

The R-Block™ dual Villex stereo/mono

Railboard® pickup module

Operation Manual

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CONTROLS

Each pickup has three control knobs, one for volume and two for tone, including (1) a pot to gradually cut the lower mids, and (2) a 4-position rotary switch for three vowel-like resonant midrange peaks (as in "cat, cot, caught") plus a bypass position for Villex's laser pure, full-frequency sound. Volume (3) is strong with a high signal-to-noise ratio, and tone is not affected by volume control roll-off, as it would be with a conventional bass or guitar passive volume control. On the Stick cable, the bass output is marked with red and the melody is marked with blue (see next page for amplifier and input suggestions).

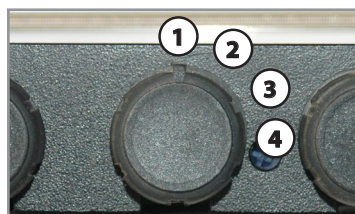
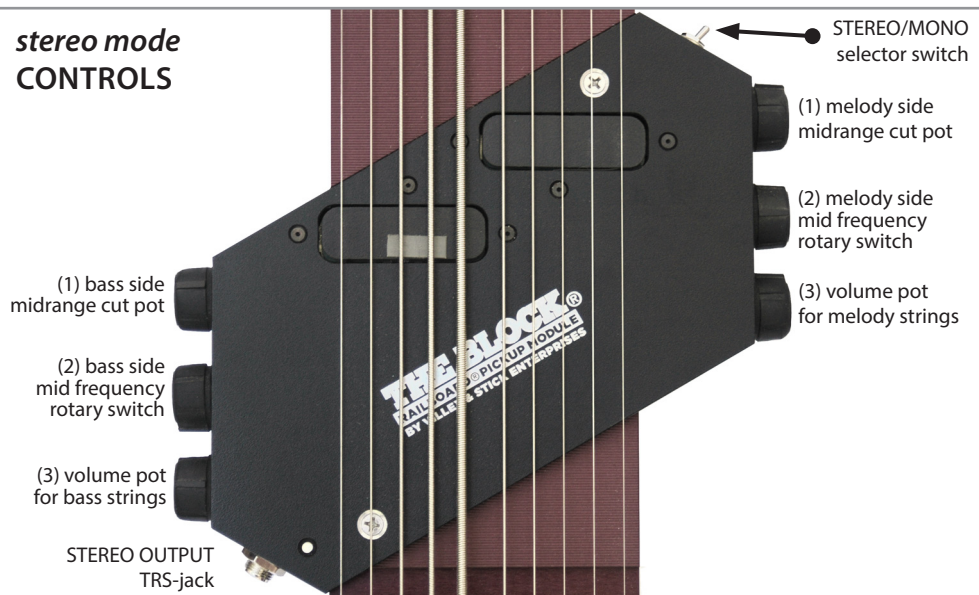


STEREO MODE

In stereo mode each pickup is controlled independently. Turn each side's volume pot clockwise to increase the volume. Turning the volume knob all the way counterclockwise mutes the pickup's output completely. To hear the full signal of each pickup rotate its midrange cut pot to the full clockwise position and "bypass" the resonant filter by turning the mid frequency rotary switch to the most counterclockwise position. In this position, turning the midrange cut control subtracts a broad midrange band like the midrange band on a conventional three band eq.

To select one of the three resonant midrange frequencies, turn the mid frequency rotary switch counter-clockwise. Each successive position is a lower frequency, and peaks the tone in a distinctive way.

stereo mode CONTROLS



MIDRANGE FREQUENCY ROTARY SWITCH

1. bypass
2. "a" as in cat
3. "o" as in cot
4. "augh" as in caught

MONO MODE

In mono mode the controls of the R-Block are interactive. The volume controls become "pan" controls, routing the mixed mono signal of both pickups to either one of the two outputs or both, depending on how the volume controls are set. The bass and melody midrange controls are combined for a "two-band" midrange eq that applies to both pickups at the same time. A trimpot between the bass pickup's midrange frequency and volume controls can be used to balance the volume of the bass pickup relative to the melody pickup. There are three basic "pan" configurations for the mono mode:

1. Both volume controls at maximum: each pickup is assigned to both outputs.
2. Melody volume at maximum and bass volume at minimum: both pickups are assigned to the melody output.
3. Bass volume at maximum and melody volume at minimum: both pickups are assigned to the bass output.

To run into a single amp channel, you can use a standard guitar cable and set the volume controls for #2 above, which sends both pickups to the melody output.

MONO TONE CONTRL

Both midrange cut controls in mono mode apply to both pickups, so they function as a two-band eq with overlapping bands, for more precise toneshaping with subtle cuts, or a more extreme effect with deeper cuts.

CONNECTIONS

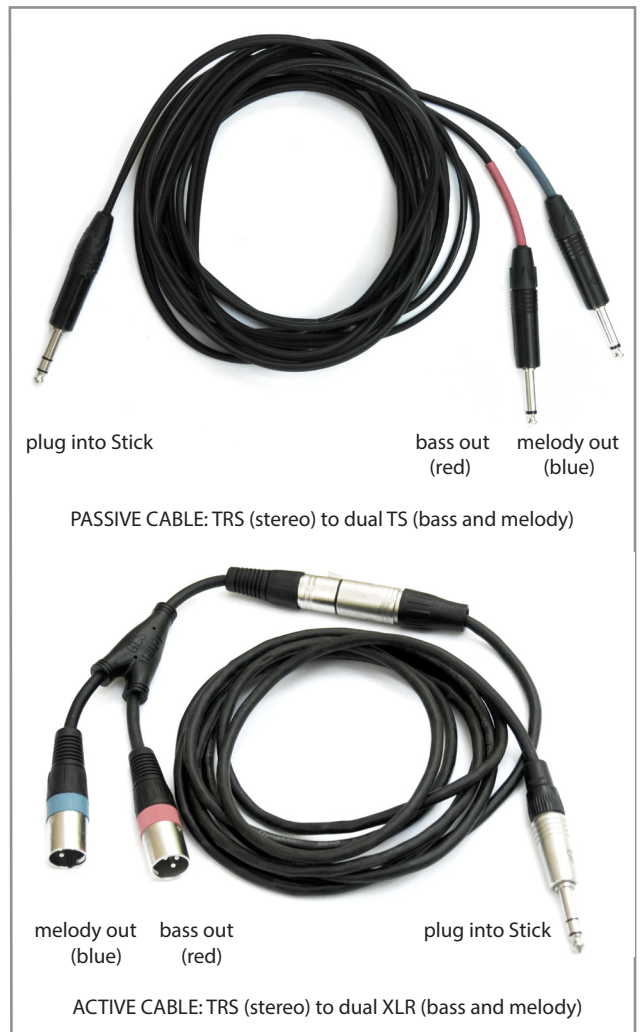
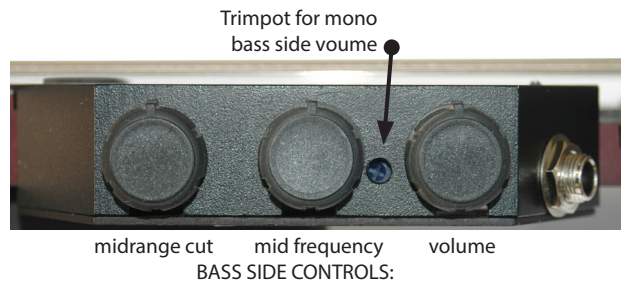
The Railboard is shipped with two sets of cables, one for passive mode and one for active mode. Passive mode is used to connect directly to guitar and bass amplifiers and effects units. Active mode allows the user to plug into phantom-powered (48 volt) microphone inputs, as on a mixer or computer audio interface, to run long cable lengths with no loss in signal or added noise, and to take advantage of high-quality preamps not normally usable by electric instruments.

PASSIVE MODE

To plug into guitar or bass amplifiers or effects pedals, use the passive cable. The bass output is marked in red and the melody output is marked in blue. Because the pickup is passive, input impedances of 1 MegaOhm or greater work best. Plugging the instrument into mixing board inputs labeled "line input" will cause the sound to be "pinched" because the input impedance is too low.

ACTIVE MODE

When plugging into XLR microphone inputs, use the active cable (shown to the right). Make sure at least one input channel you are plugging into has 48 volts phantom power turned on. A blue LED near the output jack lights up when the unit is receiving phantom power. Active mode lets you run long cables while introducing no added noise to your signal. No direct box is required. The signal is about as strong as a typical dynamic microphone so adjust your channel gain control appropriately to get the best signal-to-noise ratio. To run into single channel in active mode, it is not necessary to use the short splitter adapter, and the single TRS male to XLR male cable can be used.



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Stick Enterprises, Inc.

6011 Woodlake Ave., Woodland Hills, CA, 91367, USA • www.stick.com • info@stick.com • 818-884-2001