

## Technical Specifications

Input channels: Two  
Input impedance: 40k ohms balanced  
Maximum input level: >+23dBu rms

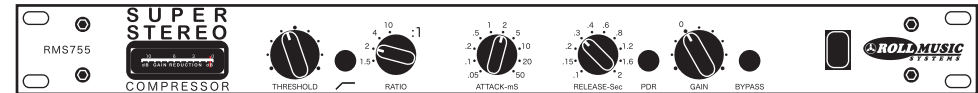
Output channels: Two  
Output impedance: 100 ohms balanced  
Maximum output level: >+29dBu rms

Frequency response: 12Hz-32kHz +/-0.25dB  
2Hz-150kHz +/-3dB  
Crosstalk @1kHz: < -90dB

Power requirements: 117VAC/0.160A  
230VAC/0.080A  
(Configured internally by qualified service technician)

# R M S 7 5 5 SUPER STEREO

**Roll Music Systems** warrants this product to be free of defects in materials and construction for a period of one year from the date of purchase. Please refer all servicing to the manufacturer.



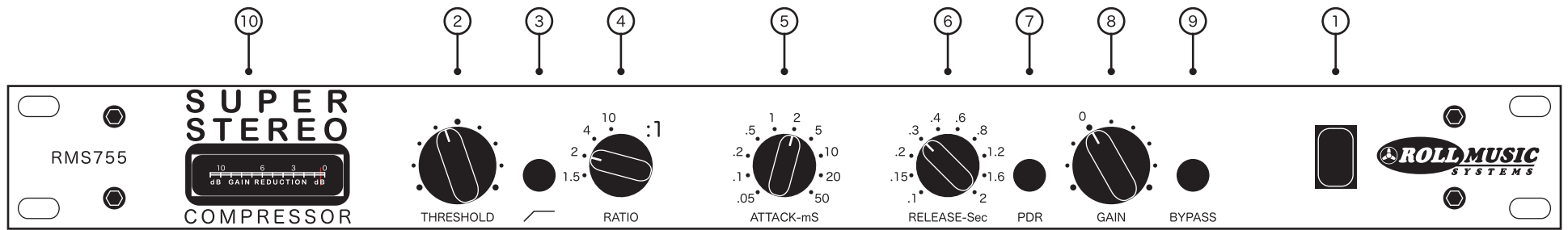
## ROLL MUSIC SYSTEMS INC

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## USERS MANUAL



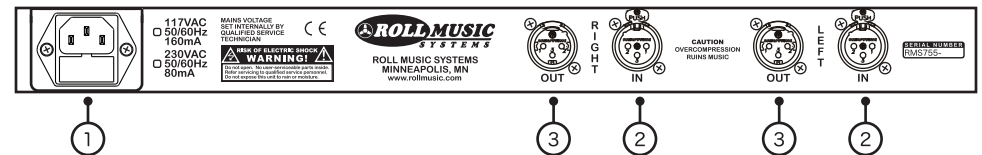


## RMS755 SUPER STEREO COMPRESSOR FRONT PANEL CONTROL FEATURES

- 1. Power Switch.** After confirming and connecting the correct mains voltage, push switch up to engage power.
- 2. Threshold.** Continuously variable control of threshold level, above which gain reduction begins to occur. Exact threshold level depends on the settings of the other controls.
- 3. Sidechain Hi-Pass Filter.** Pushbutton switch removes low-frequency information from the control signal. This can prevent unwanted “pumping” on bass notes, such as kick drum. Filter is factory configured for 150Hz corner frequency. Press button in to engage filter.
- 4. Ratio.** 4-position rotary switch selects one of four compression ratios: 1.5:1; 2:1; 4:1; or 10:1. Changing the ratio will automatically adjust the threshold so that the total amount of gain reduction will remain approximately the same, allowing for more meaningful comparison of the audible effects of different ratio settings.
- 5. Attack Time.** 10-position rotary switch selects one of ten attack time settings. This controls how quickly gain reduction begins to occur. A slower attack time will allow more transients to be passed without gain reduction; a faster attack will tend to reduce transient levels. A wide range of tonal variation is possible as a result. Attack times are approximate and are measured in milliseconds.
- 6. Release Time.** 10-position rotary switch selects one of ten release time settings. This controls how quickly full signal level is restored after gain reduction occurs. A fast release time will increase the audibility of the sustain, decay, and reverberant portions of the sound. A slower release will tend to be less noticeable on full program material. Release times are approximate and are measured in seconds.
- 7. Program-Dependent Release.** Pushbutton switch activates Program Dependent Release Time mode. This mode features a dual release characteristic which offers a slower recovery from long passages of above-threshold signal as well as a faster recovery from short transients. The Release Time control switch continues to function in this mode, affecting the “short” portion of the release characteristic. However, the release times printed on the faceplate are not accurate in PDR mode.

- 8. Makeup Gain.** Continuously-variable control of output gain applied to all signal, independently of any gain reduction occurring. Range of the gain control is -14dB to +20dB. Since this gain is applied after the compression circuitry, it is possible to cause output clipping by excessive clockwise rotation of the Gain control.
- 9. Bypass.** Pushbutton switch bypasses all circuitry. This is a true hard-wire bypass, so there is no active circuitry in the signal path when the bypass switch is engaged. It is equivalent to unplugging the input and output XLR cables from the unit and connecting them to one another.
- 10. Gain Reduction Meter.** Displays instantaneous degree of gain reduction in Decibels. Meter is not affected by applied Makeup Gain.

## REAR PANEL CONNECTION DIAGRAM



- 1. Mains power connector and fuse holder.** Mains power is applied via a standard IEC 3-prong power cord (included). Mains voltage is selected internally at the factory for 117VAC or 230VAC nominal mains, and can be reconfigured internally by a qualified service technician. Connect the power cord only to a properly grounded outlet of correct mains voltage.
- 2. Balanced XLR audio input connectors.** Stereo Audio input is on a pair of electronically balanced XLR-F connectors with differential signal between pins 2 and 3 (pin 1 connects to chassis ground). Unbalanced sources should be connected between pins 2 and 1.
- 3. Balanced XLR audio output connectors.** Stereo Audio output is on a pair of electronically balanced XLR-M connectors with differential signals between pins 2 and 3. Unbalanced loads should be connected between pins 2 and 1, with pin 3 left unconnected. Do not ground the unused pin.