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PMXU46BT



PMXU67BT



PMXU88BT



PMXU128BT

PMXU46BT - PMXU67BT - PMXU88BT - PMXU128BT
Wireless BT Streaming Studio Mixer

USER GUIDE

**READ ALL INSTRUCTIONS CAREFULLY BEFORE USING THIS PRODUCT.
RETAIN THIS OWNER’S MANUAL FOR FUTURE REFERENCE.**

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California Prop 65 Warning

 **WARNING:**

This product may expose you to chemicals, which is known to the state of California to cause cancer, birth defects and other reproductive harm. Do not ingest.

For more info go to: www.P65warnings.ca.gov

FEATURES:

- DJ & Studio Console Mixer System
- Built-in Wireless BT Receiver
- FX (Analog Effects) & 16 Bit DSP processor
- Direct-to-Computer Connect & Sound Record Ability
- 7-Band EQ
- 32-Bit Dual Engine DSP
- 24-Bit ADC DAC Converter
- FX Configuration Adjustment Controls
- Rotary Adjustment Knobs & LED Indicator Lights
- MP3 Digital Audio File Compatibility
- USB Flash Drive Reader
- USB Port for Desktop Connection
- Connect & Stream Audio from External Devices
- (2) 1/4" (L/R) MAIN Outputs
- (2) XLR/1/4" Combo Audio LINE/Microphone Inputs
- 1/4" Mono + Stereo Inputs
- 1/4" Send + Return Inputs
- 1/4" Headphone Jack
- Stereo Level Fader/Slider
- Output Signal Level Indication
- BUS Audio Control, Sound Routing
- PAD Channel Source Input Switch
- Independent Channel Input Audio Configuration
- Gain, High, Mid, Low, FX/Send, Level, Base + Tone Adjustment
- +48V Phantom Power Control
- Power ON/OFF Switch
- Used for Professional Studio Applications & On-Stage Performances

WHAT'S IN THE BOX:

- Wireless BT Studio Mixer
- Power Adapter Cable, 3-Pin

WIRELESS BT STREAMING CONNECTIVITY:

- Hassle-Free Audio Streaming Ability
- Works with All of Today's Latest Devices
(Smartphones, Tablets, Laptops, Computers, etc.)
- Wireless BT Network Name: 'KG-08A'
- Wireless BT Version: 2.0
- Wireless Range: 16.4' ft.

TECHNICAL SPECS:

- Mic Input: Sensitivity/Impedance: 1.5mV/750 Ohm
- Input Frequency Response: 20Hz-20kHz, +/-3dB
- Input Distortion: 0.03%, 1kHz/150mV Input
- Channel GAIN Adjustment: +20/+64 (-6/+38)
- HIGH Gain: +/-15 dB, 12kHz Frequency Shelving
- MID Gain: +/-15 dB, 2.5kHz Frequency Shelving
- LOW Gain: +/-15 dB, 80kHz Frequency Shelving
- HIGH/MID/LOW Adjustment: -15/+15dB
- Stereo Output Level Meter: 12-segment (+6, +3, 0, -3, -10dB)
- PAD Input Channel Adjustment: 26dB
- Peak CLIP Level: < 3dB
- Phantom Power Voltage: +48V
- Power Supply: 100-240V (+/-15V DC Power Adapter)
- Digital Audio File Compatibility File-Types: MP3, WAV

MODEL	PMXU46BT	PMXU67BT	PMXU88BT	PMXU128BT
Input Mixer Channels	4-Ch. (+ FX/Headphones)	6-Ch. (+ FX/Headphones)	8-Ch. (+ FX/Headphones)	12-Ch. (+ FX/Headphones)
Dimensions (L x W x H)	13.8"x12.5"x3.66" -inches	15.2"x12.5"x3.66" -inches	16.3"x12.5"x3.66" -inches	21.4"x12.5"x3.66" -inches

FCC STATEMENT

This equipment has been tested and complies with the limits for a Class B digital device, per part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy, and if not installed and used per the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a specific installation. If this equipment does cause harmful interference to radio or television reception, determined by turning the equipment off and on, the user is encouraged to correct the interference with one or more of the following measures: Reorient or relocate the receiving antenna. Increase the distance between the equipment and the receiver. Connect the equipment to an outlet on a different circuit from the one the receiver is connected to. Consult the dealer or an experienced radio/TV technician for help.

Caution: Changes or modifications not explicitly approved by the manufacturer could void your authority to operate this equipment.

Compliance: This device complies with part 15 of the FCC Rules. Operation is subject to the following conditions: (1) This device must not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

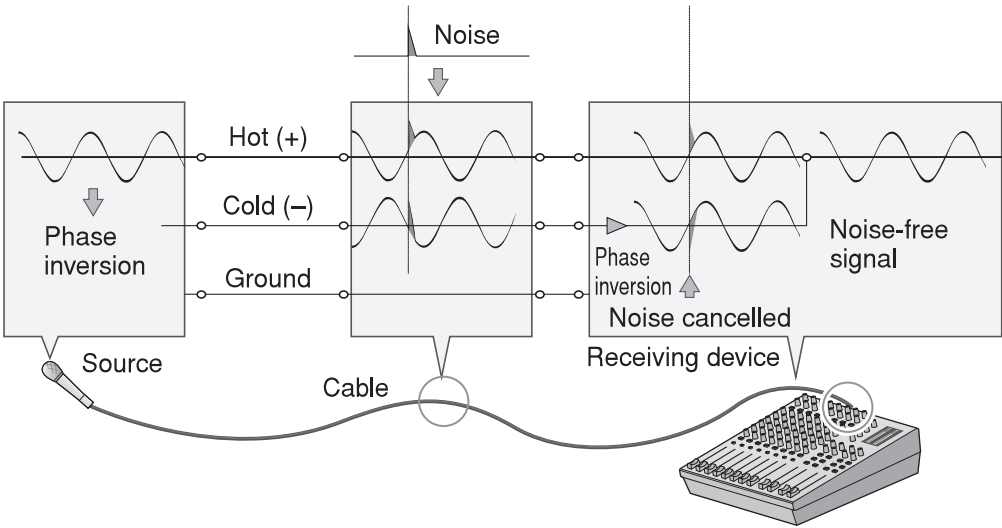
RF Exposure Information:

The device meets general RF exposure requirements and can be used safely.

BALANCED, UNBALANCED—WHAT'S THE DIFFERENCE?

In a word: "noise." The whole point of balanced lines is noise rejection, and they're very good at it. Any length of wire will act as an antenna, picking up random electromagnetic radiation we're constantly surrounded by, such as radio and TV signals, as well as spurious electromagnetic noise generated by power lines, motors, electric appliances, computer monitors, and various other sources. The longer the wire, the more noise it is likely to pick up. That's why balanced lines are the best choice for long cable runs. If your "studio" is confined to your desktop and all connections are no more than a meter or two in length, then unbalanced lines are fine—unless you're surrounded by extremely high levels of electromagnetic noise. Another place balanced lines are almost always used is in microphone cables. The reason for this is that the output signal from most microphones is very small, so even a tiny amount of noise will be relatively large and will be amplified to an alarming degree in the mixer's high-gain head amplifier.

Balanced Noise Cancellation

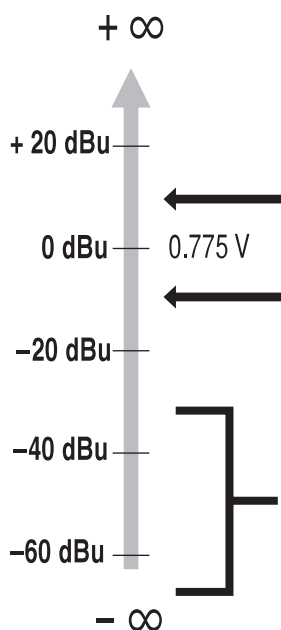


Microphones	Use balanced lines.
Short Line - Level runs	Unbalanced lines are fine if you're in a relatively noise-free environment
Long Line - Level runs	The ambient electromagnetic noise level will be the ultimate deciding factor, but balanced is best

SIGNAL LEVELS AND THE DECIBEL

Let's take a look at one of the most commonly used units in audio: the decibel (dB). If the smallest sound that can be heard by the human ear is given an arbitrary value of 1, then the loudest sound that can be heard is approximately 1,000,000 (one million) times louder. That's too many digits to deal with for practical calculations, so the more appropriate "decibel" (dB) unit was created for sound-related measurements. In this system, the difference between the softest and loudest sounds that can be heard is 120 dB. This is a non-linear scale, and a difference of 3 dB actually results in a doubling or halving of the loudness.

You might encounter a number of different varieties of the dB: dBu, dBV, dBm, and others, but dBu is the basic decibel unit. In the case of dBu, "0 dBu" is specified as a signal level of 0.775 volts. For example, if a microphone's output level is -40 dBu (0.00775 V), then to raise that level to 0 dBu (0.775 V) in the mixer's preamp stage requires that the signal be amplified by 100 times. A mixer may be required to handle signals at a wide range of levels, and it is necessary to match input and output levels as closely as possible. In most cases, the "nominal" level for a mixer's inputs and outputs is marked on the panel or listed in the owner's manual.



Most professional mixers, power amplifiers, and other types of equipment have inputs and outputs with a nominal level of +4 dBu.

The inputs and outputs on home-use audio gear usually have a nominal level of -7.8 dBu (-10 dBV).

Microphone signal levels vary over a wide range depending on the type of microphone and the source. Average speech is about -30 dBu, but the twittering of a bird might be lower than -50 dBu, while a solid bass drum beat might produce a level as high as 0 dBu.

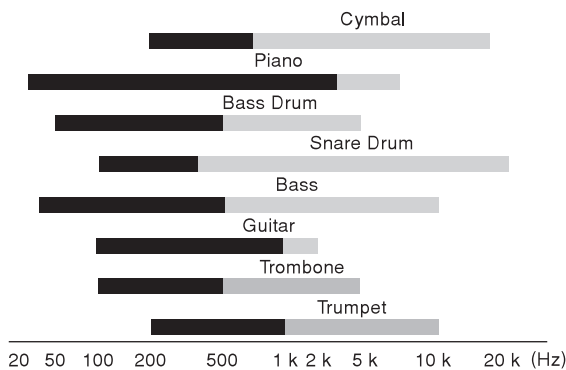
To EQ or Not to EQ

In general, less is better. There are many situations in which you'll need to cut certain frequency ranges, but use boost sparingly and with caution. Proper use of EQ can eliminate interference between instruments in a mix and give the overall sound better definition. Bad EQ—and most commonly bad boost—just sounds terrible.

Cut for a Cleaner Mix

For example, cymbals have a lot of energy in the mid and low-frequency ranges that you don't really perceive as musical sound, but which can interfere with the clarity of other instruments in these ranges. You can essentially turn the low EQ on cymbal channels all the way down without changing the way they sound in the mix. You'll hear the difference, however, in the way the mix sounds more "spacious," and instruments in the lower ranges will have better definition. Surprisingly enough, piano also has an incredibly powerful low end that can benefit from a bit of low-frequency roll-off to let other instruments—notably drums and bass—do their jobs more effectively. Naturally, you won't want to do this if the piano is playing solo. The reverse applies to kick drums and bass guitars: you can often roll off the high end to create more space in the mix without compromising the character of the instruments. You'll have to use your ears, though, because each instrument is different, and sometimes you'll want the snap of a bass guitar, for example, to come through.

The fundamental and harmonic frequency ranges of some musical instruments



- **Fundamental:** The frequency that determines the basic musical pitch.
- **Harmonics:** Multiples of the fundamental frequency that play a role in determining the timbre of the instrument.

Some Frequency Facts

The lowest and highest frequencies that can be heard by the human ear are generally considered to be around 20 Hz and 20,000 Hz, respectively.

Average conversation occurs in the range from about 300 Hz to about 3,000 Hz.

The frequency of a standard pitchfork used to tune guitars and other instruments is 440 Hz (this corresponds to the "A3" key on a piano tuned to concert pitch).

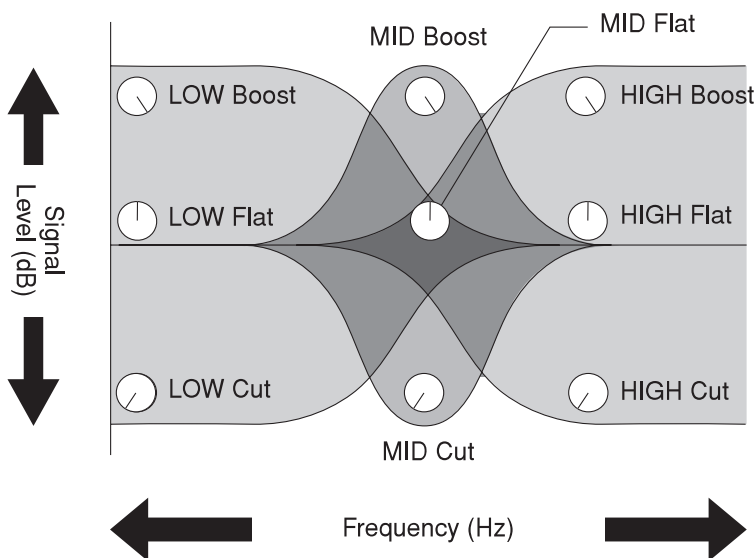
Double this frequency to 880 Hz, and you have a pitch one octave higher (i.e., "A4" on the piano keyboard). In the same way, you can halve the frequency to 220 Hz to produce "A2," an octave lower.

Boost with Caution

If you're trying to create special or unusual effects, go ahead and boost away as much as you like. But if you're just trying to achieve a good-sounding mix, boost only in very small increments. A tiny boost in the midrange can give vocals more presence, or a touch of high boost can give certain instruments more "air."

Listen, and if things don't sound clear and clean, try using cut to remove frequencies that are cluttering up the mix rather than trying to boost the mix into clarity.

One of the biggest problems with too much boost is that it adds gain to the signal, increasing noise and potentially overloading the subsequent circuitry.



Ambience

Your mixes can be further refined by adding ambience effects such as reverb or delay. The internal effects can be used to add reverb or delay to individual channels in the same way as external effects processors. (Refer to page 15.)

Reverb and Delay Time

The optimum reverb time for a piece of music will depend on the music's tempo and density, but as a general rule, longer reverb times are good for ballads, while shorter reverb times are more suited to up-tempo tunes. Delay times can be adjusted to create a wide variety of "grooves." When adding delay to a vocal, for example, try setting the delay time to dotted eighth notes corresponding to the tune's tempo.

Reverb Tone

Different reverb programs will have different "reverb tone" due to differences in the reverb time of the high or low frequencies. Too much reverb, particularly in the high frequencies, can result in unnatural sound and interfere with the high frequencies in other parts of the mix. It's always a good idea to choose a reverb program that gives you the depth you want without detracting from the clarity of the mix.

Reverb Level

It's amazing how quickly your ears can lose perspective and fool you into believing that a totally washed-out mix sounds perfectly fine. To avoid falling into this trap, start with the reverb level all the way down, then gradually bring the reverb into the mix until you can just hear the difference. Any more than this normally becomes a "special effect."

The Modulation Effects: Phasing, Chorus, and Flanging

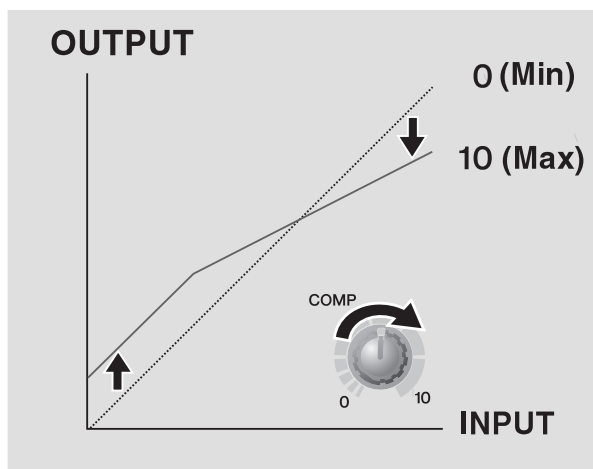
All of these effects work on basically the same principle: a portion of the audio signal is "time-shifted" and then mixed back with the direct signal. The amount of time shift is controlled, or "modulated," by an LFO (Low-frequency Oscillator). For phasing effects, the shift is very small. The phase difference between the modulated and direct signals causes cancellation at some frequencies and reinforces the signal at others, which creates the shimmering sound we hear.

For chorus and flanging, the signal is delayed by several milliseconds, with the delay time modulated by an LFO, and recombined with the direct signal. In addition to the phasing effect described above, the delay modulation causes a perceived pitch shift, which, when mixed with the direct signal, results in a harmonically rich swirling or swishing sound. The difference between chorus and flanging effects is primarily in the amount of delay time and feedback used—flanging uses longer delay times than chorus, whereas chorus generally uses a more complex delay structure.

Chorus is most often used to thicken the sound of an instrument, while flanging is usually used as an outright "special effect" to produce otherworldly sonic swoops.

Compression

One form of compression known as "limiting" can, when properly used, produce a smooth, unified sound with no excessive peaks or distortion. A common example of the use of compression is to "tame" a vocal that has a wide dynamic range in order to tighten up the mix. With the right amount of compression, you'll be able to clearly hear whispered passages while passionate shouts are still well balanced in the mix. Compression can also be valuable on bass guitar. Too much compression can cause feedback, however, so use it sparingly. Most compressors require several critical parameters to be set properly to achieve the desired sound. The MG compressor makes achieving great sound much easier: all you need to do is set a single "compression" control, and all of the pertinent parameters are automatically adjusted for you.



CAUTION!

Fire and Shock Hazard:

To prevent fire or shock hazard, do not expose the unit to rain or moisture.

High Voltage:

Do not open the top cover (or the rear section) as high voltage exists inside the unit, which can be dangerous. There are no user-serviceable parts inside.

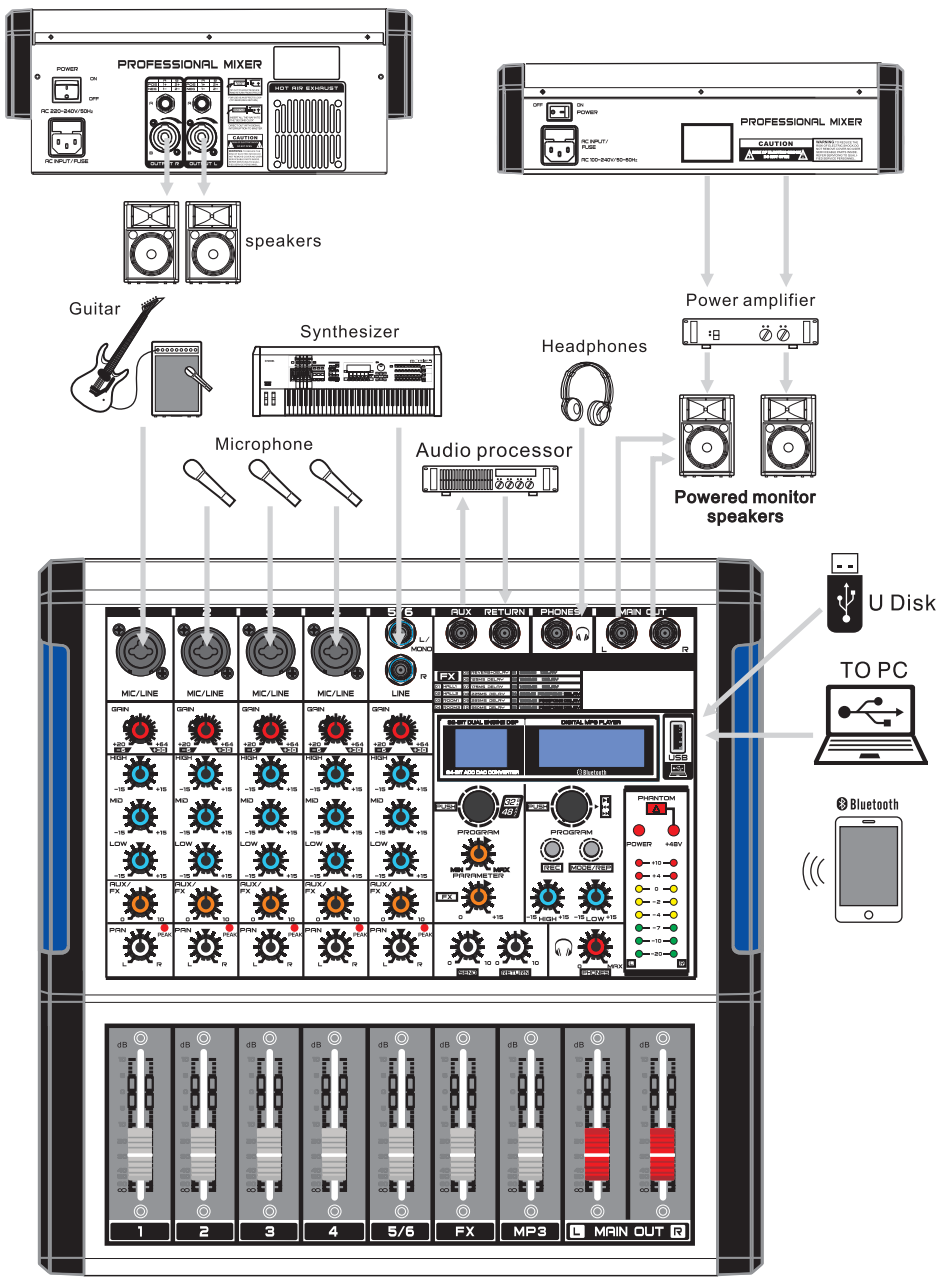
Refer servicing to qualified personnel.

PRECAUTIONS!

1. Do not use this apparatus near water. If any liquid or water falls into the cabinet, unplug the unit and have it checked by qualified personnel before operating it again.
2. Clean only with a dry cloth.
3. Do not block any ventilation openings.
4. Ensure there is enough space around the unit for cooling purposes.
Do not install it near heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
5. Operate only on the designated power supply printed on the unit.
6. Unplug the unit from the wall outlet or set the Master switch to OFF if not used for several days.
7. To disconnect the cord, pull it out by the plug. Never pull the cord itself.
8. Ensure all units are properly grounded. For your safety, never remove any ground connectors from electronic devices or render them inoperative.

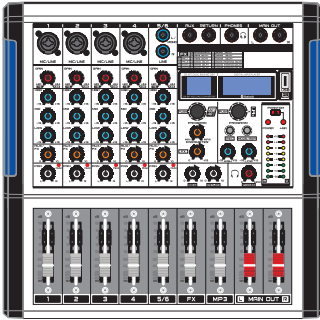
CONNECTION DIAGRAM

Built-in Power Amplifier



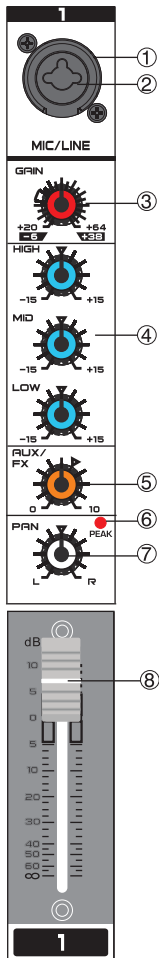
CONTROLS AND FUNCTIONS

4/6/8/12/16 Input Channel Mixer with Multi-Voltage Power Supply for Worldwide Use



Key Features:

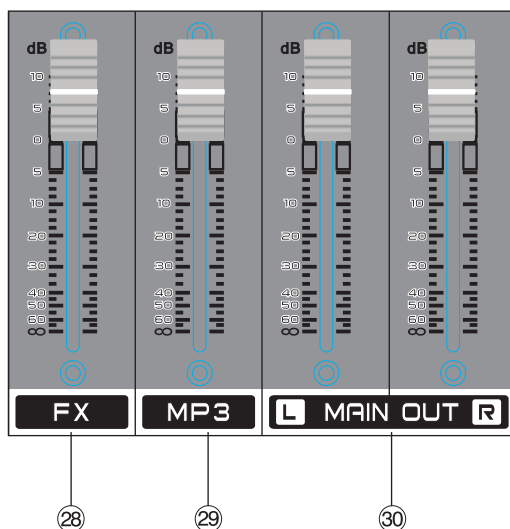
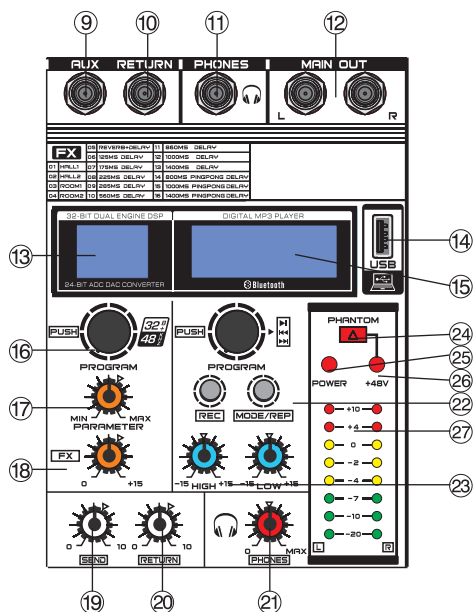
- **Wireless BT:** Connects to mobile phones or other BT devices.
- **Built-in MP3 Player:** Supports a variety of music formats.
- **Recording:** Connects to a computer for recording and playback.
- **Digital DSP:** 16 Multi-FX effects for enhanced sound.
- **3-Band EQ:** Ultra-musical equalizer on all channels.
- **Peak LED:** Monitors input signal strength.
- **Phantom Power (+48V):** For condenser microphones.
- **Sealed Rotary Controls:** Protects against dust and grime.
- **Rugged Steel Chassis:** Durable construction for long-term use.



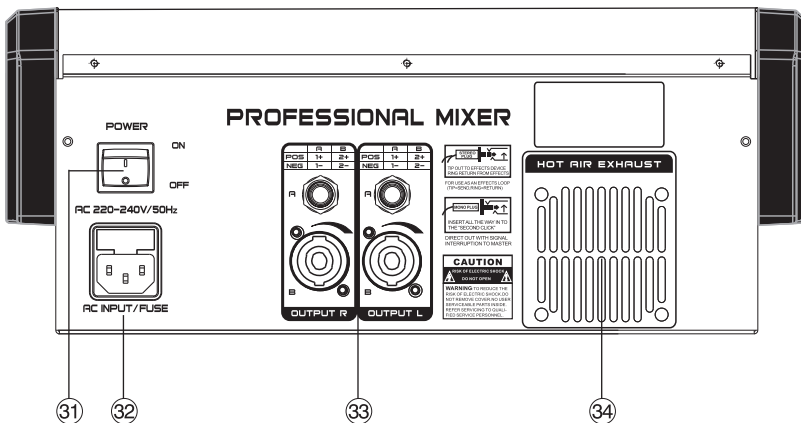
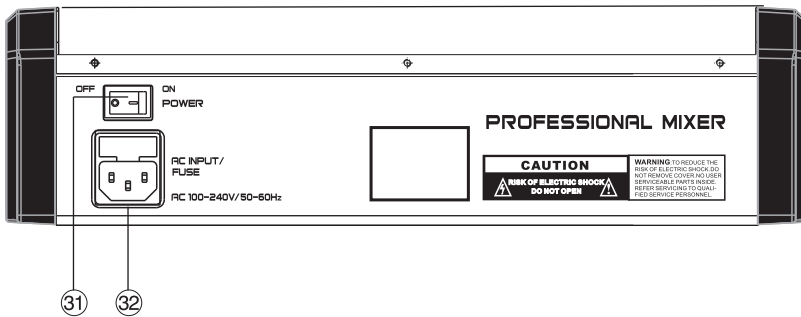
Input and Output Controls:

1. **MIC Input Jacks:** Balanced XLR-type microphone input jacks. (1: Ground, 2: Hot, 3: Cold).
2. **LINE Input Jacks (Monaural Channels):** Balanced TRS phone-jack inputs. These accept both balanced and unbalanced plugs.
3. **GAIN Control:** Adjusts the input signal level. Set the gain so the PEAK indicator lights up only occasionally during high input transients.
4. **Equalizer (HIGH, MID, LOW):** Three-band EQ adjusts high, mid, and low frequencies. The "0" position produces a flat response.
5. **AUX/FX Control:** Sends the signal to the built-in effects processor (post-fader and post-mute).
6. **PEAK LED:** Lights up when the input signal is too high. Adjust the TRIM control or check the channel EQ.
7. **PAN Control:** Adjusts the position of the channel signal in the stereo image.
8. **CHANNEL FADER:** Adjusts the level of each channel. Balance the various channels using these faders.
9. **AUX/SEND Jacks:** Carries the master aux mix from the channel's FX controls.
10. **AUX/RETURN Jacks:** Unbalanced phone-jack inputs used to receive signals from external effect devices.
11. **PHONES Jack:** Connect headphones to this TRS phone-type output.

12. **MAIN OUT (L,R) Jacks:** Delivers the mixer's stereo output to power amplifiers or speakers.
13. **EFFECTOR Display:** Displays the current effect being used.
14. **USB Jack:** Connects to a USB drive or computer for music playback and recording.
15. **MP3 Play Window:** Displays song details (name, time, etc.) during playback.
16. **PROGRAM Control:** Selects an effect preset. The display flashes with the preset number.
17. **PARAMETER Control:** Adjusts the effect depth, speed, or other parameters.
18. **FX Control:** Adjusts the size of the effect.
19. **SEND Control:** Controls the MONO output level.
20. **RETURNS Control:** Adjusts the received signal level from the RETURN jacks (L and R).
21. **PHONES Control:** Controls the headphone signal output level.
22. **MP3 Control:**
 - **Selected Songs/Play/Pause:** Rotate to change songs, press to pause/play.
 - **Recording:** Press and hold to start recording, short press to stop and enter playback.
 - **Mode/Repeat:** Short press to switch between USB and Wireless BT; press and hold to repeat a song.
23. **MP3 EQ:** Two-band equalizer adjusts the levels of MP3 audio.

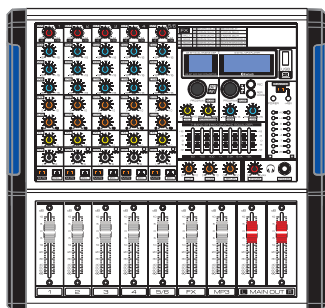


- 24. **+48V PHANTOM Power:** Turns phantom power on and off for condenser microphones.
- 25. **POWER Indicator:** Lights up when the unit is powered on.
- 26. **+48V Indicator:** Lights up when phantom power is enabled.
- 27. **Level Meter:** Displays the input signal strength.
- 28. **FX SEND Fader:** Controls the effect input signal level.
- 29. **MP3 VOL Fader:** Adjusts the volume of the MP3 player.



- 30. **MAIN MIX Fader:** Controls the output level of the main mix.
- 31. **POWER Switch:** Turns the unit on/off. Always set the power switch to "OFF" before connecting to mains power.
- 32. **FUSE HOLDER/IEC MAINS RECEPTACLE:** For mains connection.
Replace fuses with the same type and rating only.
- 33. **AMPLIFIER OUTPUT:** Connects to two 4-ohm speakers.
- 34. **COOLING FAN:** Prevents the amplifier from overheating.

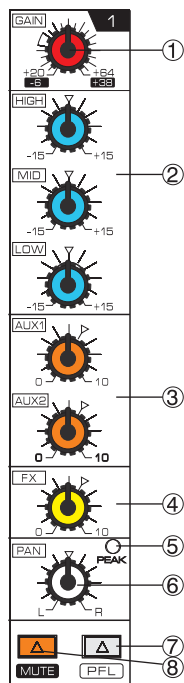
4/6/8/12/16 Input Channel Mixer with Multi-Voltage Power Supply for Worldwide Use



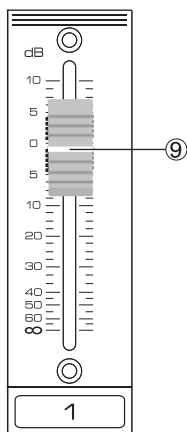
Key Features:

- **Built-in Wireless BT:** Connects to mobile phones and other Bluetooth-enabled devices.
- **MP3 Player:** Supports a variety of music formats.
- **PC Connectivity:** Connects to a computer for recording and playback.
- **Digital DSP Processor:** 16 Multi-FX effects for enhanced sound control.
- **3-Band Equalizer:** Ultra-musical EQ on all channels for precise audio tuning.
- **Peak LED Indicators:** Monitors signal levels on all channels.
- **High-Accuracy Level Meter:** Ensures precise audio monitoring.
- **Phantom Power Switch (+48V):** Provides power for condenser microphones.
- **Sealed Rotary Controls:** Designed to resist dust and grime for long-term reliability.
- **Rugged Steel Chassis:** Durable and sturdy construction for professional use.

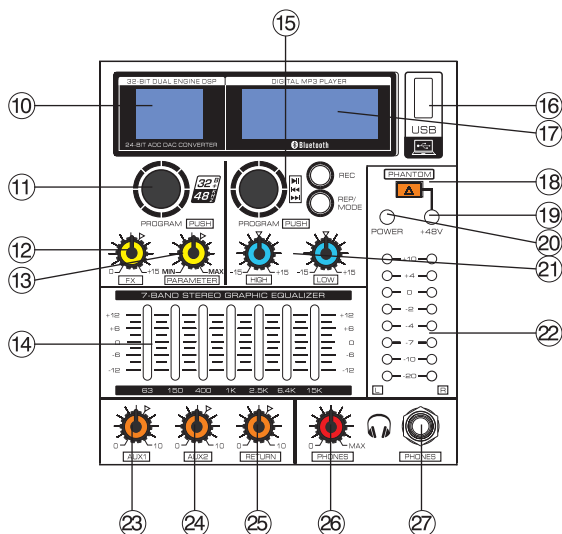
Mixer Controls & Functions



1. **GAIN Control:** Adjusts the input signal level. To achieve the best balance between the signal-to-noise (S/N) ratio and dynamic range, set the gain so that the PEAK indicator lights up only occasionally and briefly on the highest input transients.
 - **MIC input adjustment range:** -60 to +10
 - **LINE input adjustment range:** -40 to +10
2. **Equalizer (HIGH, MID, LOW):** A three-band equalizer that adjusts the channel's high, mid, and low-frequency bands.
 - **0 position:** Flat response
 - **Turn right:** Boosts the frequency band
 - **Turn left:** Attenuates the frequency band
3. **AUX1/AUX2 Control**
 - **AUX1:** Adjusts the level of the input sent to the AUX1 output.
 - **AUX2:** Adjusts the level of the input sent to the AUX2 output.
4. **FX Control:** Adjusts the level of the signal sent from the channel to the FX SEND buses.



5. **PEAK LED:** Lights up when the input signal is too high. If this happens, lower the TRIM control and check the channel EQ settings.
6. **PAN Control:** Determines the position of the channel signal in the stereo mix. When using subgroups, the PAN control can assign the signal to one output for added flexibility in recording.
7. **PFL Switch (Pre-Fader Listen):** Routes the channel signal to the PFL bus, allowing you to listen to a channel signal without affecting the main output. The signal is taken before the pan control (PFL, mono).
8. **MUTE Switch:** Mutes the channel in the main mix by breaking the signal path pre-channel fader. Post-fader AUX sends are also muted, while pre-fader monitor paths remain active.
9. **CHANNEL FADER:** Adjusts the level of the channel signal. Use it to balance levels across different channels.



10. **EFFECTOR Display:** Displays the selected effect type.
11. **PROGRAM Control :** Selects the effect preset.
 - The display flashes with the current preset number.
 - Press the PROGRAM button to confirm the preset.
 - You can also recall a preset using a footswitch.
12. **FX Control:** Adjusts the size of the effect.
13. **PARAMETER Control:** Adjusts effect depth, speed, and other settings.

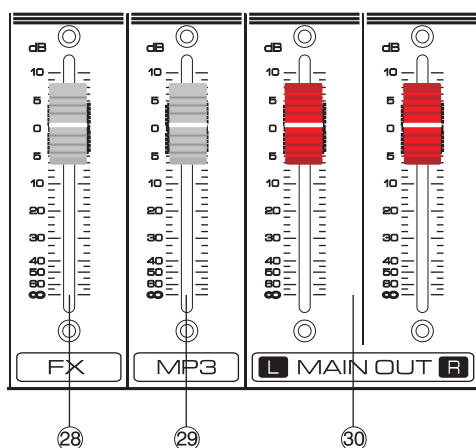
14. **7-Band Graphic Equalizer:** Adjusts the sound of the signal sent to the MAIN OUT jacks.
15. **MP3 Control**
 - **Select Songs/Play/Pause:** Rotate to change tracks, press to play/pause.
 - **Recording:** Press and hold to record. Short press to stop recording and play the recorded track.
 - **Mode/Repeat:** Short press to switch between USB and Bluetooth (BT) mode. Press and hold to repeat the current track.
16. **USB Jack:** Used for U-Disk playback or connecting to a computer for recording.
17. **MP3 Display Window:** Displays track information, playback time, song name, and other details.
18. **+48V Phantom Power Switch:** Enables/disables phantom power for XLR microphone inputs. Turn this on when using condenser microphones.
19. **+48V Indicator:** Lights up when phantom power is ON.
20. **POWER Indicator:** Lights up when the mixer is powered ON.
21. **MP3 EQ Player:** Two-band equalizer for adjusting MP3 playback levels.
22. **Level Meter:** Displays signal strength levels.
23. **AUX1 Level Control:** Adjusts the signal level from the AUX1 output jack.
24. **AUX2 Level Control:** Adjusts the signal level from the AUX2 output jack.
25. **RETURNS Control:** Adjusts the level of the signal received at the RETURN jacks (L (MONO) & R) before being sent to the STEREO L/R bus.
26. **PHONES Control:** Adjusts the headphone output level.
27. **PHONES Jack:** ¼" TRS output for headphone connection.
28. **FX SEND Fader:**

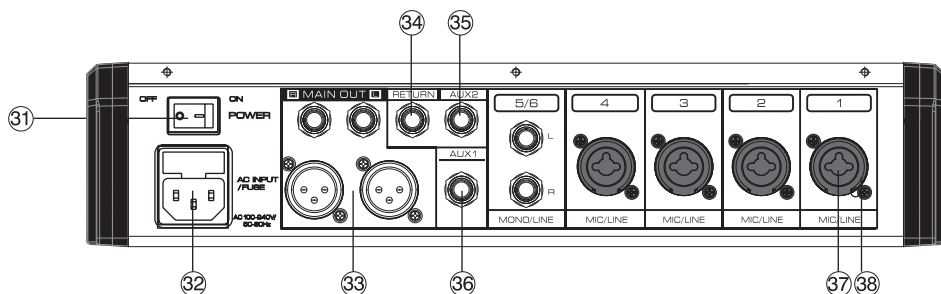
Adjusts the FX SEND signal level.

29. **MP3 VOL Fader:** Controls the volume of the MP3 player.

30. **MAIN MIX Fader:**

Controls the overall volume of the main mix output.





31. POWER Switch: Turns the mixing console ON/OFF.

- Always switch OFF before connecting the unit to power.
- To fully disconnect from power, unplug the main power cord.

32. FUSE HOLDER / IEC MAINS RECEPTACLE

- Connects to the power supply via an IEC mains cable (included).
- Replace blown fuses only with the same type and rating.

33. MAIN OUT (L, R) Jacks: The stereo output jacks for connecting to a power amplifier and main speakers.

34. RETURN Jacks: Unbalanced 1/4" phone-jack line inputs, used for receiving signals from an external effects device (reverb, delay, etc.).

35. AUX2 Output Jack

- 1/4" TS jack for AUX2 output.
- The sum of the signals from each channel's AUX2 control.
- If a channel's AUX2 control knob is fully turned down, it is not included in the AUX2 output.

36. AUX1 Output Jack

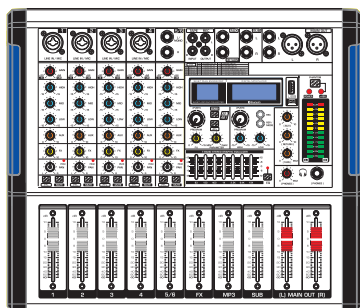
- 1/4" TS jack for AUX1 output.
- The sum of the signals from each channel's AUX1 control.
- If a channel's AUX1 control knob is fully turned down, it is not included in the AUX1 output.

37. MIC Input Jacks: Balanced XLR-type microphone input jacks.

- Pin 1: Ground
- Pin 2: Hot
- Pin 3: Cold

38. LINE Input Jacks (Monaural Channels): Balanced 1/4" TRS phone-jack line inputs.

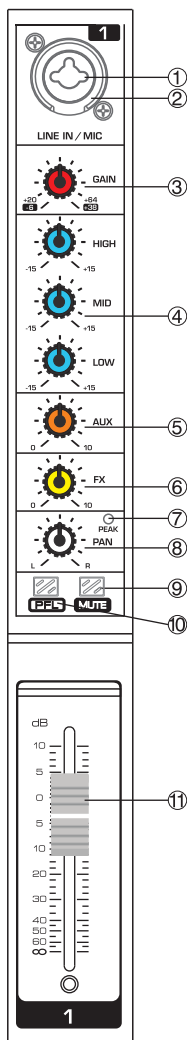
- **T (Tip):** Hot
- **R (Ring):** Cold
- **S (Sleeve):** Ground
- Accepts balanced and unbalanced connections.



4/6/8/12/16 Input Channel Mixer, New Multi-Voltage Power Supply for Worldwide Use

4/6/8/12/16 Input Channel, Powered Mixer

- Built-in wireless Bluetooth (BT) for mobile phone or other BT player connection.
- Built-in MP3 player that supports various music formats.
- Connects to a computer for recording and playback.
- Digital DSP with 16 multi-FX effects.
- Ultra-musical 3-band EQ on all channels.
- Peak LED on all channels.
- High-accuracy level indicator.
- +48V phantom power switch.
- Sealed rotary controls to resist dust and grime.
- Rugged steel chassis.



Mixer Controls & Functions

- 1. MIC Input Jacks:** Balanced XLR-type microphone input jacks. (Pin 1: Ground, Pin 2: Hot, Pin 3: Cold)
- 2. LINE Input Jacks (Monaural Channels):** Balanced TRS phone-jack line inputs. (T: Hot, R: Cold, S: Ground). Accepts both balanced and unbalanced connections.
- 3. GAIN Control:** Adjusts the input signal level. The PEAK indicator should light up occasionally and briefly at the highest input transients.
 - MIC input range: -60 to +10
 - LINE input range: -40 to +10
- 4. 3-Band Equalizer (HIGH, MID, LOW):** Adjusts high, mid, and low-frequency bands.
- 5. AUX Control:** Adjusts the AUX output signal level.
- 6. FX Control:** Adjusts the level of the signal sent to the FX SEND buses.
- 7. PEAK LED:** Lights up when the input signal is too high. If activated, lower the TRIM control and check the EQ settings.
- 8. PAN Control:** Determines the position of the channel signal in the stereo image.
- 9. MUTE Switch:** Mutes the channel in the main mix. Post-fader AUX sends are also muted, while pre-fader monitor paths remain active.

10. **PFL Switch (Pre-Fader Listen):**

Routes the channel signal to the PFL bus, allowing monitoring without affecting the main output signal.

11. **CHANNEL FADER:** Adjusts the channel signal level to balance different channels.

12. **TAPE Input/Output Sockets:**

Stereo RCA TAPE IN jacks for playback devices like CD players; TAPE OUT jacks for recording applications.

13. **AUX/RETURN Jacks:** Unbalanced line inputs for receiving signals from external effect devices (reverb, delay, etc.).

14. **SUB Jack:** Bass output jack.

15. **MAIN OUT (L, R) Jacks:** Stereo output jacks for connecting to a power amplifier and main speakers.

16. **EFFECTOR Display:** Displays the selected effect type.

17. **PROGRAM Control:** Selects the effect preset. Press to confirm the preset; flashing stops. Can also be recalled with a footswitch.

18. **DSP MUTE Switch:** Mutes the DSP or effects.

19. **AFL Switch (After-Fader Listen):** Routes the channel signal to the AFL bus for post-fader listening.

20. **FX Control:** Adjusts effect size.

21. **PARAMETER Control:** Adjusts effect depth, speed, etc.

22. **7-Band Graphic Equalizer:** Adjusts the sound of the signal sent to the MAIN OUT jacks.

23. **+48V Phantom Power Switch:** Enables or disables +48V phantom power for XLR mic inputs.

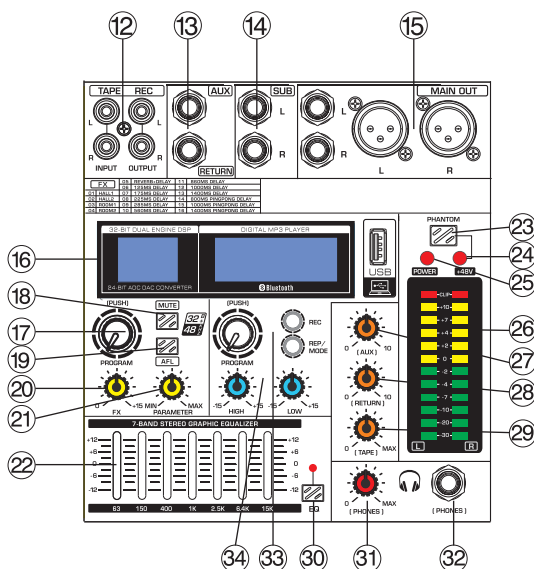
24. **+48V Indicator:** Lights up when phantom power is active.

25. **POWER Indicator:** Lights up when the mixer is powered on.

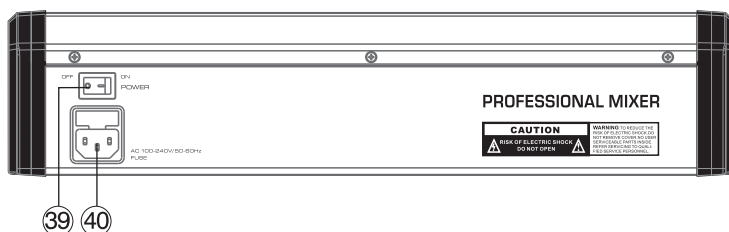
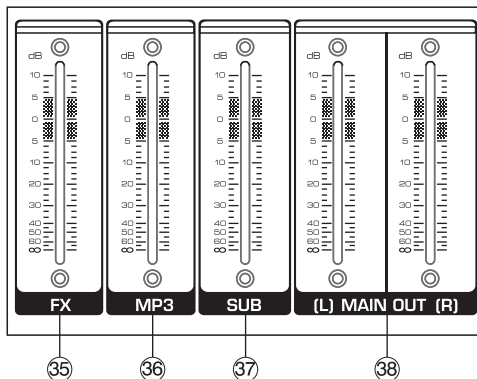
26. **Level Meter:** Displays signal strength levels.

27. **AUX Control:** Adjusts AUX output signal level.

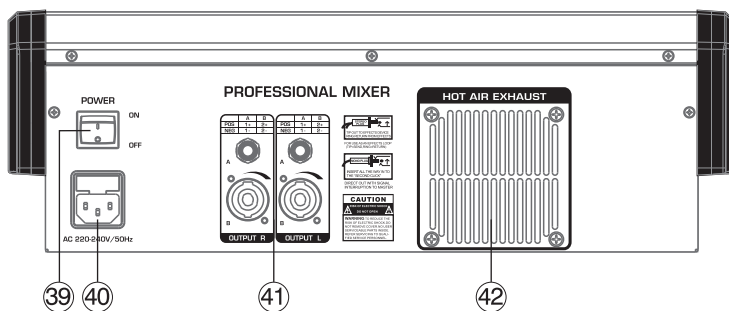
28. **RETURNS Control:** Adjusts the level of signals received at the RETURN jacks before being sent to the STEREO L/R bus.



29. **TAPE Control:** Adjusts output level for TAPE OUT jacks.
30. **EQ IN Switch:** Activates the graphic equalizer.
31. **PHONES Control:** Adjusts headphone output level.
32. **PHONES Jack:** ¼" TRS jack for headphone connection.
33. **MP3 Control:**
- **Select Songs/Play/Pause:** Rotate to change tracks; press to play/pause.
 - **Recording:** Press and hold to record; short press to stop recording and play.
 - **Mode/Repeat:** Short press to switch between USB and Bluetooth (BT) mode; press and hold to repeat the current track.
34. **MP3 Player EQ:** Two-band equalizer for MP3 playback.
35. **FX SEND Fader:** Adjusts effect input signal level.
36. **MP3 VOL Fader:** Adjusts MP3 player volume.
37. **SUB Fader:** Adjusts SUB output level.
38. **MAIN MIX Fader:** Controls overall main mix output volume.
39. **POWER Switch:** Turns the mixer on/off. Keep in OFF position before connecting to mains power. To fully disconnect, unplug the power cord.



Built-in power amplifier



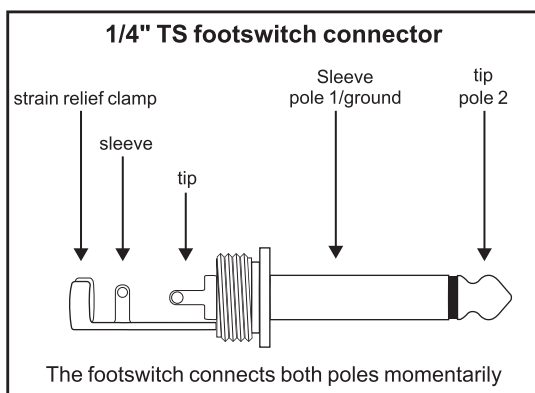
40. **FUSE HOLDER / IEC MAINS RECEPTACLE:** Connects to power supply with an IEC mains cable (included). Replace fuses only with the same type and rating.
41. **AMPLIFIER OUTPUT:** Connects to two 4-ohm speakers.
42. **COOLING FAN:** Prevents amplifier overheating.

INSTALLATION

Cable Connections

You will need several cables for the various connections of the console.

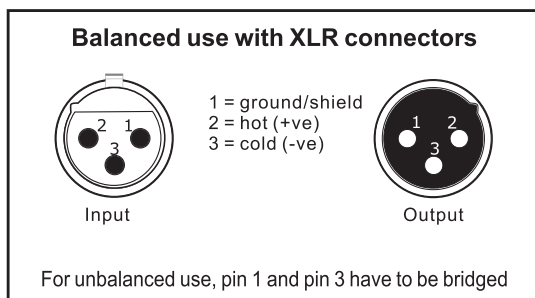
The image below illustrates the wiring of these cables. Use only high-grade cables for optimal performance.



Foot Switch Connector

Audio Connections

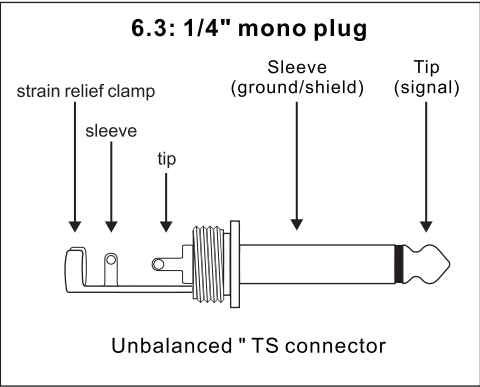
- Use commercial RCA cables to connect the 2-track input and output.
- You can connect unbalanced devices to the balanced input/output. Use either mono plugs or stereo plugs that link the ring and shaft (or pins 1 & 3 in the case of XLR connectors).



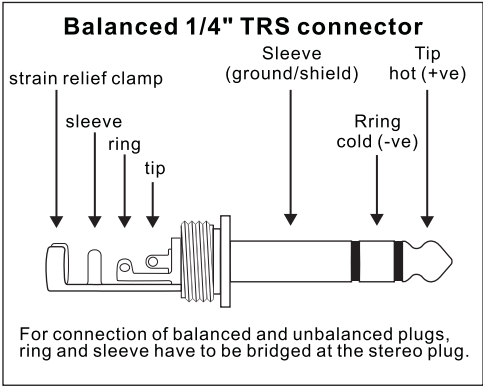
XLR Connections

CAUTION!

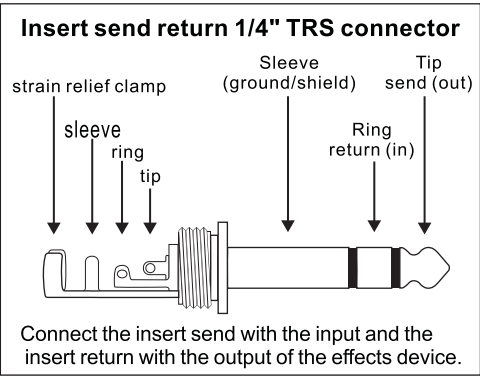
Never use unbalanced XLR connectors (PIN 1 and 3 connected) at the MIC input jacks if you want to use the phantom power supply.



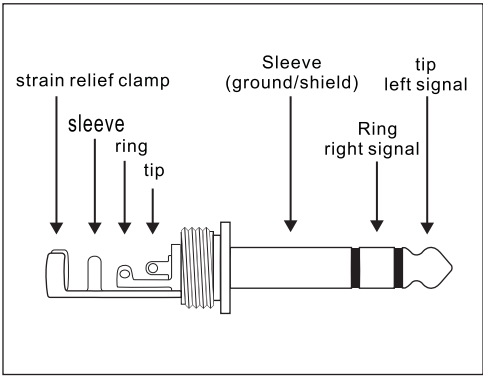
6.3: 1/4" Mono Plug



Balanced 1/4" TRS Connector



Insert Send/Return Stereo Plug



1/4" TRS Headphones Connector

TROUBLESHOOTING

PROBLEM	POSSIBLE CAUSES	SOLUTIONS
Power can't be turned on.	Power Supply cord is not connected or not connected securely.	Securely connect the power supply cord to the mixer DC input and/or the AC power outlet.
	The power supply cord is defective.	Replace the power supply cord.
	The AC power outlet has no power.	Connect the power supply to an AC power outlet with proper power.
	The AC power source is from an AC power extension cord. Extension cord power switch is not turned ON.	Turn on the power switch of the AC power extension cord.
No output sound	The power is turned OFF	Turn ON the power
	The stereo level fader was turned to minimum.	Adjust the stereo level fader to have an optimal output level.
	The main output audio cable is missing or defective.	Connect, repair or replace the audio cables.
One channel no sound	The gain control knob to the channel was turned to minimum.	Adjust the gain control knob to that channel to have an optimal output level.
	The level control knob to the microphone channel was turned to minimum.	Adjust the level control knob to that channel to have an optimal output level.
Microphone no sound	No phantom power to the condenser microphone	Turn on the phantom power.
	The gain control knob to the microphone channel was turned to minimum.	Adjust the gain control knob to that microphone channel to have an optimal microphone output level.
	The level control knob to the microphone channel was turned to minimum.	Adjust the level control knob to that microphone channel to have an optimal microphone output level.
Distorted sound	The amplitude of the input signal is over the threshold.	Adjust the gain control knob to lower the input gain.
	The amplitude of the main output signal is over the threshold of the connected amplifiers or active speakers.	Adjust the stereo level fader to lower the main output level.

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