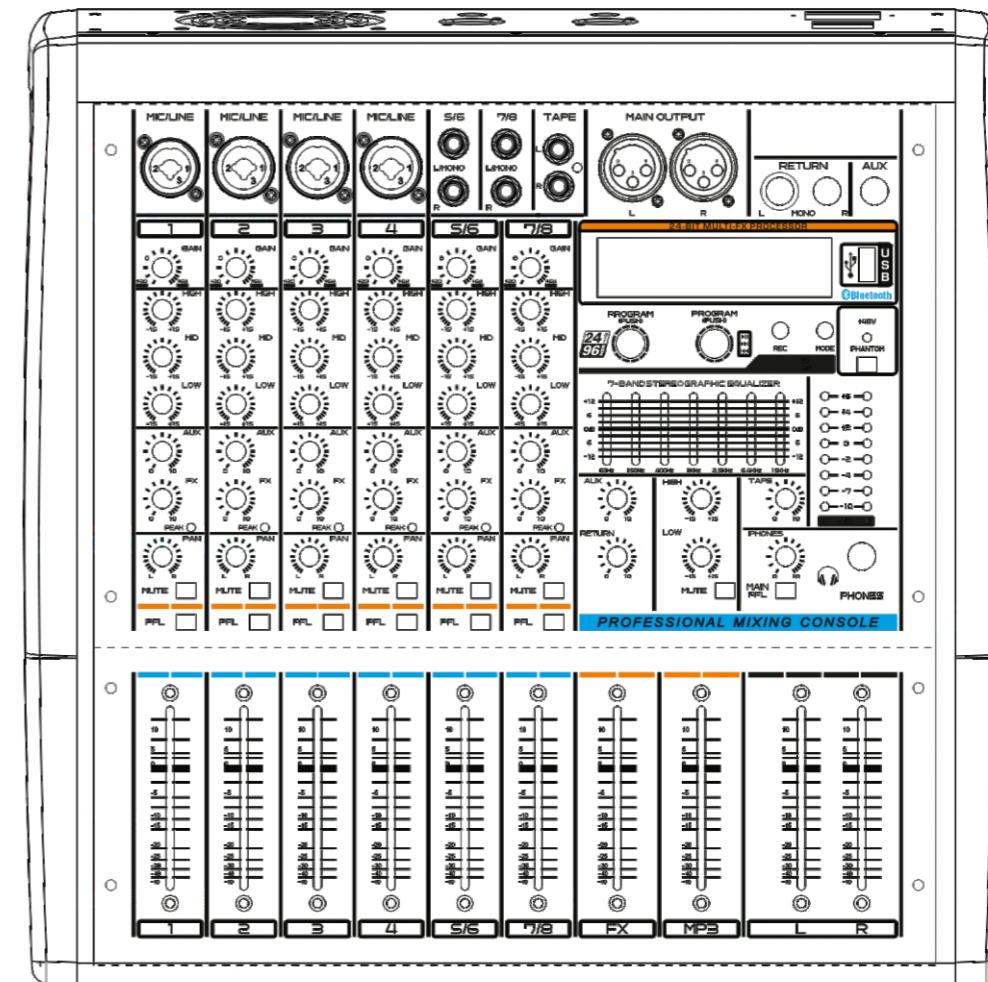
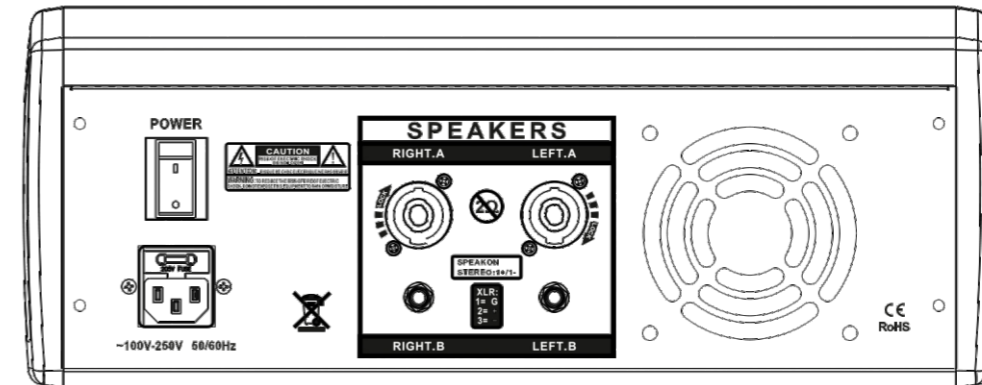


AUDIO MASTER®

PROFESSIONAL MIXING CONSOLE

User Guide



PR - SERIES

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WARRANTY

1. If within the period of twelve months from the date of delivery of the Equipment to the End User it shall prove defective by reason only of faulty materials and/or workmanship to such an extent that the effectiveness and/or usability thereof is materially affected the Equipment or the defective component should be returned to the Dealer and subject to the following conditions the Dealer will repair or replace the defective components.
2. Any Equipment or component returned will be at the risk of the End User whilst in transit and postage must be prepaid.
3. This warranty shall only be available if:
 - a). The Equipment has been properly installed in accordance with instructions contained in it's own manual.
 - b). The End User has notified the Dealer within 14 days of the defect appearing.
 - c). No persons other than authorised representatives of the Dealer have effected any replacement of parts maintenance adjustments or repairs to the Equipment.
 - d). The End User has used the Equipment only for such purposes as recom mends, with only such operating supplies as meet specifications and otherwise in all respects in accordance recommendations.
4. Defects arising as a result of the following are not covered by this Warranty: faulty or negligent handling, chemical or electro-chemical or electrical influences, accidental damage, Acts of God, neglect, deficiency in electrical power, air-conditioning or humidity control.
5. The benefit of this Warranty may not be assigned by the End User.
6. End Users who are consumers should note their rights under this Warranty are in addition to and do not affect any other rights to which they may be entitled against the seller of the Equipment

SPECIFICATIONS

Input

Input impedance	MIC 2 k ohm Balanced
	Line 10kohm Balanced
Input gain	MIC continuously variable from 0dB to +50dB
	Line-Mono Channel continuously variable from -15dBto+35dB
Maximum input level	MIC +22dBu
	Line(Mono Channel)+22dBu
Insert send impedance	120 ohm Unbalanced
Insert send level/Max	-10dBu/+22dBu
Insert return impedance	10 k ohm Unbalanced
Insert return level/Max.	-10dBu/+22dBu
CMR at 1 kHz Line(20Hz-20kHz)	>60dB
Frequency Response	MIC to Mix 20Hz-20kHz +/-3dB
Signal/Noise Ratio(20Hz-20kHz)	MIC EIN ref.150ohms - 117dBu

System Noise(20Hz-20kHz)

Summing noise	-90dBu(24channels routed with faders down)
Line to Mix Noise	-86dBu(24 channels routed at 0dB, pan center)
Distortion at 1 kHz	MIC to insert(+30dB unity gain, +20dBu output)<0.009%
	Mix to Mix(+30dB unity gain, +20dBu output)Typ 0.03%
Crosstalk at 1 kHz	Channel to channel >-80dB
	Mix to Mix >-80dB
	Channel to Mix >-80dB
Fader Attenuation	>100dB

Output(nominal signal level mic-50dBu to 0dBu -Line 0dBu)

Output impedance	All line outputs 120 ohm Balanced
Insert send impedance	120 ohm Unbalanced
Insert send level/Max	+22dBu
Insert return impedance	10 k ohm Unbalanced
Insert return level/Max	+22dBu
Maximum output level master outputs on XLR	+28dBu
All outputs on 1/4" jacks	+22dBu
Headphones	+22dBu/600 ohm

Main Mix Section

Hi-shelving	+/-15dB @12 kHz
MID HI-bell(STEREO)	+/-12dB @3 kHz
MID-bell(MONO)	+/-12dB frequency range 100Hz - 8KHz
MID LOW-bell(STEREO)	+/-12dB @ 500hz
Bass-shelving	+/-15dB @ 80Hz
Hi Pass Filter Slope	-18dB/Oct. @75Hz

Power supply	110V-230V AC 50/60HZ
Power w rms	2x400W / 8Ω 2X600W / 4Ω
Peak power	2x1000W / 4Ω MAX

IMPORTANT SAFETY INSTRUCTIONS

Read these instructions.

Keep these instructions.

Heed all warnings.

Follow all instructions.

Do not use this apparatus near water.

Clean only with a dry cloth.

Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.

Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

Do not defeat the safety purpose of a polarised or grounding type plug. A polarised plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles and the point where they exit from the apparatus.

Only use attachments/accessories specified by the manufacturer.



Use only with the cart, stand, tripod, bracket or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

Unplug this apparatus during lightning storms or when unused for long periods of time.

Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.



NOTE: It is recommended that all maintenance and service on the product should be carried out by manufacturer or its authorised agents, manufacturer cannot accept any liability whatsoever for any loss or damage caused by service, maintenance or repair by unauthorised personnel.



WARNING: To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture. Do not expose the apparatus to dripping or splashing and do not place objects filled with liquids, such as vases, on the apparatus. No naked flame sources, such as lighted candles, should be placed on the apparatus.

Ventilation should not be impeded by covering the ventilation openings with items such as newspapers, table cloths, curtains etc.

THIS APPARATUS MUST BE EARTHED. Under no circumstances should the safety earth be disconnected from the mains lead.

The mains supply disconnect device is the mains plug. It must remain accessible so as to be readily operable when the apparatus is in use.

If any part of the mains cord set is damaged, the complete cord set should be replaced. The following information is for reference only.

The wires in the mains lead are coloured in accordance with the following code:

Earth (Ground): Green and Yellow (US - Green/Yellow)
 Neutral: Blue (US-White)
 Live (Hot): Brown (US - Black)

IMPORTANT SAFETY INSTRUCTIONS

As the colours of the wires in the mains lead may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

- The wire which is coloured Green and Yellow must be connected to the terminal in the plug which is marked with the letter E or by the earth symbol.
- The wire which is coloured Blue must be connected to the terminal in the plug which is marked with the letter N.
- The wire which is coloured Brown must be connected to the terminal in the plug which is marked with the letter L.
- Ensure that these colour codes are followed carefully in the event of the plug being changed.

This unit is capable of operating over a range of mains voltages as marked on the rear panel.

FOR YOUR OWN SAFETY AND TO AVOID INVALIDATION OF THE WARRANTY PLEASE READ THIS SECTION CAREFULLY.

SAFETY SYMBOL GUIDE

For your own safety and to avoid invalidation of the warranty all text marked with these symbols should be read carefully.

WARNINGS



The lightning flash with arrowhead symbol, is intended to alert the user to the presence of un-insulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

CAUTIONS



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

NOTES



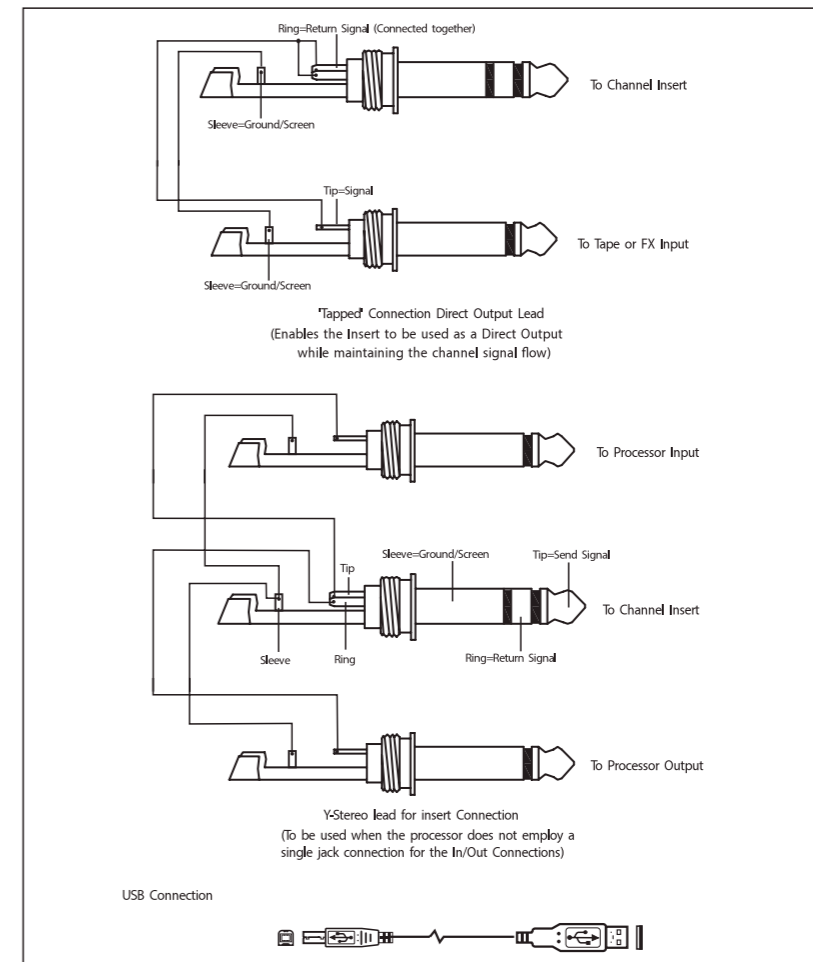
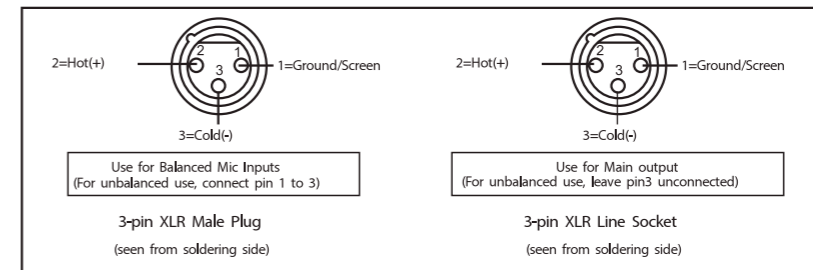
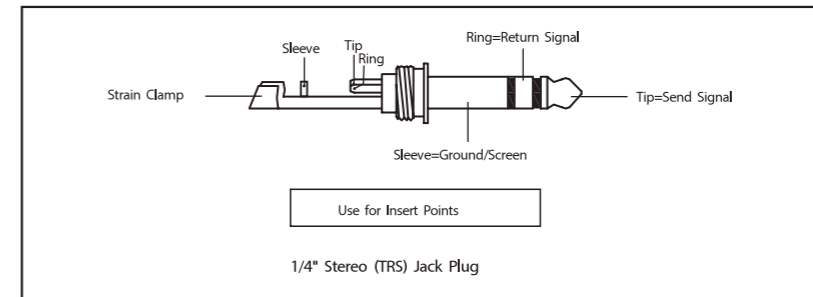
Contain important information and useful tips on the operation of your equipment.

HEADPHONES SAFETY WARNING



Contain important information and useful tips on headphone outputs and monitoring levels.

WIRING UP



WIRING UP

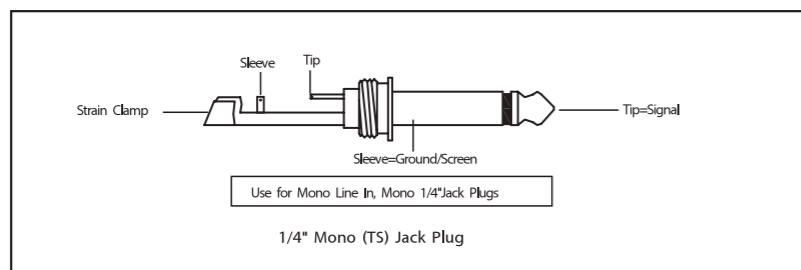
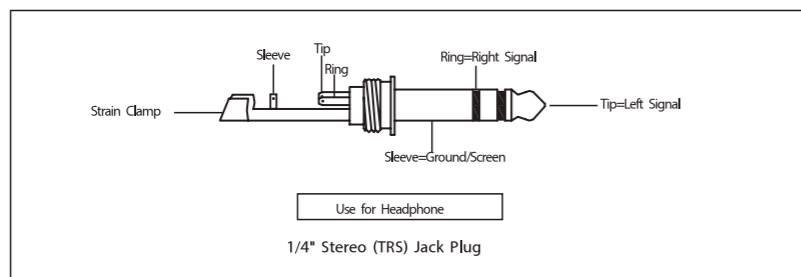
OK, you have got to this point and you are now in the position to successfully operate your mixer. However, we advise you to read the following section carefully to be the real master of your own mix.

Not paying enough attention to the input signal level, the routing of the signal and the assignment of the signal will result in unwanted distortion, a corrupted signal or no sound at all. So you should follow this procedure for every single channel:

1. Turn down all Input and output gain controls.
2. Connect phantom powered microphones before switching on the +48 Volt phantom power switch.
3. Set the output level of your mixer or the connected power amplifier at no more than 75%.
4. Now, set the PHONES level at no more than 50%. In this way, you will be able to hear later what you are doing connecting a pair of headphones or a pair of powered studio monitor speakers.
5. Position EQ controls on middle position.
6. Position panoramic (PAN/BAL) control on center position.
7. With a pair of headphone or studio monitor speakers are connected, apply a Line Level input signal so that the PEAK LED does not light up.
8. Increase the input gain properly for maintaining the good headroom and ideal dynamic range.
9. Depending on the actual application, turn slowly the input and output level controls for obtaining the maximum gain before distortion.
10. Now repeat the same sequence for all input channels. The main LED meter could move up into the red section. In this case you can adjust the overall output level through the main mix control.

Audio Connections

You can connect unbalanced equipment to balanced inputs and outputs. Simply follow these schematics.



INTRODUCTION

Thank you for purchasing this mixing console, are available for 4/6/8/12/16 channels, with 4/6/8/12/16 MIC and Line-level inputs for live performances.

There is a 3-band fixed EQ on mono channels, single band graphical EQ on main board.

It can be used for gigs and fixed PA installations.

Enjoy your mixer and make sure to read this manual carefully before operation!



NOTE: The packaging, in which your console arrived, forms part of the product and must be retained for future use.

KEY FEATURES

This mixer includes many unique technological and operational qualities which include:

- 4/6/8/12/16 inputs with gold plated XLR both MIC and balanced LINE inputs
- Ultra-low noise discrete MIC preamps with +48 V Phantom Power
- Extremely high headroom offering more dynamic range
- Each input channel with Mute, PFL function, PEAK LEDs
- 2 AUX sends per channel
- 3-bands fixed eq on mono channels
- 60 mm high precision faders
- Channel inserts and direct outputs on each mono channel plus main mix insert for flexible connection of outboard equipment
- Control room/phones matrix
- Every mono signal assignable to main mix, control room/headphone outputs
- Fully assignable Talkback sections
- With USB port, record from MAIN OUT and reserve to thumb drive

ADVICE FOR THOSE WHO PUSH THE BOUNDARIES

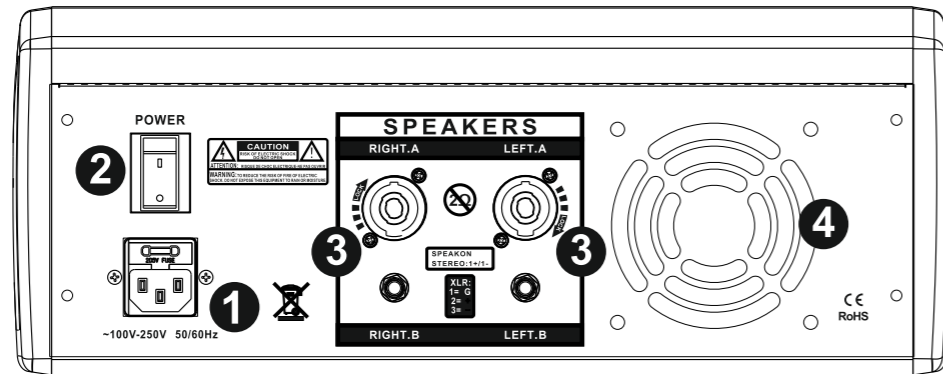


Although your new console will not output any sound until you feed it signals, it has the capability to produce sounds which, when monitored through an amplifier or headphones, can damage hearing over time.

Please take care when working with your audio — if you are manipulating controls which you don't understand (which we all do when we are learning), make sure your monitors are turned down.

Most importantly — don't be afraid to experiment to find out how each parameter affects the sound — this will extend your creativity and help you to get the best from your mixer and the most respect from your artists and audience.

CONNECTION SECTION



REAR PANEL

1. POWER CONNECTION

This jack accepts the supplied 3-prong IEC AC power cord.

Before you plug the AC power cord into the powered mixer, make sure that the voltage of your unit is the same voltage as your local AC mains supply. Use only the power cord supplied. Also, disconnecting the plug's ground pin is dangerous. Please don't do it. And no running with scissor either. Let's be safe out there!

2. POWER SWITCH

Press the top of this rocker switch inwards to turn on the mixer. The front panel power LED will glow with happiness, or at least it will if you have the mixer plugged into a suitable live AC mains supply.

Press the bottom of this switch to turn off the mixer, whenever you feel that this would be a safe thing to do. Half-way through a heavy metal guitar PFL might not be such a good time.

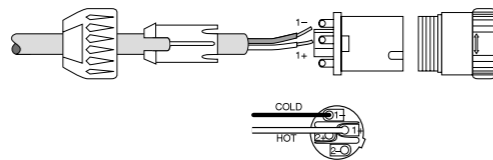
As a general guide, you should turn on your powered mixer first, before any external power amplifiers or powered speakers, and turn it off last. This will reduce the possibilities of any turn-on, or turn-off thumps in your speakers.

3. SPEAKER-LEVEL OUTPUTS

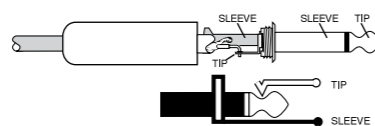
These output connections provide speaker-level output power from the internal power amplifiers to your passive speakers. The outputs can be selected with the amp mode switch to be either the stereo main mix, mono main mix, or monitor.

These output connections provide speaker-level output power from the internal power amplifiers to your passive speakers. The outputs can be selected with the amp mode switch to be either the stereo main mix, mono main mix, or monitor.

Two common types of connector are provided for your convenience: Speakons and 1/4" TS.



Speakon outputs are wired Pin 1+ positive (hot) and pin 1-negative (cold).



1/4" TS outputs are wired Tip positive, and Sleeve negative.

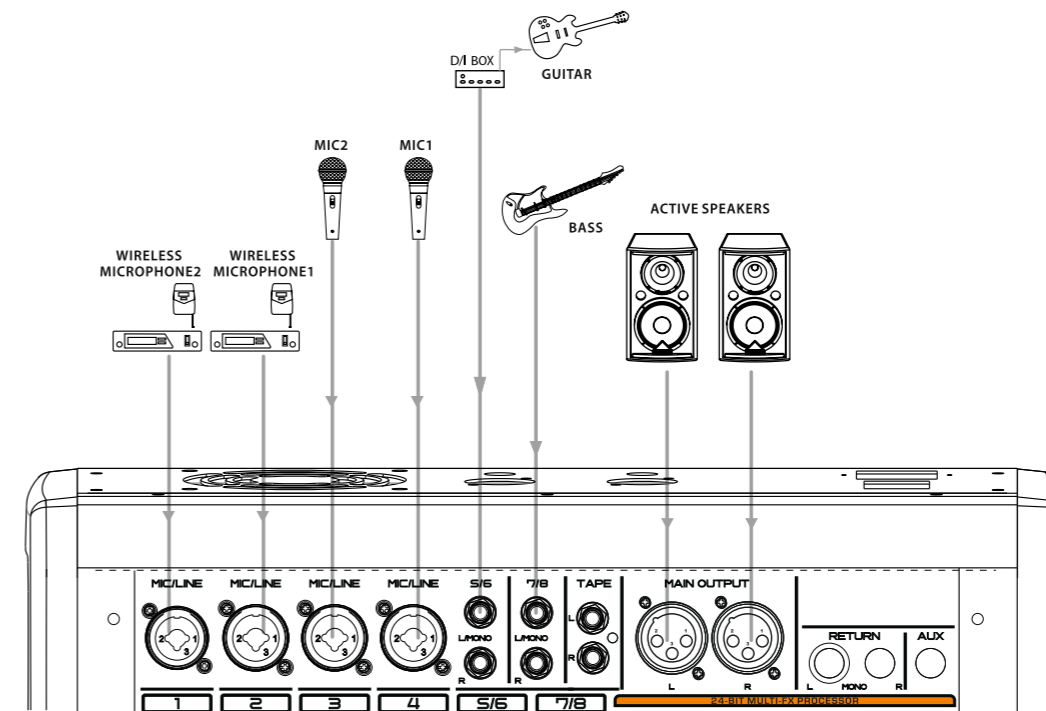
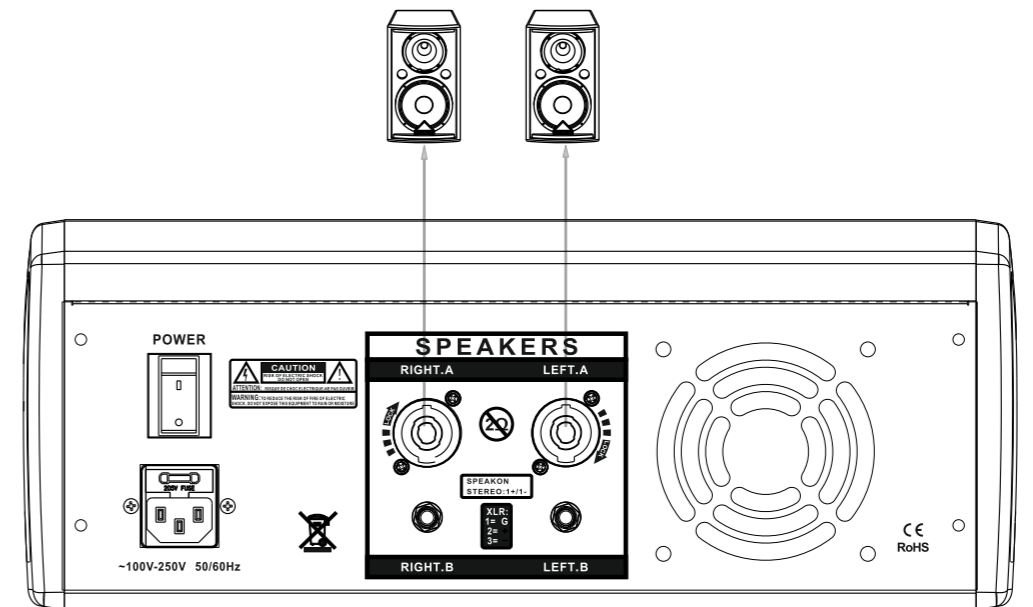
These two types of outputs are wired in parallel, and it is possible to use both types at once.

The minimum impedance that the powered mixer can handle is 4 ohms per channel, and we recommend that you do not go below this. If you are using both outputs per channel, make sure each loudspeaker is 8 ohms impedance or greater.

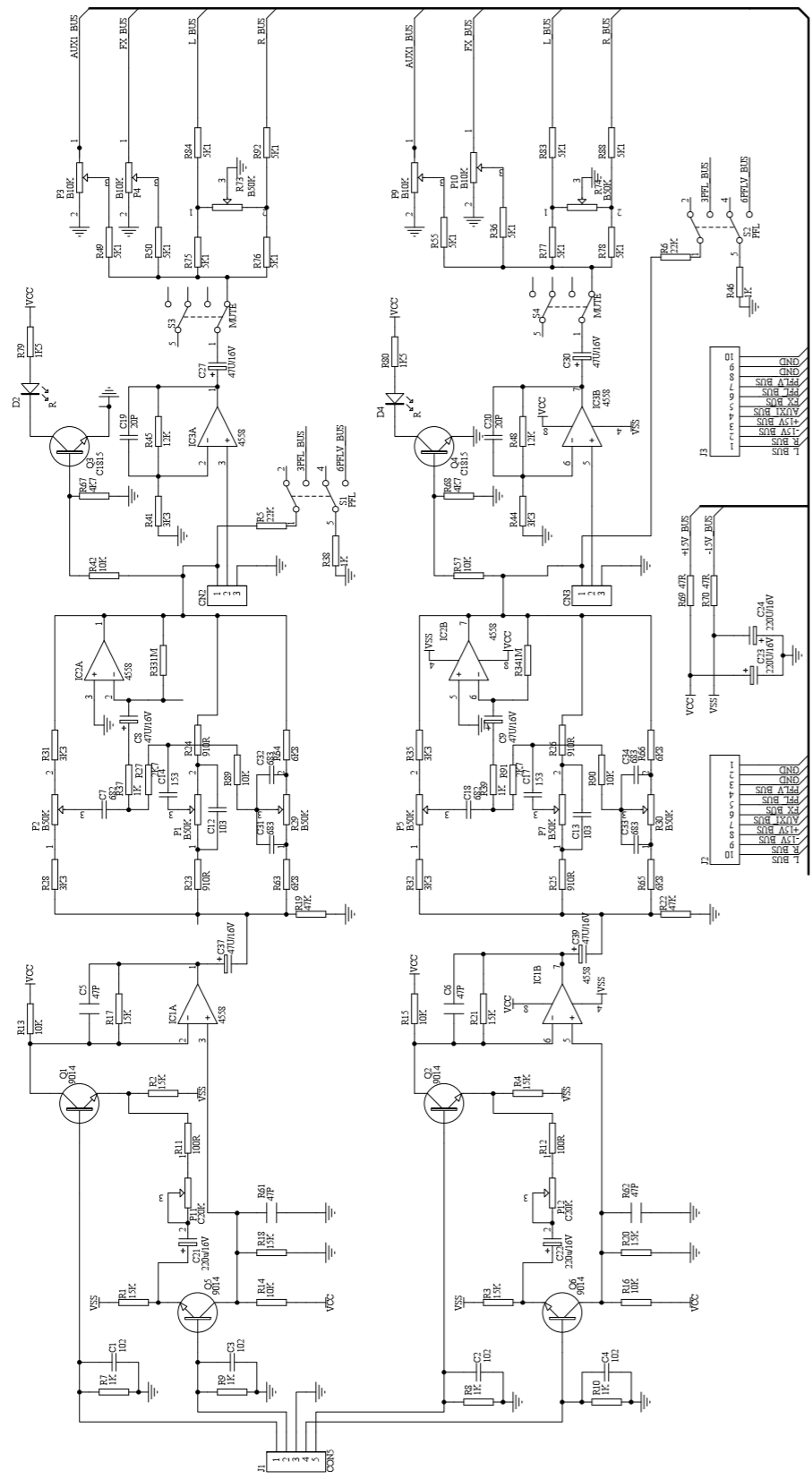
4. VENTILATION

These holes in the rear panel allow the internal fans to flow breezy and minty-fresh cooling air over the internal power amplifiers. Do not obstruct these holes, or the amplifiers may overheat and shut down. Do not remove the feet, as these help keep the powered mixer off the ground for ventilation.

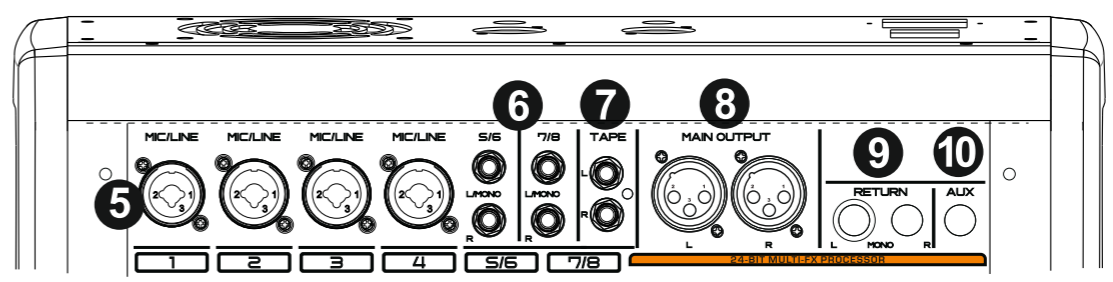
HOOKUP DIAGRAM



BLOCK DIAGRAM



CONNECTION SECTION



FRONT INPUT/OUTPUT

5. MONO MIC/LINE CHANNELS

Your mixer is equipped with low-noise microphone pre-amplifier with optional phantom power, 50 dB of Gain and over 115 dB of S/N ratio. You can connect almost any type of microphone. Dynamic microphones do not need phantom power. Use phantom power only with condenser microphones but make sure that the phantom power button is disengaged before connecting the microphone. Phantom power may damage your dynamic microphones, so make sure to read the MIC instructions manual before engaging phantom power. Use switch button to activate/deactivate phantom power. These channels are also equipped with 1/4" TRS balanced/unbalanced LINE IN plugs to connect line-level instruments such as key boards, drum machines and effect devices.

6. STEREO INPUT

The channels 5/6, and the 7/8 channels signal input.

7. TAPE

These unbleached RCA connections tap the main mix output to make simultaneous recording and PA work more convenient. Connect these to your recorder's inputs.

Mono out: if you want to feed a mono signal to your tape deck or other device, simply use an RCA Y-cord to combine these outputs. Do not attempt this with any other output on the mixer.

8. MAIN OUT

These stereo outputs are supplied with both the XLR and 1/4" phone jacks and it is controlled by the main mix level.

You can connect these outputs to the inputs of external power amplifier running passive loudspeakers, or to the inputs of powered loudspeakers. This is useful if you need more power, or if you already have this equipment. These outputs play the same signal as the speaker-level outputs that when it is set to stereo mains.

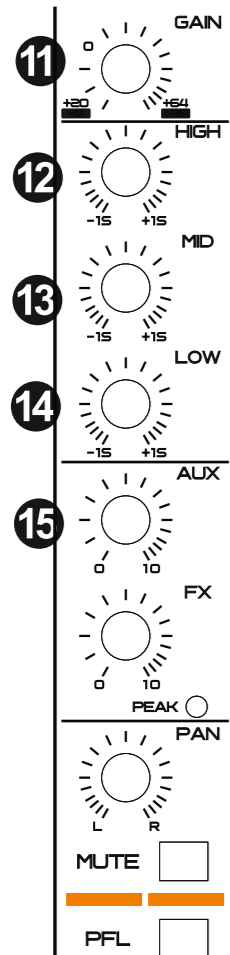
9. RETURN

Use these stereo 1/4" phone jacks to return the stereo signal of an effect unit to the Main Mix. Alternatively you can also use them as an extra auxiliary input via using the AUX RETURN level control as volume control. The signal will be sent directly to MAIN MIX control.

10. AUX

These 1/4" phone jacks are used to send out the signal from the AUX mono to external devices such as effect units and/or stage monitors.

FRONT CHANNEL CONTROLS



11.GAIN

The GAIN knobs adjust the input sensitivity of the MIC/LINE inputs. This allows signals from the outside world to be adjusted to optimal internal operating levels.

The GAIN control is applied in the mono MIC/LINE input channels. It provides with 2 different indications: One is for MIC and the other for LINE levels. When you use a microphone, you shall read the MIC ring (+20 ~ +64 for mono MIC input); when you use a line level instrument, you shall read the LINE ring (-6 ~ +38 for mono LINE input). For optimum operation, you shall set this control in a way that the PEAK LED blinks only occasionally in order to avoid distortion on the input channel.

CHANNEL EQUALIZER

There are 3-band EQ on mono channels: HI, MID, LOW. With too much EQ, you can really upset things. We've designed a lot of boost and cut into each equalizer circuit, because we know that everyone will occasionally need that. But if you max the EQ on every channel, you'll get mix mush. Equalize subtly and use the left sides of the knobs (cut), more than the right (boost). If you find yourself repeatedly using full boost or cut, consider altering the sound source, such as placing a mic differently, trying a different kind of mic, changing the strings, or gargling.

12.HIGH

If you turn this control up, you will boost all the frequencies above 12 kHz (shelving filter). You will add transparency to vocals and guitar and also make cymbals crispier. Turn the control down to cut all frequencies above 12 kHz. In such way, you can reduce sibilance of human voice or reduce the hiss of a Tape player.

13.MID

The mid EQ, has a fixed bandwidth. The mid knob sets the amount of boost or cut, up to 15 dB, and is effectively bypassed at the center detent. The frequency from 100 Hz to 8 kHz.

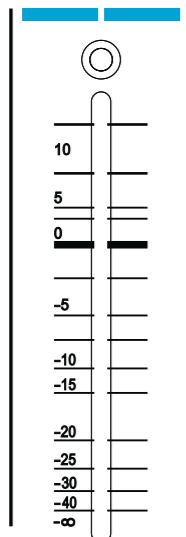
14.LOW

If you turn this control up, you will boost all frequencies below 80 Hz. You will give more punch to bass drum and bass guitar and make the vocalist more "macho". Turn it down, you will cut all the frequencies below 80 Hz. In this way, you can avoid low frequency vibrations and resonance thus preserving the life of your woofers.)

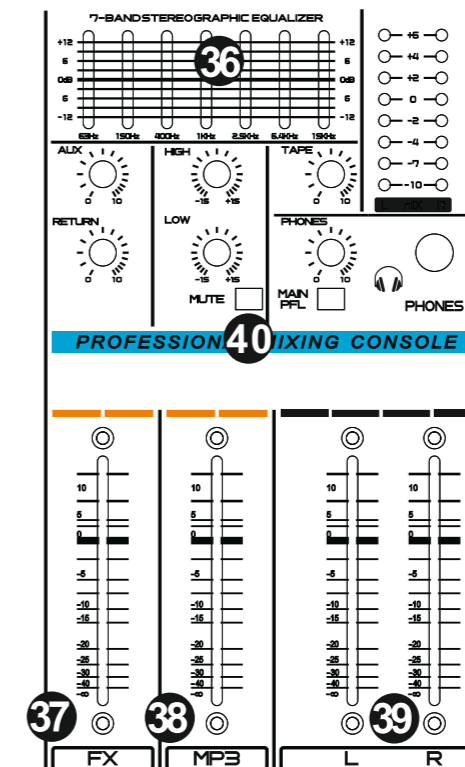
15.AUX

This control allow you set up independent mix for running stage monitor.

Adjust this control on each channel until your band is happy with the stage monitor mix. The control are off when turned fully down, deliver unity gain at the center, and can provide up to 15 dB of gain turned fully up. Adjustments to the channel faders or main mix fader will not affect the monitor outputs, but channel EQ and gain will.



MAIN CONTROLS



36. 7-BAND EQUALIZER

The 7-band stereo graphic equalizer allows you to tailor the sound of your main mix to suit your extraordinarily-delicate sense of audio right and wrong.

Each slider allows up to 15 dB of boost and cut, with 0 dB at the center. The EQ affects the main mix line-level outputs and mono output, as well as the speaker-level outputs if the internal amplifiers are playing the main mix.

The EQ section comes before the main fader, and the main meters. As you adjust the EQ, there is a large amount of adjustment, and if you are not careful, you can upset the delicate balance of nature. Although it may not seem cool to turn down controls, with EQ it is often your best option. Turn down any offending frequency range, rather than boost the wanted range. Having many sliders will allow you to reduce the level of some frequency bands where feedback occurs.

37. FX FADER

This fader let you adjust how much of the internal effects from processor is added to the main mix. Adjust this one and listen to the effects compared to the other channels playing in the main mix. At the fully-down position, no effects are added, the 0 mark is unity gain, and there is 10 dB of effects gain fully up.

38. MP3 FADER

This fader let you adjust how much of the internal signal from MP3 is added to the main mix. It also allow you to adjust the level of signals coming into the monitor headphones.

39. LEFT / RIGHT FADER

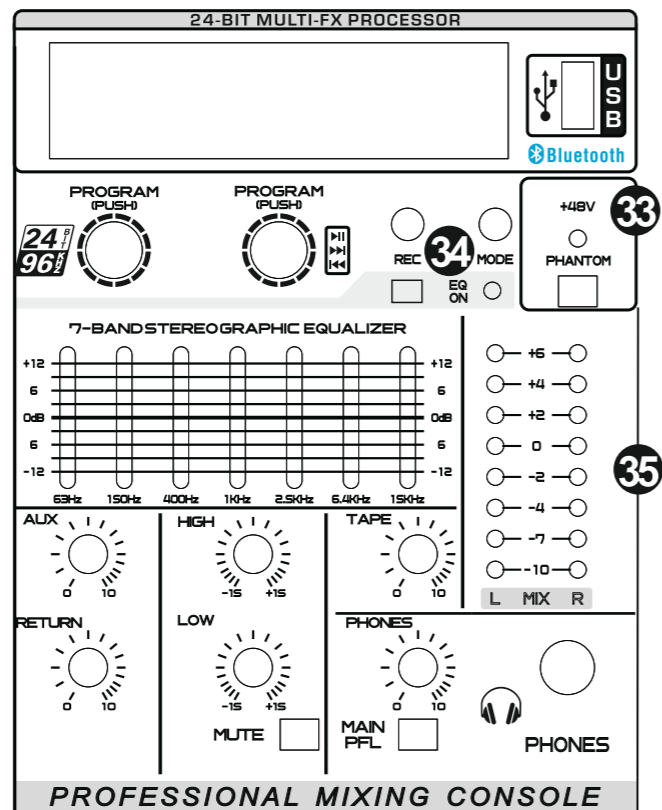
These two faders control the levels of the main mix signals sent to the stereo outputs, and the main speaker-level outputs if the internal power amplifiers are playing the main mix. The faders come after the EQ and before the meters.

This gives you the ultimate feeling of power and control over the sound levels sent to your audience. Adjust it carefully, with your good eye on the meters to check against overloading, and your good ear to the levels to make sure your audience is happy.

40.MP3 MUTE

Press this mute could cancel the MP3 signal output.

MAIN CONTROLS



33. 48V PHANTOM SWITCH

Press in this switch to add +48 VDC phantom power to all the XLR microphone inputs of the mixer. The LED under the switch will turn on as a reminder.

Most modern professional condenser mics require phantom power, which lets the mixer send low-current DC voltage to the mic's electronics through the same wires that carry audio.

Never plug single-ended (unbalanced) microphones, or ribbon mics into the mic input jacks if phantom power is on. Do not plug instrument outputs into the mic input jacks with phantom power on, unless you know for certain it is safe to do so.

34. EQ ON

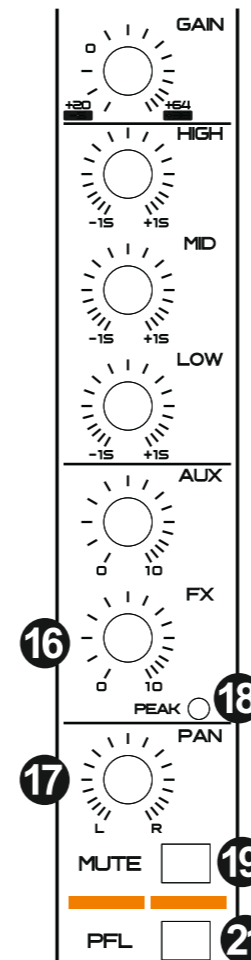
Press in this switch could use or cancel the main 7 band EQ.

35. MAIN MIX METERS

These stereo meters show the level of left and right main mix, after the main fader and graphic EQ sections.

The top LEDs are marked overload, and you should adjust the levels to avoid these coming on too often, if at all. Check the levels after changing the graphic EQ, the main left and right faders, or any channel settings.

FRONT CHANNEL CONTROLS



16.FX

This control allow you set up independent mix for the internal effects processors, or external effects processors.

Adjust this control on each channel until you have just the right level going to the internal processors. He control is off when turned fully down, deliver unity gain turned fully up. Adjustments to the channel fader, gain, and channel EQ will affect the feed going to the internal effects processors.

17.PAN

For the mono channels, this control allows you to adjust how much of the channel signal goes to the left main mix, and how much goes to the right main mix. It has no effect on the aux, as there are mono. In the center position, the mono channel is split equally to the left and right.

18. PEAK

Inside your SX series, the audio signal is monitored in several different stages and then sent to the PEAK LED. When the LED is red illuminated, it warns you that you are reaching signal saturation and possible distortion, then you should reduce the input level for avoiding distortion.

19.MUTE

The mute switch cuts the signal from the channel from reaching the main mix and aux. Each channel is equipped with this button. Pressing this button is equal to turning the fader down, which can mute the corresponding channel output except for the mono channel in PFL mode.

20.Fader

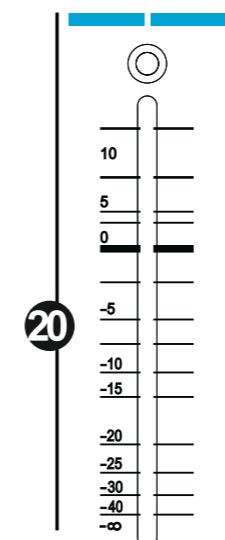
This fader will adjust the overall level of this channel and set the amount of signal send to the main output. The "0" mark indicates unity gain, meaning no increase or decrease of signal level. All the way up provide an additional 10 dB, should you need to boost a section of a song. If you find that the overall level is too quiet or too loud with the level near unity, check that the gain control is set correctly.

21.PFL

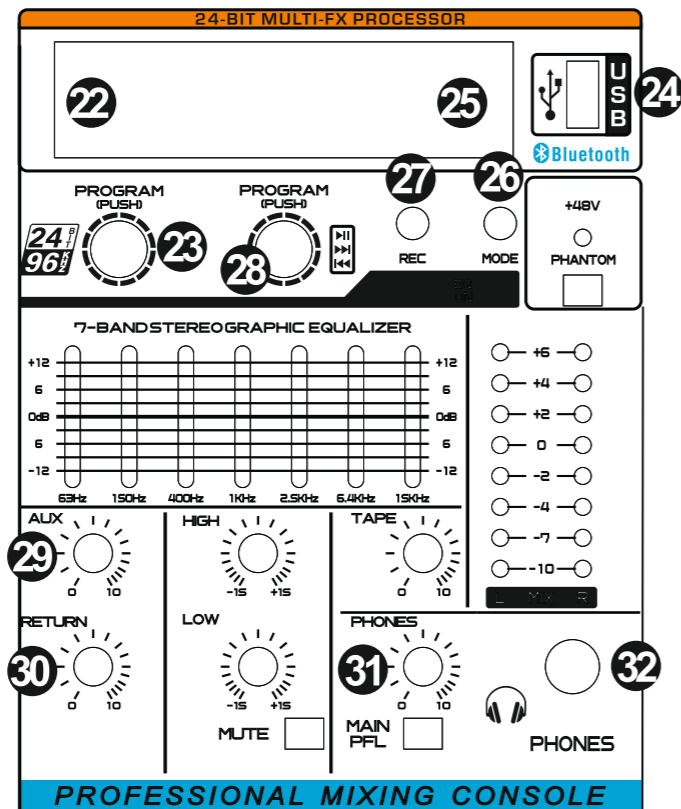
Whenever a PFL switch is engaged, you will only hear the PFL channel(s) in the headphones. This gives you the opportunity to audition the channels before they are added to the main mix.

You can also use PFL to set the gain of each channel correctly. When a channel is in PFL, you can adjust the channel gain until your input source reaches the level o the 0 dB of the main meters.

PFL signals reaching the headphones are not affected by the channel faders or main fader, therefor turn down the phones level first, as PFL channels may be loud.



MAIN CONTROLS



22.PRESET DISPLAY

This display show the number of the currently selected effects preset, as shown in the list of presets silkscreen on the front position. Rotate the preset selector knob to choose a preset.

23.FX PROGRAM

Rotate this knob controls to select one of the 99DSP preset effects. When you stop the rotation, that preset will be loaded become operational. The current preset number is shown in the display. The different presets are shown in this table ad marked on the front panel silkscreen.

24-BIT MULTI-FX PROCESSOR			
00 SMALL HALL	19 CHAPEL	48 STADIUM	74 PITCH SHIFT
03 MID HALL	20 PLATE	49 AMBIENCE FX	80 CHORUS & REVERB
06 BIG HALL	27 SPRING	50 DELAY	82 FLANGER & REVERB
09 CHURCH	30 GATED REV	59 ECHO	84 PHASER & REVERB
10 SMALL ROOM	36 REVERSE	60 CHORUS	86 PITCH & REVERB
13 MID ROOM	40 EARLY REFL	66 FLANGER	88 DELAY & REVERB
16 BIG ROOM	44 AMBIENCE	70 PHASER	90 DELAY & GATED
			91 DELAY & REVERSE
			92 DELAY & CHORUS
			94 DELAY & FLANGER
			96 DELAY & PHASER
			98 DELAY & PITCH

24.USB

For connecting with USB memory equipment, which is FAT16 and FAT32. This file system of USB player can only decode MP3 format.

MAIN CONTROLS

25.DISPLAY

ALL MP3 player information are monitored via this sexy & magic display.

NOTE: basic interface instruction



When the player isn't connected to a USB memory equipment,the interface is as left shown



When the player is searching for USB tracks,the interface is as left shown:



When the player is in pause state,the interface is as left shown:



When the player is in use,the interface is as left shown:

26.MP3 MODE

This is status indicator to recognize your USB player whether it is MP3 format or not. If yes, it is always lighting on. If not, it is always lighting off.

27.REC

This is status indicator to recognize you are recording the music and stock in your USB player, after then, you can play back the memory and hear what you recordings just now. Only in the recording function you use, it is always lighting on.

28.MP3 PROGRAM

This knob concentrate 3 functions to help you to choose music program form USB player.

▶▶ PLAY / PAUSE: in play state, press it to pause the player. In pause state, press it again to start playing.

▶▶▶ NEXT: no matter in pause state or in play state, rotate this knob with right side, it will go to next track and start playing.

◀◀◀ PRE: no matter in pause state or in play state, rotate this knob with left side, it will go to previous track and start playing.

29.AUX MASTER

This knob control the level of the signals going into main left and right fader. Adjust this knob carefully, to prevent overloading the stereo output.

This knob also affect the levels going out from aux mono to aux main left and right fader, you can use them to adjust the level going to stereo output till enjoy your music.

30.RETURN

This knob let you adjust how much of the internal signal from RETURN input is added to the main mix left and right. Adjust this knob and listen to the signals compared to the mono channels playing in the stereo out. In order to get your desired jacks, please rotate this knob and adjust the main out faders at the same time till you feelings happy.

31.PHONE CONTROL

This knob controls the level of the signal going to your stereo headphones.

Make sure this is fully down whenever you are making connections in your system, or putting on the headphones, or before you press any PFL switch. Bring up the lever slowly and carefully to protect your hearing.

32.PHONE

This 1/4" TRS connector supplies the output to your stereo headphones.

In normal operation, you will hear the main left and right mix, and the headphones volume level can be adjusted with the phones level control. The main mix fader will also affect the headphones level.

Whenever a PFL switch is engaged, you will only hear the PFL channel(s) in the headphones. This gives you the opportunity to audition the channels before they are added to the main mix.