

Dorrrough 610 Dap Manual



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Book Descriptions:

Dorrrough 610 Dap Manual

InstructioWoodland 1fills, CA 91364. Telephone 213 999 1132There are input setupIn order to prevent overload of input buffer amplifiers which cause clippingA reference indication of proper ranges for theseLow and Mid to one half open, and High Frequency Input, full open. The internalThis will be more pronounced on the Mid Meter because of theThe Input Sensitivity procedure assures that adequate head room is availableVR2, respectively, and are located on a pc board at the rearThe FM units should operate directly into the Stereo Generator ports. The de emphasis capacitor should be removed from the peak limiters. The pre The processing, pre emphasis and bandwidth limiting circuits incorporatedThis will allow program material to be fed directly intoThe Optimod hasLowMidHighChosen for best accoustical masking of compression effects. This sectionHighLED METERING 16 LEDs FORRelative Loudness to Peak Meter on Output. Meter readings for both Internal and External rangesSimplified Block DiagramOn oM. On OMOOnOMOnnOzaOPZZaL2ZaZlcaCeJf,CiLIMITOvKrLYcoOb9aOrOOL SaU N z. OoMgIzOo.IgUaWlZ3rlsIIx aNt. This model, and the DAP310 before it, started a revolution in audio processing for recording and broadcast. This revolutionary processor provided maximum loudness without distortion thanks to dividing the audio spectrum into three frequency bands with soft crossovers as it was explained to me by the inventor. I used this unit very successfully with the matchless Collins 20V2 broadcast transmitter converted for Amateur radio use. Full bandwidth, high fidelity AM can still be heard on the Ham bands, even though rarely heard on the AM broadcast band these days.Also of note are the innovative LED meters. Both Average and Peak levels are displayed on the rightmost meter. The two values are based on the same waveform analysis so that the effects of the processing can be visualized.<http://www.eventenergy.ru/files/94-acura-integra-repair-manual.xml>

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As the Average moves closer to the fast acting Peak riding the crest of the waveform, the level of compression can literally be seen. When tone is applied the two parameters merge as they would on a scope. An AC cord is also included.The Dorrough 610 has provisions for use in stereo environments but a second unit is required. For all intents and purposes this is a MONO unit best suited for conventional AM or as a nice enhancement device for vocals, etc. Please dont register using a disposable or fake email address or if you are a known or suspected SPAMMER. Your registration will be declined. Please know that.mac email addresses will not be accepted because they refuse to deliver our emails. Thanks in advance and have fun.A copy would be fine. Also, if anyone has any thoughts on these 70s vintage boxes, Id like to hear them.Then the trees root ball on top of the DAP. Add dirt.;Usually drug the audio across a couple of diodes after that, followed by a crude RC filter. But then, half the AM stations in the USA couldnt modulate positives above 70%, so who noticed. It quickly became the industry standard in the 70s. AM solid state also came out with real positive peak capability.decent AM audio performance was in reach. It needed to be tweaked every year or so.once you knew the routine it was easy to keep it sounding good. There were a million replacement clipper boards for the DAP.practically everyone built one. You had to keep an eraser for the circuit board edge connectors. I still know of a station, owned by an old engineer, who uses a DAP. In his rack is a brand new 9200. He swears the DAP sounds better.Run your phone interface through it. It does a nice job keeping the tonal quality of your phone calls consistant. I dont know if they are using one, but listen to the quality of the phone calls on the Hanity show. That nice low end on the caller

sounds great. There are uses for these. In his rack is a brand new 9200. Just tell me where to send it. http://ghespanail.com/fckeditor_userfiles/94-blazer-repair-manual.xml

I know something about them. The DAP 310 is an FM triband limiter and uses a clipper for overmodulation peak control. It can be used for AM but back the signal down from the clipper and follow the unit with a good dynamic peak limiter. You might be able to pull the limiter board and replace it with the limiter board from an AM dap limiter. Something to check out. It is a good sounding limiter if used properly. We had one at a station at which I was the engineer. I backed off the clipper and followed it with another good quality FET limiter. The station sounded great. Any station corporate owned or not needs a good limiter to keep the modulation under control or it will sound like crap. The DAP is about as good as any, although some of the new state of the art stuff is considerably better. But Ill take a DAP 310 any day. Jackson326Its still a good box. It was one of the first commercial multiband processors. As far as I know, Mike Dorrough is still around making Loudness meters. You might give him a call and ask about the DAP. Back in the days of Katz Broadcasting Katz The Best he spoke to the engineers assembled over dinner at an NAB show. Very impressive gentleman. Check his website. Theyre not to be found. The problem with many units today is that they have been modified. I have one in my work room from which some person removed the expander cards. Some units I saw had the FETs replaced. Unfortunately, the units were very particular about their FETs. Some parts with exactly the same number J112 would not work correctly. God knows how many people modified the equalizer cards. There was a power supply modification that replaced a zener diode with an LM342 regulator. The mod helped to improve the stability and drift. Tuned up and left alone, the Dorrough 310 was a wonderful box. Many people wanted to know my secret for AM audio processing. When I told them the truth a very clean audio chain and a single box the 310, they often didnt believe me.

Mike and Kaye Dorrough are two of the finest people you will ever meet. They are honest, ethical, and caring business people. It is unfortunate that we have not been in touch for quite a few years. I wanted to pick up a few for the high school radio station Im building but they dont have a ton of budget, so Ive been using what I can get donated to the district. I had a 310 in of one of the schools TV studios and it sounded great. I just sent some loudness meters back to Dorrough for repair and recently got them back. Mike is enjoying retirement, but Kay is still involved with the day to day business. They seem to be pretty busy, which Im glad they make a great product and I love those meters. Out of all the things I still have squirreled away, I have this card which you plug into the left most slot when looking at the front panel on a 310 after removing the dummy card. Made by a third party, it was a pink noise generator that could be left inside and switched on to do the alignment of the 310. Neat little card. I think it kept it always hoping I could find a few 310s to use it in. The hard thing to find seems to be units with the AM Limiter cards, as it seems Ive always seen the ones that were used on FM. Bluefaced version here. Id recommend a thorough cleaning of the whole interface section and probably a good onceover with capacitors, etc. too. Includes about 2025 pages apparently printed from a downloaded 610 manual. No power cord included, sorry. Supposedly its quite wonderful to link these 610s up in stereo if you have or can fabricate a link cable. Or, take both and make one good one and have backup parts. See our other listings for more music, radio, and broadcast audio stuff!! Please understand this is old electronics, and sold as is due to its nature. I have described the items to the best of my ability and do not intend to misrepresent. However, a return policy is available. Ship back in like condition, unmolested, within 30 days if not satisfied.

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International buyers please refer to the shipping calculator. Bid with your overall costs in mind. If you are in Canada, I can ship FedEx Intl Ground for likely cheaper than what is displayed for US Post rates. If you are in Canada, I can ship FedEx Intl Ground for likely cheaper than what is displayed for US Post rates. Then you are on the right place here. You can find here every pianos or

guitars you can imagine. He won a Technical Emmy in 2000 for it. Here is the Society for Broadcast Engineers website description of him His own QRZ.com biography Friends, I promise that I'm working on a properly self-effacing biography. Meantime, here is an excerpt from an article I put together for my friends at Electric Radio a few seasons back. These paragraphs carry a little information about my background, but more importantly they express my feelings about Amplitude Modulation, my affiliation with blind and visually impaired recording archivists, and a shared passion for our radio history. That is a life story in itself. Suffice it to say that I'm back in Southern California doing my best to keep the filaments glowing. Yes Single SideBand has talkpower, generates smaller electric bills and has even worked its way into the world of shortwave broadcasting. Yes SSB is tops for passing net traffic and the time of day. If I were running a military operation where communication of intelligible voice data is a life and death proposition I'd issue SSB rigs to the troops. And YES, SSB is tiring, frenetic and ultimately a disappointing way of radio life over the long run. The voice must be used as a percussion instrument in the SSB mode. You can hear the strained pipes of modern ricebox Hams being used not so much for conversation as to drive the output meter. In Amplitude Modulation mode the carrier acts as the canvas, the blank space upon which radio voices are painted. Single SideBand is like paint sprayed into thin air.

The paint voice must continue to spray else the fleeting illusion of space be lost. Any pause for breath can result in a cacophony of doubling. OK, I confess to being an AM Chauvinist. This is not to say that AM is perfect, especially in the challenging world of HF skywave. Selective fading and the unfortunate and unfair power restrictions on Amateur AM are obstacles to be overcome. Anyone plying the HF band in the AM mode has been frustrated at times to observe fairly strong carriers with feeble audio attached. SSB has an advantage in talkpower, but AMers can close much of the talkpower gap without losing their fidelity advantage. My early days in California were totally immersed in sound. As a young audio engineer in the early sixties I was fortunate to work for a studio that allowed experimentation. It was during those days that I cobbled together the very first multiband audio processor. The recordings produced using these devices had greater overall punch with no loss in fidelity. It seemed that such a device might have even bigger implications for radio broadcast, where greater loudness with fidelity than competitors equaled higher ratings. By the 1970s the banks of discrete tube limiters and outboard crossovers had evolved into a sophisticated solidstate box known as a DAP or Discriminate Audio Processor. I traveled to radio stations all over North America installing the devices on a try it and buy it basis. During those early days of traveling from station to station I got to know a lot of broadcast engineers and an equal number of beautiful transmitters. I am to old broadcast gear as a softhearted old lady is to stray cats. Imagine the crime of crushing the transmitters that carried the voices and music of some of the greatest talents in our history from ragtime to rock. Rigs that glowed with the warm modulation of Bing Crosby, the wit of Fred Allen and the creative genius of Orson Welles were being treated like garbage.

It was a crime to lose these historical transmitters also in the context of their intrinsic value as prime examples of the high art and science of industrial design. As time wore on I would get wind of an RCA, Gates or Collins broadcast rig being turned out for scrap as the stations upped power or went solidstate. The word went out that an eccentric guy from California would gladly haul away the decommissioned gear if at all feasible. Another longterm passion has been the collection of any and all recorded material from the entirety of the 20th century. Working with a variety of concerned preservationists an impressive archive of records, tapes and even movies and video took shape over a few decades. A large number of those concerned archivists happened to be members of the visually impaired community. Mike's a great guy, and is among those who contributed to the filing of Comments OPPOSED to the League's threatened bandwidth coordination scheme. He also convinced Joe Walsh, WB6ACU, and Bob Heil, K9EID, to do the same. A number of us use one of two popular models of audio processor he invented, developed and marketed in the late 1970s into the 1980s.

DAP 610 and A pictured below DAP 310 Mike has said the only reason he left the audio processing part of the business was because of the decision to abandon AM fidelity standards and station separation rules, now aggravated by digital trash caused by IBOC, InBand On Channel products that extend 10kc to either side of a stations licensed broadcast frequency. Mike is convinced that had this sort of bandwidth been allowed for conventional analog transmissions it would have made a difference in the bands continued listenership and commercial viability. Excellent reference guide, a pictorial history and description of various broadcast and studio audio processors. Four hundred physicians and scientists from 25 countries attended the meeting.

The symposium was organized into five panels devoted to state of the art reviews of the latest findings and approaches on the etiology, pathogenesis, metabolic implications, clinical assessment of disease activity and the medical management of IBD. Several issues were discussed in debate form. The last panel was dedicated to discussion of three patients with computer assisted active participation of all the attendants. In addition, 03 abstracts were presented as posters, all of which were published in the Book of Abstracts. The organizing committee gratefully acknowledges the contributors who presented their work in clear and concise manner and the participants, whose active part in the discussions contributed to the success of the meeting. The Jerusalem International symposium on Inflammatory Bowel Diseases has become a tradition that will continue with the Fourth Symposium to be convened in September 1993. Joseph Zimmerman, M.D. Daniel Rachmi1ewitz, M.D. LIST OF FIRST AUTHORS Theodore M. Bayless, Michael J. Langman, Johns Hopkins University Department of Medicine, School of Medicine, Queen Elizabeth Hospital, Baltimore, Maryland. Birmingham, England. Michael D. Blackstone, J.E. LennardJones, University of Chicago, St. Marks Hospital, Chicago, Illinois. City Road, London, England. Charles O. Elson, Division of Gastroenterology, James Lee Madara, The University of Alabama Department of Pathology, at Birmingham, Brigham and Womens Hospital, Birmingham, Alabama. Boston, Massachusetts. Towers and MUCHI had read elsewhere that Channel 27 went dark in 1957 and stayed that way for decades. The most interesting part about this story is that the tower was mounted on insulators to prevent pattern distortion of KPAM 1410, which was located nearby back then. In converting this site to a residence, the tower was removed, and a deck was built atop the tower foundation, on the insulators.

The Wikipedia article for KPTV states that KHTV operated from July 6 through October 31, 1959. Its been coming in uncharacteristically lousy at my apartment lately, for some reason. I think the wind blew the antenna around somewhat and repositioned it to a lessthanoptimal spot on the balcony. Yeah, I can see the west hills from the apartment. The front end of the radio uses a 12BA6 for the RF preamp and a 12BE6 for the converter. These tubes are used for both AM and FM operation; bandswitching is performed merely by putting different tanks into the circuit. Surprisingly, this makes for a pretty good FM front end. There is no AFC, so the radio drifts a little bit as it warms up. Where this radios front end really shines is on overload performance I have a 6 element logperiodic about 40 in the air, pointed at the West Hills antenna farms. This antenna picks up enough signal that a diode detector connected to it will produce enough current to deflect the needle on a Dansorval meter movement. Varactortuned radios have difficulty with overload if no attenuators are used. Not so with the 7H820I can tune around all of the local Portland blowtorch stations without a trace of intermod. The FM IF signal path on this radio has three doubletuned transformers before the signal gets to the limiter tube. For instance, if I tune from 95.5 to 97.1, I can pick out the two KLove translators 95.9 and 96.3, as well as the talk station on 96.5. I can also receive the 107.1 translator with a fairly good signaltonoise ratio. The one local signal I cant receive clearly is the 5 watt translator on 91.9; it is buried under the IBOC sidebands of KOPB and KGON. I have to hand it to the engineers that designed this thing for effectively futureproofing their circuit. I dont think that the electrical and radio engineers of 1947/1948 were seriously anticipating that one day the FM band would be so crowded and that the signal levels would be so high.

Their studio and transmitter were in the building on Healy Heights. The building had a door going to the street. The studio was inside that door on the street level. The control room was one level down. Everything they did was live or on film. They did not have tape machines back then. KATU had four quad machines, one of which was donated to the Oregon Historical Society, two were shipped out to stations that bought them and the fourth was still in service when I left in 1994. They were not fun to work on. In answer to one of them, KFI has been operating at 25kw. Class A KOXOCA has applied to move its ANALOG signal from channel 51 to channel 6! That's 12 watts at 525 meters above sea level from its present spot in the west hills. It's a displacement application and doesn't affect the station's construction permit for a digital operation on another frequency. I'm surprised they would even bother with it. When 1410 KPAM was a daytimer, at sign off time it often just sounded like an abrupt switch to another song. And KPAM's flea power morning PSA would get torn to shreds by CFUN. Then add the right Music, content, and sizzle, making the listener afraid they're gonna miss something if they don't listen. And the idea that off-the-shelf equipment just like everybody uses is going to make you sound better shows a lack of competitive thought. Not passing this information limits competitiveness. I guarantee you it's not being done today. Oh by the way, once the transmitter and processing is passing those lows, the STL must do the same, but it all begins at the source. It shows a real lack of passion. Technically, it was a living creature of good processing a bigger than life punch with compression that accentuated the reverb and ambience without crushing anything, and a good mix of strong bass, midrange and highs, all coupled with great programming. I was literally blown away, and that sound inspired me to try to recreate it at station after station.

KOL was not perfectly clean it was pushed to compete in loudness with stronger signals in the market, but the sound was exciting and big. It sounded that way in town or at a distance. Then, somehow the KOL engineers managed to bring that sound to KOLFM, thereby maintaining the excitement while taking advantage of the inherent cleanliness of FM. That was an example of when a radio station could broadcast a recording so that it sounded better than the original record. Back then, there wasn't a stark difference in sound between AM and FM. Most tube AM radios from that era were manufactured with great quality. And great programmers, like Robin at KOL, raised the listening quotient even higher. Bring on those big caps, I miss those 5Hz bass notes! I do not have an AM stereo receiver, but I do have a Pioneer HD radio in the car that sounds pretty good on AM on stations that put out a decent signal. Maybe it was the original medium they were playing but I did not hear any deep bass where I knew it existed on certain cuts. It sounded kinda narrow, not much highs and not much lows. It was OK but just not great. KXL seems to never have any lows. Their microphone, at least when Lars is on, has virtually no low frequency sound. Sounds kinda tinny. But, I don't listen to him anyway so I don't worry about it. KPAM sounds OK. 1010 wasn't bad when they played oldies. 1040 sounds great in HD, so does KEX. Actually, same for Disney 1640. But you can sure tell when the HD drops out. I was at McChord Air Force Base in the mid 60s and agree about KOL. I had a small tube radio and it sounded great on AM. If I remember right, KJR also sounded good. However, not all AMs sounded good back then. KISN did not sound good in the 50s and early 60s. Forgetting the constant ringing because of the 455 kHz IF in radios at the time, it always sounded overdriven but kids didn't care because they were interested in the music and generally didn't have stereos or HiFis at the time.

Car radios in the 50s usually had tubes and had vibrators buzzing away to convert the 12VDC to AC to run the radio. They made the station sound loud and that was the goal, as Robin mentioned. KGW and KEX sounded good at the time. KGW had an excellent signal. I think they were using an old Raytheon transmitter at the time by Expo. It was nice to look through the window on those transmitters and watch the glow from the finals when the music was playing. Boy would they light up on the bass notes. The seller was New York-based Veritas Capital. The privately held Continental manufactures radiofrequency transmitters used in highdefinition radio broadcasting, AM and FM radio broadcasting and shortwave radio. Continental also sells its transmitters to government

buyers, who use them communicating with underwater submarines and radar. The third chunk of its business is making highpowered transmitters for scientific uses. Arthur Hollingsworth, founder and managing partner of the Lone Star CRA Fund, says Continental made the first transmitter to bounce a signal off a planet and back again. The company's technology is found in the world's largest radio telescope. Drums and percussion sound slightly overdriven, and they ring for a long time after they are hit. When Don is talking, rumbling from traffic outside the studio can be heard, and this noise gets pumped up between words; in one part of the aircheck, you can tell when he opens and closes the mic because the rumbling starts and stops. Did KISN aircheck off of the modulation monitor. Or, is the compression heard just from the compressors that were built into their custommade board. Was there a noticeable change in sound quality when they broadcast directly from the transmitter site during overnights Mike Johnson is my chief engineer now and is doing a terrific job of making our little AM sound like a million bucks! Mostly stations do employ a 50Hz high pass filter. This limitation is not the fault of the equipment.

Today's audio processors are light years ahead of those in the 60s 70s and even 80s. The problem is more in how they are used. These days engineers set the sound of a station mostly at the direction of the program director. Most engineers these days are NOT audiophiles and if they are they realize that most listeners are not. Somewhere in the 70s a lot of people decided it would be best for AMs to process their audio to sound best on a small paper coned car speaker. This faulty thinking still persists in the minds of some programmers who instruct their engineers to do just that. Today while nearly ALL gear at a station, in the STL and at a transmitter can pass low frequencies there are many more pieces of gear in the chain that compromise these low tones. These days dubbing a CD into the system is no longer the best way. getting a WAV file direct from a label and avoiding the analog to digital conversion of the CD method is even better. Ripping is not good, we agree, however it is quite common. There is a profound lack of understanding when it comes to audio among programming people these days. This will not get better as today's younger generations don't even understand that MP3 isn't a good quality medium. I personally have put way too much bass on an AM signal. With today's solid state transmitters it is not a problem. Sure tubes sound warmer but most of what is perceived to be lower quality now compared to decades ago is in fact poor use of gear rather than poor gear. I mean in markets like PDX or SEA. The age old GIGO rule still applies Garbage in, Garbage out. Where are you getting your information. Internet discussion groups. I ran frequency sweeps on the WardBeck consoles in Z100 and KEX in 2000, and they were awful by standards at that time. Those consoles were installed in 1978. In 2000 we made modifications to the input modules to dramatically improve the instantaneous bass response on Z100. Then we replaced the console in 2001.

Auxiliary STLs run linear at 32 kHz sample rates, so they only spec at 20 Hz 16 kHz beyond the limits of analog AM or FM, so it might be tough to notice. You can't just pull numbers out of the air to claim that most of the broadcast engineers in the market are asleep at the switch without backing it up. I think the lament is directed more at the radio industry in general and how things have changed. For example, rolling off the higher audio frequencies with AM band transmissions. I know most receivers made today don't even pass those frequencies and there are other technical reasons for the audio slicing. Here's what I think we should do the industry is changing. Embrace the new technology. Get a new HD radio and revel in how good AM can sound, as KEX does with this new transmission system. All the broadbanding in the world is negated by digital STLs at low sampling rates. That's because audiophiles have made a case that sampling rates should be 5 times higher than the highest high you hope to pass without coloring. That would mean 75k to pass a pristine 15k high. 100k to pass pristine 20k. Nothing is lost, if you have a Digital board that passes 20hz 20khz. It's off the shelf vs. That's what PDs and Engineers used to be paid for. using the sum total of their observation of human nature and how listeners will react to stimulus. If you only had to look at an oscilloscope to make decision, an engineer could be more easily replaced. And of course, overworked Engineers

have their hands full just keeping 68 stations on the air, while maintaining IT, and changing lightbulbs. I think we all can agree, radio is so much better today than it ever was before. Its just another mistake audiophiles make. Its about bits per sample bit depth not samples per second. 20 and 24 bit CDs sound so much better than the original 16 bit CDs because of bit depth, not the development of oversampling. IBOC was never developed for audiophiles anyway. Besides, AM has next to no music on it anymore, I think.

I dont know for sure because I stopped listening to the radio over 10 years ago, except for an occasional Blazer game if Im in the car. Theres really no excuse for allowing this garbage to stay on the air. These files can easily be replaced. Hopefully, they can do something about the daytime coverage that still cuts off Hillsboro after the modification. If anyone missed it, KTRO 910 and KFX 1080 plan to diplex on a new tower array to be built just west of the current KFX site. The main one is that getting into the offtheshelf mentality isolates one from what is really going on. One loses the intuitive feel for the operation of a system that one needs to be an effective problem solver. From right out of the Orban AM processing manuals low frequency content eats up modulation. In the Orban 9200 AM processor, you cant defeat the 50 Hz highpass filter. Dig out your HD Radio and listen to the low end on 1040 digital, though. As an FM lowfrequency example, when I worked for Rose City Radio, I replaced an Orban 8200 on 95.5 with an Omnia6. I had the highpass filter lets the higher frequencies pass, attenuates the lower frequencies turned off until the first vinyl played and I could see the lowfrequency drivers in the engineering room speakers move with the warp of the record. So I set the highpass to 20 Hz. Lessexpensive amps and speakers cant deal with bass you can only feel. Back in the day it would drive the Exciter in the transmitter crazy, making things worse like seeing the warp on the FM stations frequency monitor carrier whip. Ripping CDs would be bad if your were datareducing more than 81, but if we rip songs, the digital stays linear. The intro levels and leader time have to be managed consistently so the event establishes itself as soon as it starts. When wed cart up music in the old days of steam radio wed always ride gain on low level intros, as well as manage the overall levels which varied a lot from disc to disc, just as they vary now from CD to CD.

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