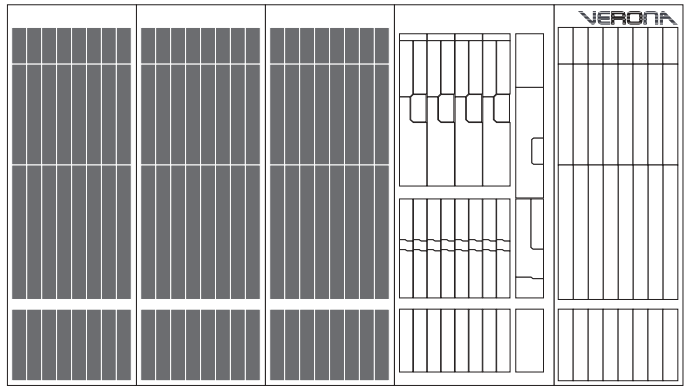
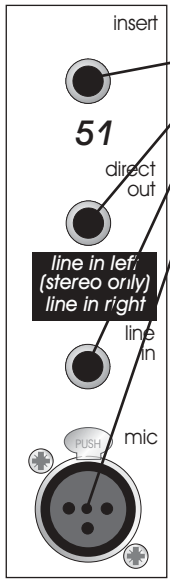
Mono Input Channel



Rear Panel



The Verona channel inputs are located on the rear of the console.
Each mono channel provides

one insert point on a single TRS jack socket.
one direct output on a single impedance balanced quarter-inch jack socket
one line in quarter-inch TRS balanced jack socket
one mic XLR female

The insert point is unbalanced and requires a conventionally wired insert lead where:

Tip - Channel Signal Send
Ring - Channel Signal Return
Sleeve - Signal Common Ground

The direct out and insert points operate at a nominal level of 0dBu.

Balanced XLR and Jack inputs are conventionally wired:

XLR - 1. Screen - 2. Hot Signal - 3. Cold Signal
TRS - T. Hot Signal - R. Cold Signal - S. Screen

Note: Direct outputs as standard are set post EQ pre mute, however there is an internal jumper which will set them pre EQ and pre insert (refer to the service manual or contact your authorised Midas service agent).

Front Panel

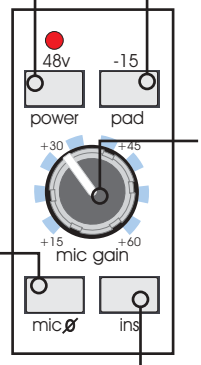
The actual number of mono input channels on your Verona will depend upon your choice of frame, however functionality remains the same

48V Power - When depressed, the Verona will apply 48 volts phantom power to the microphone input. This is used to power condenser microphones, direct inject boxes and other devices that require phantom power.

The red phantom LED will light to indicate that 48V phantom is in operation.

Mic Ø - The mic phase switch, when depressed, causes a 180 degree phase change (with respect to the input signal) to occur in the input amplifier such that the channel signal will have opposite polarity to the input signal.

The mic phase switch is commonly needed where two microphones are used facing each other (for example when using a microphone on both the top and bottom of a snare drum). Ordinarily the two microphones would be out of phase causing cancellation when the console sums the two signals into the output. Reversing the phase of one signal causes the microphones to have the same phase and no cancellation.

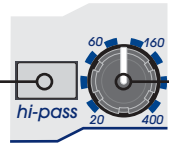


-15dB Pad - The Pad switch provides 15dB attenuation to the input signal allowing for the connection of high output microphones and line level signals without overloading the channel input amplifier. Overloads are indicated on the in-channel meter by the red LED at the top.

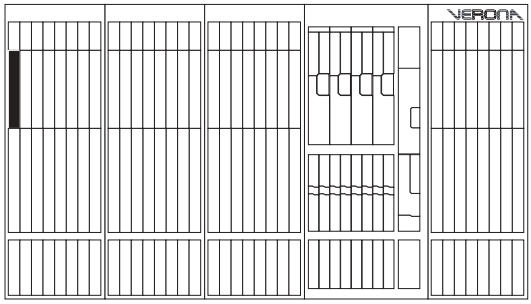
Mic Gain - The mic gain is continuously variable from +15dB to +60dB (0dB to +45dB with the Pad enabled). The actual value of the gain required will depend upon the source and should ideally be set such that peaks in level on the input should not cause the input amplifier to overload (occasional peaks of +12dB is okay, +18dB is too high).

Ins - The ins switch enables the channel insert point by connecting the insert return to the channel signal path so that compressors, gates or other dynamic and signal processors or effects can be used.

Hi-Pass - The high pass switch enables high pass filter on the microphone input. This is commonly used to remove handling noise, bass rumble through coupling with the stage or mains hum.

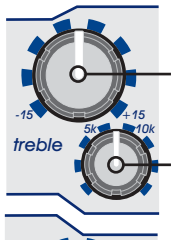


High Pass Frequency - The cutoff frequency of the high pass filter is continuously variable from 20Hz to 400Hz.



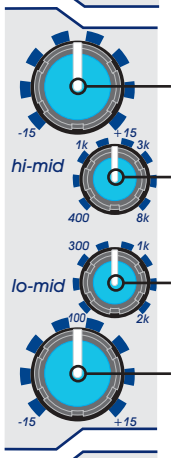
Channel Equalisation

Each mono input channel of the Verona has a four (4) band sweep EQ allowing tonal control over the input signal.



Treble (Gain) - The gain of the treble equaliser is continuously variable from -15dB to +15dB with a centre detent at 0dB.

Treble (frequency) - The centre frequency of the treble equaliser is continuously variable from 2kHz to 20kHz.

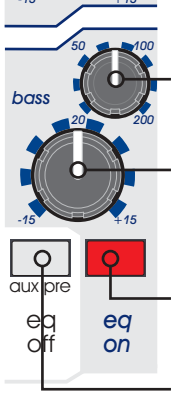


Hi-Mid (Gain) - The gain of the hi-mid equaliser is continuously variable from -15dB to +15dB with a centre detent at 0dB.

Hi-Mid (frequency) - The centre frequency of the hi-mid equaliser is continuously variable from 400Hz to 8kHz.

Lo-Mid (frequency) - The centre frequency of the lo-mid equaliser is continuously variable from 100Hz to 2kHz.

Lo-Mid (Gain) - The gain of the lo-mid equaliser is continuously variable from -15dB to +15dB with a centre detent at 0dB.

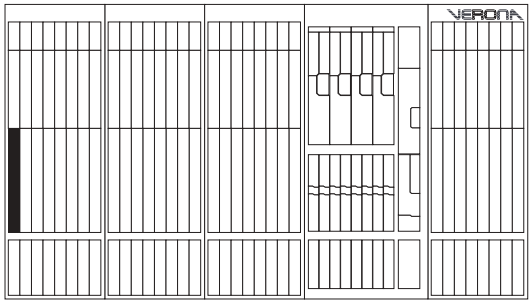


Bass (frequency) - The centre frequency of the bass equaliser is continuously variable from 20Hz to 200Hz.

Bass (Gain) - The gain of the bass equaliser is continuously variable from -15dB to +15dB with a centre detent at 0dB.

EQ On - The Equaliser can be enabled by depressing the EQ On switch. Otherwise changes on the Equaliser controls have no effect. This can be used to compare the sound with and without EQ during sound check.

EQ Off (aux pre) - If desired, the channel signal can be sent to the auxiliary outputs without equalisation. Depressing the EQ Off (Aux Pre) switch causes pre-fader auxiliary sends 1-6 to be sourced before the channel equaliser (Pre-EQ) as the factory standard. However aux sends 7-8 can be linked to the pre EQ off switch, as well as 1-6, via an internal jumper (refer to the service manual or contact your authorised Midas service agent). Note: Post fader sends are always Post EQ.



Auxiliary Outputs

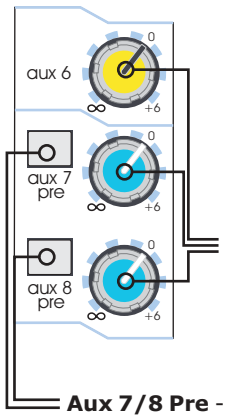
The Verona has 8 auxiliary outputs which can be used for effects sends, monitors or as extra assignable outputs from the console.

Pre-Fade auxiliary (aux) sends are sourced after the channel Insert, Mute and EQ but before the channel fader (and EQ if the Aux Pre EQ switch is depressed). As a result, the actual level sent to the aux buss is proportional to the aux send control only.

Post-Fade aux sends are sourced after the channel Insert, Mute, EQ and channel Fader. As a result, the actual level sent to the aux buss is proportional to the aux send control AND the channel fader.

Typical uses of auxiliaries are:

Application	**Pre/Post Fade**	**Reason**
Stage Monitors	Pre (Post-EQ)	The level in the monitor stays constant so that the engineer can change the FOH level without affecting the performer.
Effects Sends	Post	The level sent to the effects is proportional to the level on the fader so the balance between wet (processed) and dry (un-processed) sound stays the same even when the channel level is changed
Multi Track Recording or Monitors from FOH	Pre (Pre-EQ)	The recording is made at constant level without any equalisation so that changes in the mix level and EQ can be set in post-production. (You can also use the Direct Out for this but the output will be at unity).
Mixed Recording (for the artist)	Post(Post-EQ)	If the aux is set to unity, the FOH mix is replicated on the aux output including EQ but excluding PAN**.**



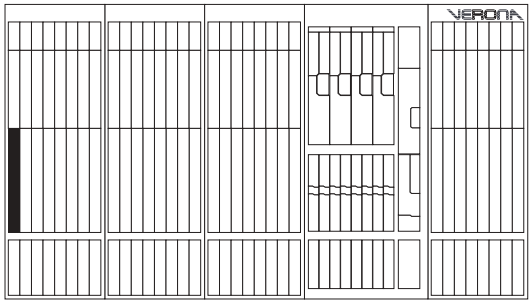
Aux sends 1 through 6 are globally switched Pre or Post Fader. However, Aux 7 and 8 may be individually sourced either Post Fader or Pre Fader using the selector switch on the channel and can not be set pre-EQ. However aux sends 7-8 can be linked to the pre EQ off switch, as well as 1-6, via an internal jumper (refer to the service manual or contact your authorised Midas service agent).

Please note that, for illustration purposes, auxiliary 1 through 5 sends have been omitted but work in the same manner as auxiliary 6 (illustrated).

Aux Send Level - The auxiliary send level is continuously variable from off (-inf) to +6dB.

Aux 7/8 Pre - Auxiliary 7 and 8 sends are assignable Pre of Post fader. When depressed, the auxiliary is sources pre-fader (i.e. the channel fader has no effect upon the level of the signal sent to the auxiliary).

Note: When a channel Mute is enabled, aux sends for the channel are also muted.



Pan and Routing

The Verona is a flexible mixing console with eight group buss outputs plus stereo and mono outputs.

Groups
Signal can be routed to any of the eight group busses by depressing the corresponding group select switch.

Group sends are post channel equalisation, mute and fader.

The group sends can be configured in either of two modes:-

1. **Pre-Pan (mono)**
   Each group is sent the same mono signal.

   i.e. Selecting 1, 2 & 3 will send to each group equally.

2. **Post-Pan (stereo)**
   Each pair of groups behave as if they were stereo groups. The mono signal is positioned in a stereo field by the pan control. The Left signal is routed to the odd numbered buss and the right to the even numbered buss.
   i.e. Selecting groups 1, 2 & 3 with pan hard left will result in signal being routed to groups 1 & 3 only. Similarly, with pan hard right, signal will be sent only to group 2.

This configuration is made by depressing the 'Groups Pan' key for stereo group operation or released for mono group mode.

This selection, however, is on a channel-by-channel basis and so some may be assigned to the groups as mono or as stereo depending upon the desired usage.

For example:

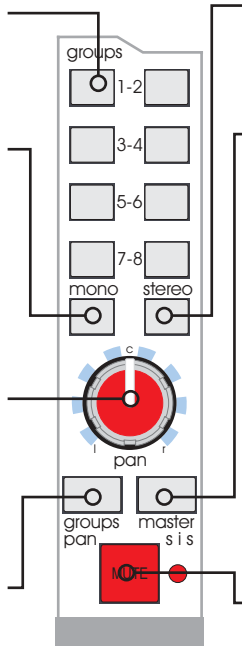
Application		**Config. Reason**
Multitrack Recording	Mono	Inputs can be sent to a particular input on the multitrack recorder without affecting the stereo image used at FOH.
Alternative/Delay Output	Stereo	The Group would behave in the same manner as the stereo output allowing for separate levelcontrol but retaining the original stereo image from FOH.

Group 1-8 - Depressing the group switch routes the channel signal to the group busses as described above.

Mono - Depressing the mono switch routes the channel signal to the mono buss (post-EQ, mute and fader).

Pan - The pan control allows the channel signal to be positioned in a stereo field when routed to the stereo buss or when group sends are configured to be stereo. The pan control allows continuous adjustment of the image from hard left, to hard right with a centre detent and obeys a constant power law (i.e. -3dB at the centre so that the output power remains at unity).

Groups Pan - As described above the Verona's group sends may be configured by depressing the 'Groups Pan' key for stereo group operation or released for mono group mode.



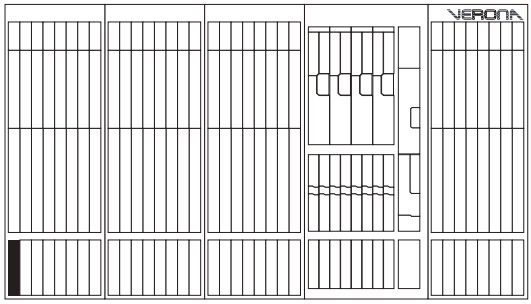
Stereo - Depressing the stereo switch routes the channel signal to the stereo (main left and right) buss (post-EQ, pan, mute and fader).

Master SIS - The master SIS switch will enable the spacial imaging system whereby the channel pan control operates in a different way. When panned hard left, signal is routed to the stereo left output as normal, similarly when panned hard right, the signal is routed to the stereo right output as normal. However, when panned centre, the signal is routed ONLY to the mono output creating a LCR (left-centre-right) system instead of the normal LR (left-right) system.

You may use SIS mode if using a centre speaker for speech or solo instruments while retaining the stereo for backing vocals and instruments.

Mute - The mute switch mutes the channel signal. Note that signal will still be sent to the insert point and to the direct output. The mute status of the channel is indicated by the corresponding mute LED

Mono Input Channels



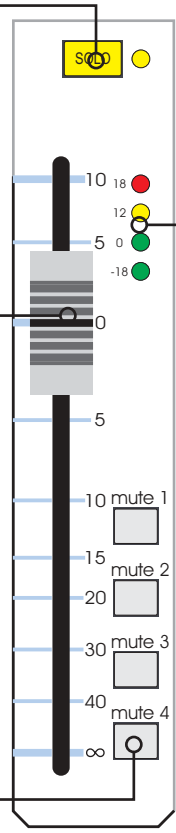
Solo - When depressed, the channel signal will be sent to the After Fade Listen (AFL) stereo and Pre Fade Listen (PFL) mono outputs. The solo LED indicator will illuminate to show that the channel solo is active.

The Left and Right Monitor and the PFL console outputs can be used, for example, when operating from within a booth to hear selected solos and not the whole FOH mix.

Note: If Solo In Place is activated on the console, any active input solos will replace the master outputs completely until the solo is removed.

Channel Fader - The channel fader allows for continuous adjustment of the channel level from off (-inf) to +10dB.

At 0dB, the output of the channel to the Stereo, Mono and Group busses will be at unity (i.e. no boost or cut in level from the input).



4 LED Meter - Each input channel contains in-channel monitoring allowing the user to monitor the input signal without the need for using the PFL.

The in-channel meter is especially useful when setting the microphone gain of a channel. Also, as the, meter is post-EQ, it is possible to see the effect that the channel equalisation has upon the level. It may be necessary to turn the input gain down when excessive EQ is used to prevent the channel from overloading.

-18db - Signal Present
0dB - Normal Level
+12dB - High Level
+18dB - Overload (Peak)

Note: The LED meter and the direct output are fed from the same source and are Post-Insert and EQ but Pre-Fader and Mute. The channel in-line meter and direct output are unaffected by the channel mute or automutes.

Mute 1,2,3 & 4 - The Verona has four (4) automute busses that can be controlled from the centre section of the console. To assign an input channel to an automute, switch in the desired mute switch.

Commonly, these are used to mute similar channels, for example:

Channels	**Reason**
Drum Mics	Allows the engineer to mute the whole drum kit at once.
Choir Overheads	Allows the engineer to quickly remove all choir mics at once
Orchestra Parts	Allows the engineer to zone mics together (e.g. Brass, Strings, etc.) and mute sections together if they were not playing.

Note that if any assigned automute or the channel mute is activated then the channel will be muted until all assigned automutes and the channel mute are removed (i.e. the mutes work like a logical OR where any single or combination of mutes will mute the channel output).