



## Main features

### Cutting Edge Technology

TC Electronic is renowned as a manufacturer of cutting edge technology for the professional Audio Industry. Once again TC's engineers have succeeded in developing a Dual Engine Multi-effects processor which will revolutionize the way you work with your effects!

### Affordability

The M-One comes with Dual Engine structure, 1/4" balanced jack I/Os, S/PDIF Digital I/O (24 bit), 44.1-48kHz internal processing, various Routing options and more than 20 high quality algorithms. The introduction of M-One also adds a brand new feature to TC's Ultimate Sound Machines: Affordability!

### Flexibility

Use the M-One's Dual Engine to run two of the best sounding reverbs or other quality effects simultaneously without compromising sound. The Easy Parameter Level gives you more flexibility to create cool effects and control of all important parameters right at your fingertip.

### Quality Reverbs

The M-One gives you a wide range of high quality reverbs from the classic Halls and Rooms to new and grainy snare reverbs such as Live and Plate. Use the M-One's many high quality reverbs to create sound reflections in various environments. Now you can add different levels of depth to your source material, easily.

### Dual Send Return

Use the M-One Engines in the Dual Send/Return setup, and get two independent effects processors. Connect one Auxiliary to the Left Input of the M-One, and a second to the Right input. The stereo Output of the two Engines are now mixed internally, and can be returned to a single stereo effects return on your mixing console, giving you two full blown stereo effects simultaneously.

## Reverbs

### Hall

These classic style reverbs simulate the reverberation of very large rooms with very high ceilings. They have unobtrusive reflections with a density and naturalness you have only been dreaming about, until now. The Hall reverbs are especially good with vocal, acoustic guitar and piano.

## **Room**

TC Electronic's famous Room reverbs generate a vast array of room settings with different sizes and surfaces. The Room reverbs make your music come alive by adding ultimate realism and texture to your mix.

## **Live**

The Live algorithms are the grainy type of reverbs known as the typical 1980s live reverbs. Use these reverbs, when cutting through any PA system.

## **Plates 1 & 2**

The most basic sounding reverbs in the M-One are the "non-digital" mechanical sounding ones, which make metal plates superfluous: Create the artificial reflections typically found on "old mechanical" reverbs! Plates 1 & 2 are especially good on drums and vocal tracks.

## **USEFUL ALGORITHMS**

Bring new life to your mixes with TC's unique Compressor and Limiter algorithms. You can add incredible Delays, wide Chorus or enhance the details of your source material with the Parametric Equalizers. The M-One has even more algorithms, such as Flanger, Pitch, Gate, Expander, De-esser, Tremolo and Phaser.

All the algorithms are in the well known TC Electronic sound quality. Do not waste time programming - experiment with the many reverbs of the M-One to hear which setting suits your source material best.

## **Presets**

The M-One comes loaded with 100 high-grade Factory presets, covering almost any imaginable application. On top of that the M-One can store up to 100 of your favorite presets in the User bank. When satisfied with your preset you just hit the STORE key to save it. It is so simple, that you almost forget that you are actually making presets!

In short, the M-One gives you access to all the tools you need, whenever you want to create quality effects e.g. Modulation- and Pitch effects as well as EQ, De-esser and Dynamics!

## **Midi section**

All effect parameters can be accessed via standard MIDI controllers and allows real-time control and automation with virtually any sequencer or other MIDI devices. You can also use MIDI to dump & save the entire user bank to a MIDI sequencer. Additionally, the TAP function of the M-One can be locked to the incoming MIDI clock.

## **Routings**

The powerful Dual Engine structure of the M-One gives you flexible routing of the two Engines. You can easily run two full-blown reverbs simultaneously without losing the power and integrity of your original tone. Select any of the 6 different routing possibilities to match your specific requirements.

## **Serial**

In the Serial routing the signal will always pass Engine 1 before Engine 2. This can be very useful for you, when you want to combine the two Engines to one effect, e.g. select the De-esser in Engine 1, and a bright reverb in Engine 2. By doing this, the De-esser will suppress the “sss” sound of the vocal, enabling you to use bright and open reverbs without getting too much sibilance.

### Parallel/Serial

Use this routing option, when you want separate Inputs on the two engines but still want the two effects to be partially combined. You can have e.g. a long delay running in Engine 1 and a large Hall reverb on Engine 2, both effects used for lead vocal. The repeats from the Delay are dry compared to the reverberated vocal. To solve this, you just bleed a bit of the Delay repeats from Engine 1 into the reverb in Engine 2 by turning up the Engine 2 Feed parameter. Now both the Vocal and the Delay repeats are reverberated!

### Dual Send Return

This is the optimal choice if you want to use the M-One as two independent effects processors! All you have to do is send left Input to the M-One’s Engine 1 and right Input to Engine 2 from two separate Auxiliaries from your mixer. Then connect M-One’s Output to a stereo return channel. The two effects are being summed to two channels. You are now using the M-One as two separate stereo effects with a common two channel Output.

## Technical Specifications

### Digital Inputs and Outputs

Connectors	RCA Phono (S/PDIF)
Formats	S/PDIF (24 bit), EIAJ CP-340, IEC 958
Output Dither	HPF/TPDF dither 24/20/16/8 bit
Sample Rates	44.1 kHz, 48 kHz
Processing Delay	0.1 ms @ 48 kHz
Frequency Response	DC to 23.9 kHz $\pm$ 0.01 dB @ 48 kHz

### Analog Inputs

Connectors 1/4" phone jack, balanced

Impedance, balanced/unbalanced 21 kOhm / 13 kOhm

Max. Input Level +24 dBu

Min. Input Level for 0 dBFS 0 dBu

Sensitivity: @ 12 dB headroom -12 dBu to +12 dBu

A to D Conversion 24 bit, 128 x oversampling bitstream

A to D Delay 0.65 ms / 0.70 ms @ 48 kHz / 44.1 kHz

Dynamic Range 100 dB typ, 20 Hz - 20 kHz

THD typ < 92 dB (0,0025 %) @ 1 kHz

Frequency Response +0/-0.1 dB @ 48 kHz, 20 Hz to 20 kHz

Crosstalk <-95 dB, 20 Hz to 20 kHz

#### Analog Outputs

Connectors 1/4" phone jack, balanced

Impedance balanced /unbalanced 40 Ohm

Max. Output Level	+20 dBu (balanced)
Output Ranges	Balanced: 20/14/8/2 dBu
Unbalanced	14/8/2 dBu
D to A Conversion	24 bit, 128 x oversampling bitstream
D to A Delay	0.63 ms / 0.68 ms @ 48 kHz / 44.1 kHz
Dynamic Range	104 dB typ, 20 Hz to 20 kHz
THD	typ <-94 dB (0.002 %) @ 1 kHz, +20 dBu Output
Frequency Response	+/- 0.5 dB @ 48 kHz, 20 Hz to 20 kHz
Crosstalk	<-100 dB, 20 Hz to 20 kHz
Complies with	EN 55103-1 and EN 55103-2 FCC part 15, Class B, CISPR 22, Class B
Safety	
Certified to	IEC 65, EN 60065, UL6500 and CSA E65
Environment	
Operating Temperature	32° F to 122° F (0° C to 50° C)

Storage Temperature

-22° F to 167° F (-30° C to 70° C)

Humidity

Max. 90 % non-condensing

Control Interface

MIDI

In/Out/Thru: 5 Pin DIN

Pedal

1/4" phone jack

General

Finish

Anodized aluminum front

Plated and painted steel chassis

Display

23 character / 280 icon STN-LCD display

Dimensions

19" x 1.75" x 8.2" (483 x 44 x 195 mm)

Weight

4.1 lb. (1.85 kg)

Mains Voltage

100 to 240 VAC, 50 to 60 Hz (auto-select)

Power Consumption

<15 W

Warranty

Parts and Labor

1 year