

SABINE-zine
Issue #3
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Welcome to the third issue of our new e-mail newsletter, designed to help you get the maximum benefits from using Sabine products. Please feel free to [send an e-mail to Sabine](#) and subscribe, make a suggestion, or ask for a specific topic to be covered.

News

Sabine FBX Shrinks Rack — Boosts Power Sabine Graphi-Q & Power-Q Give Hardworking Armed Forces Entertainment Cover Band Crisp, Clear Sound Without Feedback

“Our PA rack shrunk and our sound grew, and it’s all due to using Sabine equipment,” states Michael Vangerov, sound system engineer and lead guitar for the San Diego-based award-winning dance cover band, **Liquid Blue**. “We started with the Sabine Power-Q,” recalls Vangerov, “it replaced several other pieces of equipment in our rack, but only used 2-U of space — it’s the Swiss Army knife of audio processors,” Vangerov attests.

“Power-Q or Graphi-Q, whenever you add Sabine equipment to your rack, you get the full power of your PA system — without having to add more amps or speakers — and that saves money, time and your back.”

— Michael Vangerov



Armed Forces Entertainment band: Liquid Blue

“When we put together a separate system for touring, we selected the Graphi-Q GRQ-3102,” says Vangerov. “It’s a digital EQ, feedback controller and compressor with analog style controls, but with a very cool digital readout that shows me exactly what my settings are,” he continues. “Power-Q or Graphi-Q, whenever you add Sabine equipment to your rack, you get the full power of your PA system — without having to add more amps or speakers — and that saves money, time and your back,” Vangerov asserts.

[Click here to read more...](#)

Power Users

John Roden (AC/DC, Black Sabbath & Ozzy) Mixes Well with Power-Q

“The Power-Q wakes me up in the morning with a nice cup of tea, turns on the shower to body temperature, then it makes breakfast and follows me in to work, where I wake up and realise that it is just an audio tool, but what an incredible tool it is,” proclaims John Roden, monitor mixer for AC/DC, Black Sabbath and Ozzy Osbourne.

“The Power-Q is quiet and allows you to find the exact [feedback] frequency, narrow it down and not even notice the filter is in your system, but



you can notice the extra dB of gain it gives you."

— John Roden

Power-Q: nine digital pro audio products in one 2-U box

Roden uses the Power-Q as a vocal insert when he mixes for AC\DC, Black Sabbath and Ozzy Osbourne. He first put the Power-Q to the test during the Black Sabbath reunion show in 1997 and remembers being immediately impressed by its versatility and power. "The 'search and destroy' feature has most definitely made me look really good on more than one occasion!"

[Click here to read more...](#)

Q-Tips

DJ or Presenter Feedback Control

Problem: You're either a DJ or a presenter at a seminar, you're using a wireless microphone, and you have an FBX SOLO Feedback Exterminator® for controlling feedback. You followed the setup procedure, but you still find that as you move around you pass that invisible barrier — you're in the "Feedback Zone" and the crowd winces with pain. What to do?

Solution: There are two ways to improve your feedback protection when using a wireless mic. First, you can improve your overall gain before feedback by altering the FBX setup procedure. You can do this by locating the areas you will most likely move to during the show, and adjusting the FBX setup to accommodate those areas. During your setup procedure, grab your wireless mic and start in the main area you will use. Raise the gain until the FBX sets 2 or 3 filters. Now stop, and move to another likely performance area. Raise the gain a bit more and allow the FBX to make a few more filters. Repeat this until all the **Fixed FBX filters** are set (see note below). Now you have filters already in place for the various areas you will use. With a little experimentation you can kill those potential feedback "hot spots" before your show begins.

"FBX means freedom to move"



Sabine Single-channel FBX-SOLO 820 Series

Our second solution is especially good if you cannot predict where you will go during the show. In this case you may want to have more Dynamic filters available. Remember, **Fixed FBX filters** provide gain before feedback, and **Dynamic FBX filters** provide automatic feedback control.

Here is the method for changing the mix of Fixed And Dynamic filters on your SOLO.

Let's say you want to have 5 Fixed and 3 Dynamic filters:

1. Place the SOLO in BYPASS mode.
2. Power down the SOLO.
3. While depressing the RESET button, power up the unit.
4. Release the RESET button. The Filter Indicator LEDs will now light in sequence.
5. When the fifth LED is lit, press the RESET button. Notice that the first five LEDs flash three times to verify that they are now the fixed filters. Filters which do not flash are dynamic filters.

Note on Fixed versus Dynamic filters:

When a Fixed FBX filter is set it will remain at that originally set frequency until you rest the filters. However, unless it is LOCKED, a FIXED filter may deepen its notch without changing frequency. Fixed filters are typically set by turning up your system gain to the point of feedback during setup, and they represent the "first layer" of feedback protection. A Dynamic FBX Filter is placed just like a Fixed filter, but Dynamics will let go and move when new feedback occurs. When this happens, whichever Dynamic filter was set earliest in the performance will drop its original frequency and move to the new one. In this way you never run out of filters to control new feedback problems.

[Click here](#) for a complete look at Feedback Control.

[Click here](#) for more on FBX-SOLO 820 Feedback Exterminators®.

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