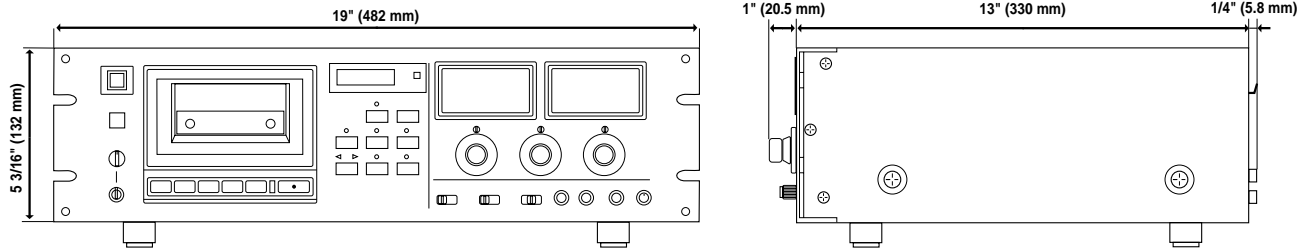


122 MKIII



The Sound Choice For Sound Production Facilities

The TASCAM 122 MKIII is the flagship of the quality TASCAM tape deck line. Extremely high standards of reproduction quality and overall performance earmark this system: Cobalt Amorphous record and play heads, independent head azimuth adjustment, precision FG servo direct drive capstan motor and uncompromised electronics. All this in a studio-ready, 19", 2-unit rackmountable package that immediately finds a home in any sound production environment: from cassette mastering recorded material to radio broadcast production to masters of audio/visual and multimedia soundtracks.

Smooth, Faultless Tape Handling Mechanisms

The 122 MKIII features a three-head transport with separate high-performance record and playback heads, manufactured from resilient Cobalt Amorphous materials. The three independently-operating heads, combined with precision FG servo direct-drive capstan motors, combine to provide the highest standards of reproduction quality and performance — frequency response as great as 25 Hz to 20 kHz, and less than 1% total harmonic distortion.

To virtually eliminate wow and flutter, the 122 MKIII is equipped with the Hysteresis Tension Servo Control

(HTSC) system. This high-tech servo control system maintains consistent back tension on the tape all through the reel, combatting inconsistencies brought on by tape shift & extreme temperatures and humidity.

Front-Access Bias & Level Calibration Controls

For full control of bias levels when recording material with critical high frequency components, the 122 MKIII offers Bias and Level fine tuning for each channel. These fine tuners can be used in conjunction with the 400 Hz/10 kHz calibration oscillator button (OSC) to get proper VU calibration before or during each recording session.

Proper bias type is automatically selected when a tape is placed in the deck; then, with a few turns from the front panel, even more precise bias and level tuning can be dialed in for both the left and right channels.

Stereo VU Meters and Input/Output Dials Ensure Optimal Sound Levels

The input dials are gear-interdependent, allowing you to dial in stereo VU calibration with one dial. Or, for channel-specific calibration, hold one dial while adjusting the other. Either way, you get consistent, optimal recording levels without distortion.

Dolby HX Pro Headroom Extension

For maximum high-range clarity and reproduction precision, the 122 MKIII is equipped with the Dolby HX Pro

headroom extension system. HX pro is an active biasing system that minimizes the effect of high frequency music signals on the deck's bias signal, achieving up to 6 dB greater headroom at the higher music frequencies. What's more, HX Pro is a record-only process, so tapes recorded with HX Pro can be played back on any other cassette deck.

The 122 MKIII also engages your choice of popular Dolby B or C noise reduction when recording, to further position your tape for best results from other playback decks.

3-Point Memory Features Speed Editing/Review

When editing program material or engaging in critical listening, the 122 MKIII offers two Autolocator buttons (LOC 1 and LOC 2) and a MEMO IN control. These intuitive controls allow editors to select two points on any tape for one button forward/reverse to wherever the action is. Once the two points are set, the

REPEAT button allows you to loop between the points with one-touch convenience. Additionally, Return-to-Zero (RTZ) quickly spools the tape back to 000 on the real-time Tape Counter.

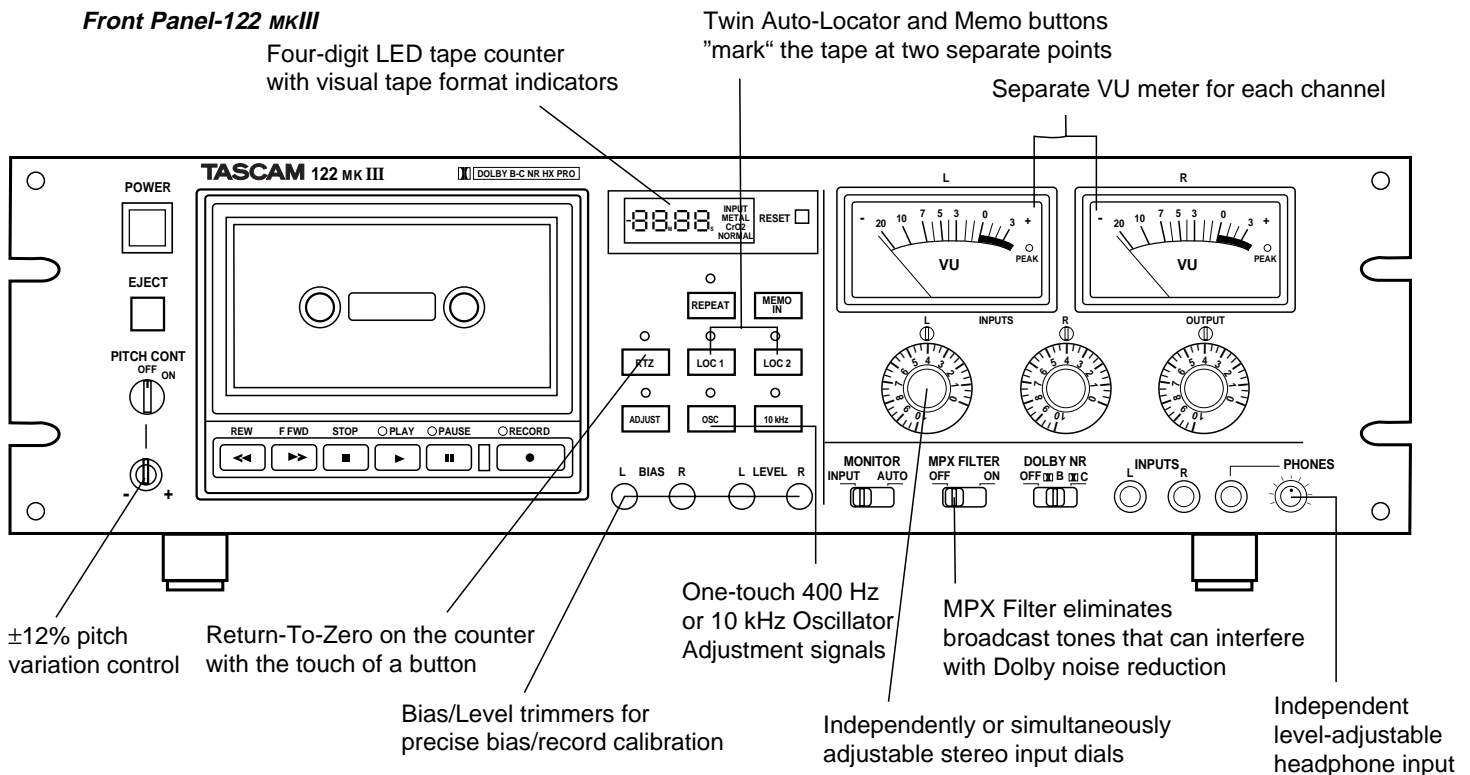
Easy Integration Into Project & Production Studios

The 122 MKIII features balanced and unbalanced inputs and outputs, selectable with the flip of a back-panel switch. On the front panel, 1/4" inputs allow simple, direct plug-in of line-level gear.

Parallel Port For External Control

For hands-off mastering in professional recording environments, you'll find a 25-pin D sub connector on the 122 MKIII back panel. This connects the tape deck to optional RC-134 remote control unit or for fader start from an external mixer that also uses the 25-pin D sub protocol.

Front Panel-122 MKIII



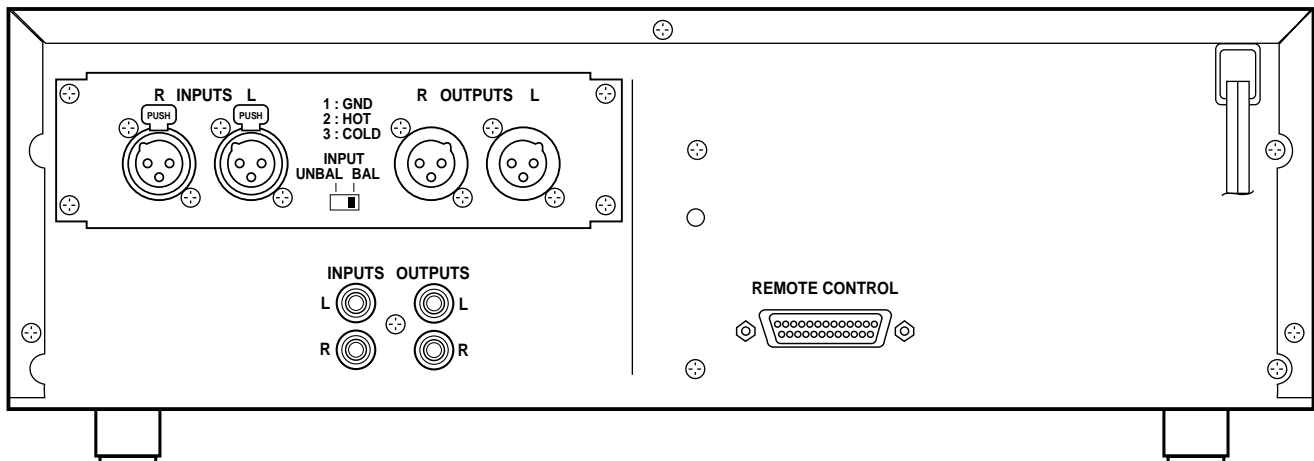
Excels In Radio/Music Production Environments

- Separate VU meter for each channel
- Independently or simultaneously adjustable stereo input dials
- Accepts either -10 dB unbalanced RCA or +4 dBm jacks for balanced input and output
- MPX Filter button eliminates pilot and sub carrier broadcast tones that can interfere with Dolby noise reduction
- One-touch 400 Hz or 10 kHz Oscillator Adjustment signals for VU meter high bias/level reference
- Record/Mute autospacer automatically inserts 4 seconds of silence between songs or broadcast segments for pro quality tapes
- Remote-controllable via remote unit (RC-134) or fader start from an external mixer

Quality Sound Reproduction Every Time

- Dolby HX PRO for cleaner, more dynamic high frequency performance and minimized distortion
- Dolby-B & Dolby-C noise reduction technologies
- $\pm 12\%$ pitch variation control
- Four-digit LED tape counter with visual tape format indicators
- Twin Auto-Locator and Memo buttons allow you to “mark” the tape at two separate points for easy, repeatable overdubbing/review
- Front and rear panel inputs
- Independent level-adjustable headphone input
- Return-To-Zero on the counter with the touch of a button
- Bias/Level trimmers for precise bias/record calibration

Rear Panel-122 MKIII



SPECIFICATIONS

Track System:	4-Track, 2-Channel Stereo
Head Configuration:	1 Record/Repro combination head (amorphous)/Half Track/1 ferrite
Erase head Tape Type:	Compact Cassette tape C-30 to C-90 (Normal/CrO ₂ /Metal)
Tape Speed:	4.8 cm/sec (1-7/8 ips)
Motors:	1 FG servo direct-drive capstan motor; 1 DC servo reel motor; 1 DC ancillary motor
Pitch Control:	±12% (approx.)
Line Input:	• Rear RCA jack/front 1/4" jack
Nominal input level:	-10 dBV (0.3 V)
Minimum input level:	-18 dBV (126 mV)
Input impedance:	20k ohms, unbalanced
	• XLR-type jack (standard on 122 MKIII; optional on 112R MKII/112 MKII – LA-112 required)
Nominal input level:	+4 dBV (1.23 V)
Input impedance:	10k ohms, balanced
Line output:	• RCA jack (rear)
Nominal output level:	-10 dBV (0.3 V)
Maximum output level:	-2 dBV (0.8 V)
Output impedance:	100 ohms
Load impedance:	25k ohms or more
	• XLR-type jack (standard on 122 MKIII; optional on 112R MKII/112 MKII – LA-112 required)
Nominal output level:	+4 dBV (1.23 V)
Minimum load impedance:	600 ohms
Headphone Output:	100 mW (8-ohm load)
Bias/Erase Frequency:	150 kHz
Equalization:	3180 μs + 70 μs (CrO ₂ /Metal) 3180 μs + 120 μs (Normal)
Reference Recording	250 nWb/m = 0 VU (315 Hz) (EIAJ);
Level:	
With Dolby:	200 nWb/m = -1 VU
Remote Connector:	25-pin D-sub

Power Requirements:	120 VAC, 60Hz (U.S./Canada model) 230 VAC, 50 Hz (Europe model) 240 VAC, 50Hz (U.K./Australia model)
Power consumption:	23W
Weight:	8.4 kg (18-8/16 lbs)

TYPICAL PERFORMANCE

Speed Accuracy:	± 0.5%
Wow and Flutter ¹ :	0.04% (WRMS)
Fast Winding Time:	Approximately 70 sec for C-60
Frequency Response ² (Overall, EIAJ, without NR):	25 Hz to 20 kHz, ±3 dB (Metal) 25 Hz to 19 kHz, ±3 dB (CrO ₂) 25 Hz to 17 kHz, ±3 dB (Normal)
Distortion ² :	less than 1.0% at 1 kHz, 160 nWb/m (Metal)
Signal-to-Noise Ratio (Metal tape):	60 dB (without NR, ref. 3% THD level, WTD) 70 dB (Dolby-B NR, over 5 kHz) 80 dB (Dolby-C NR In, over 1 kHz)
Channel Separation ² :	45 dB or better (1 kHz)
Erase Ratio ² :	65 dB or better (1 kHz)

In these specifications, 0 dBV is referenced to 1 Volt, and 0 dBm is referenced to 0.775 Volt. Actual voltage levels are shown in parenthesis.

- 1) Measurements made with TEAC test tape MTT-111
- 2) Measurements made with TEAC blank test tapes MTT-5571 (Metal), MTT-5562 (CrO₂) and MTT-5512 (Normal).

Specifications and features subject to change without notice or obligation.



For more information about other TASCAM FAXBACK literature, call 1-800-827-2268.

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