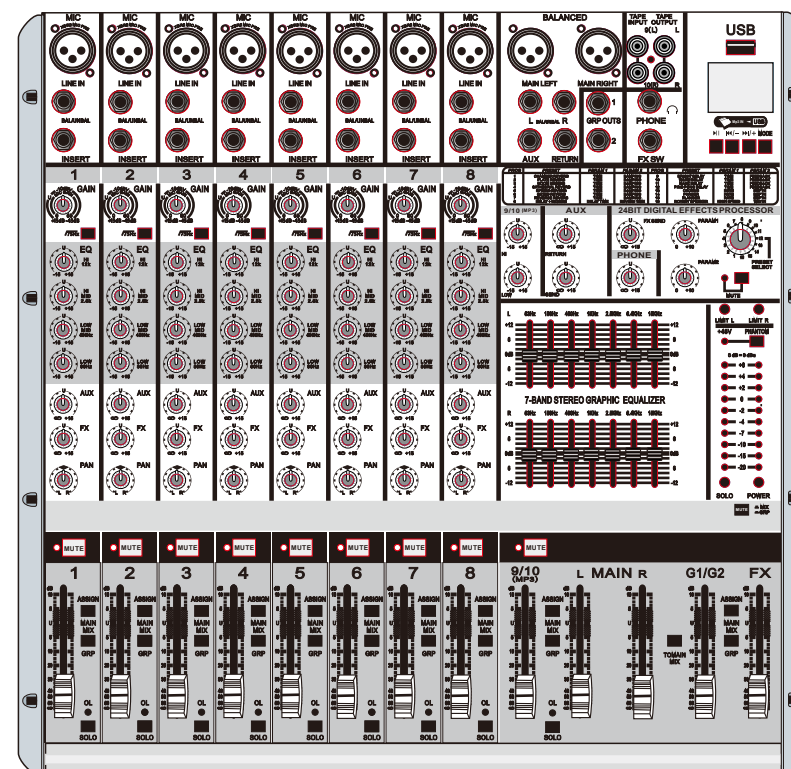


PROFESSIONAL MIXERS

OWNER'S MANUAL



User Manual

COUTENTS

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Factory Service Information

NATURE OF PROBLEM

(Be sure to describe the conditions that existed when the problem occurred and what attempts were made to correct it.)

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery.

Other equipment in your system: _____

[illegible]

warranty has expired, payment will be: ☐ **Cash/Check** ☐ **VISA** ☐ **Master Card** ☐ **C.O.D.**

rd Number:_____ **Exp.Date:**_____ **Signature:**_____

ENCLOSE THIS PORTION WITH THE UNIT.DO NOT MAIL SEPARATELY.

FEATURES ON FRONT PANEL

A. INPUT CHANNEL SECTION

1. BALANCE INPUT

Electronically Balanced inputs acceptable a standard XLR male connector. +48V Phantom Power available on each input Mic socket. And this switch is on Rear Phantom Power.

2. LINE INPUT

The unbalanced Mic input is provided for the use of a unbalanced mic and is designed to accept a unbalanced high impedance input signal. (This use for connection Deck, Turntable, Keyboard ect.)

3. INSERT

The INSERT is a break point in the input channel signal path. It allows the signal to be taken out from the mixer, through an external equipment such as a compressor, and then back to the mixer to continue the final mix output.

4. GAIN CONTROL

Adjusts input sensitivity from -60dB to -20dB with the -20dB pad switch in the out position, and -40dB to -0dB when the -20dB pad switch is pushed.

5. LOW-CUT SWITCH

The Low-cut switch, often referred to as high-pass filter, cuts bass frequencies below 100 Hz at A rate of 18 dB per octave.

6. HIGH

Control the high frequency tone of each channel. Always set this control to the 12 o'clock position, but you can control the high frequency tone according to the speaker, the conditions of listening position and listener's taste, clockwise rotation of the control increases level.

7. MID

This has a function which controls the middle frequency tone of each channel. Always set this control to the 12 o'clock position, but you can control the middle frequency tone all ording to the speaker, the conditions of listening position and listener's taste. Clockwise rotation of the control increase the level, and vice verse.

8. LOW

Control the low frequency tone of each channel. always set this control to the 12 o'clock position, but you can low frequency tone according to the speaker, the conditions of listening position and listener's taste. Clock wise rotation of the control increase the level.

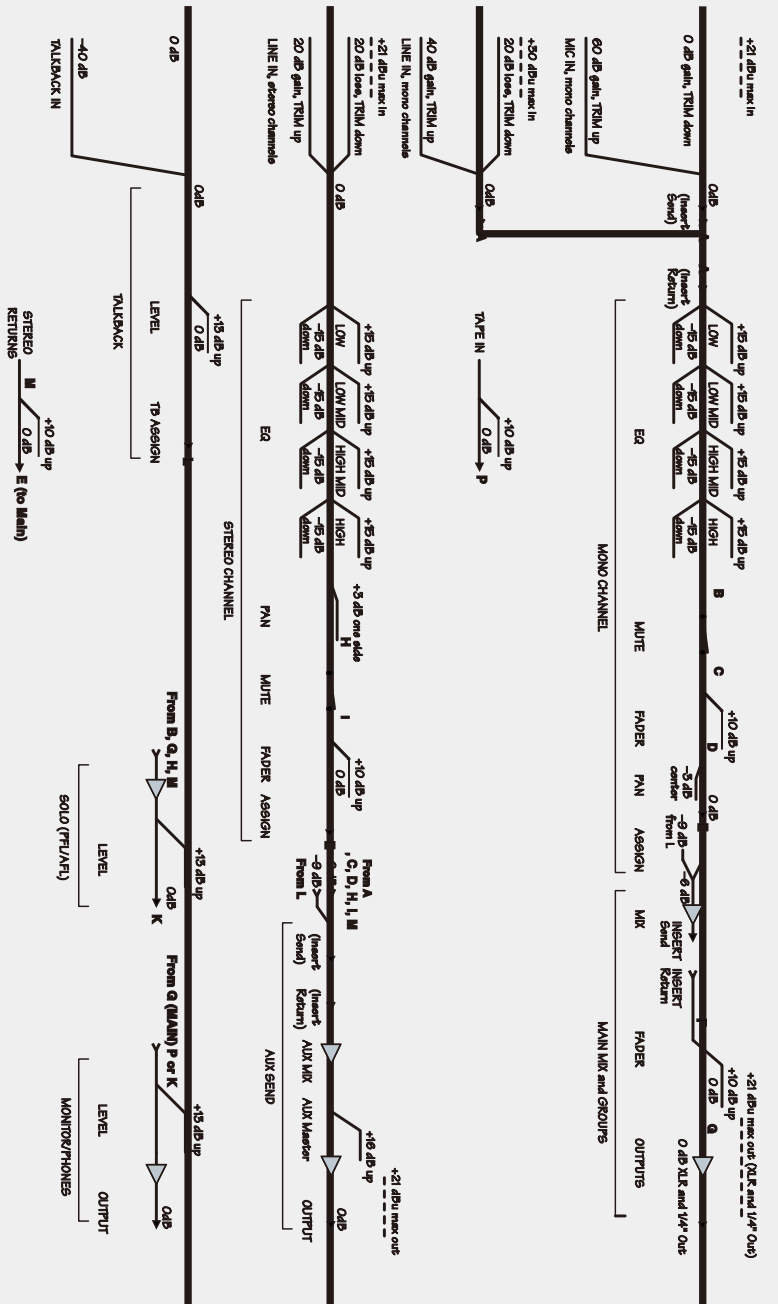
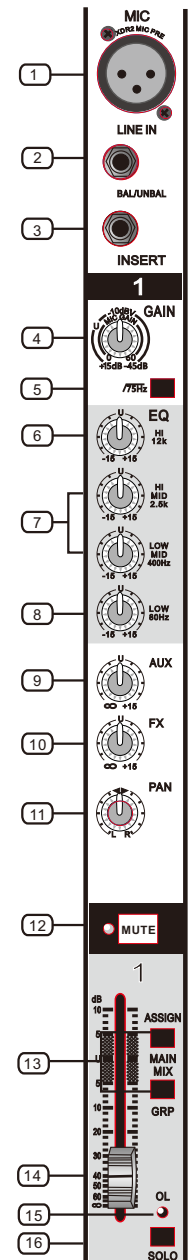
9. AUX SEND

Use this control to set the level of signal from external stereo souce and the main signal control is recontrolled by STEREO or MONO section.

10. FX

These knobs tap a portion of each channel's signal to set up a nice FX mix feeding the internal FX processor, and to feed external processors via the FX output.

The controls are off when turned full down, deliver unity gain at the center detent, and can provide up to 15dB of gain turned fully up.



FEATURES ON FRONT PANEL

A. INPUT CHANNEL SECTION

11. PAN

The pan control sends continuously variable amounts of the post fader signal to either the left or right main busses. In the center position equal amounts of signal are sent to the left and right busses.

12. MUTE

All output from the channel are enabled when the MUTE switch released and muted when the switch is down.

13. GROUP AND MAIN MIX ASSIGN SWITCHES

Alongside each as channel fader are three buttons referred to as channel assignment switches .Used in conjunction with the channel's PAN knob ,they are use to determine the destination of the channel's signal .

With the PAN knob at the center detent ,the left and right sides receive equal levels (GROUPS 1-2,and MAIN MIX L-R).To feed only one side or the other ,turn the PAN knob accordingly.

If you're doing a mixdown to a 2-track ,for example ,simply engage the MAIN MIX switch on each channel that you want to hear ,and they'll be sent to the MAIN MIX bus .If you want to create a subgroup of certain channels ,engage either the 1-2 switches instead of the MAIN MIX ,and they 'll be sent to the appropriate Group faders . From there ,the groups can be sent back to the MAIN MIX (using the MAIN MIX assign switches next to the Group faders),allowing you to use the Group faders as a master control for those channels .

14. CHANNEL FADER

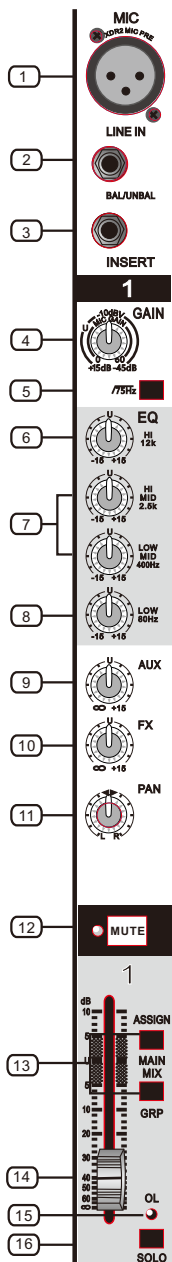
This is function to adjust the volume of signal connection into each channel and adjust the volume of output, together with master fader. Normal operation is at the 0 mark, providing 4db of gain above that point, if required.

15. OL (PEAK LEVEL INDICATOR)

A red LED indicates a signal level at the insert rectum point, premaster fader. It illuminates at approximately 5db below clipping.

16. SOLS

This lovable switch allows you to hear signals through your headphones or control room without having to route them to the man mix. You don't even have to have the channel's fader turned up. Folks use solo in live work to preview channels before they are let the mix, or to just check out what a particular channel is up to anytime during a session. You can solo as many channels at a time as you like.



FEATURES ON FRONT PANEL

J. SPECIFITATION

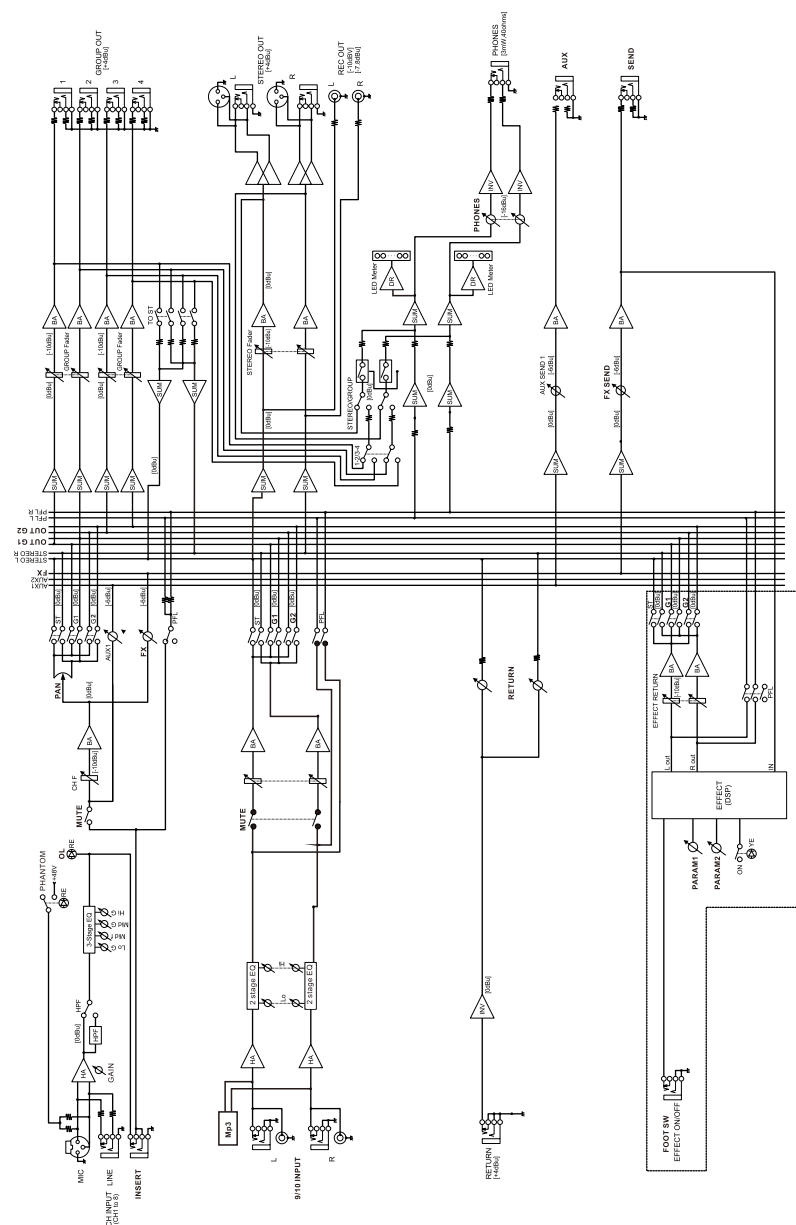
MIXER SECTION

1.INPUT CHANNEL SENSITIVITY	MIC	-60dB
	STEREO CH.INPUT	-40dB
	EFX SEND	-20dB
	EFF,RETURN	-20dB
2. OUTPUTS	4V MAX	
3. SIGNAL TO NOISE RSTIO	-80dB	
4. PARAMETRIC EQ.	HI	15dB/10KHz
	MID	15Db/250Hz~6KHz
	LOW	15Db/60Hz

POWER SECTION	6CH	8CH	12CH	16CH
1. POWER OUTPUTS	350W 2(4)	650W 2(4)	650W 2(4)	750W 2(4)
	200W 2(8)	300W 2(8)	300W 2(8)	350W 2(8)
2. T. H. D	0.1% below(1KHz Full Power)			
3.POWER REQUIREMENTS	AC 220V/50Hz or 120V/60Hz			
POWER CONSUMPYION	400W	600W	600W	750W

*All prices and specifications subject to change without notice.

I. BLOCK DIAGRAM



B. MASTER SECTION

17. LIMIT R & LIMIT L

A channel's Yellow LIMIT LED will light dimly at the onset of clipping and increase in brilliance, as clipping becomes more severe, staying on until the clipping ceases. If the LED's are flashing quickly and intermittently, while a steady, bright glow means the amp is clip limiting, or reducing gain to prevent severely clipped waveforms searching the loudspeakers. For more information on clip limiting, see the section Clip Protection.

18. PHANTOM POWER SWITCH/LED

Depressing this switch applies 48V DC across all microphone input channels connectors for remote powering of condenser microphones. The LED will be run on when phantom power start working.

19. OUTPUTS LEVEL INDICATOR

Condition on the way of operation. Therefore, you can see output condition thru this master level indication.

20. POWER LED

The POWER LED will be turned on when start working.

21. MAIN/GRP LED SWITCH

22. GROUP AND MAIN MIX ASSIGN SWITCHES

Alongside each channel fader are three buttons referred to as channel assignment switches. They are used to determine the destination of the channel's signal.

The stereo channels are assignable to GROUPS 1-2, and the MAIN MIX, the left and right stereo signal is equally balanced.

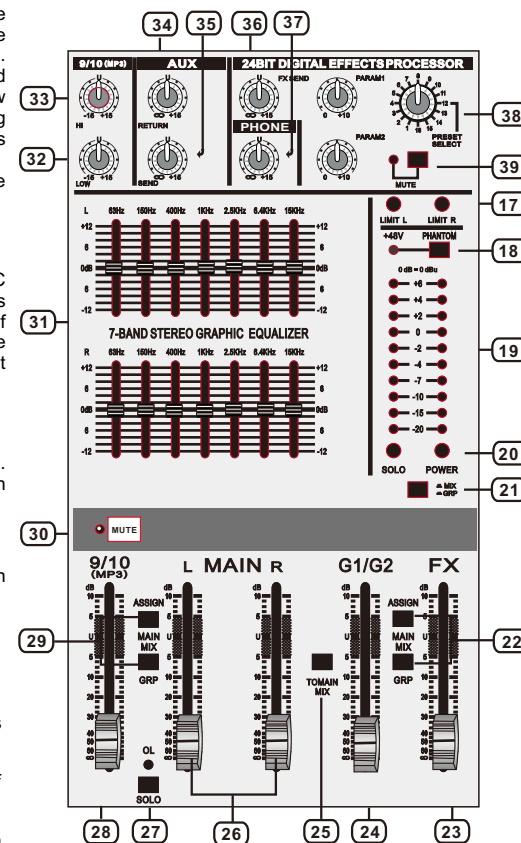
The stereo channels are assignable to GROUPS 1-2, and the MAIN MIX, the left and right stereo signal is equally balanced.

23. FX LEVEL

Using by this control, you can adjust signal level of echo repeat & exterior effect.

24. GROUP FADER

This fader controls the Group's signal level, from off to unity gain at the "U" marking, from up to 10dB of additional gain.



B. MASTER SECTION

25. MAIN MIX ASSIGN SWITCH

Push in this switch to send the Group signal to the left and right MAIN OUTS.

26. OUTPUT MAIN FADER (LEFT/RIGHT)

This is a master fader for adjustment for volume of left/right output. Unity gains the top of their travel.

27. SOLS SWITCH

This lovable switch allows you to hear signals through your headphones or control room without having to route them to the man mix. You don't even have to have the channel's fader turned up. Folks use solo in live work to preview channels before they are let the mix, or to just check out what a particular channel is up to anytime during a session. You can solo as many channels at a time as you like.

28. 9/10 VOLUME

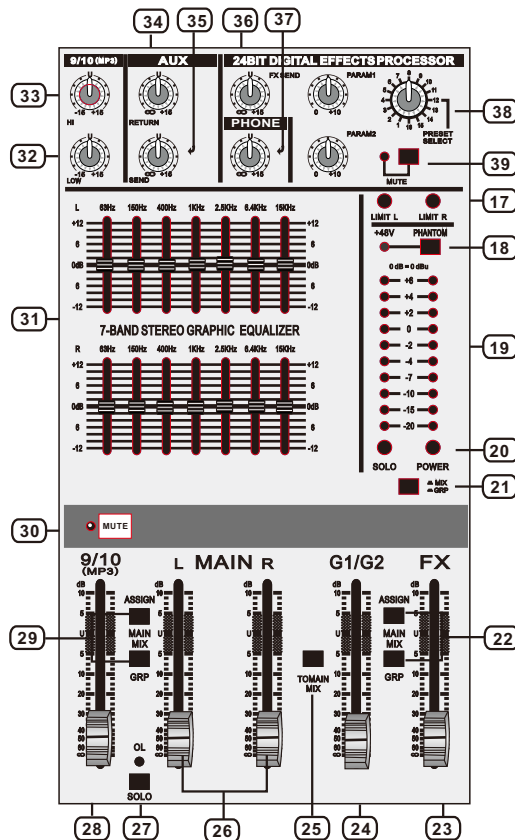
Using by this control, you can adjust signal level of 9/10(mp3)

29. GROUP AND MAIN MIX ASSIGN SWITCHES

Alongside each as channel fader are three buttons referred to as channel assignment switches. Used in conjunction with the channel's PAN knob, they are use to determine the destination of the channel's signal.

With the PAN knob at the center detent, the left and right sides receive equal levels (GROUPS 1-2, and MAIN MIX L-R). To feed only one side or the other, turn the PAN knob accordingly.

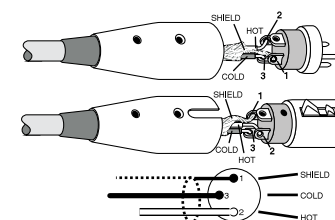
If you're doing a mixdown to a 2-track, for example, simply engage the MAIN MIX switch on each channel that you want to hear, and they'll be sent to the MAIN MIX bus. If you want to create a subgroup of certain channels, engage either the 1-2 switches instead of the MAIN MIX, and they'll be sent to the appropriate Group faders. From there, the groups can be sent back to the MAIN MIX (using the MAIN MIX assign switches next to the Group faders), allowing you to use the Group faders as a master control for those channels.



H. INSTALLATIONS

XLR Connectors

The mono channels use 3-pin female XLR connectors on the MIC inputs. They are wired as follows, according to standards specified by the AES (Audio Engineering Society).



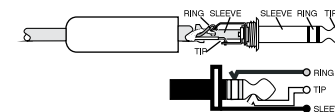
XLR Balanced Wiring:

Pin 1 = Shield
Pin 2 = Hot (+)
Pin 3 = Cold (-)

1/4" TRS Phone Plugs and Jacks

"TRS" stands for Tip-Ring-Sleeve, the three connection points available on a stereo 1/4" or balanced phone jack or plug. TRS jacks and plugs are used for balanced signals and stereo headphones:

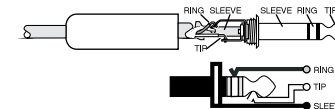
Balanced Mono



1/4" TRS Balanced Mono Wiring:

Sleeve = Shield
Tip = Hot (+)
Ring = Cold (-)

Stereo Headphones

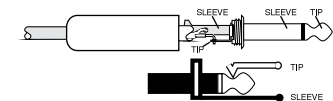


1/4" TRS Stereo Unbalanced Wiring:

Sleeve = Shield
Tip = Left
Ring = Right

1/4" TS Phone Plugs and Jack

"TS" stands for Tip-Sleeve, the two connection points available on a mono 1/4" phone jack or plug. They are used for unbalanced signals.



1/4" TS Unbalanced Wiring:

Sleeve = Shield
Tip = Hot (+)

RCA Plugs and Jacks

RCA-type plugs (also known as phono plugs) and jacks are often used in home stereo and video equipment and in many other applications. They are unbalanced and electrically equivalent to a 1/4" TS phone plug.



RCA Unbalanced Wiring:

Sleeve = Shield
Tip = Hot (+)

Unbalancing a Line

In most studio, stage, and sound reinforcement situations, there is a combination of balanced and unbalanced inputs and outputs on the various pieces of equipment. This usually will not be a problem in making connections.

- When connecting a balanced output to an unbalanced input, be sure the signal high (hot) connections are wired to each other, and that the balanced signal low (cold) goes to the ground (earth) connection at the unbalanced input. In most cases, the balanced ground (earth) will also be connected to the ground (earth) at the unbalanced input. If there are ground-loop problems, this connection may be left disconnected at the balanced end.

G. HOW TOOPEATE

1.Above all, it is necessary to confirm power voltage.

2. Make sure this appliance power switch is off when connecting the plug of power cord with outlet

3. Set easy controls to the positions stated bellows to avoid blasts. Loud blasts may course damage foe your speaker system or your ears when you are wearing headphone.

Master L/R, Sub faders AUX, Effect fader and Each channel faders.

Gain control **Turn to the left completely**

Hi,Mid,Low Turn to the center position

Aux1 -2& Effect control **Turn to the left completely**

Pan control **Turn to the center position**

Set other turn to the left completely

4.Push power switch marked(1),then the LED will be turned on when start working.

5. Set master faders L-R to the position between min & mid, after working.

6. Set a certain Channel faders which you want to use to the position between min and mid. After that, Connect input section with external source.

7.To make sound thur external sources, turn the Gain control to the right.

8. Adjust tone controls in accordance with your taste.

9. Adjust between Effect fader control towards max from min & effect control to the right, when you want to get echo effect a certain channel. After set a certain channel, adjust delay control & repeat control. Then you can get various echo effect sound.

B. MASTER SECTION

30. MUTE

All output from the channel are enabled when the MUTE switch released and muted when the switch is down.

31. STEREO GRAPHIC EQUALIZER

2x7-bank equalizer is provided for tone control over each frequency and for precise high quality sound by final tone control.

32. LOW

You can adjust of 9/10 channel.
See the LOW .

33. HI (HIGH)

You can adjust of 9/10 channel.
See the HIGH .

34. AUX RETURN

This is used of adjusting volume of echo AUX sound.
When return AUX signal to used jack.

35. AUX SEND

When this button is up, post signal work as send signal. When his button is down, post signal work as effect signal.

36. FX SEND

This is used for adjusting volume of echo FX sound, when sending echo sound to send jack in effect panel.

37. PHONE

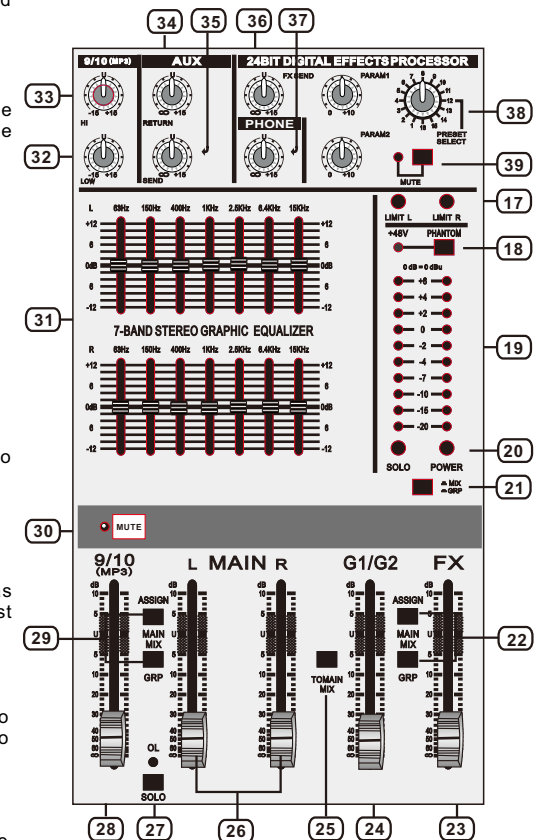
This is a single volume control sends the level to the headphones and main monitors.

38. EFFECTS CONTROL

This is a 24BIT digital effects processor control .

39. EFFECT MUTE

All output from the EFFECT are enabled when the MUTE switch released and muted when the switch is down.



C. MIXER OUTPUT SECTION

40. USB PLAYER

1. This USB player can play the music in your USB memory disc as you like.
2. Supported formats include WMA WAV MP3
3. The signal of the stereo's output will mix to the MAIN via the USB player channel.

41. STEREO AUX RETURNS & SENDS

This can be used to connect all kinds of effects from outside.

43. FOOT SWITCH JACK

A FC5 foot switch (sold separately) can be connected to this jack and used to toggle the digital effects On and OFF.

44. PHONES JACK

This is used for monitoring the master signal and individually monitoring each channel with PFL, L/R.

45. STEREO OUTPUT

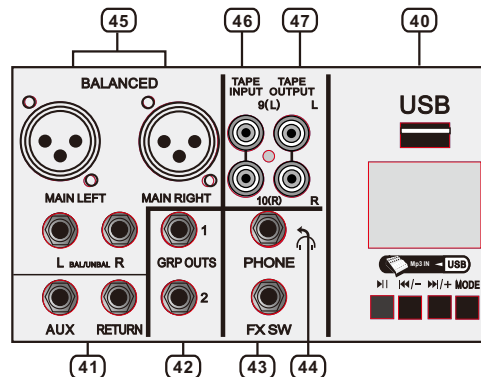
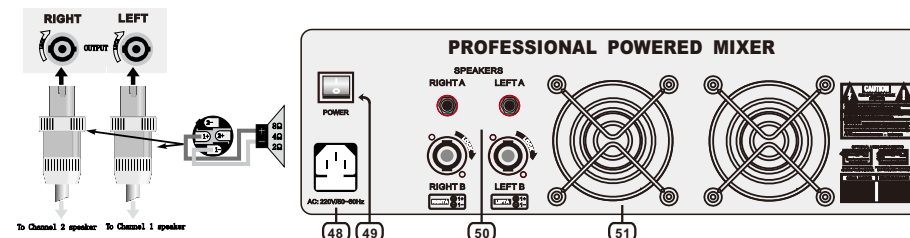
These line level outputs connect the main mix to the outside world. Connect them to the balanced inputs of a power amplifier or powered speakers.

46. TAPE INPUT JACK

Use TAPE in interface to connect all the stereo's line signal. For recording machine/CDMP3/television and so on.

47. TAPE OUTPUT JACK

This jack is to be connected with cassette deck when recording the mixed output.



D. POWER SECTION

48. POWER SECTION

Push marked, when you want to operate. The LED (SEE NO. 20) will be turned on when working.

49. POWER JACK/FUSE HOLDERS

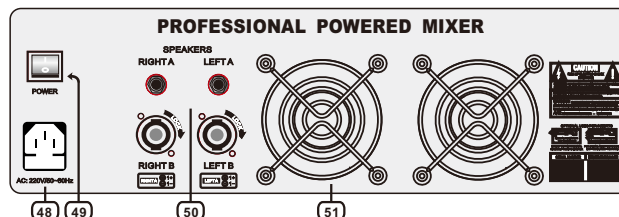
This is out of connect the power supply jack. When occur a problem on this appliance. The fuse will be cut off power to prevent from a problem.

50. SPEAKER JACK

This is same functions as below but the using jack is different.

51. COOLING FANS

This is the amplifier cooling fans.



E. FAULT FINDING GUIDE

Repairing a sound mixing console requires specialist, but basic fault finding is within the scope of any user if a few basic rules followed.

- Get to know the block diagram of your console.
- Get to know what each component in the system is supposed to do.
- Learn where to look for common trouble spots.

The Block diagram is a representative sketch of all the components of the console; showing how they connect together and how the signal flows through the system. Once you have become familiar with the various components, you have gained a valuable understanding of the internal structure of the console and tracking down the problem by elimination.

- Swap input connections to check that the source is really present.
- Eliminate sections of the channel by using the insert point to re-route the signal to other inputs that are known to be working.
- Route channels to different outputs or to aux sends to identify problems on the master section.
- Compare a suspect channel with an adjacent channel which has been set up identically. Use PFL to monitor the signal in each section.

F. CAUTIONS ON INSTALLATION

Please take care of the following points for installations.

1. Install this product in a place of good ventilation and keep a distance of over 30cm from other objects.
2. Install this product at the rear side for non-touching of somebody, if possible and avoid an installation in a aisle & the front side of the stage.
3. Cause an obstacle and a drop of product from the vibration of speaker, if you put this product on a speaker for a long time.
4. Avoid strong or using product in condition of excessive heat or cold, or in position where it is likely to be subject to vibration, dust or moisture.
5. Connect the plug into an outlet by the check of power source AC220V of the installation place.
6. Install the speaker more front side than the used mic and far away from mic, if possible.
7. Insert a plug of cord closely into the speaker jack at the speaker.
8. Clean this product by using soft dry cloth & poly-wax.