

# Audioarts

AIR 2+ Analog Mixer

AIR 2+



► Flexible. Affordable. Built To Last.

## AIR 2+

### New Formula: Audioarts Quality + Wheatstone Engineering = Low Cost?!!

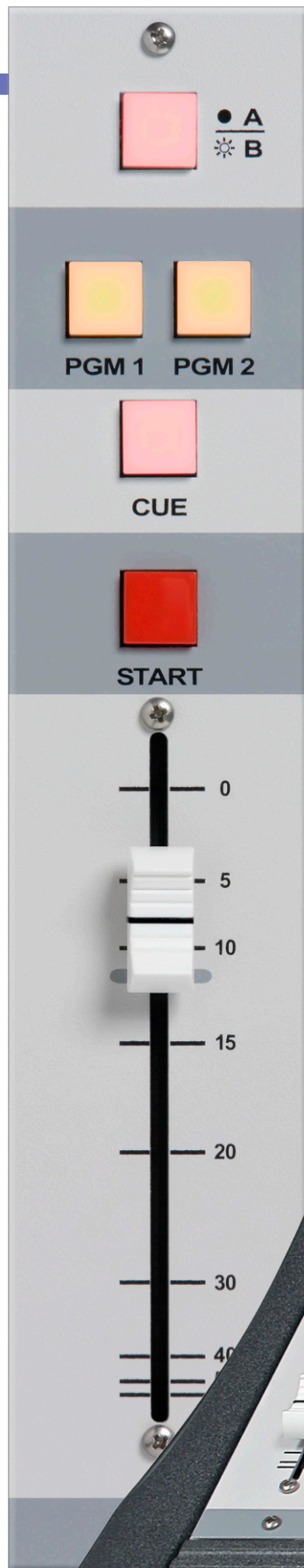
You need a fully-featured radio broadcast console to use for on-air and production in your small market, community, or school station. You want it to be easy to install with your consumer and prosumer equipment without soldering. You want great performance. It needs to be robust enough to stand up to the rigors of your daily grind but you don't have a lot to spend. A dilemma? No longer!

Meet the Audioarts AIR 2+. It gives you 12 faders, each with A/B source select, as well as a 13th fader for a phone caller with mix-minus and talkback. Plus it has external machine control, two program buses, built-in cue speaker, as well as control room speaker, headphone, and studio monitoring control. All this, with the quality and high performance you've come to expect from Audioarts.

Wheatstone and Audioarts' experience and expertise come together in our value engineering – the art of carefully defining the features required and manufacturing in the most efficient manner.

For the first time in broadcast console history, low cost and low quality (think everyone else) no longer have to be synonymous.

If your needs surpass your budget, the Audioarts AIR 2+ is the perfect solution.





## AIR 2+ Features:

### TABLE TOP MOUNT

For ease of installation. Low-profile compact frame.

### RCA CONNECTORS

For easy of wiring to consumer and prosumer equipment.

### 12 STEREO INPUT FADER MODULES

Each with A/B switch and remote start logic outputs.

### PHONE CALLER MODULE

Mix-minus to assure that the caller never gets their own voice back. TB button to talk to the caller without your voice going on air.

### TWO PROGRAM BUSES

Full balanced broadcast standard, switchable stereo or mono.

### TWO MIC PREAMPS

Outputs jumperable to any of the 12 input fader's A or B inputs. Extremely high-performance – noise level just 1dB short of the theoretical limit – with enough headroom to handle the most enthusiastic voice. Variable gain trims to precisely match your microphones.

### EXTERNAL INPUT

Feeds the monitor section for listening to live air or pre-delay air monitoring.

### CONTROL ROOM MONITOR OUTPUT

Switchable PGM 1, PGM 2 or EXTERNAL; can mute when MIC 1 and/or MIC 2 is on.

### CUE SPEAKER

Built-in. Can be set to automatically interrupt your main stereo monitors.

### HEADPHONE OUTPUT

Built-in powerful headphone amplifier.

### SPLIT CUE

Switchable separately for speaker and headphone. When any fader is in CUE, sends CUE audio to the left channel, L+R sum of the selected monitor source to the right channel. Very useful in remotes for sending local program to one ear of the talent, talkback from the studio to the other ear.

### DUAL METERS

PGM 1, PGM 2 or EXTERNAL input.

### SOLID STATE LEDs

On all switches so you never need to replace burned-out bulbs.

### EXTERNAL IN-LINE POWER SUPPLY

For hum free, cool reliable operation.

### ON-AIR LIGHT

Front panel LED between the meters, and a relay output to drive an external ON AIR light. Activates when a mic channel is ON and enabled for monitor mute.





## Rear Panel

### INPUTS

2 analog microphone inputs  
25 analog stereo line inputs  
1 analog mono phone input

### OUTPUTS

2 analog stereo program outputs  
Analog stereo control room monitor output and studio output  
Analog mono cue output  
Analog mono phone output

### PGM 1 and PGM 2 mono switches

Converts stereo outputs to mono

### TALKBACK TO STUDIO DIM SWITCH

Dims the studio speaker by 20dB when the control room is using the TB TO STUDIO button

### CONTROL ROOM SPLIT CUE SWITCH HEADPHONE SPLIT CUE JUMPER

Sends CUE to the left channel, L+R sum of the selected monitor source to the right channel

### CUE TO CR

When on, any source in cue will interrupt the monitor speakers, similar to solo

### CR MUTE/AIR TALLY SWITCHES

To select which inputs should mute the control room speaker and light the ON AIR light when on

## Specifications

### AUDIO INPUT

<b>Mic</b>	Direct wire plug terminals, balanced Electronic differential, >2K $\Omega$ bridging Adjustable sensitivity Maximum input -6dBu
<b>Line</b>	Separate left and right RCA connectors, unbalanced >10K $\Omega$ bridging -4dBu=0VU Maximum input +18dBu
<b>Caller</b>	Direct wire plug terminals, balanced Electronic differential, >20K $\Omega$ bridging +4dBu=0VU
<b>External</b>	Same as Line

### AUDIO OUTPUT

<b>Program</b>	Direct wire plug terminals, balanced Electronic differential, 100 $\Omega$ source impedance to drive >600 $\Omega$ 0VU=+4dBu, maximum output +20dBu
<b>Caller</b>	Same as program
<b>CR &amp; Studio Monitor</b>	Separate left and right RCA connectors, unbalanced
<b>Headphone</b>	Stereo 1/4" TRS connector to directly drive typical broadcast style headphones >200 $\Omega$
<b>Cue</b>	DB25 female connector, mono unbalanced Cue speaker in meter bridge

### LOGIC

<b>On-air</b>	DB25 female connector Low current relay closure to drive external relay to switch AC to on-air light
<b>Channel start out</b>	DB25 female connector Opto-isolated output closure to remote start external devices

### PERFORMANCE

<b>Frequency response</b>	$\pm 0.1$ dB 20Hz-20kHz
<b>THD+N</b>	Mic <0.02% @-50dBu in, +4dBu out Line <0.003% @-4dBu in, +4dBu out
<b>Noise</b>	Mic -128dB EIN Line -87dB ref 0VU
<b>Bus crosstalk</b>	-90dB@1kHz
<b>Off isolation</b>	-100dB

### PHYSICAL

<b>Dimensions</b>	28.8"/73.2cm wide 15.2"/38.6cm deep 1.4"/3.5cm high @front 5.5"/14.0cm high @rear
<b>Weight</b>	19lbs/8.6kg
<b>Shipping weight</b>	27lbs/12.2kg
<b>Power</b>	100-240VAC, 50-60Hz, 50W

### Audioarts Engineering

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