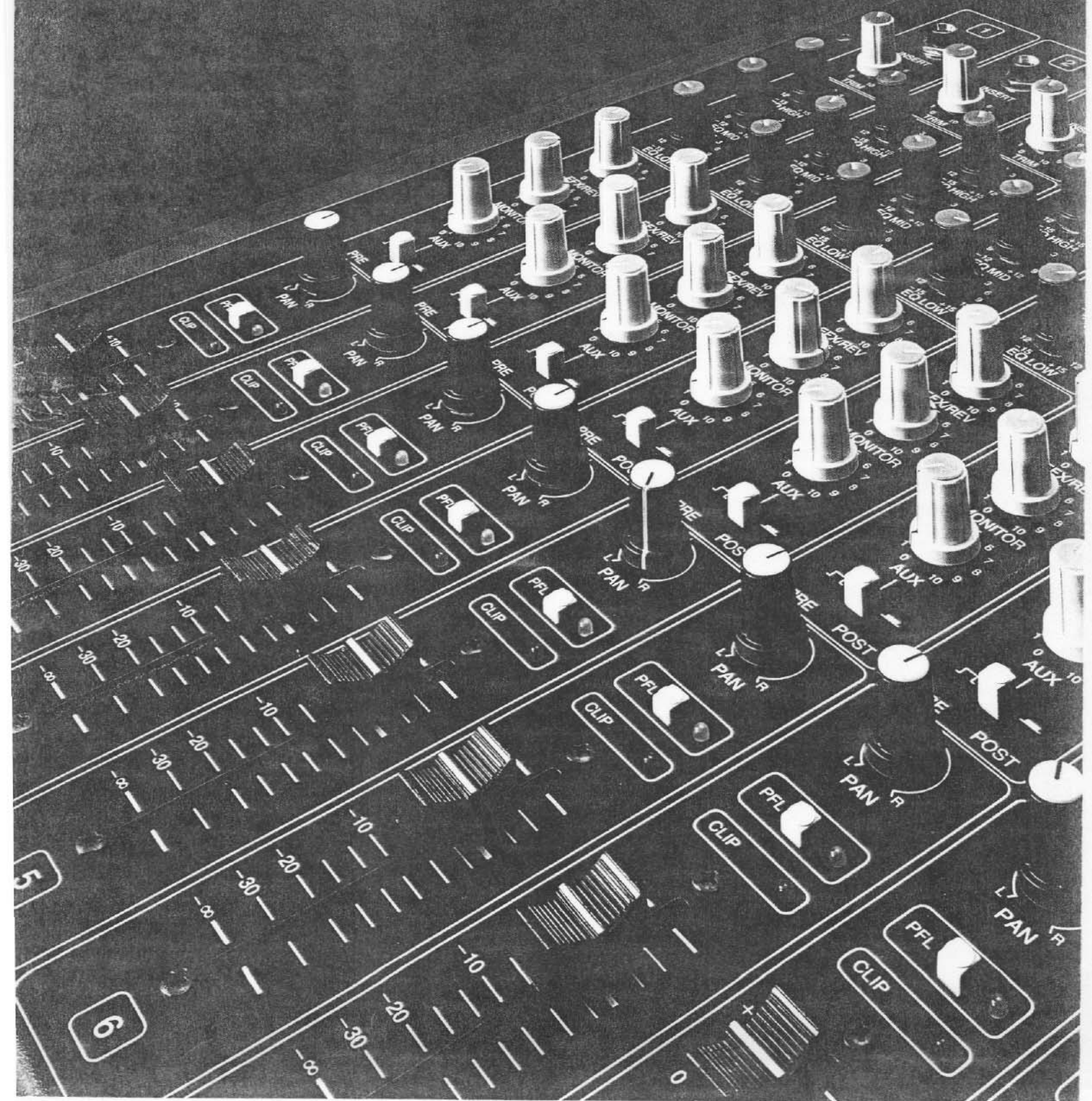


EV 16-CHANNEL STEREO MIXING CONSOLE





16-CHANNEL STEREO MIXING CONSOLE

Substantially more mixer for substantially less money!

The EV BK-1632 16-channel stereo mixing console brings professional quality, features and performance to a price level previously defined only by entry-level equipment.

Professional sound engineers consider features like subgroup capability, individual channel insert, multiple effects sends, phantom power and pre-fader cue necessities for mixing live sound. Yet, before the BK-1632, these features were found only on consoles costing substantially more and laden with "nice-but-not-essential" frills.

Now, the BK-1632 gives you the professional features you need, while leaving room in your budget for the latest synthesizer or digital signal processor! In fact, the BK-1632 costs only several nights' pay from the club circuit, priced below the most popular digital synthesizers.

And, if you plan on multi-track recording, the BK-1632 provides the routing flexibility and equalization required for laying down tracks or final mix-downs.

The features most demanded by professionals and famous Electro-Voice reliability make the BK-1632 the new leader in live mixing console value. Compare for yourself and you'll agree!

Input Section

Channel Insert Send and return patching for individual channels is accomplished with a single ring-tip-sleeve jack. This space-saving arrangement greatly reduces the "wiring mess" that can occur with separate send and return jacks. The front-panel insert point allows quick repatching of processors during a show. One insert patch cord is included.

Input Trim The trim control matches the input preamp gain to the source output for better signal-to-noise performance. A wide adjustment range accommodates microphone and line-level signals without a separate pad switch.

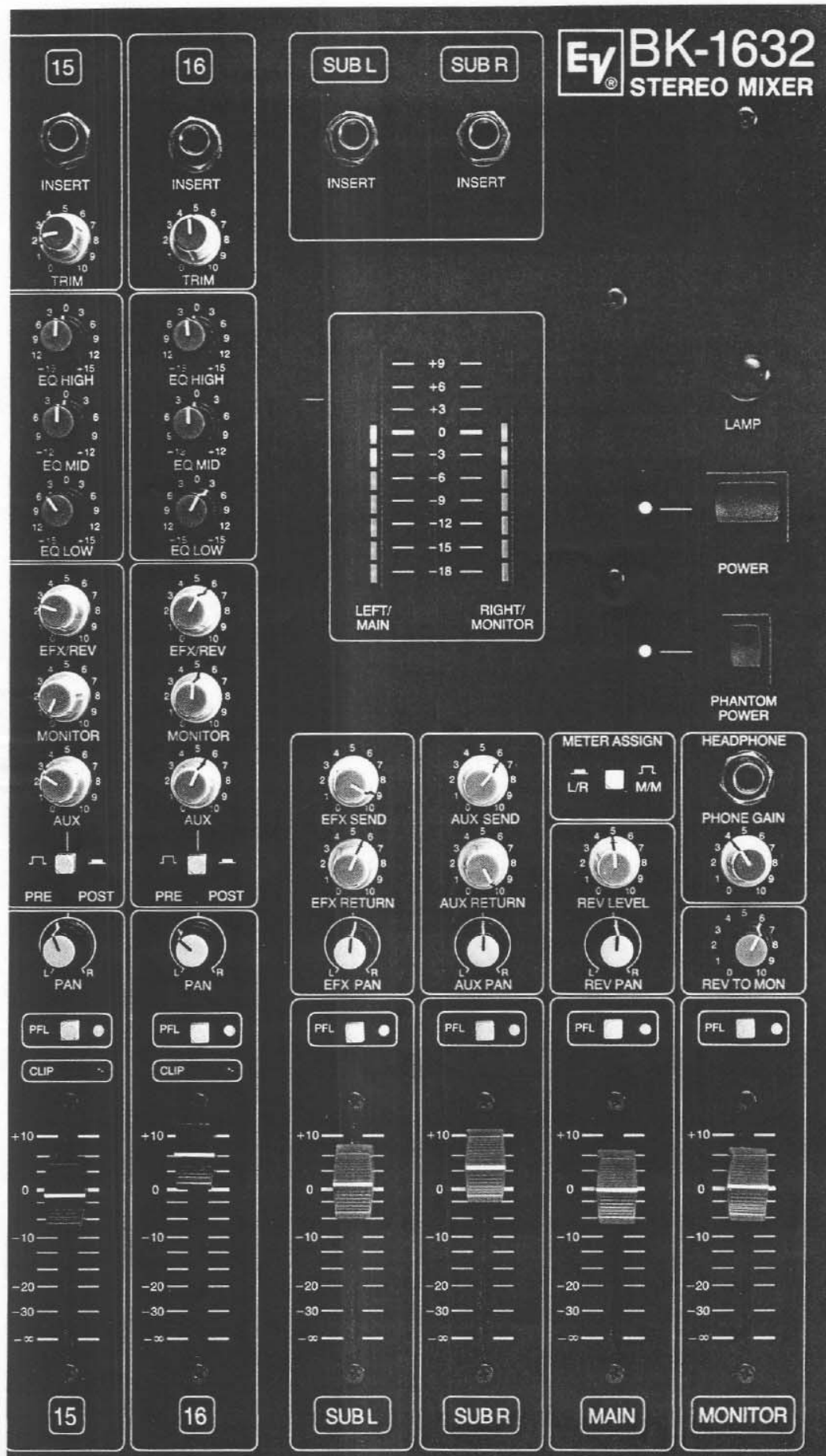
High/Mid/Low EQ The 3-band equalizer provides flexible total control for any instrument or vocal input. The high band has a ± 15 -dB range, shelving at 10 kHz for adding "sparkle" to the mix. For increased projection or to correct nasal vocals, the peak/dip mid control centers at 3 kHz with a ± 12 -dB range. The low EQ can add impact or reduce stage rumble with a ± 15 -dB range, shelving at 100 Hz.

Effects, Monitor and Auxiliary Sends The EFX/REV control sends post-EQ, post-fader signal to the internal spring reverb and/or an external effects processor. The monitor control sends pre-EQ, pre-fader signal for a stage monitor mix. For added flexibility, the auxiliary send is switchable pre- or post-fader and EQ, for monitor or effects applications. This gives you three sends plus the left and right buss, per channel.

Pan Control The pan pot apportions the input signal to the left and right subgroup buses. Besides normal stereo applications, this allows vocal and instrument subgroups for mono sound reinforcement.

PFL Assign Depressing the PFL switch allows pre-fader priority monitoring of the individual channels through the headphone output. This simplifies EQ changes and noise isolation during a live performance. Monitoring status is indicated by an LED.

Clip LED The red LED indicates signal overload, or clipping, at the preamp or equalization section. This helps prevent audible distortion.



Output Section

Subgroup Left and Subgroup Right Send and return patching for subgroups is made with a single ring-tip-sleeve jack. This allows processing for an entire subgroup, like a compressor/limiter for all vocals.

Level Meters Red-yellow-green LED bars accurately indicate output levels.

Lamp Connector BNC-type socket provides 12.6 V ac for an optional gooseneck lamp.

Effects Send The EFX send controls the output from the effects buss sent to external processors or other feeds.

Effects Return and Pan The level from external processors sent to the left and right subgroups, via the effects pan pot, is determined by these controls.

Meter Assign Enables meter-monitoring of left/right subgroup or main/monitor output levels.

Phantom Power Eliminates the need for batteries or external power supply for condenser microphones.

Auxiliary Send The auxiliary send controls the output level of the auxiliary buss. When used pre-fader, this is typically a monitor send. In post-fader, the buss is usually an effects send.

Auxiliary Return and Pan The level from external processors sent to the left and right subgroups, via the effects pan pot, is determined by these controls.

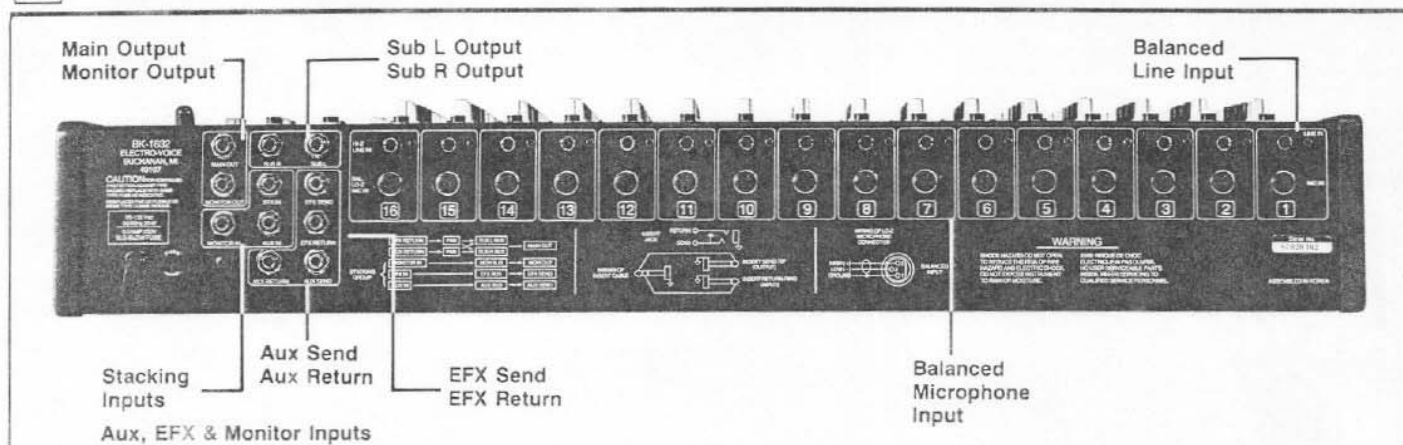
Reverb Level and Pan These controls set the return level of the internal spring reverb sent to the left and right subgroups. The mix sent to the internal reverb is identical to that of the effects send.

Headphone Gain The cue level sent to the headphones jack is determined by this control.

Reverb to Monitor This control sends signal from the internal reverb to the monitor output buss, allowing a "wet" monitor mix.

Sub, Main and Monitor Output Master Faders The left and right subgroup fader controls the output level of the subgroups. The main output controls the level of the mono summed signal from the left and right subgroups. The monitor fader controls the output level of the monitor buss.

EV BK-1632 STEREO MIXERS



GENERAL SPECIFICATIONS

FREQUENCY RESPONSE —

Mic Input to Any Output, EQ Flat, All Faders Nominal
20-20,000 Hz ± 1 dB

TOTAL HARMONIC DISTORTION —

<0.05% at +4 dBu¹, 20-20,000 Hz
<0.10% at +20 dBu, 20-20,000 Hz

NOISE —

(20-20,000 Hz with 150-ohm input impedance)
-128 dBu EIN-equivalent input noise, mic input
(theoretical minimum noise is -130 dBu across 150 ohms)
-90 dBu residual at main out (all faders down)
-90 dBu residual at monitor out

INPUT CHANNEL EQUALIZATION —

± 15 dB shelving at 100 Hz
 ± 12 dB peak/dip at 3 kHz
 ± 15 dB shelving at 10 kHz

MICROPHONE INPUTS —

Low impedance, balanced — pin 2 reference positive
Maximum input level: +6 dBu (1.5 V)
Input impedance at 1 kHz: 4.4 k Ω
Common Mode Rejection Ratio:
Typical: -65 dB
Minimum, 60-10,000 Hz: -50 dB

LINE INPUTS —

High impedance, balanced tip positive
Maximum input level: +24 dBu (12 V)
Input impedance: 70 k Ω

PEAK INDICATOR THRESHOLD

+15 dBu

MAXIMUM VOLTAGE GAIN ± 3 dB —

85 dB — Mic In to Main Out	60 dB — Line In to Main Out
75 dB — Mic In to Monitor Out	50 dB — Line In to Monitor Out
75 dB — Mic In to Sub Out	50 dB — Line In to Sub Out
52 dB — Mic In to Insert Jack	27 dB — Line In to Insert Jack
82 dB — Mic In to EFX Send	57 dB — Line In to EFX Send
	50 dB — Line In to AUX OUT

CROSSTALK —

-75 dB typical — Adjacent inputs, 1 kHz
-75 dB typical — Input to output, 1 kHz
-50 dB minimum — All combinations, 20-20,000 Hz

LAMP CONNECTOR —

BNC connector, 12.6 V ac/0.20 amps maximum

PHANTOM POWER —

48 V dc at pins 2 and 3 on mic connector, 3.4 k Ω source resistance

LEVEL DISPLAY —

10-Segment LED in 3 dB Steps:
Range: -18 dB to +9 dB
Reference "0": +4 dBu
Response: Full wave, average responding

HEADPHONE OUTPUT —

Output: 20 mW into 8 Ω
Frequency Response: 50-15 kHz: ± 2 dB

PFL (pre fader listen): Switchable for all input and output channels

AUX SEND Input Channels: Switchable pre- or post-fader and EQ

DIMENSIONS —

Height: 130 mm (5.125 in.)
Depth: 460 mm (18.125 in.)
Width: 832 mm (32.75 in.)

NET WEIGHT —

16.8 kg (37.0 lb)

POWER REQUIREMENT —

25 Watts Maximum
Available for 95-130 volts, 60 Hz

LINE LEVEL INPUTS

	MAXIMUM LEVEL	INPUT IMPEDANCE
Left Insert	+20 dBu	100 k Ω
Right Insert	+20 dBu	100 k Ω
EFX Return	—	≥ 15 k Ω
EFX Input	+40 dBu	16 k Ω
Monitor Input	+29 dBu	10 k Ω
Aux Return	—	≥ 15 k Ω
Input-Channel Insert ¹	+20 dBu +5 dBu	1.8 k Ω Flat EQ 1 k Ω Max. Boost EQ
Aux Input	+29 dBu	10 k Ω

OUTPUTS

	MAXIMUM ¹ LEVEL	MINIMUM LOAD	INTERNAL IMPEDANCE
Main	+20 dBu	600 Ω	50 Ω
Monitor	+20 dBu	600 Ω	50 Ω
Left Sub	+20 dBu	600 Ω	50 Ω
Right Sub	+20 dBu	600 Ω	50 Ω
Left Insert	+20 dBu	600 Ω	50 Ω
Right Insert	+20 dBu	600 Ω	50 Ω
EFX Send	+20 dBu	600 Ω	50 Ω
Input-Channel Insert	+20 dBu	2000 Ω	100 Ω
Aux Out	+20 dBu	600 Ω	50 Ω

1. Requires a source impedance of 100 Ω or less.

1. 0 dBu is 0.775 volts, RMS.



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Electro-Voice engineering continually improves existing products, as well as creating new ones. Thus specifications given in this brochure are subject to change without notice. For complete specifications consult the appropriate Engineering Data Sheet.

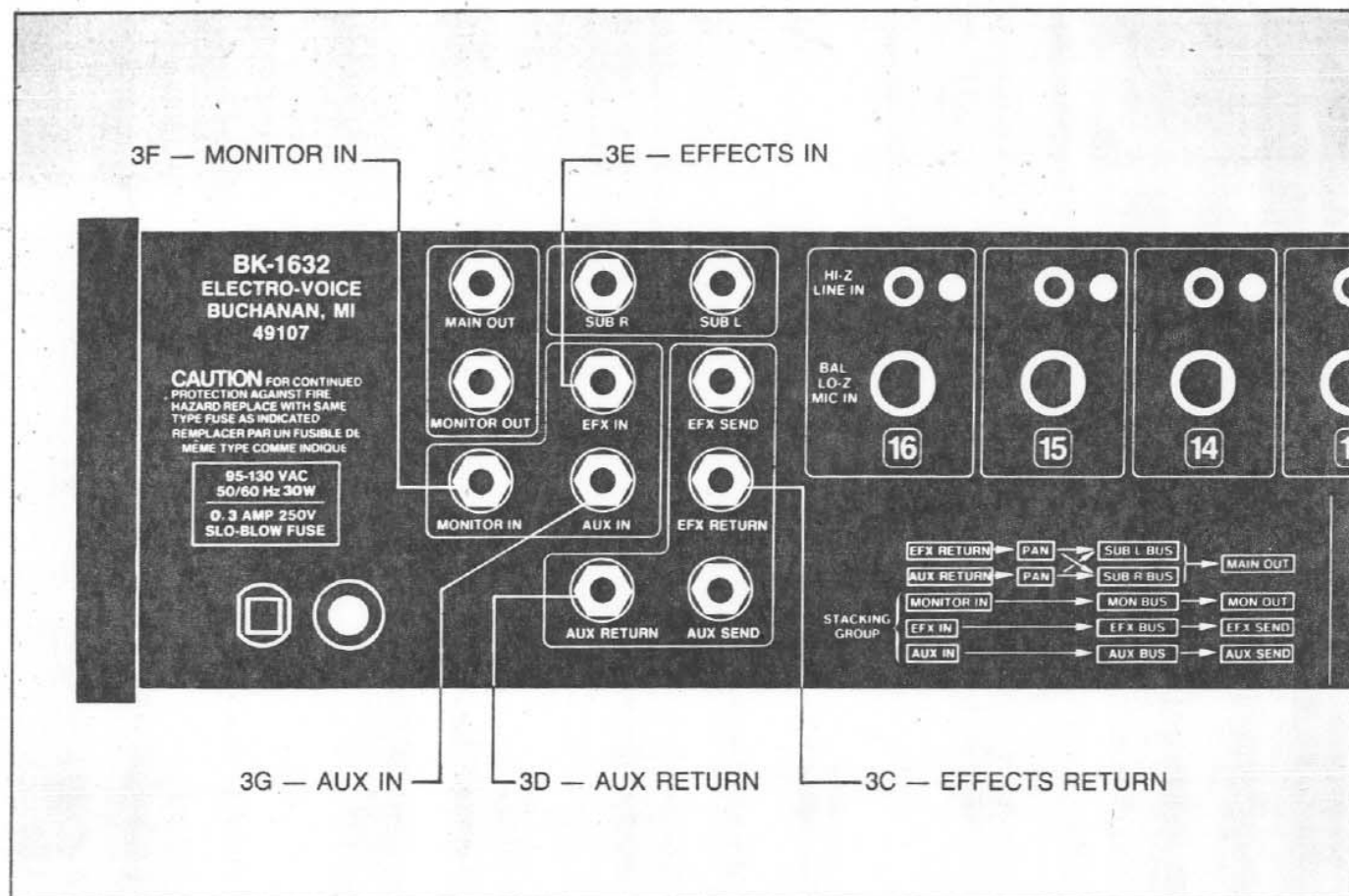


FIGURE 3 — Input Jacks

3C. EFFECTS RETURN

The EFX RET jack accepts line level input signals which can be set with the EFX RET level and the EFX PAN front panel controls. This jack may be used as a stacking input or a second auxiliary input.

3D. AUX RETURN

The AUX RETURN jack is used for signals to be fed to the subgroup buses. The signal is controlled by the AUX RETURN and AUX PAN front panel functions. The AUX RETURN is part of the "stacking group".

3E. EFFECTS IN

The EFX IN jack will put line level signals directly onto the effects bus. Crosstalk and buffering protection are provided by the input circuit, signal level is controlled by the external source. The EFX IN is part of the "stacking group".

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3F. MONITOR IN

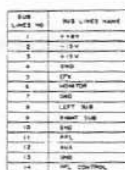
The MONITOR IN jack will put signals directly onto the MONITOR bus. Crosstalk and buffering protection are provided by the input circuit; signal level is controlled by the external source. The MONITOR IN is part of the "stacking group".

3G. AUX IN

The AUX IN jack will put signals directly onto the AUX bus. Crosstalk and buffering protection are provided by the input circuit; signal level is controlled by the external source. The AUX IN is part of the "stacking group".

SECTION 7.0

7.0 SCHEMATIC



6.0 SCHEMATIC

