Cue and Auxiliary Sends

The SSL Cue and Aux send system is based around one stereo and four mono sends per module, with master send controls located in the centre section. With the introduction of the G Series system, the Cue and Aux send capabilities have been expanded to provide two sets of sends, one from each side of the desk.

This section describes the overall signal flow to give you an idea of how all the elements of the system work together. Details about individual controls can be found in Sections 2 (I/O sends), 3 (Stereo Module sends) and 4 (Cue/Aux Master controls).

Input /Output Module Sends

Stereo send controls: Level (with integral push on/push off switch) and Pan, together with Pre/Post and Large Fader/Small Fader source selection buttons.

Four sets of Mono send controls: Level (with integral on/off switch), together with Pre/Post and Large Fader/Small Fader selection buttons.

Sends on the Stereo Modules are similar and are described in detail on Page 3-7.
E Series consoles have six (one stereo and four mono) send busses running the length of the console, with master controls located towards the top of the SL 651E Master Facilities Module. G Series consoles employ a slightly different system, as the six busses can be split either side of the centre section, to provide two sets of outputs.

**Master Send Controls on the SL651G**

The sends from the right hand side of the console feed the master controls on the SL 651G and are the same as the sends found on E Series consoles. Each send has Level and Equalisation controls. From here the sends go to the patch. They appear at the Echo Send jacks (N1-N4) and are designated AUX (or ECHO) SENDS. The stereo and first two mono sends are then fed back into the SL 651G (Jacks P5-P8) and have talkback, external selector and echo return feeds added before they appear again on the patch as CUE SENDS to the foldback amplifiers and studio headphones.
The Local Aux Sends Panel

The sends from the left hand side of the console are fed via the master controls on the Local Aux Sends panel located to the left of the SL 651G and always appear at the 'split' Local Aux Send outputs on the patchbay. If the split buttons are *not* pressed then these sends will also appear at the main Echo Send and Cue Send outputs together with the sends from the right hand side of the console. If a Split button *is* pressed, two separate sets of outputs are available, separating the sends from the left and right hand sides of the console. If this seems confusing, the signal flow diagram on Page 9-7 should help.
The reason that this 'split' facility has been added, is to make the system more flexible. When tracking and overdubbing, it is possible to separate the console into 'Source' channels to the right of the centre section and 'Monitor' channels to the left.

The 'Monitor' channels act as a multitrack mixdown section providing a monitor mix from the multitrack outputs to the main output mix busses and on to the control room speakers. Reverb and effects returns can also be brought into the mix, either on spare channels or via Small Faders. The sends from these modules are used to feed the headphones and monitor reverbs via the Echo and Cue Send outputs. The sends that feed the headphones (usually the stereo and first two mono sends) would not be split so that foldback can be derived from any channel on the console. The other sends (usually sends 3 and 4) would normally be split so that the left hand sends can feed the monitor effects devices.

The 'Source' channels are used to feed mics and line level sources (e.g. synthesisers) to the multitrack via the routing matrices at the top of each module. The sends from this side of the desk are used for adding reverb and effects to the sources for recording to tape. They need to be separate from the sends used on the 'Monitor' channels for enhancing the monitor mix. Hence the Split buttons are used to separate these two different uses of the send controls, allowing the 'Source' modules to feed their sends to the 'split' Local Aux Sends outputs.

There will be many occasions when the above situation does not apply (for example, when working in the standard I/O configuration, where sources are fed to the multitrack via the Small Faders on Channel 1 upwards and the Large Faders from 1 upwards are used as multitrack monitor faders (RECORD + VCAs TO MONITOR). In this case the Split buttons are not selected and the aux send busses will be common to all modules and the main Echo and Cue Send outputs.
During mixdown, the split facility adds to the flexibility of the aux system, with the choice of split or common busses available at the touch of a button.

Four terms have been used to describe the sends. They have the following meaning in this context:

AUXILIARY send - describes a send as it passes from the I/O and Stereo modules, via the master controls and out to the patch.

ECHO send - refers to the four mono sends before any reverb, talkback or external source has been added. These 'clean' sends are normalised to effects device inputs.

CUE send - the stereo and first two mono sends with talkback, stereo reverb return and external sources added. These outputs are for use as foldback sends to studio headphones.

LOCAL AUX sends - sends on the patch derived from the left hand side of the console via the Local Aux Send panel master controls.

Options

Standard G Series consoles have the Split Cues facility wired as described above. However, some consoles have been specified with the 'split' point away from the centre section of the desk, or even with the split feeds coming from the right hand side of the console and the main feeds from the left hand side. Check with your studio to see if these options have been implemented.
Signal Flow

The I/O module sends feed from the Channel or Monitor fader signal path to the six busses. Signals then pass via the master controls and appear on the patch.

The left hand busses feed the Local Aux Send outputs.

The right hand busses feed the main Echo Send outputs. Note that when the Split button is up, the Echo Send outputs are fed from both sides of the console. The stereo and first two mono sends are then returned to the SL 651G. The mono sends are each fed to two busses so that the Cue Sends appear as three stereo outputs. Before reappearing as Cue Sends they have talkback, stereo echo returns and stereo feeds from the External Source Selector mixed with them. Cue Stereo will be true stereo, as it was derived from the stereo send controls on each module. Cues 1 and 2 will be mono sends but with stereo reverb and external source feeds, if added.

The QUAD TO CUES button replaces cue signals with the main Quad Output mix folded down to stereo.
Cue and Auxiliary Sends

611 VO & Stereo Modules LHS

LH Console Aux Bus

LOCAL AUX SENDS Panel

(Only One Send Shown)

Equaliser

Send Level

When pressed, the feed to the RH Cue Buses is cut.

611 VO & Stereo Modules RHS

RH Console Aux Bus

LOCAL AUX SENDS Panel SL 651G

(Only One Send Shown)

Equaliser

Send Level

ECHO SENDS

1

2

3

4

CUE SENDS

Stereo

1

Left & Right

2

Left & Right

SL 651 G

CUE INSERTS

Stereo

1

2

External SLS Selectors

TB TO CUES Level Control

CUE LEVEL Control

Takback Mic

CUES Level Control

SL 651G Stereo Echo Returns