status of assigned and armed tracks.

- Number 1 to 6 represents the number of the input channels.
- A high-lighted number means that the input channel is powered [ON]; a dimmed number means that the input channel is powered [OFF] (saving on batteries).
- Numbers 7 & 8 appearing over a Red square means that Stereo Master Outputs [Mix-L & Mix-R] are assigned; either high-lighted (powered ON) or dimmed (powered OFF to save on batteries).
- Numbers 7 & 8 appearing over a Blue square means that the stereo [RETURN] inputs are assigned as channels 7 & 8 instead of the master outputs.
- High-lighted Red square indicates that the recorder's track is assigned and armed, ready to record; dimmed Red square means that no input is assigned and/or the track is not armed.

Input channels modulometers

Digital scale DBFS

1 to 4 brightened = input channels are powered ON

High lighted Red squares = the input are routed on armed tracks

5 & 6 are dimmed = input channels are powered OFF

7 & 8 = Mix busses L & R

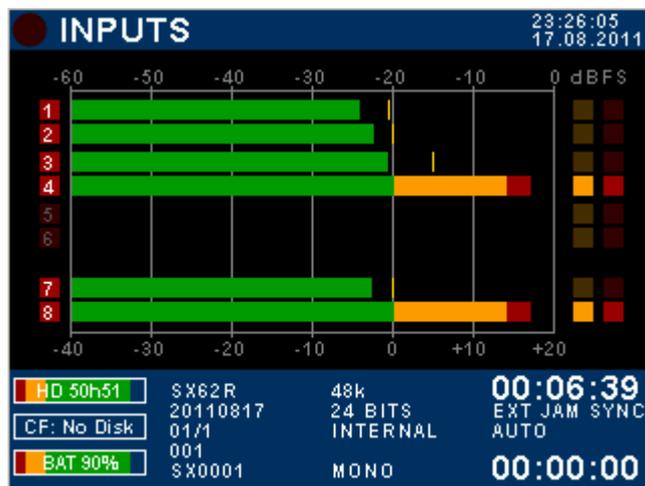
7 & 8 brightened = output channels are powered ON

Analogue scale PPM

Remaining capacity on HD

Remaining capacity on CF

Battery or external level indicator (in volts)



System Date & Time

Yellow Dot indicates Limiter activity. Thresholds is set in the Input menu

Red Dot = Overload

0 PPM = nominal output level

Time Code value

Time Code Synchronisation

Elapsed time

SX62R = Project name      Sampling Frequency  
 20110817= Working Day      Resolution (Bits per sample)  
 01/1 = Scene name      Audio Sync mode  
 001 = Take number  
 SX0001 = Filetag      Audio File format

## Another example of configuration

Inputs modulometers

1 to 6 are brightened = input channels are powered ON  
 Red square dots dimmed = input channels are not routed (will not be recorded)

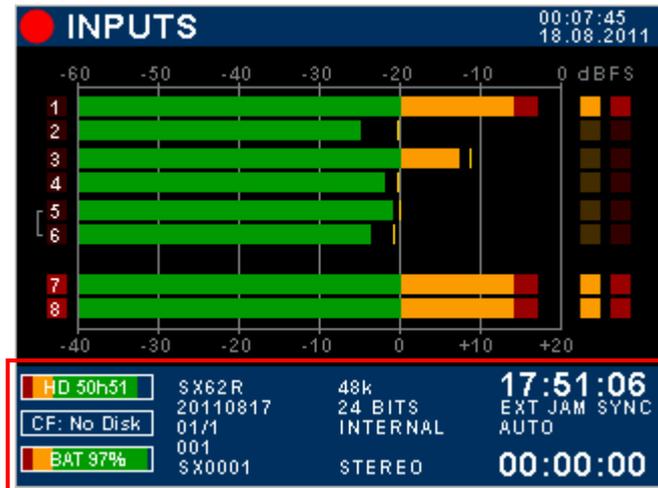
Faders of input channels 5 & 6 are linked

7 & 8 brightened = L&R mix outputs powered ON

Red square: 7 & 8 = mix bus

Red square high-lighted = channels 7 & 8 routed on armed tracks (will be recorded)

TOUCH THE LOWER REGION TO TOGGLE THE METERING OF RECORDER'S TRACKS



## 2.3 TRACKS MODULOMETERS

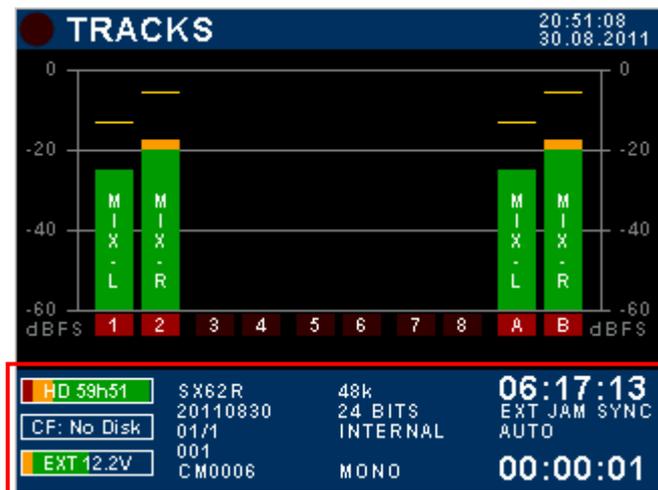
Multiple inputs can be routed (mixed) on the same track; thus when the screen displays the modulometers of the recorder's TRACKS, each track represents the sum of all assigned inputs on that particular track, in other words it shows what is effectively recorded on the tracks.

If the Input channels and the Master are not assigned in a 1:1 routing, toggling the metering allows a rapid comparison between the modulation level of the channels and the modulation level of the recorded tracks.

Recorder's track modulometers

Master Mix-L & Mix-R are recorded on tracks 1 & 2 on the H.D. and on tracks A & B on the CF Card

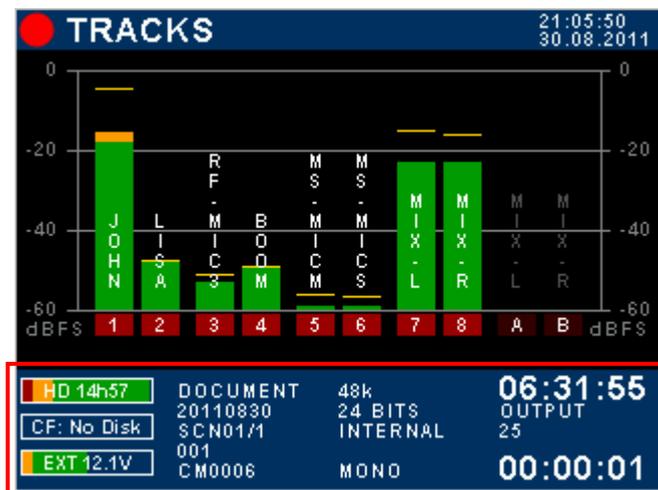
TOUCH THE LOWER REGION TO TOGGLE THE METERING OF INPUT CHANNELS



Recorder track modulometers

Typical 1:1 assignment of input channels onto recorder's track. In this example, tracks A & B of the CF Card are not assigned and not armed

TOUCH THE LOWER REGION TO DISPLAY THE METERING OF THE INPUT CHANNELS

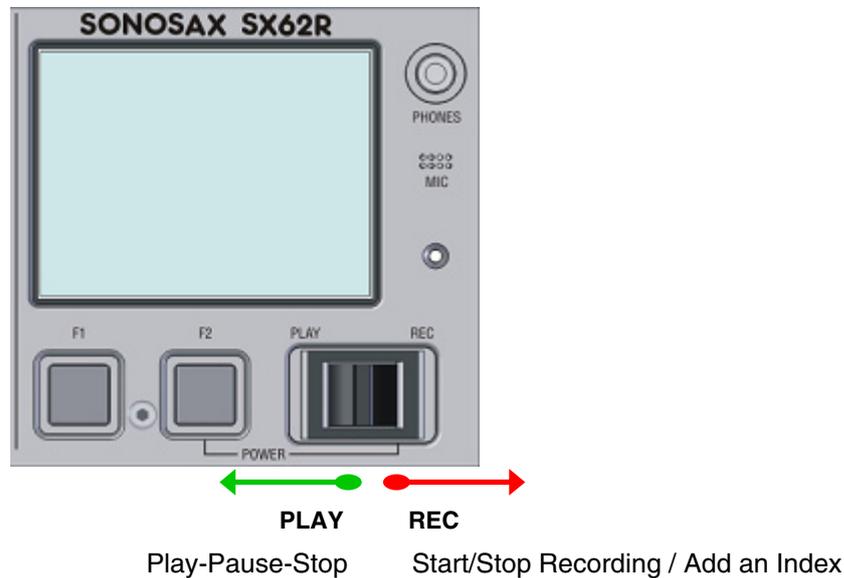


## 2.4 RECORDER STATUS

The status of the recorder is always posted on the upper left corner of the screen, regardless of the displayed menu:

-  Red dot Flashing: Record Ready
-  Red dot Steady: Recording in progress, the lower region of the screen toggles from blue to red and a second red dot is posted on the upper area of the screen
-  Green triangle Steady: Playing a take
-  Green double bars: Player in Pause
-  Green square flashing: Player in Stop

### 2.4.1 Toggle Switch



The toggle switch controls the main functions of the recorder according to its operating mode:

RECORDER operating mode

Toggle switch	Short pressure	Long pressure
RIGHT in any situation	Start recording	
RIGHT while recording	Add an INDEX **	Stop recording
LEFT while in record ready	Call the last take and start playing	
LEFT while playing	Pauses at current position	Stop playing

\*\* **INDEX** = New TAKE: pressing the toggle switch briefly to the right while recording will automatically create a new TAKE and the Take number is automatically incremented by 1.

PLAYER operating mode

Toggle switch	Short pressure	Long pressure
LEFT while in Stop	Play the selected Take from the beginning of the Take	
LEFT while in Pause	Play the selected Take from the current position	
LEFT while Playing	PAUSES at current position	STOP playing
RIGHT	Switches to Record mode and start recording (scratch record)	

### 3. MAIN MENU

Pressing the main screen anywhere above the blue area will call the Main Set Up Menu. Pressing any key will call a Sub-Menu



<= Indicated the status of the recorder

[INPUT] configure the input channels of the mixer

[OUTPUTS] configure the outputs of the mixer

[TAG LAST TAKE] tag as False start, Wild track, No good or Circled

[METADATA] edit the Metadatas

[HEADPHONE] configure the Headphones outputs

[BROWSE FILES] browse recorded takes in the HD or CF card

[BACK] return to the main screen

[SETUP] configure all parameters of the recorder

[LAST TAKES] displays the last recorded takes

### 4. ANALOGUE MIXER SECTION

#### 4.1 MIC/LINE INPUT

- Pre LF-Cut (135Hz at 6dB/octave)  
*(acting before the mic preamplifier)*
- GAIN Trim +/- 20dB combined with the Gain preset  
*from -6dB up to 80dB of input Gain*
- GAIN Preset  
Mid 40dB (20 to 60dB) - Low 12dB (-6 to 32dB)  
High 60dB (40 to 80dB)
- Sweep LF Cut 20 to 350Hz at 12dB/octave  
releasing the knob activates the PFL  
*(retractable potentiometer)*
- PANORAMA configurable in the settings menu
- Rotating Fader from - infinite to +20dB



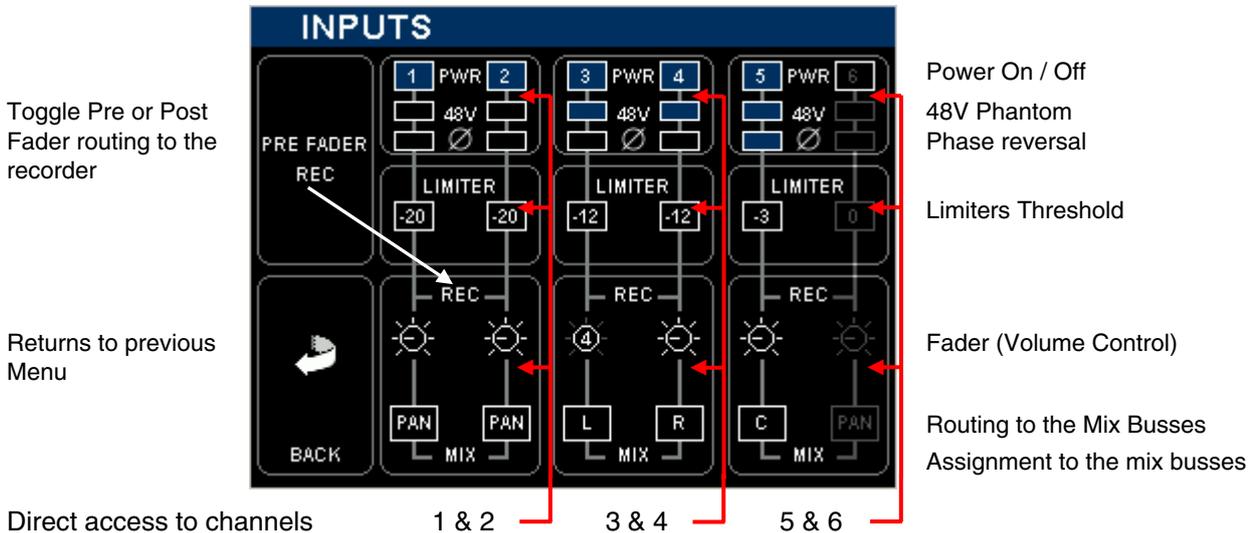
**NOTE:** secondary functions are controlled by a specific menu explained in following chapters, such as power On/Off, 48Vphantom, polarity (phase) reversal, Limiter threshold, Stereo link, M/S decoding, Fader linking, channel assignment and routing,

## 4.2 MIC/LINE INPUT CONFIGURATIONS

From the main menu, enter the inputs configuration page by touching the [INPUTS] key. A new screen is posted, displaying the actual configuration of the input channels as illustrated below.

Each input channels of the analogue mixer can be configured individually; active (enabled) functions are highlighted in blue.

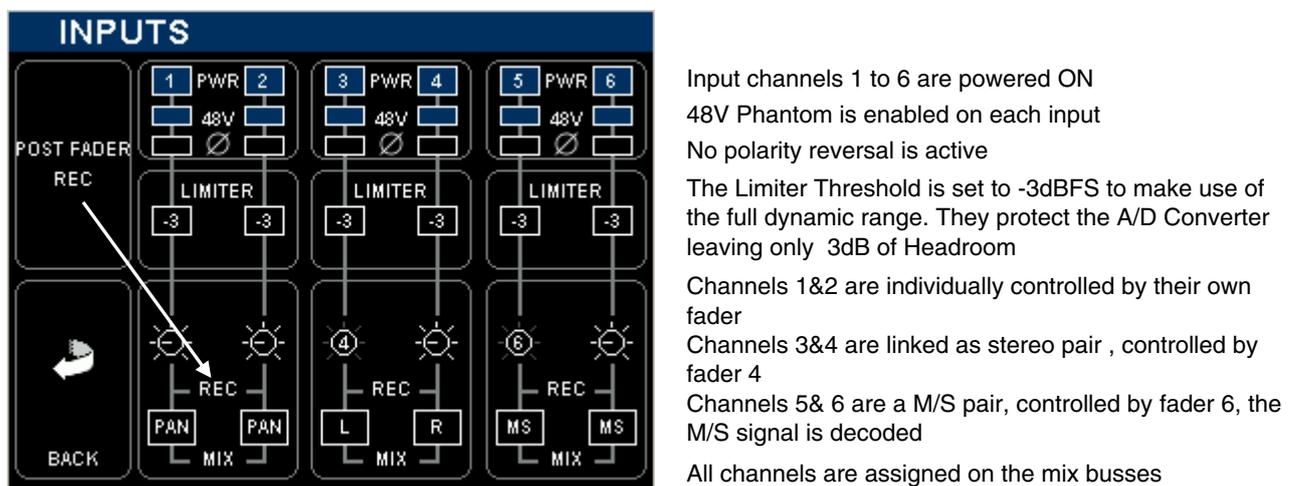
Touching a region (in a square) calls a specific sub menu to configure the channel's parameters.



The above example shows a typical "mixer configuration" where the final mixing is done on location and the input channels are recorded "Pre Fader" for back-up purposes:

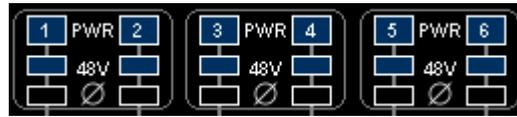
- Input channels 1 to 5 are powered On; input channel 6 is powered Off to save on batteries
- Input channels 3 to 5 have the 48V phantom are turned On
- The Polarity of Input channels 5 is reversed.
- The Threshold level of each Limiter is indicated individually.
- All input channels are sent PRE Fader to the recorder [REC]
- Input channels 1 & 2 are assigned to the Mix Bus [MIX] through the [PAN] pot.
- Input channel 3 is assigned to the Left mix bus; channel 4 to the Right mix bus, [PAN] is disabled
- Faders of channels 3 & 4 are linked as stereo pair, Fader 4 controlling channels 3 & 4
- Input channels 5 is assigned in the centre [C]; equally to the Left and Right mix busses, the [PAN] is disabled

The following example shows a typical "Recorder setting with rough mix"; the channels are sent Post Fader to the Recorder, the Faders are used to control the recording level to optimize the S/N ratio and the resolution over the entire dynamics range on the recorded tracks. In this case the analogue mix is recorded as a rough mix only for editing purposes.



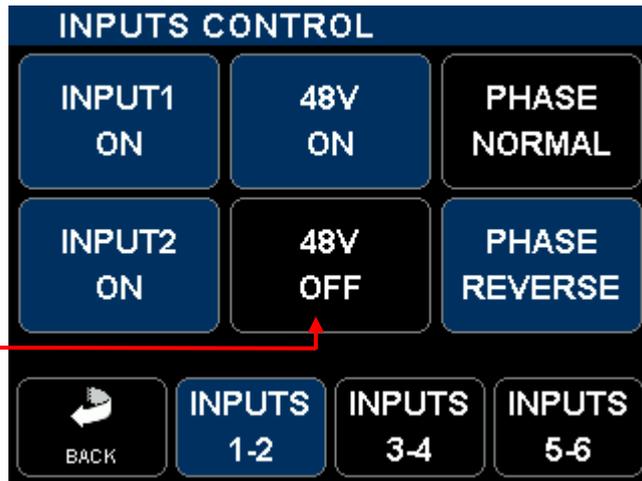
### 4.2.1 Input Controls

Touching any squared region on the Input Configuration Screen will call a sub-menu to set the parameters. Active (or enabled parameters) are high lighted in blue.



Access to parameters of channels 1 & 2 3 & 4 5 & 6

Power the channel ON or OFF to save on batteries



Toggle between Normal Phase and Phase Reversal

Toggle the 48V Phantom ON or OFF

Return to previous menu Active pair of channels Jump to channel's pair 3 & 4 Jump to channel's pair 5 & 6

### 4.2.2 Limiter Threshold

The Threshold of the Limiters can be individually adjusted on each input channel between 0dBFS to -29dBFS. Touch a region to access the settings of the corresponding pairs.

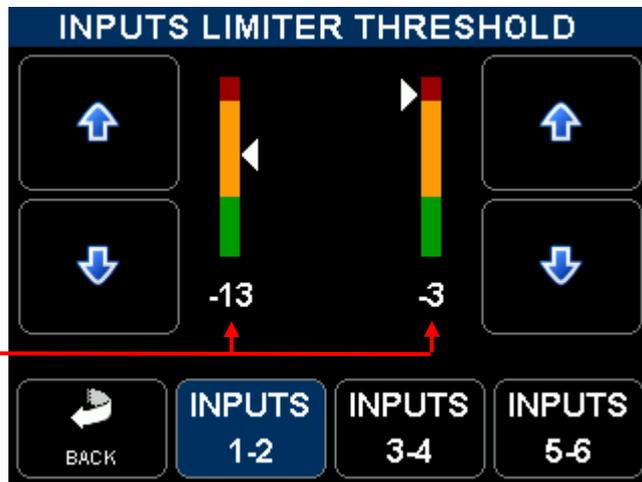


1 & 2 3 & 4 5 & 6

Increase the Threshold in step of 1 dB

Decrease the Threshold in step of 1 dB

Indicates the Threshold level below 0dBFS



### 4.2.3 Input Assignment – Linking and Routing

Each input channels can be individually routed and assigned to the stereo mix bus. Input channels can be configured either as a single MONO channel, as STEREO pair or an M/S pair.

- A [MONO] channel can be freely routed to the mix busses either to the Left [L] bus or to the Right [R] bus only, or to the center [C] at the same level on the left and right busses, or through the panoramic [PAN] for a progressive adjustment from Left to Right.

- A stereo pair [ST], such as a stereo microphone, must be always connected as a pair to the input channels 1-2 or 3-4 or 5- 6. Selecting [ST] automatically disables the routing selector [L-C-R-PAN] and route the Odd channel to the Left mix bus and the Even channel to the Right mix bus. The Fader of the Odd channel is automatically "Linked" to the Fader of the Even channel. A stereo pair can not be linked to channel 6

- An M/S microphone can be connected onto any pair of input channels 1-2 or 3-4 or 5- 6. Connect the M channel on the Odd input and the S channel on the Even input. Selecting [M/S] decodes the modulation which is sent to the mix bus with a 50/50 ratio. The Odd channel is automatically linked to the Even channel. Linking to channel 6 can not be activated. Varying the spread of the MS pair can be done by slightly adjusting the input Gain of the S channel. Select [ST] instead of [MS] to send a non decoded modulation to the mix bus.

Select between MONO, ST or MS mode

If MONO is selected, the channel can be Linked to the fader of channel 6

If MONO is selected, the toggle switch selects the PAN – L – R or C routing

Assign the channel to the mix bus

Return to the Main Menu    Active pair of channel    Jump to channels 3-4    Jump to channels 5-6

In this example [ST] is selected

If [ST] or [MS] is selected, the fader can not be linked to fader nr 6

If [ST] or [MS] is selected the routing PAN – L – R or C is disabled

Assign the channel to the mix bus

**NOTE:** LINK 6 is used for multi-channel systems such as Soundfield microphones, double M-S system or any Surround microphone system. It links the Faders only, not the Gain trim

### 4.3 MASTER & MONITORING SECTION

This section details all functionalities related to the Main output, the dual Monitoring and its communication system, the stereo Returns, the Slate and Tone generator as well as the COM microphone and the Auxiliary output

- Main Monitor selector  
[BOOM]  
*Dedicated to the sound operator*  
*REC: monitors the recorder*  
*All other positions monitor the mixer*

- Volume control of the main monitor  
[PHONES] on the side and front panels

- MIC Level for SLATE & COM send  
(internal or external microphone)

- SLATE Key

- Master Fader of the Stereo Mix



- Secondary Monitor selector  
*dedicated for the Boom or producer*  
*REC: monitors the recorder*  
*All other positions monitor the mixer*

- Volume of the secondary monitor  
[BOOM] connector on the back panel

- MIC Level for COM Return mic  
[BOOM] connector on the back panel

- COM Key / Private line communication

- Stereo RETURN volume control

Monitor selectors choose the source and the monitoring mode as below:

- ST : Monitors the L & R Master Mix in stereo.
- REC : Monitors the Tracks of the Recorder. This selection depends on the configuration in the [HEADPHONES] menu.
- RT: Monitors the [RETURN] input in stereo
- RT/M: Monitors the [RETURN] input in mono
- ST: same as above, duplicated for quick selection
- REC: same as above, duplicated for quick selection
- L: the Left channel of the Master Mix is listened in Mono on both ears.
- R: the Right channel of the Master Mix is listened in Mono on both ears.
- M: The summing of L & R master channels is eared in Mono. Listening in Mono offer a rapid check of mono compatibility and helps detecting possible phase problem
- MS: M-S decoder is engaged on the monitoring only
- OFF: Secondary monitor only, its output is powered OFF to save on batteries

**NOTE 1:** The MS decoder does not affect the Main outputs. It decodes the MS signal for monitoring purposes only. The ratio of the MS decoder is set at 50%

**NOTE 2:** secondary functions are controlled by specific menus explained in following chapters

## 4.4 OUTPUTS CONFIGURATIONS

From the main menu, enter the outputs configuration page by touching the [OUTPUTS] key; sub menus allow configuration of the Main, Boom and Aux outputs of the SX62R.

[MIX] configure the main outputs on XLR3-M connectors [MIX-L & MIX-R]

[BOOM] configure the secondary monitor output on the XLR-6 connector [BOOM]

[AUX] configure the Subsidiary output on the TA-3 connector [AUX OUT]

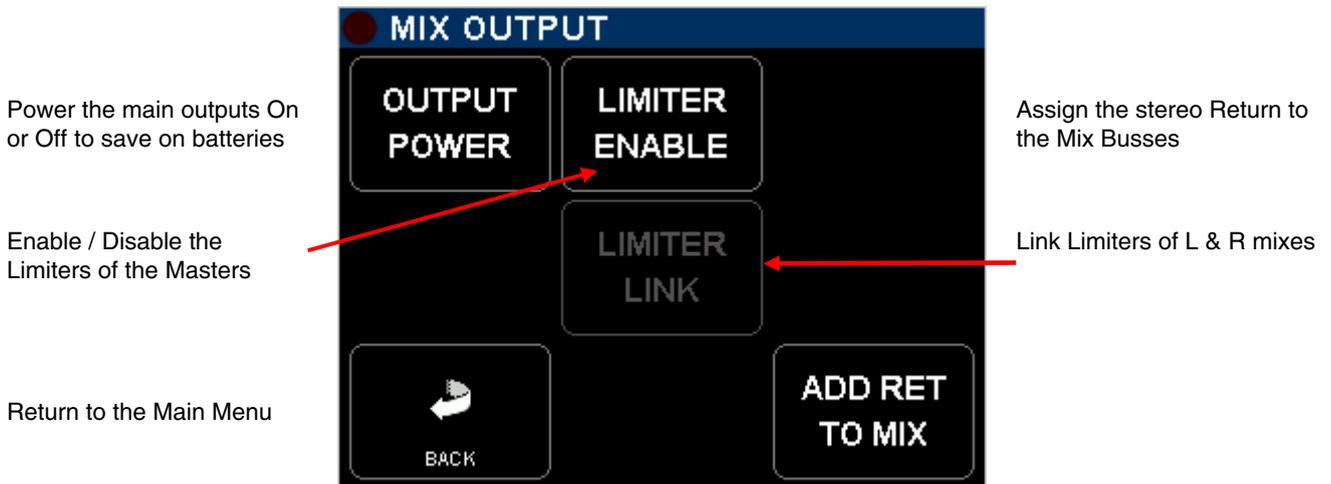


### 4.4.1 MIX Output configuration

The electronic circuitries of Main output [MIX-L & MIX-R] can be turned ON or powered OFF to save on battery.

The Master Limiters can be enabled or disabled, the Threshold level is factory adjusted at nominal output level. Both Limiters can be Linked to keep the stereo image of the mix.

The stereo [RETURN] can be routed and added on the mix bus, offering two additional inputs at line level.



## 4.4.2 BOOM Output configuration

The [BOOM] output is on the XLR-6 at the rear of the SX62R. This connector sends the output of the secondary monitor selector to the Boom operator or to any other destination such as the video room, to the producer etc. The [BOOM] connector also has a microphone input [MIC PL] - with 48V Phantom power – for the communication's return on the private line; activated by the [COM] key.

When the secondary monitor selector is set to [REC] the modulation sent to the [BOOM] outputs corresponds to the selection of the recorder's tracks as set in this menu.

The tracks can be configured either as stereo pairs, or individually as a mono track. Tracks 1 to 8 are the tracks on the Hard disk, A & B are the two tracks of the CF Card

- A primary "switch" toggles the different monitoring modes for pairs 1-2, 3-4 or 5-6: OFF – MONO – STEREO – REVERSE STEREO – MS – OFF.
- Two secondary "switches" freely assigns each tracks of the pair to the Left or Right channel of the secondary monitor output: OFF (–) ; Left [L] ; Right [R] ; Centre [C] (equal volume on Left and Right); when the tracks are individually assigned the primary switch posts "USER".
- The first column of switched toggles the secondary monitoring to SOLO MONITORING mode.

Primary switches select the monitoring mode per pair:  
OFF, MONO, STEREO, REV-ST, MS or indicates USER

Secondary switches route each track individually:  
OFF – L – R – C

Return to previous Menu

BOOM OUTPUT				
1 - 2	3 - 4	5 - 6	7 - 8	A - B
MONO	STEREO	STEREO	MS	OFF
C	L	L	C	-
C	R	R	L-R	-
←	PRESET 1	PRESET 2	PRESET 3	PRESET 4

The first row toggle the SOLO MONITORING

Odd track of the pair

Even track of the pair

4 preset keys to store and recall user's selections \*\*

\*\* Press 2 seconds on a preset key to store the configuration as it appears on screen

### SOLO MONITORING MODE

Touching a key in the first row on the BOOM Output page activates the SOLO MONITORING mode; use this page to temporarily listen in SOLO mode any individual track, or pair(s) of track(s) or any combination.

Enable / disable the pair, It's monitoring mode is as configured in the BOOM Output page ( Non exclusive selection )

3rd and 4th row:  
Select each track individually in exclusive mode, all other tracks are muted

Return to BOOM Output page, the monitoring is resettled in its original configuration

SOLO MONITORING				
1 - 2	3 - 4	5 - 6	7 - 8	A - B
...	TRACK 4	...	...	...
1	3	5	7	A
2	4	6	8	B
←	PRESET 1	PRESET 2	PRESET 3	PRESET 4

Second row:  
Enable / disable the pair and toggles its listening mode:  
Odd– Even– Stereo – MS – OFF  
( Non exclusive selection )

No Preset in Solo Monitoring mode

### 4.4.3 AUX Output configuration

This auxiliary stereo output - available on a TA-3 connector [AUXOut] - is directly derived from the DSP of the Recorder; thus it monitors the tracks of the recorder. This output is used to feed a mix to camera, an external recorder, a video suite or any other destination where a sub-mix might be required. It is configured by two separate menus

- [AUX] menu: is used to route and assign the tracks to the output
- [AUX SETUP]: is used to configure the Auxiliary output as analogue or digital output, to adjust the output level from 0dBFS to -40dBFS or to turn it Off to save on batteries

The routing and assignment is configured on a similar way as for the BOOM output, except that the [AUXOut] does not offer the Solo Monitoring

Primary switches select the monitoring mode per pair: OFF, MONO, STEREO, REV-ST, MS or indicates USER

Secondary switches route each track individually: OFF – L – R – C

Return to previous Menu

4 preset keys to store and recall user's selections \*\*

Odd track of the pair

Even track of the pair

\*\* Press 2 seconds on a preset key to store the configuration as it appears on screen

OFF = switch OFF the output circuitries to save on batteries

Decrease the output level in 1dB Steps

Return to previous Menu

Switches to analogue mode, unbalanced

Switches to digital mode, format is AES31,

Increase the output level in 1dB Steps

Show the attenuation level  
max = 0dBFS  
Min = -40dBFS

The attenuation of the output signal is computed in the DSP, in the digital domain, and is applied to the sum of the Left and Right channels which results of the routing configuration in the [AUX OUTPUT] menu.

Logically, the maximum level allowed in the routing is 0dBFS, which corresponds to an analogue level of 14dBu. The analogue output level is -4dBu for a reference set at -18dBFS, respectively -6dBu for a reference of -20dBFS and +5dBu for a reference at -9dBFS.

**WARNING:** levels on the Left and Right outputs depend on the summation in the routing matrix; thus, output levels do not correspond to the levels displayed by the peak-meters.

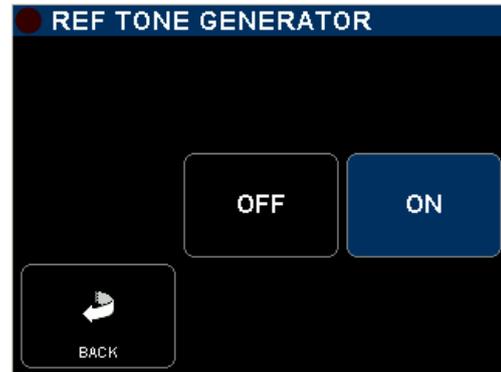
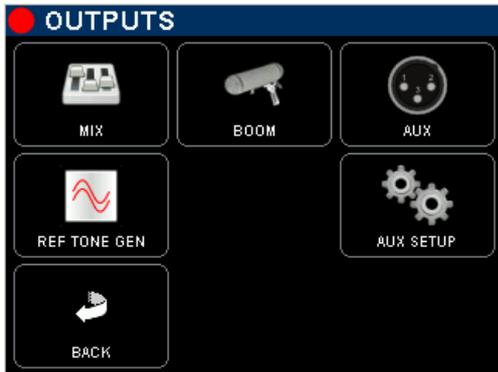
#### 4.4.4 Reference Tone Generator

A 650Hz Reference Tone Generator can be toggled On or Off in the [OUTPUTS] menu. Its level corresponds to nominal reference level sets in the [SYSTEM SETUP]; thus it always posts "0" on the analogue scale of the Peak-Metre", showing:

-18dBFS for a nominal output level of +6dBu

-20dBFS for a nominal output level of +4dBu

- 9dBFS for a nominal output level of +6dBu, if the SX62R is configured according to the EBU recommendations (requires hardware modifications).



When turned On, the reference tone is sent to all the tracks of the recorder whose input channels are switched on and to the master left and right, even if the master outputs are disabled (powered off)

**NOTE:** a "double wave" symbol is posted on the main modulometer screen when the reference tone is enabled.

## 5. RECORDER SECTION

All configurations and set-up menu related to the Recorder are accessible from the [Main Menu].

### 5.1 HEADPHONES MONITORING CONFIGURATION

When the primary monitor selector is set to [REC] the modulation sent to the [PHONES] outputs corresponds to the selection of the recorder's tracks as set in this [HEADPHONES] menu.

The tracks can be configured either as stereo pairs, or individually as a mono track. Tracks 1 to 8 are the tracks on the hard disk, A & B are the two tracks of the CF Card

- A primary "switch" toggles the different monitoring modes for pairs 1-2, 3-4 or 5-6: OFF – MONO – STEREO – REVERSE STEREO – MS – OFF.

- Two secondary "switches" freely assigns each tracks of the pair to the Left or Right channel of the secondary monitor output: OFF (-) ; Left [L] ; Right [R] ; Centre [C] (equal volume on Left and Right); when the tracks are individually assigned the primary switch posts "USER".

- The first column of switched toggles the secondary monitoring to SOLO MONITORING mode.

**HEADPHONES**

1 - 2	3 - 4	5 - 6	7 - 8	A - B
MONO	MONO	MS	OFF	MONO
C	C	C	-	C
C	C	L-R	-	C
←	PRESET 1	PRESET 2	PRESET 3	PRESET 4

Primary switches select the monitoring mode per pair: OFF, MONO, STEREO, REV-ST, MS or indicates USER

Secondary switches route each track individually: OFF – L – R – C

The first row toggle the SOLO MONITORING

Odd track of the pair

Even track of the pair

4 preset keys to store and recall user's selections \*\*

Return to previous Menu

\*\* Press 2 seconds on a preset key to store the configuration as it appears on screen

**NOTE:** any other position than [REC] on the primary selector monitors the analogue section of the mixer

#### 5.1.1 SOLO MONITORING MODE

Touching a key in the first row on the HEADPHONES page activates the SOLO MONITORING mode; use this page to temporarily listen in SOLO mode any individual track, or pair(s) of track(s) or any combination.

Enable / disable the pair, It's monitoring mode is as configured in the HEADPHONES page ( Non exclusive selection )

3rd and 4th row: Select each track individually in exclusive mode, all other tracks are muted

Return to HEADPHONES Output page, the monitoring is resettled in its original configuration

**SOLO MONITORING**

1 - 2	3 - 4	5 - 6	7 - 8	A - B
...	TRACK 4	...	...	...
1	3	5	7	A
2	4	6	8	B
←	PRESET 1	PRESET 2	PRESET 3	PRESET 4

Second row: Enable / disable the pair and toggles its listening mode: Odd– Even– Stereo – MS – OFF ( Non exclusive selection )

No Preset in Solo Monitoring mode

## 5.2 TAG LAST TAKE

This menu offers a quick access to tag the last recorder take either as False Start or to mark the audio file by editing its Metadata. From the main contextual menu enter the [TAG LAST TAKE] sub-menu then choose one of the following option; a message will be posted, asking to confirm; select [OK] to confirm or [CANCEL] to resume and return to the previous menu.



- **FALSE START** Tag the last recorded take as "False Start" and move the audio files to the [TRASH] bin. The Take nr will be decremented by one so that the next take will be tagged with the correct Take Nr. The audio file is notified with the suffix "F" when browsing the [TRASH] directory.
- **WILD TRACK** Tag the metadata of the last recorded take as "Wild Track" to notify the post production that the audio file are not related or not "In Sync" to a specific video take, usually used for ambiences or atmo's. The audio file is notified with the suffix "W" in the [BROWSE FILE] menu.
- **NO GOOD** Tag the metadata of the last recorded take as "No Good", mostly used to warn the post-production that the recorded audio is to be rejected although the video take having the same take nr might be good. The audio files remain in the current working day directory, the Take nr is kept and the audio file is notified with the suffix "F" in the [BROWSE FILE] menu.
- **CIRCLED** Tag the metadata of the last recorded take as "Circled" to notify the post production that the recorded audio files are to be chosen although the video take having the same take nr might be rejected. The audio files remain in the current working day directory, the take nr is kept and the audio file is notified with the suffix "C" in the [BROWSE FILE] menu

**NOTE:** The screen displays the [SCENE NAME] and the [TAKE NR] of the selected audio file. If no file is available the screen posts [NO TAKE AVAILABLE]

### 5.3 METADATA

The audio files recorded with the SX62R embeds metadata in both BWF and iXML format. Some metadata can be either pre-settled when the SX62R is in Recorder Ready mode or edited post-recording when the unit is in Player mode. Editing metadata is not possible while recording. Editing the metadata is spread over several pages; available metadata fields depend on the operating mode.

The first page shows two editable fields: the [SCENE] name which can contain up to 8 characters and the [TAKE NR] which is fixed to 3 numerical digits. As soon as the Scene name is changed, the TAKE nr is reset to 001. When typing a Scene name that already exists, the TAKE nr is automatically set to the next available value in the Working Day folder for that particular Scene name.

Decrement TAKE Nr by 1  
Keep pressing to scroll Down rapidly

Decrement the selected character value by 1, Numerical or alphabetical.  
Keep pressing to scroll Up rapidly

Return to Main Menu

Increment TAKE Nr by 1  
Keep pressing to scroll Up rapidly

Increment the selected character value by 1, Numerical or alphabetical.  
Keep pressing to scroll Up rapidly

Call the next page for more metadata's

Move the cursor to the Left    Move the cursor to the Right

The fields displayed in the second page depend on the operating mode; the selected field is high lighted in blue. Depending on its content, selecting a field either call a keyboard to edit a text or toggle between the possible filetags. Once set, confirm the selection with the green "check" key . Pressing displays additional information about the selected field

Edit the PROJECT name  
Press to call a keyboard

Edit the SCENE name  
Press to call a keyboard

Press to call a keyboard and write notes

Tag the audio file as Wild Track,

Return to first Metadata page

Menu's page count

Press to get additional information's

Confirm selection with the green check key

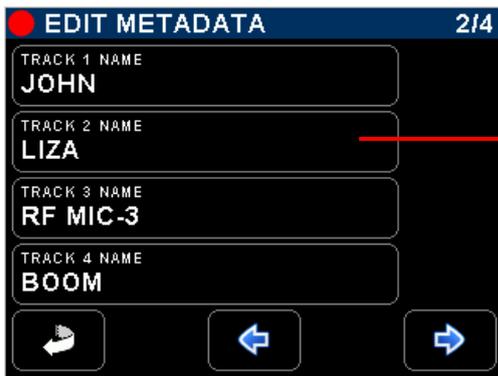
Call the next page for more metadata's

Call the previous page

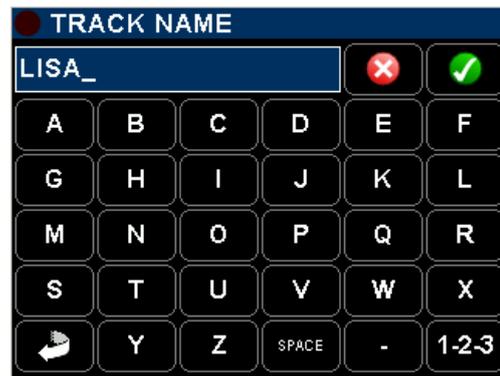
**NOTE 1:** Setting a new Project name will create a new directory at the root level of the hard disk and of the CF Card, all subsequently recorded files are then stored in the "working day's" subdirectory(ies) that belong to that particular project.

**NOTE 2:** when "Wild Track is enabled, all subsequently recorded files will be tagged as "Wild Track"; the symbol is posted on the main modulometger's screens warning the user that the wild track tag is enabled. Recorded audio files are notified with the suffix "W" in the [BROWSE FILE] menu.

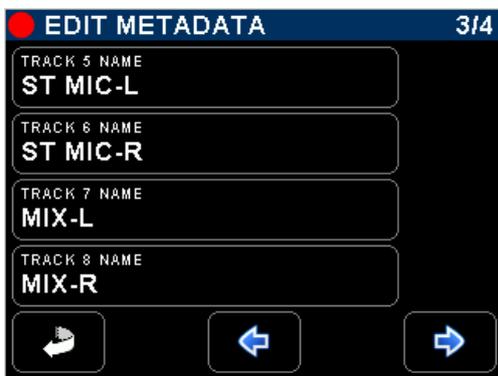
In Recorder operating mode, the pages 2 to 4 are used to edit the track name to be recorded on the hard disk and on the CF card; these names are stored in the metadata of audio files



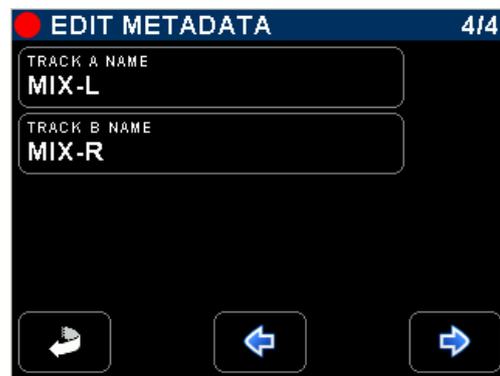
Edit names of tracks 1 to 4



Press on a track to call the Keyboard



Edit names of tracks 5 to 8



Edit names of tracks A & B on CF Card

**NOTE 1:** When the CF Card is set to MIRRORING mode, all track names set on the HD are replicated on the CF Card.

**NOTE 2:** In Player mode, only the recorded tracks can be edited, non recorded track do not appear in the list.

### 5.3.1 PLAYER mode:

editing the metadata of a recorded audio file implies that the take is loaded in the Player.

- **PROJECT** in player mode, editing the [Project] name of an existing audio file will only modify the content of the metadata but does not create a new directory.
- **SCENE:** editing the [Scene] name of an existing audio file only modify the metadata of that particular field but does not reset or modify the Take number.
- **TAPE:** this field corresponds to the "Tape Roll". It is always set to "Working Day" value.
- **WILD TRACK** Tag the recorded file as "Wild Track"; when loaded in the player a symbol is posted in the [Track Monitoring] page. Wild Track audio files are notified with the suffix "W" in the [BROWSE FILE] menu.
- **CIRCLED** Tag the recorded file as "Circled", the audio file is notified with the suffix "C" in the [BROWSE FILE] menu
- **NO GOOD** Tag the recorded file as "No Good", the audio file remains in its original folder and is notified with the suffix "F" in the [BROWSE FILE] menu.
- **FALSE START** Unlike editing the file from the [TAG LAST TAKE] menu, tagging the audio file from the Player only edits the metadata but does not move audio files to the [TRASH] bin and does not modify the Take Nr.  
The audio file is notified with the suffix "F" in the [BROWSE FILE] menu.

## 5.4 BROWSE FILES MENUS

The file browser is used to search the takes stored on the hard disk or on the CF card. Selecting the media [HD] or [CF] is done at the upper level of the the browser. Select a media to reaches the root level of that media or select the [BACK] icon to return to the Main Menu.



The root level of the media lists all the [PROJECT] directories sorted in alphabetic order, including the [TRASH] bin. The root level of the hard disk drive also contains the "user settings" directories [SETTINGS]; user settings can be loaded directly from this folder.

Selected Media HD or CF

Project Folder

User settings Folder

Project Folder

Trash bin

Return to Main Menu



Scroll Up 10 lines at a time

Scroll Up 1 lines at a time

Scroll Down 1 lines at a time

Scroll Down 10 lines at a time

Back to an upper level      Move the selected Folder to Trash bin

Scroll Up or Down then touch on the name to select a [PROJECT], a new screen lists the related [WORKING DAY] folders - sorted in chronological order – which contains the recorded takes.

[BACK] returns to the main menu

[FOLDER] icon steps back to an upper level of the tree structure

[DELETE] moves the selected folder to the trash bin, a message is posted asking to confirm deletion; first touch on "delete" key then select the folder to delete



Media /Project /Working day



The [WORKING DAY] folders lists all recorded takes sorted by their [FILETAG] (unique identifier). The takes are identified by their [SCENE] name and [TAKE] number.

Scroll Up or Down to choose then select a take to load it in the player.

When a take is selected, the SX62R automatically switches to PLAYER operating mode and reconfigure itself with the same parameters as set during the recording of that take.

## 5.5 LAST TAKES MENU

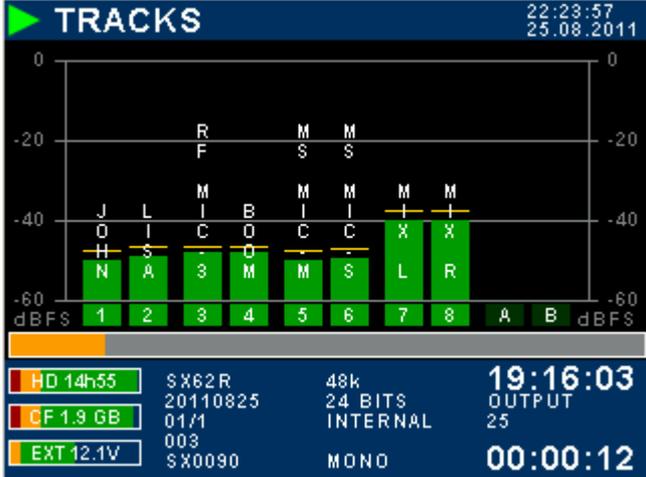
The [LAST TAKES] page provides quick access to the last recorded takes, displayed in reverse order; the last recorded take being displayed on the top of the list.

<ul style="list-style-type: none"> <li>- SX0090 = FILETAG</li> <li>- Take duration</li>   <li>- Media on which the take is stored</li>   <li>- Scene name</li>   <li>- Take number</li>   <li>Return to Main menu</li> </ul>		<p>Display information related to the recorded take:</p> <ul style="list-style-type: none"> <li>- Drive: HD or CF</li> <li>- Scene name</li> <li>- Take number</li> <li>- Tracks count</li> <li>- Creation date and time</li> <li>- Duration</li> <li>- Time Code at start</li> </ul> <p>Next / Previous pages</p>
--	--	--

## 5.6 PLAYER MODE

When a TAKE is loaded either from the [LAST TAKE] menu or from the [BROWSE FILE] menu, the SX62R will switch to PLAYER mode and will automatically reconfigure the system with the same parameters as set during the recording of that particular Take; Routing - Monitoring - Line Out - etc.

In Player mode, the SX62R displays only the modulometers of the [TRACKS]. The modulometer screen is very similar as when in Recorder mode, but shows a progression bar under the modulometers

<p>Play mode</p> <p>Progression bar</p>		<p>System Date and Time</p> <p>- Time Code value</p> <p>- Time code format</p> <p>- Elapsed Time</p>
--	--	---

The progression bar represents a "Time Line", while in PLAY or in PAUSE touch anywhere within the progression bar to jump to another location on the time line.

The main menu in Player mode slightly differs from the main menu while in Record mode.

Press [EXIT PLAYER] to return in Record operating mode



## 6. SETUP MENU

The [SETUP MENU] gives access to several Sub pages to configure the Recorder such as track arming and routing and all recorders' setup, to the Time Code settings, to store and recall user's settings, to setup system's parameters and to switch off the SX62R.

<p>Track configuration: arming, routing, naming</p> <p>Recorder set-up: sampling, bit depth, file format, sync mode, pre-record etc</p> <p>Set up all Time Code parameters</p> <p>Store and Recall Users Settings</p> <p>Return to Main Menu</p> <p>Call the System Setup</p>		<p>Call a cross matrix in X-Y format for track routing. The logo displays the current configuration</p> <p>Toggle Backlight mode: Default = normal Reversed = direct sun light</p> <p>Turn Off the unit</p>
---	--	---

All keys call specific sub-menus except the "Backlight Key" that toggles the backlight of the Inputs or Track Monitoring pages as follow:

- DEFAULT: modulometers are displayed over a black background
- REVERSED: modulometers are displayed over a white background with a higher contrast to improve reading on direct sun light

### 6.1 CONFIGURING THE RECORDER

#### 6.1.1 Configuring the Tracks [REC TRACKS]

Assigning input channels to the tracks, arming and naming tracks on the Hard disk and CF Card is done in this menu; the same routing is replicated in an X-Y cross matrix form in the [ROUTING] page; both forms are provided so users can choose.

<p>Touch a Track key to arm / unarm a track.</p> <p>Armed track in blue (will be recorded)</p> <p>Unarmed track in black (will not be recorded)</p> <p>Return to previous menu</p>		<p>Assigned Input channel are highlighted in yellow over track keys; the displayed example shows a 1 x 1 assignment: Input channel 1 on track 1 Input channel 2 on track 2 etc</p>
--	--	--

**TRACK ARMING:** toggle to arm / un-arm a track, armed track are notified with a highlighted red square on the main Track Monitoring screen.

**CF:** call the CF Card configuration page

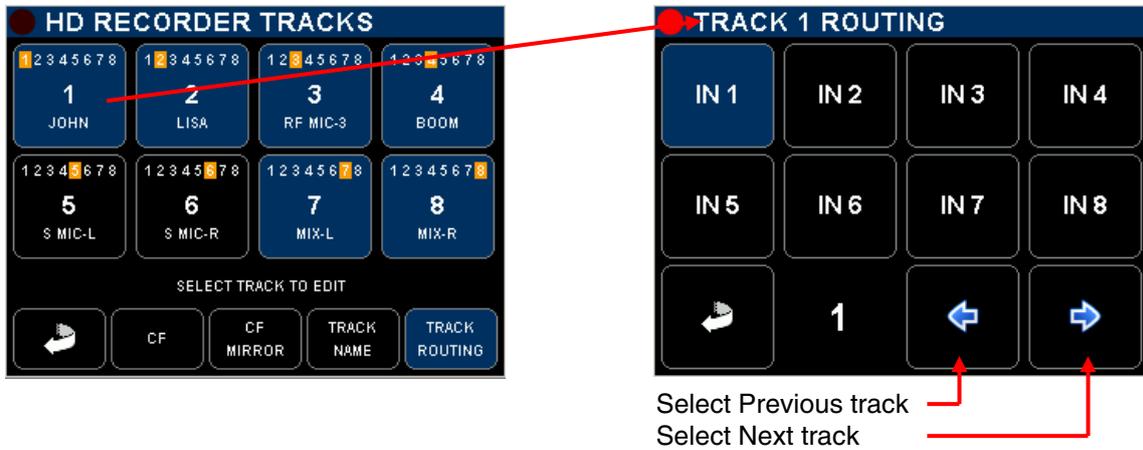
**CF MIRROR:** toggle the mirroring; (mirroring = CF replicates the HD)

**TRACK NAME:** edit track's name

**TRACK ROUTING:** edit the input channels assignment to recorder's tracks

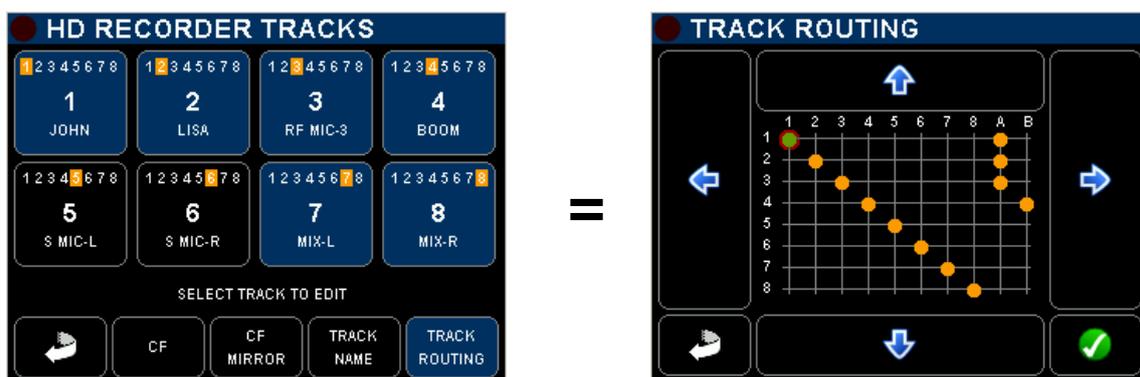
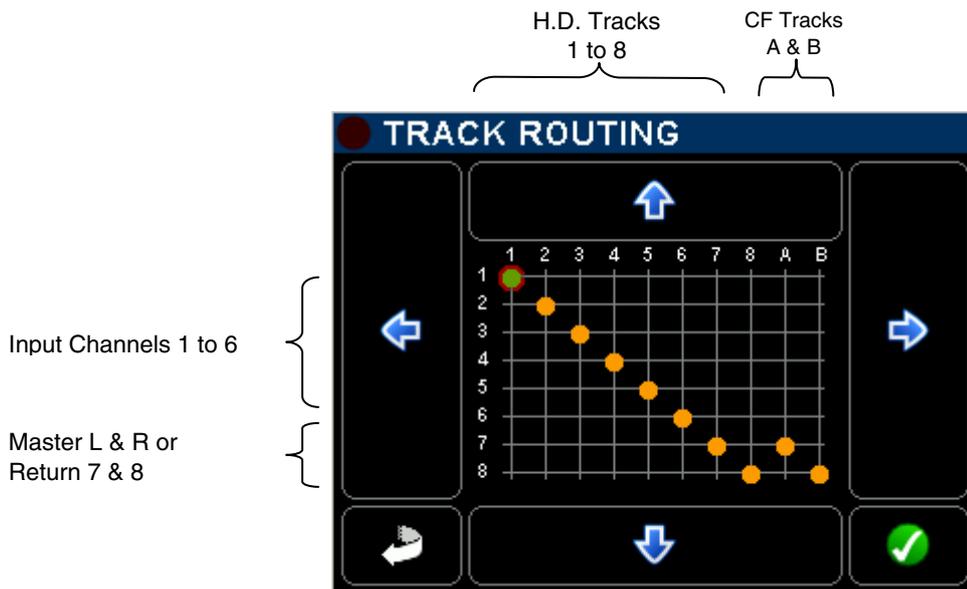
## 6.1.2 Track Routing

Assigning the input channels on the recorder's track is done pressing the [TRACK ROUTING] key – all track keys will flash - and then by selecting the track number; a new page is displayed to choose which input channel(s) will be assigned on the track. Toggle the input channel number assign/un-assign the channel. Multiple input channels can be assigned to the same track (mixing)



The [ROUTING] menu performs the same operation, but through a more intuitive X-Y matrix; the A & B tracks represent the two tracks on the CF Card, providing the Mirroring is not enabled.

Move the cursor with the Up / Down / Left / Right arrows and then assign / un-assign with the "check" key 



### 6.1.3 Track Naming

Naming a track on the hard disk or on the CF Card is done by pressing the [TRACK NAME] key - all keys flashing - then by selecting the track number; a keyboard is displayed to type the name (max 8 characters).

The name belongs to the track (not to the input channel) and is embedded in the metadata of the audio file. Track names are displayed over the modulometer on the [TRACKS] monitoring screen; the name is replicated over the modulometer of the corresponding input channel on the [INPUTS] monitoring screen, providing that inputs are routed on a 1:1 configuration.

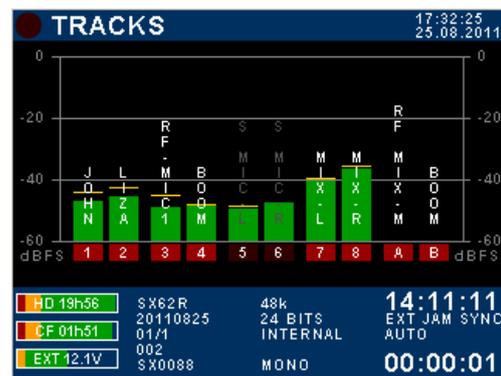
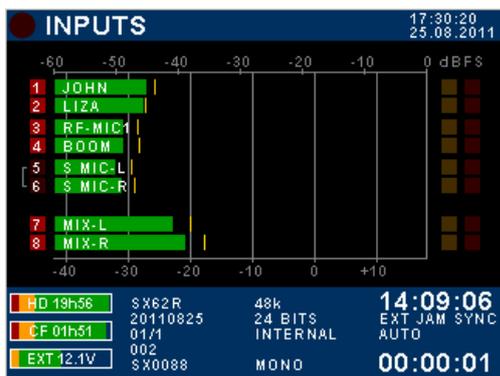


### 6.1.4 Example of a complete configuration



Tracks 5 & 6 are routed but not armed  
1 x 1 assignment on the HD Tracks

Input channels 1, 2 & 3 assigned and mixed to track A on CF Card  
assignment on the HD Tracks Input channels 4 assigned to track B on CF Card



### 6.1.5 Mirroring

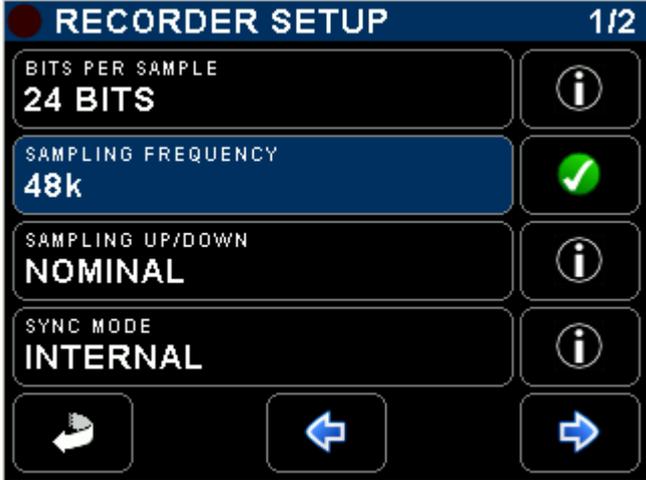
When CF MIRROR function is enabled, the CF card replicates the same routing as set for the HD. The tracks are recorded simultaneously on both drives providing that the performances of the CF card permits. The modulometers of A & B tracks no longer appear in TRACKS modulometer's page.

When the Mirroring is disabled, tracks 1 to 8 are recorded on the Hard Disk, while A & B tracks are recorded on the CF Card; A & B track's modulometers are displayed in the TRACKS modulometer's page.

**NOTE:** Polyphonic file format implies that the Mirroring must be enabled, regardless if the CF Card is present or not

### 6.1.6 Recording parameters [REC SETUP]

All recordings parameters are settled in the [REC SETUP] menu; press several times on a key to scroll the parameters and then confirm by pressing on the check key 

<p>Select bit depth: 24 – 16 – 16 dithering</p> <p>Select sampling frequency: 44.1 – 48 – 88.2 – 96 – 176.4 – 192kHz</p> <p>NTSC Pull Up / Pull Down Nominal, +0.1%, -0.1%</p> <p>Audio Sync mode: Internal, Word Clock, Video</p> <p>Return previous menu</p>		<p>Displays related information's</p> <p>Confirm selection with the green check key</p> <p>Call the previous / next page</p>
--	--	--

[SAMPLING UP/DOWN] the nominal value of the sampling frequency can pulled Up or Down by 0,1% for the NTSC world; in which case the symbol "+0.1%" or "-0.1%" is posted beside the sampling frequency in the main screen.

<p>Select audio file format: Mono, Stereo Polyphonic</p> <p>Define the track source for tracks 7 &amp; 8: Mix output or Return Inputs</p> <p>Set the pre-record time: None, 1, 2, 5, 10 or 20 sec.</p> <p>Mixing attenuation when summing on track None, -1.5 , -3, -6dB</p> <p>Return previous menu</p>		<p>Confirm selection with the green check key</p> <p>Displays related information's</p> <p>Call the previous / next page</p>
--	--	--

[POLYPHONIC] all active tracks are recorded in a single file. This mode requires to enable the MIRRORING regardless of whether the Compact Flash card is present or not.

[TRACKS 7-8 SOURCE] choose the source to be recorded on track 7 & 8

- MIX OUT                      Record the main Mix-L and Mix R outputs
- RETURN INPUT              Record the modulation applied on the RETURN connector

[MIXING LEVEL] applies an attenuation factor when summing multiple input channels onto the same track to avoid a digital clipping; the choice depends on the phase coincidence of the sources.

- NONE                      no attenuation at all
- ATT1.5                    mainly used if the sources have no phase coincidence
- ATT3                      recommended for phase coincident sources such as stereo or M/S microphone
- ATT6                      only used if the sources are absolutely in phase

## 6.2 TIMECODE SETUP

The SX62R can either receive or generate Time Code at any of the conventional formats; the Time Code is available on the Lemo 5pin connector on the right side of the unit. Following sub-menus are used to set the required TimeCode parameters

Set the Time Code value manually		Set TimeCode source and running mode
Grab the system time of the internal real time code and set the TC value		Select TimeCode frame rate: all format from 23.976 up to 30ND
Return to previous menu		Display current Time Code value



[SET MANUAL] set Hours : Minutes : Seconds manually, scroll the values with the Up & Down keys and then confirm with SET

[SET FROM TIME] Grab the system time from the internal Real Time Clock to set the TC value

[TIMECODE SOURCE] Time Code can be either internally generated or taken from an external generator connected on the 5pin Lemo as described below

- External Jam Sync the TC is jammed on an external source, then runs on its own clock
- External No Jam the TC reads the external source continuously
- Internal the TC is internally generated but its output on the Lemo 5 pin is disabled
- Internal Output the TC is internally generated and is available on the Lemo 5 pin connector

**NOTE1:** when selecting [INTERNAL OUTPUT], a frame rate other than [AUTO] (states for auto detect) must be selected in the menu [TIME CODE FORMAT]. If [AUTO] is selected, a warning is posted on the screen and a bip tone is heard.

**NOTE2:** in PLAYER mode, the TimeCode of the played file is outputted

[TIMECODE FORMAT] Select the TC frame rate; when [EXT JAM SYNC] or [EXT NO JAM] is selected, the SX62R detects automatically the incoming frame rate; however specifying a format allows to check the validity and the accuracy of the incoming Time Code; an incoming TimeCode having a format different from that specified or not within the standard tolerances will trigger an alarm.

- Frame Rates are: AUTO - 23.976 - 24 - 25 - 29.97 Non Drop - 29.97 Drop - 30 Non Drop - 30 Drop

[FREE RUN] the TimeCode is generated continuously

[REC RUN] the TimeCode is generated only while recording

### 6.3 USER SETTINGS

The [USER SETTINGS] menu allows saving, loading or updating a complete configuration to/from an ASCII file. User settings are listed in alphabetic order, showing 4 settings at a time. Select a setting and then choose recall, overwrite or delete. The first line offers creating a new User Setting.



[CREATE NEW] Create a new User Setting file based on the actual configuration of the SX62R; a keyboard is posted to type a user settings name (max 8 characters); confirm with the green "check" key to save the setting.

[RECALL] Load the file and reconfigure the SX62R with all parameters stored in that user setting file.

[OVERWRITE] Overwrites the parameters stored in the selected file, replacing them by all current parameters  
Caution: this operation is irreversible!

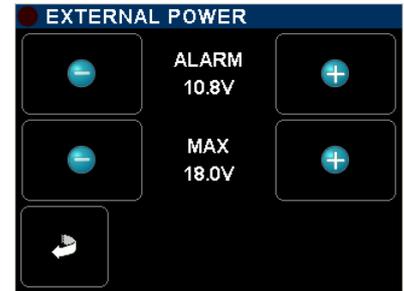
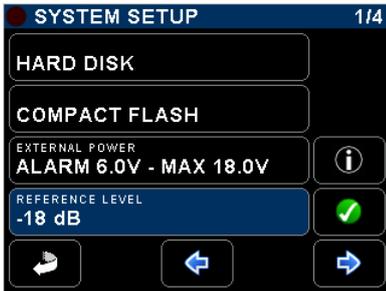
[DELETE] Permanently delete the selected configuration file.  
Caution: this operation is irreversible!

**NOTE1:** user settings can also be loaded from the menu [BROWSE FILE] with the following sequence: [BROWSE FILE] > [HD] > [SETTINGS] then select one of the listed user setting.

**NOTE2:** user settings can be edited with a basic text editor such as the Window's "Notepad".

## 6.4 SYSTEM SETUP

This menu is used to set general system parameters, to manage the recording media and to display some system information's such as hardware and software revision



[HARD DISK] or [CF] displays drive's information's such as total capacity, remaining free space and posts eventual drive errors, also used to empty the trash and format the drive

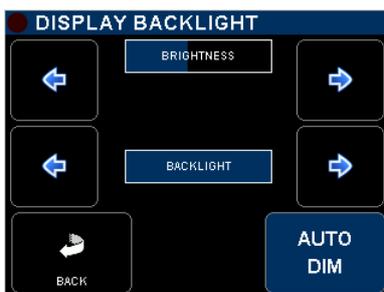
- **FORMAT DRIVE** to format the drive; this action is irreversible and will erase all audio files. The User Settings are temporarily stored on the internal memory and restored on the HD after the formatting procedure.
- **EMPTY TRASH** clear all audio files temporarily stored in the trash bin to free disk space if more storage capacity is required. This action is irreversible.

[EXTERNAL POWER] Sets the Low and High voltage limits when powered from an external power supply; when the voltage reaches the lower limit, an alarm is posted.

[REFERENCE LEVEL] Set the nominal level of the SX62R.

- -18dB the nominal analogue level is +6dBu on the main output when the modulometer reaches 0 on the lower scale, which corresponds to -18dBFS on the recorder.
- -20dB the nominal analogue level is +4dBu on the main output when the modulometer reaches 0 on the lower scale, which corresponds to -20dBFS on the recorder.

**NOTE:** on request the SX62R can be set at -9dBFS for a nominal output level of +6dBu to match with EBU recommendation; this setting requires hardware modifications.

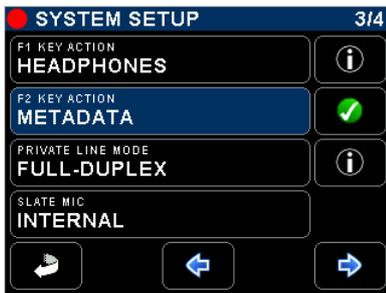


[MODUL. HOLD TIME] The "Hold Time" function detects the absolute peak level of each recorded track and keeps it posted for: NONE / 3 seconds / 10 seconds / 2 minutes / INFINITE

[AUTO POWER DOWN] To preserve battery life, the SX62R can automatically shut off if no action has been detected after: OFF / 5 minutes / 10 minutes / 15 minutes / 30 minutes

[DISPLAY BACKLIGHT] Open a new window to set the Brightness and the Backlight intensity of the LCD touch screen. [AUTO DIM] enable the light sensor located beside the screen to dim the intensity when the ambient light decreases.

[H.PHONE REC TONE] Enable a 1kHz bip tone in the headphone when starting recording or adding an index and a double beep tone's, 2kHz-1kHz when stopping a recording.



Function keys [F1] [F2] the two function keys located on the front panel offer a direct access to a specific menu or perform a direct action; choose an action by toggling the available settings and then press the green key to confirm, the choices are:  
Headphones – Metadata – False Start – User Settings – Input Settings – Recorder Tracks – Exit Menu (return to the main page) – None -

[PRIVATE LINE MODE] define how the communication is established on the Private Line when pressing on the [COM] key:

- FULL DUPLEX both the COM key and a remote Boom Call buttons can activate the full-duplex communication on the private line.
- BOOM CALL only the COM key activates a full-duplex communication. The remote Boom Call buttons only posts a message in the screen, asking the operator to open the communication.

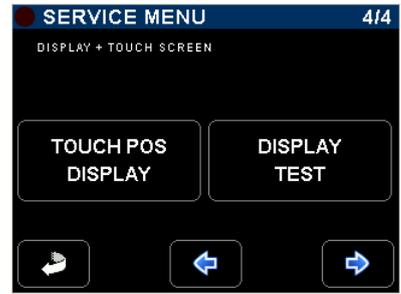
[SLATE MIC] defines which of the internal electret microphone or the external microphone connected on the Headset connector is used for Slate and Communication



[DATE] Set the Date of the internal real time clock of the SX62R (format DD.MM.YYYY)

[TIME] Set the Time of the internal real time clock of the SX62R (format HH.MM.SS)

[FILETAG] The [FILETAG] is the identifier of the audio files name; it is unique and automatically generated. The first 2 characters can be modified by the user, which might be useful to clearly identify the unit when multiple recorders are used during the same production.  
The last 4 digits are automatically incremented by 1 at each new take. When the numbering reaches 9999 it starts again at 0000 and the alphabetic prefix is incremented to the next value (SX → SY).



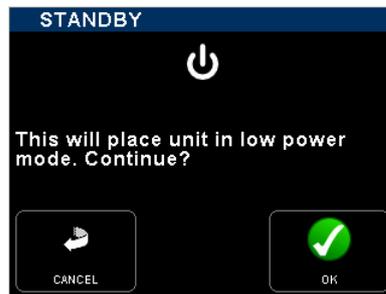
[SYSTEM INFO] displays the software revision of the Audio DSP and of the DSP controlling the User Interface. It also confirms the hardware status.

[FACTORY SETTINGS] re-initialize the SX62R with parameters of a basic configuration (factory default)

[SERVICE MENU] a series of 4 pages displays hardware and software information's for service purposes. It also provides a page to test the touch screen

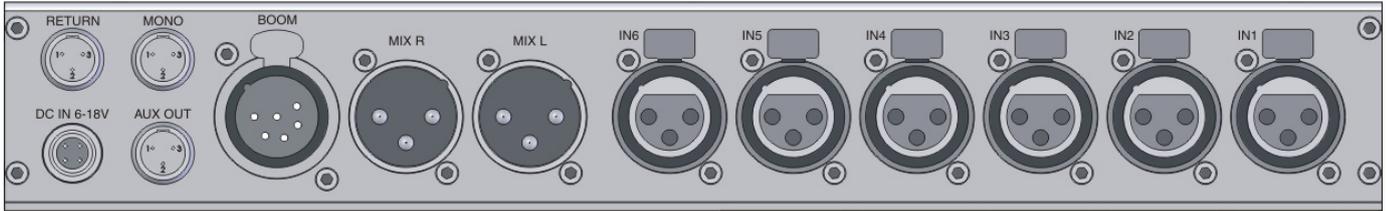
## 6.5 TURNING OFF THE UNIT [POWER OFF]

The unit is Turning OFF from the [SETUP] menu, confirm with the green "check" key



## 7. ADDENDUM

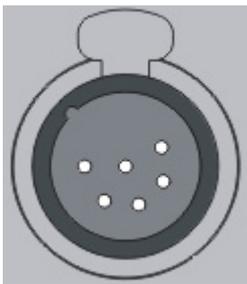
### 7.1 REAR PANEL CONNECTORS



- IN 1 to 6: XLR3-F / Mic-Line Input / electronically balanced ( transformer less )  
Pin 1 = Gnd / Pin 2 = Hi (+) / Pin 3 = Low (-)
- MIX-L MIX-R: XLR3-M / main output at line level / electronically balanced ( transformer less )  
Pin 1 = Gnd / Pin 2 = Hi (+) / Pin 3 = Low (-)
- BOOM : XLR6-F / MIC PL mic input with 48V & Secondary monitor output, stereo unbalanced  
see wiring diagram below
- MONO: TA3-M / main Mono output summing L & R / Line level unbalanced  
Pin 1 = Gnd / Pin 2 = Hi (+) / Pin 3 = Gnd
- AUX OUT: TA3-M / unbalanced stereo analogue output or digital AES out (menu AUX OUT)  
Pin 1 = Gnd / Pin 2 = Left / Pin 3 = Right
- RETURN: TA3-M / unbalanced stereo analogue line input (for monitoring or additional feed)  
Pin 1 = Gnd / Pin 2 = Left / Pin 3 = Right
- DC IN 6-18V: Hirose 4pin-F / external DC power supply  
Pin 1 = 0VDC or Gnd / Pin 2 = n.c / Pin 3 = n.c / Pin 4 = +VDC 6 to 18V

#### Wiring diagrams for BOOM connector

##### XLR-6F

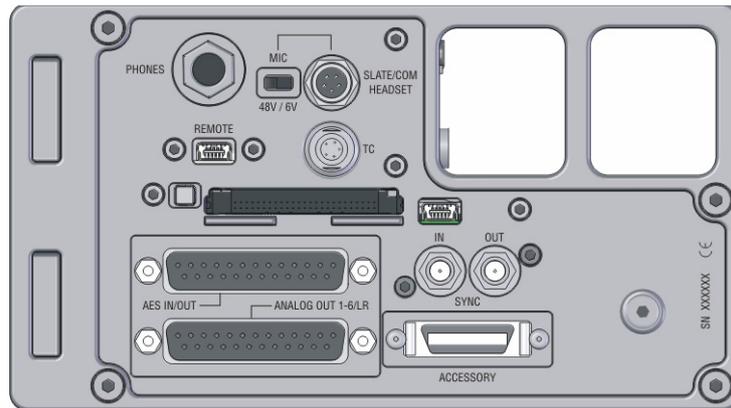


Compatible with SONOSAX BOOM BOX  
mating cable connector: XLR-6M

- Pin 1 = Left output secondary Monitor
- Pin 2 = Right output secondary Monitor
- Pin 3 = Gnd secondary Monitor out
- Pin 4 = PL microphone Hi +
- Pin 5 = PL microphone Lo -
- Pin 6 = PL microphone Gnd & CALL

**NOTE:** Bridge Pin 6 ( Mic Gnd) and pin 3 ( Monitor Gnd ) via a switch to activate the PL duplex communication ( Boom Call )

## 7.2 RIGHT SIDE PANEL CONNECTORS

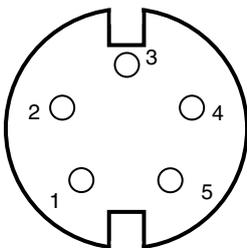


- PHONES: 1/4" stereo jack / Main Monitor stereo output, Sleeve = Gnd / Ring = Right / Tip = Left
- HEADSET: Binder 5 pin male / Main Monitor stereo output (wired in parallel with PHONES, and external Mic Input for Slate and communication see wiring diagram below)
- REMOTE : USB-2 High speed / user interface remote control (future use)
- T.C.: Lemo 5 pin male / Time Code input-output see wiring diagram below
- AES OUT: 25pin Sub-D connector / AES-31 input & output (option in preparation) see wiring diagram below
- SYNC IN: SMA connector / Word Clock or Video sync input
- SYNC OUT: SMA connector / Word Clock output
- ANALOGUE OUT: 25pin Sub-D connector / unbalanced direct out of channels 1 to 6 and balanced output of Mix-L & Mix-R see wiring diagram below
- ACCESSORY: 26pin 3M connector / AES input ( option ) and serial interface (future use) compatible with SX-R4 and MINIR82 accessory connector see wiring diagram below

### HEADSET connector

Binder 5 pin Male Serie 711

SONOSAX ref: ..... or Binder nr 711 1 99 0095 102 05



Solder side view

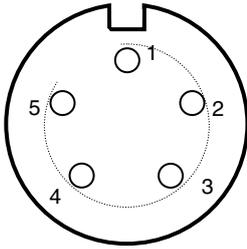
- Pin 1: GND for Phone & Mic
- Pin 2: Phone Out Left
- Pin 3: Phone Out Right
- Pin 4: Comm. Mic High
- Pin 5: Comm Mic Low

**Note:** The switch located beside the 5 pin Binder connector selects between 48V phantom and +6V for Electret microphone for electrets microphone +6Vdc is on Pin 4

## Time Code connector

Lemo 5pin male

SONOSAX ref: SX-860232 or Lemo FGG.0B.305.CLAD52

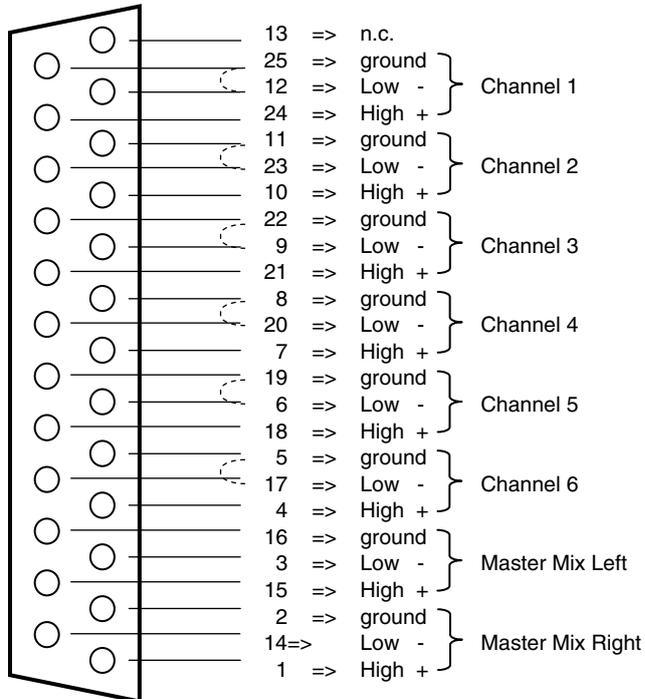


Pin 1: GND  
 Pin 2: SMPTE Out  
 Pin 3: n.c.  
 Pin 4: n.c.  
 Pin 5: SMPTE in

## ANALOGUE OUT 1-6 / LR

25 pin Sub-D female

Mating cable connector: 25 pin Sub-D male



### 25 pin Sub-D Male mating connector:

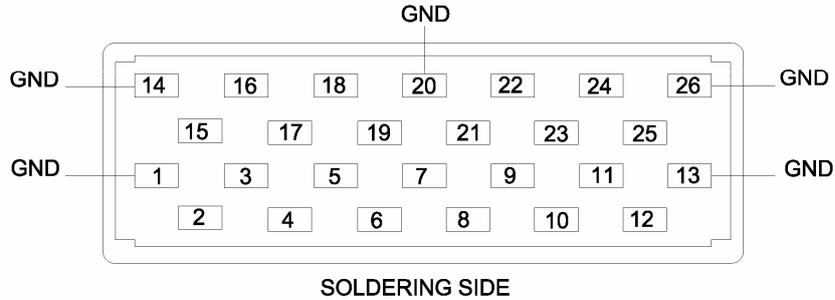
- Direct Channel Outputs of channels 1 to 6 => unbalanced  
 Low and Gnd are internally bridged.  
 Internal soldering jumpers selects for Pre or Post fader channels output
- Main Outputs Left & Right => electronically balanced

**ACCESSORY connector**

26 pin 3M connector SONOSAX ref: SX-860570

<u>AES 1-2</u>	<u>AES 3-4</u>	<u>AES 5-6</u>	<u>AES 7-8*</u>
15 HI	16 HI	17 HI	18 HI
2 LO	3 LO	4 LO	5 LO
1 GND	14 GND	13 GND	26 GND

\* THE AES SYNC IS TAKEN ON AES INPUT 7-8



<u>TIME CODE IN</u>	<u>WORLD CLOCK IN or VIDEO IN</u>	<u>WORLD CLOCK OUT</u>	<u>SERIAL BUS</u>	<u>MONITOR OUT</u>
19 HI	7 INPUT SIGNAL	8 OUTPUT SIGNAL	22 TX HI	25 LEFT
6 LO	20 GND	20	9 TX LO	12 RIGHT
20 GND			23 RX HI	24 GND MONITOR
			10 RX LO	
			11 INT	
			21 DV	

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 Phone: +41 21 651 0101, Fax: +41 21 651 0109, Email: sonosax@sonosax.ch, Web: www.sonosax.ch