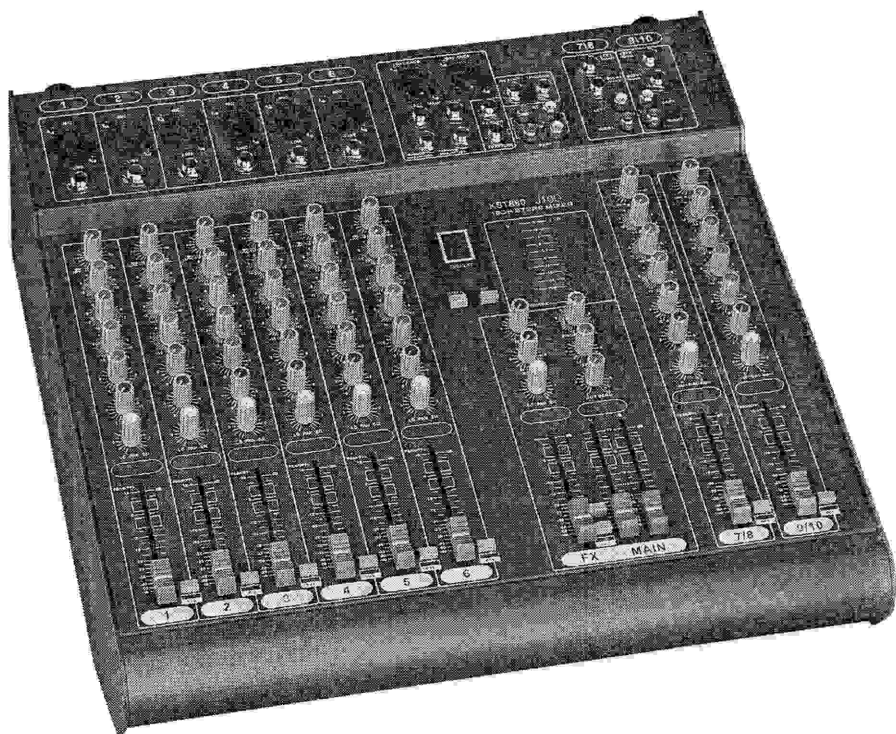


voice  
**BIG**  
DESIGN BY GERMANY

*OPERATION INSTRUCTION*

Pmx series Mx series

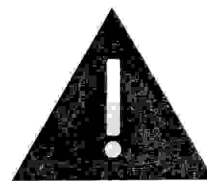
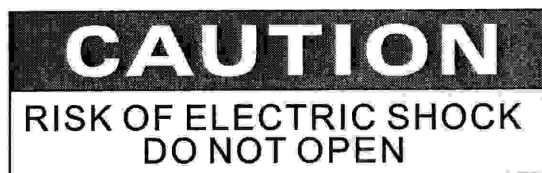


**Professional Mixer**

## 1. PRECAUTIONS

- Read this manual carefully and follow the instructions before using the mixer. Keep the manual for future reference and for trying out new ways of using the system. Keep the packing too: as ensuring that the reference remains in good condition, it is also an important factor when the unit is valued for sale on the second-hand market.
- Take great care to avoid spilling liquids on the unit or using it in excessively damp conditions.
- Avoid restarting the mixer near sources of excessive heat. Exposing it to direct sunlight or leaving it unprotected in dusty surroundings.
- Make certain that the mains power cable or plug are not in perfect condition (If no, say, have them replaced or carefully repaired) .
- To prevent causing interference on the mixer avoid installing the mixer near power transformers, television sets. Radio transmitters and electric motors, or lighting dimmers and the cables connecting them to luminaires.
- Avoid pointing microphones in the direction of the loudspeaker enclosures: this can cause annoying feedback, which could also damage the speakers.
- When connecting various units together (mixers, power amplifier and electronic instruments) , noises and hum could be caused, These are normally due to earth loops , and can be solved by breaking the loops, and can be solved by breaking the loops, creating a "star" earth setup, ie. With all the units' earths connected to a simple reference point.
- To avoid regrettable costly problems , only use original connector cables.
- Never connect an output channel to another input channel on the mixer. Before connecting anything, read the instructions this manual.
- Never connect any audio connector of the mixer to any source of electrical power.
- Do not use solvents such as alcohol to clean the mixer, as they would damage its finish and the writing on its panels.
- In the event of faulty operation of any part of the system, contact the nearest assistance centre or a specialized center but never try to carry out repairs yourself.

## 2. WARNING



TO REDUCE THE RISK OF ELECTRIC SHOCK  
DO NOT REMOVE COVER (OR BACK)  
NO USER SERVICEABLE PARTS INSIDE  
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL

TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK  
DO NOT EXPOSE THIS EQUIPMENT RAIN OR MOISTURE



## 1) MIC

Neutrik electronically balanced XLR connector input socket. For connecting low level signal sources, such as microphone or other low impedance devices.

## 2) LINE

Balanced or unbalanced 1/4" (6.35mm) diameter stereo jack input socket. For connection of high level sound sources, such as keyboards, electric guitars, electronic musical instruments or audio playback units. Mono connectors can also be used for automatic signal unbalancing. When connection a record turntable, use only an external R.I.A.A. Pre-amplifier.

## 3) GAIN

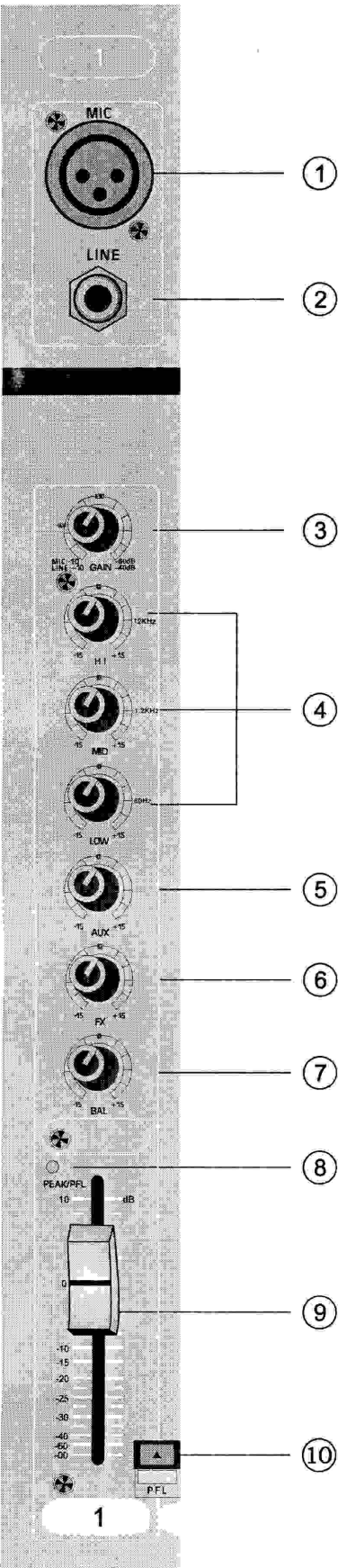
Adjusts pre-amplification of signals from the MIC (1) and LINE (2) inputs, ensuring optimal performance of channel circuits. For well-balanced Gain adjustment, position the volume fader (4) at approximately 3/4 of the control travel, then adjust Gain until the PEAK LED (I/O) lights up only at signal peaks.

## 4) EQ(HI-MID-LOW)

The sound tone controls are pre-conditioned after the GAIN control (3); the boosting of these controls can cause channel overloading, in which case the PEAK LED will illuminate (8); turn the GAIN control knob (3) in an anticlockwise direction until the PEAK LED (I/O) goes out.

-HIGH: controls the high range of signals (+/-15dB). When the knob is centrally positioned (zero point), sound tone remains unchanged. Turn the knob anticlockwise to gradually reduce high frequencies (vocals with less hiss, reduction of background noise, cymbals less cutting, etc.); Turn the knob clockwise to boost high frequencies (sounds are highlighted, vocals are more intelligible, signal harmonics are emphasised).

### 3. MONO CHANNELS SECTION



**-MID:** controls the mid-range of signals (+/-12dB) . When the knob is centrally positioned (zero point) , sound tone remains unchanged, Turn the knob anticlockwise to gradually reduce mid frequencies (reduction of mid part of suond, tones at extremes of high and low ranges are emphasised, typical of dance music tones); turn the knob clockwise to boost mid frequencies (sound body is highlighted, greater overall sound power and more nasal tone).

**-LOW:** controls the low range of signals (~15dB). When the knob is centrally positioned (zero point), sound tone remains unchanged. Turn the knob anticlockwise to gradually reduce low frequencies (Boom is neutralised, excessively low sounds are removed); turn the knob clockwise to boost low sounds are removed; turn the knob clockwise to boost low frequencies (more full-bodied sound, highlighting of main signal frequencies, percussive sound more pronounced).

#### 5) AUX

Use this control to the level of signal from external source and the main signal control is re-controued by MASTER or SUB section.

#### 6) FX

Use this control when you want to get effect sound by adjustment of input signal, when you don't use external sources digital will be working which in stalled inside.

#### 7) BAL

Knob for adjusting signal stereo position, for constant variation fo the stereo image. Trun the knob to the left(L) or right(R) to vary the proportion the of the two signals; turn the knob to far left or fat right to eliminate the opposite signal to connect stereo sources, use two mono channels; position one PAN to the left(L), the other to the right(R).



#### 8) PEAK

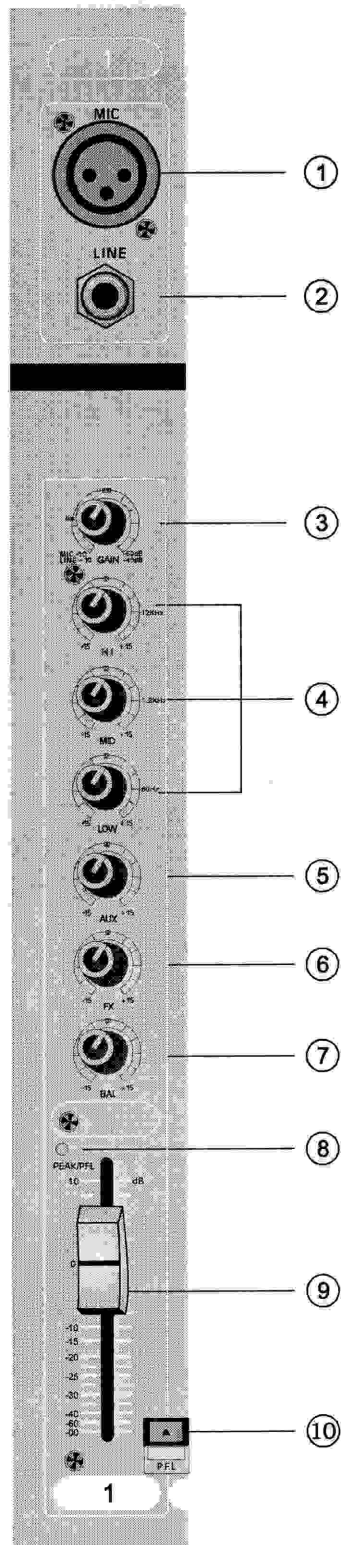
Red LED that lights up when the signal level at the tone control output is at clipping point, red LED is 0dB

#### 9) CHANNELS LEVEL

ALPS 60mm slide control, with dust guard, the fader adjusts channel signal level to be sent to the master MAIN controls L-R (18). Set the slider to 0dB for maximum signal level; slide down wards to lower and eventually eliminate the signal. For best results, set the slide control to 3/4 of travel upwards, then adjust the GAIN control (3) to the desired level.

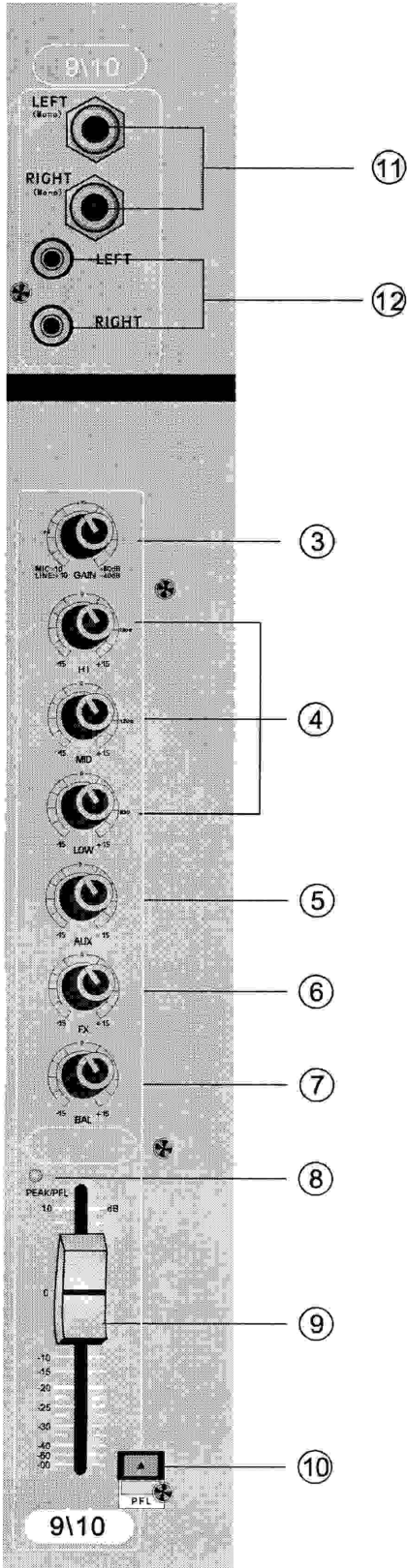
#### 10) PFL

Used for headphone monitoring of each channel, regardless of the main mix. The PFL (Pre-Fader Listen) function allows the user to listen to the level before fader control; subsequent adjustment of the fader control (9) will not modify the level the control is useful during channel gain adjustment.





## 4. STEREOCHANNELS SECTION



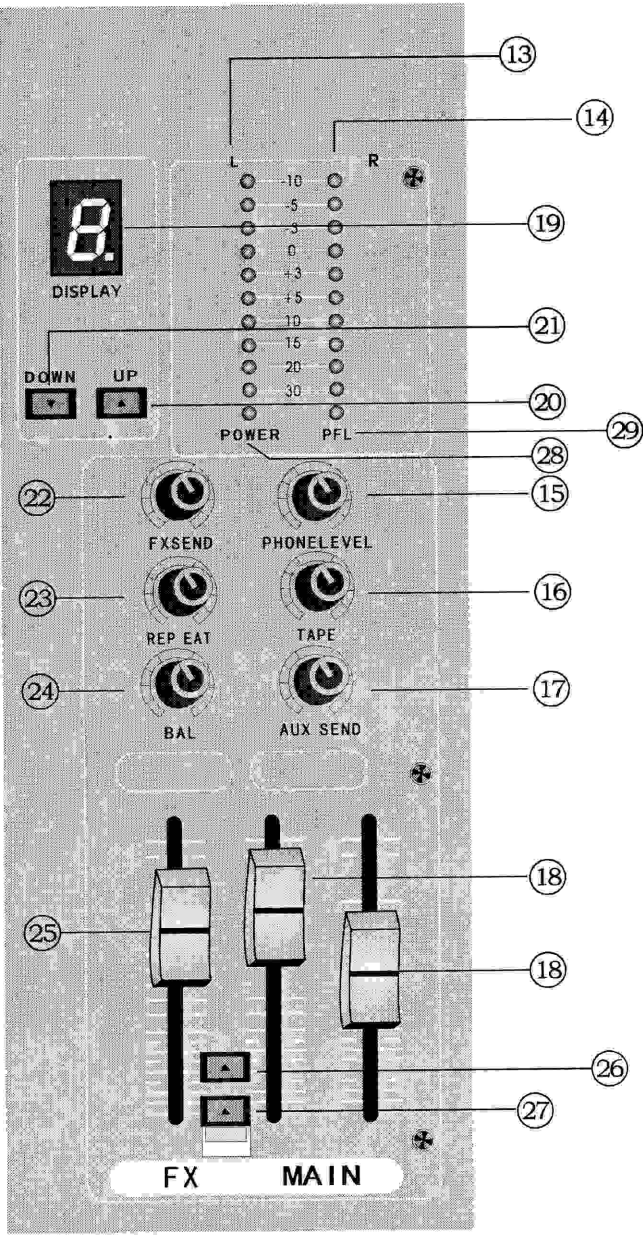
### 11) LEFT RIGHT JACK

This use for connection into line level equipment.

### 12) LEFT. RIGHT

Line with connection 1/4jack OS line input of L, R stereo and input the signal of balance line level,if the signal input the input termnal of right side,output into the side only,each signal input the input terminal of left & right,output a stereo of left & right,output a stereo of left & right.

3 4 5 6 7 8 9 10 With mono sample



13) LEFT OUTPUTS LEVEL INDICATOR  
LEDs for display and decibel measurement of the output signal levels.

14) RIGHT OUTPUTS LEVEL INDICATOR  
LEDs for display and decibel measurement of the output signal levels.

15) PHONE LEVEL CONTROL  
Controls the level of the headphone listening volume.

16) TAPE LEVEL  
You can adjust the level off or on.

17) AUX SEND  
unbalance jack connectors for connection of monitors, either amplified or for amplification; the output signal level is regulated by the aux controls.

18) MAIN  
push the switch, the effect signal can be main l-r fader

19) DISPLAY(0~9、A-F)

20) UP  
selects the type of effect.

21) DOWN  
selects the type of effect

22) FXSEND

23) REPEAT  
This is used for adjusting frequency of echo repeat since too much echo repeat may cause a howl, please adjust frequency properly.

24) BAL  
you can monitor the signal of the only channel with BAL switch is turned on through the headphone. (In this time. The other channels are automatically cut off.)

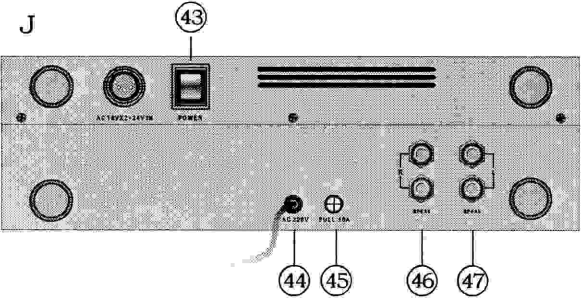
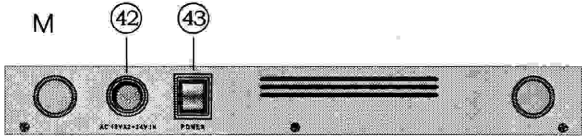
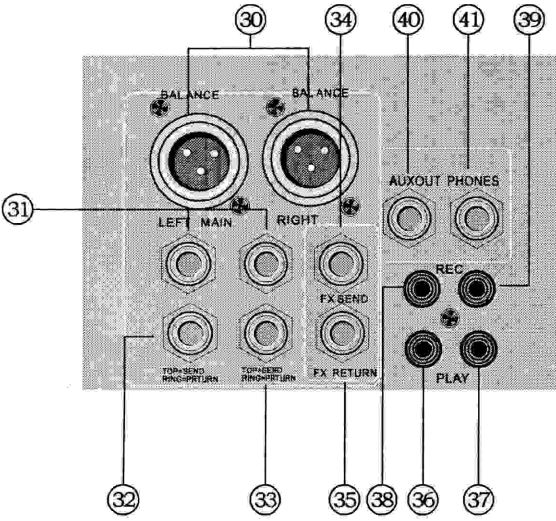
25) FX  
Control of the level of the effect 1-2 signal level to be sent to the main, SUB out outputs.

26) TO AUX

27) PFL

28) POWER LIGHT





29) PFL LIGHT

30) BALANCE

XLR connectors which supply the mixing of the signals controlled by the MAIN UP Faders(), the signal taken from these outputs requires use of a remote amplifier for connection to the speakers if active speakers (With built-in amplifier) are used, direct connection with out a remote amplifier is possible.

31) UNBALANCE

32) TOP=SEND RIGHT=RETURN

33) TOP=SEND RIGHT=RETURN

34) FX SEND

35) FX RETURN

36) PLAY L

37) PLAY R

38) REC L

This jack is can be connected with cassette deck when recording the mixed out.

39) REC R

This jack is can be connected with cassette deck when recording the mixed out.

40) AUXOUT

Unbalance jack connectors for connection of monitors, either amplified or for amplification; the output signal level is regulated by the AUX controls.

41) PHONES

Balanced stereo jack connector for connection of headphones with min, impedance 32 ohm

42) POWER SWITCH ( AC 18VX2+24X1)

43) POWER SWITCH

44) POWER WIRE

45) PULL (10A)

46) SPEAK OUT-R

47) SPEAK OUT-L



# SPECIFICATIONS

Model Condition	J6D J10D J14D	MX062 MX102 MX142
Power	AC220V 50Hz	AC220V 50Hz
S/N Ration	120dB	120dB
THD	0.02%	0.02%
Frequency Response	20Hz-20KHz	20Hz-20KHz
Head phones	7V/220 ohms	7V/220 ohms
Display	A~F 0~9 (16pcs)	A~F 0~9 (16pcs)
Parametric EQ	HI±15dB/12Kz MID±15dB/1.2Kz LOW±15dB/80Hz	HI±15dB/12Kz MID±15dB/1.2Kz LOW±15dB/80Hz
Output power	<b>J8D/2X350W4Ω</b> <b>J10D/2X450W4Ω</b> <b>J14D/2X450W4Ω</b>	
Dimensions (LXWXH)	J6D:300×410×100MM J10D:380×410×120MM J14D:490×410×120MM	MX062:300×390×42MM MX102:380×390×42MM MX142:490×390×42MM

# Professional Mixer

## CONNECTIONS EXAMPLE

