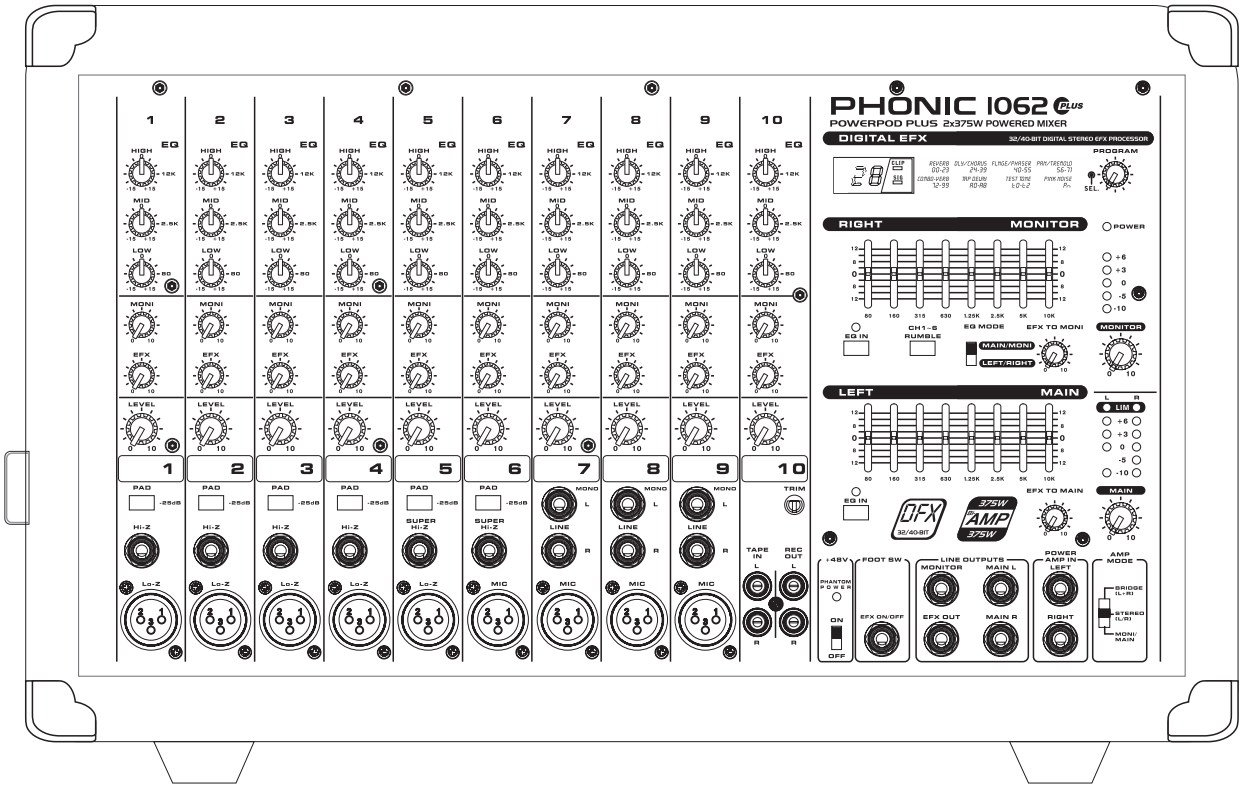
PHONIC

POWERPOD1062 PLUS

POWERED MIXER



English

User's Manual

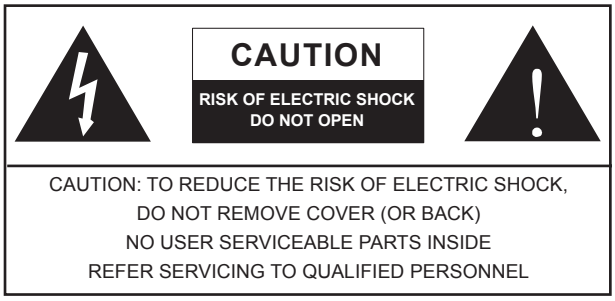
IMPORTANT SAFETY INSTRUCTIONS

The apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus. The MAINS plug is used as the disconnect device, the disconnect device shall remain readily operable.

Warning: the user shall not place this apparatus in the confined area during the operation so that the mains switch can be easily accessible.

1. Read these instructions before operating this apparatus.
2. Keep these instructions for future reference.
3. Heed all warnings to ensure safe operation.
4. Follow all instructions provided in this document.
5. Do not use this apparatus near water or in locations where condensation may occur.
6. Clean only with dry cloth. Do not use aerosol or liquid cleaners. Unplug this apparatus before cleaning.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized 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 is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plug, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a 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.

13. Unplug this apparatus during lighting storms or when unused for long periods of time.
14. 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 have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.



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

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.

WARNING: To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

CAUTION: Use of controls or adjustments or performance of procedures other than those specified may result in hazardous radiation exposure.

POWERPOD 1062 PLUS

Powered Mixer

USER'S MANUAL

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V1.0 JAN 30,2007

INTRODUCTION

Phonic Corporation would like to congratulate you on the purchase of one of their extraordinary Powerpod Powered Mixer, powered mixers that provide more than the average. Since its introduction, the entire Powerpod series has given other powered mixer lines a run for their money. With fantastically low noise levels, high signal handling abilities, exceptional output levels, simplified signal routing abilities, and ultra-smooth controls, the Powerpod 1062 Plus provides a level of dependability not often found in powered mixers as of late.

We know how eager you are to get started – getting the mixer out and hooking all your gear up is probably your number one priority right now – but before you do, we strongly urge you to take a look through this manual. Inside, you will find important facts and figures on the set up, use and applications of your brand new mixer. If you do happen to be one of the many people who flatly refuse to read user manuals, then we just urge you to at least glance at the Instant Setup section. After glancing at or reading through the manual (we applaud you if you do read the entire manual), please store it in a place that is easy for you to find, because chances are there's something you missed the first time around.

FEATURES

- 375W + 375W / 4 ohms amplifier for main L & R or main / monitor (Bridge mono, 750W / 8 ohms)
- 24-bit digital stereo multi-effect processor with 16 programs plus one main parameter control, tap control and foot switch
- Dual 8-band graphic equalizers with In/Out switches for main(stereo)/monitor or main L/R
- 9 balanced mic inputs through XLR jacks
- 12 line inputs through 1/4" jacks
- 2 Super Hi-Z inputs optimized for direct input of acoustic electric guitars and electric guitars or basses
- 2 built-in limiters
- Rumbling filters for mic inputs
- 3-band channel EQ
- Pad control on channel 1~6
- Monitor and effect sends on each input channel
- Stereo AUX input
- +48V phantom power
- Record output with trim control for recording level matching
- Handy mini-stereo I/O for MD, MP3 player/recorder, input with level control
- Mains power switchable between 115VAC and 230VAC

Getting Started

1. Turn all power off on the Powerpod Mixer. To ensure this, the AC cable should not be connected to the unit.
2. All faders and level controls should be set at the lowest level to ensure no sound is inadvertently sent through the outputs when the device is switched on. All levels should be altered to acceptable degrees after the device is turned on.
3. Plug all necessary instruments and equipment into the device's various inputs as required. This may include line signal devices, as well as microphones and/or guitars, keyboards, etc.
4. Plug any necessary equipment into the device's various outputs. This could include speakers, monitors, signal processors, and/or recording devices.

NB. No devices other than speakers should be connected to the power amp outputs. Plugging inappropriate devices into the mixer will likely cause damage to the device. Also, guitar cables should not be used to connect amplifiers to speakers.

5. Plug the supplied AC cable into the AC inlet on the back of the device, ensuring local voltage level is identical to that selected by the Voltage Selector on the rear of your device.
6. Plug the supplied AC cable into a power outlet of a suitable voltage.
7. Turn the power switch on.

Channel Setup

1. To ensure the correct audio levels of each input channel is selected, every channel faders should first be set to 0.
2. Choose the channel that you wish to set the level of, and ensure that channel has a signal sent to it similar to the signal that will be sent when in common use. For example, if the channel is using a microphone, then you should speak or sing at the same level the performer normally would during a performance. If a guitar is plugged into that channel, then the guitar should also be used as it normally would be.

NB. It is probably best to have nothing plugged into channels which are not being set, just to ensure no signal is inadvertently sent through the channel.

3. This channel is now ready to be used; you can stop making the audio signal.
4. You should now select the next channel to set and go back to follow steps 1 through 3.

MAKING CONNECTIONS

Channel Inputs

1. XLR Lo-Z Inputs

These XLR microphone inputs can be used in conjunction with a wide range of microphones, such as professional condenser, dynamic or ribbon microphones, with standard XLR male connectors. With low noise preamplifiers, these inputs serve for crystal clear sound replication.

NB. When using an unbalanced microphone, please ensure phantom power is switched off. However, when using condenser microphones the phantom power should be activated.

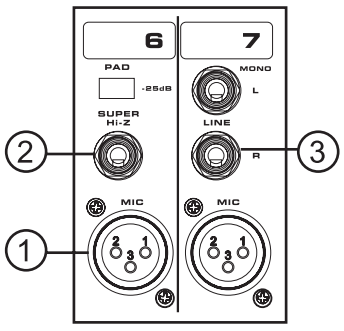
2. 1/4" Hi-Z and Super Hi-Z Input Jacks

These inputs accept typical 1/4" TRS or TS unbalanced inputs. The Hi-Z inputs accept balanced TRS inputs, and are for Microphone to line-level device (such as synthesizers and drum machines), where the Super Hi-Z inputs accept TS unbalanced sources, and can be used in conjunction with devices with higher impedance levels (including electric guitars and basses).

NB. When using a line-level device on your mixer, the PAD -25 button should be initiated.

3. Stereo Channel Inputs

The Powerpod 1062 Plus provides 3 stereo input channels, the inputs of which differ slightly to the mono channels. The 3-pin XLR inputs featured are for the addition of microphones, where the 2 Line 1/4" TS jacks are for the addition of various stereo line level input devices, such as keyboards. If you wish to use a monaural device on a stereo return input, simply plug the device's 1/4" phone jack into the left (mono) stereo input and leave the right input bare. The signal will be duplicated to the right due to the miracle of jack normalizing.



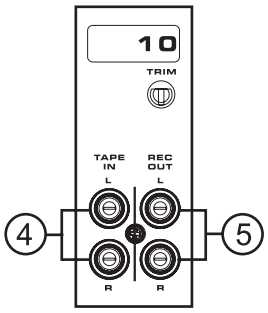
Master Section

4. Tape In (L and R)

This stereo RCA input can accept signals from such devices as tape and CD players. The line from this feed is used as channel 10 of the mixer, and all the controls for channel 10 (EQ, AUX, etc) are used to adjust this signal.

5. Record Outputs (L and R)

The stereo RCA Record output allows users to send the main stereo signal to a variety of recording devices. A trim control is featured above this output to help compensate for different recording levels.



6. Foot Switch Jacks

These ports are for the inclusion of a non-latch able foot switch, used to remotely adjust properties of the built-in Digital Effect processor. The Powerpods 1062 Plus features 2 foot switch jacks, the lower of which jack is used to adjust the tap delay properties, and the upper is used for the turning digital effects on and off.

7. EFX (Effect) Outputs

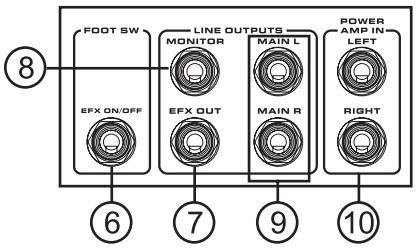
These 1/4" TS outputs are the final output from the EFX send mixing bus. This feed may be used to connect to an external digital effect processor, or even to an amplifier and speakers, depending on your desired settings.

8. Monitor Outputs

These 1/4" TS outputs are the final output from the Monitor send mixing bus. This feed may be used to connect to an amplifier and speaker. Feeding the output from the Monitor out to an amplifier (and possibly an equalizer) and then to a floor monitor speaker allows artists to monitor their own instruments or vocals whilst performing, or an engineer to monitor the mix.

9. Main Outputs

These 1/4" jacks will output the final stereo line level signal sent from the main mixing bus. The primary purpose of these jacks is to send the Main output to external devices that may run in parallel with the mixer. This may include additional power amplifiers, mixers, PA systems, as well as a wide range of other possible signal processors.



10. Power Amp Inputs

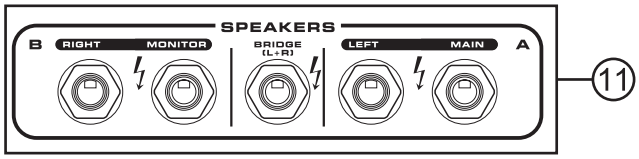
These inputs support 1/4" TS plugs and can be used for the inclusion of an external line level stereo signals to the built-in power amplifier. If a device is connected to the power amp inputs, the main feed will automatically bypass the power amp and the inserted feed will be amplified and sent to the Speaker Outputs instead.

Rear Panel

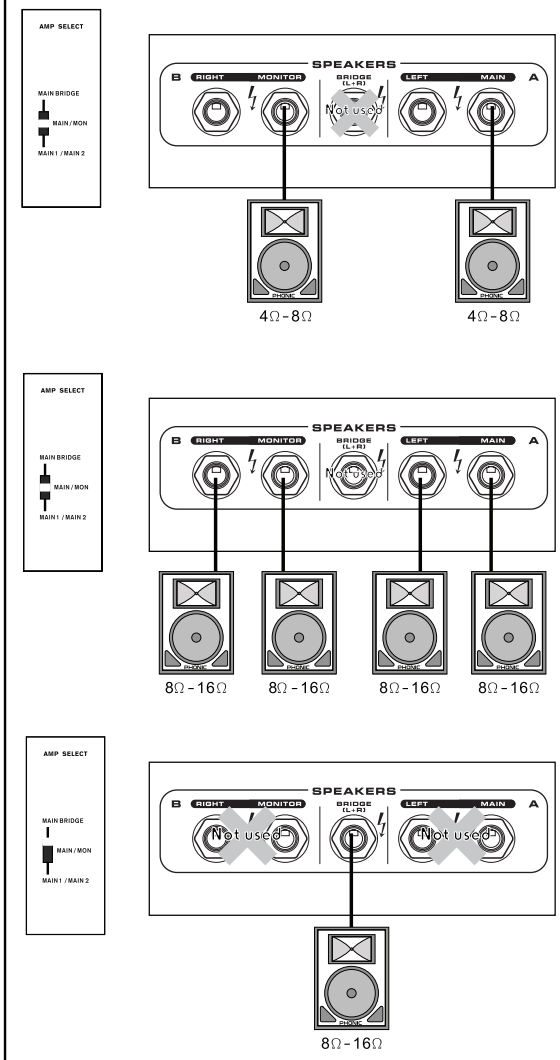
11. Speaker Outputs

These jacks are used to connect to speakers, fed from the internal power amp. On all models, they consist of 1/4" Phone Jacks. The Amp Select switch determines the operation of these jacks. If the Amp Select switch is set to "Main L-R (Stereo)" or "Main / Moni" a speaker with a 4 to 8 ohm load can be connected to jack A on both the left and right Speaker Outputs, or two speakers with a load between 8 and 16 ohms can be connected to both jacks A and B of the left and right (Main 1 / 2) Speaker Outputs. When using Bridge Mono mode, use the Speaker Output labeled "(L+R) Bridge" only to connect a Speaker with a loading between 8 and 16 ohms.

NB. Due to the fact that the signal has been processed by the power amp, these ports should be used in conjunction with passive speakers only to avoid damaging any other equipment.



Speaker Set Up



Using speakers with an incorrect loading can not only cause distortion, but also irreversible damage to the powered mixer. Please ensure the loadings of your speakers are consistent with those shown above.

CONTROLS AND SETTINGS

Rear Panel

12. Power Button and AC Connector

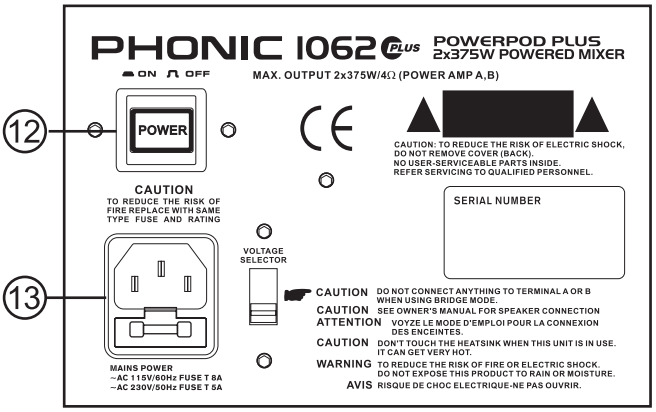
The power button, located on the rear of the Box Mixer, is used to activate the mixer. Of course, there's no point in activating the mixer if there's no power, therefore an AC connector has been included to ensure your Mixer gets the power it needs. Please use the power cable that is included with this mixer only.

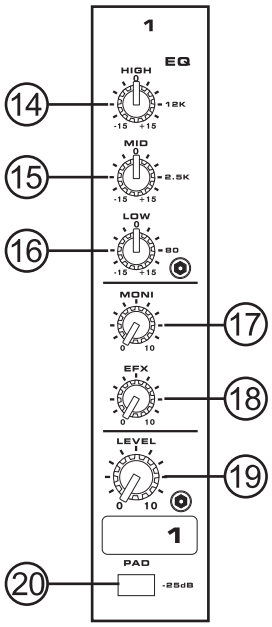
NB. Before connecting the AC cable to the Powerpod Mixer, please ensure the local voltage levels are identical to those chosen by the Voltage Selector switch.

13. Voltage Selector

This switch allows you to select from 2 mains power modes, 115 VAC / 60 Hz (Allowing you to use the device in Countries with voltages between 100V and 120V) or 230 VAC / 50 Hz (Allowing you to use the device in Countries with voltages between 220V and 240V). To change the Voltage Selector, you must first unscrew and remove the plastic cover that protects the switch. After changing the Voltage, please replace the plastic cover to ensure the voltage level is not inadvertently altered.

NB. Using incorrect voltages can cause irreversible damage to the mixer. All care must be taken in selecting the voltage appropriate to your zone. If unsure of local voltage levels, contact a knowledgeable source before using this mixer.





Channel Controls

14. HIGH (High Frequency) Control

This control is used to give a shelving boost or cut of ±15 dB to high frequency (12 kHz) sounds. This will adjust the amount of treble included in the audio of the channel, adding strength and crispness to sounds such as guitars, cymbals, and synthesizers.

15. MID (Middle Frequency) Control

This control is used to provide a peaking style of boost and cut to the level of middle frequency sounds (2.5 kHz) at a range of ±15 dB. Changing middle frequencies of an audio feed can be rather difficult when used in a professional audio mix, as it is usually more desirable to cut middle frequency sounds rather than boost them, soothing overly harsh vocal and instrument sounds in the audio.

16. LOW (Low Frequency) Control

This control is used to give a shelving boost or cut of ±15 dB to low frequency (80 Hz) sounds. This will adjust the amount of bass included in the audio of the channel, and bring more warmth and punch to drums, and bass guitars.

17. MONI (Monitor) Level Control

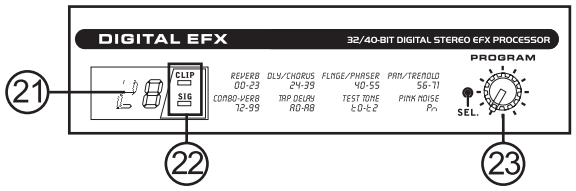
This control alters the signal level that is being sent to the Monitor mixing buses, the signal of which is suitable for connecting stage monitors, allowing artists to listen to the music that is being playing.

18. EFX (Effect) Level Control

This control alters the signal level that is sent to the EFX output, which can be used in conjunction with external signal processors (this signal of which can be returned to mixer via the stereo return inputs), or simply as additional auxiliary outputs for any means required. These controls also adjust the level of audio that is sent to the built-in digital effect panel.

19. Channel Level Control
This control will alter the signal level that is sent from the corresponding channel to the Main mixing bus.

20. PAD -25 Button
The PAD -25 button, located above the 1/4" Phone Jack of mono channels, is used to attenuate the input signal by 25 dB. This should only be pushed in when using line-level input devices.



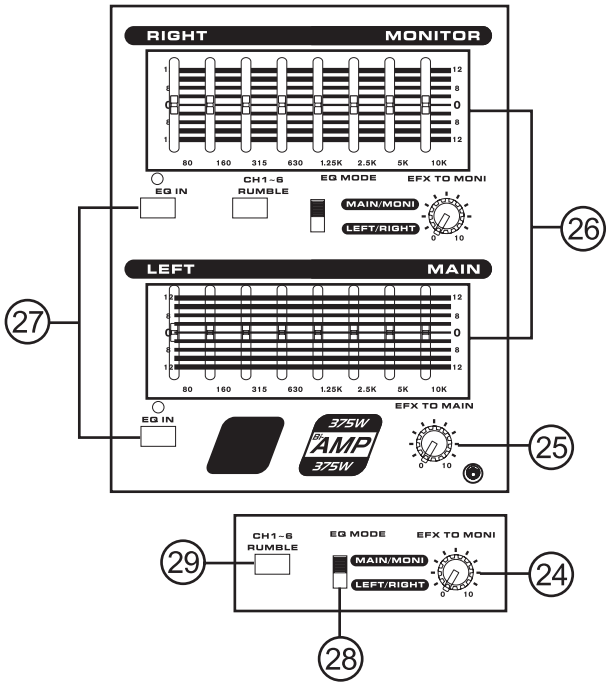
Digital Effect Processor

21. Digital Effect Display
This 2-digital numeric display shows the program number that is currently applied to your EFX audio signal. When you rotate the Program control, you can scroll through different program numbers; however the display will revert back to the original program if a new program is not selected within a few seconds.

22. Sig and Clip Indicators
Located within the Digital Effect Display are Clip and Sig LEDs. The Sig LED will light up when any signal is received by the effect processor, and the Clip LED will light up shortly before excessive signals are dynamically clipped. If the Clip LED lights up too often, it may be advisable to turn down one or all EFX controls on input channels to ensure the signal level is not too high.

23. Program Control
This control is used to scroll through the various effects. Turning the control clockwise will allow users to ascend into higher program numbers, and turning it counter-clockwise will allow users to descend into lower program numbers. Pushing this control will apply the new effect. When a tap-delay effect is selected, pressing this control will allow users to select the tap-delay time.

By pushing the button several times, the effect processor interprets the time between last two pushes and remembers this as the delay time, until the button is pushed again (this is kept, even after the power is turned off). When the tap delay effect is selected, a small LED will flash within the digital effect display window at the selected intervals.



Master Section

24. EFX To Monitor Control
This controls the level of the processed signal from the built-in effect processor, that is sent to the Monitor mixing bus.

25. EFX To Main Control
This controls the level of the processed signal from the built-in effect processor, that is sent to the Main L/R mixing bus.

26. Graphic Equalizers
These graphic equalizer allows you to adjust the frequency response of a signal, with a maximum of ±12 dB of signal boost or cut for each of the frequencies. The Powepods 1062 Plus features two 10-band equalizers. The uppermost equalizer is for alteration of the Monitor signal (when the EQ switch is in the appropriate position it becomes the Main Left EQ - on the Powerpods 1060 and 1062 - and the Main 2 EQ) , where as the lower equalizer is for the Main L-R signal (or Main Right signal).

27. EQ IN and Indicator
This button activates the graphic equalizer in which it accompanies. The corresponding LED indicator illuminates when the EQ is activated.

28. EQ Select Switch
This switch enables you to select the way you utilize the pair of Equalizers on these models. When the switch is in the uppermost position it enables you to use the top equalizer for the Monitor signal, and the bottom equalizer for the Main L/R signal; the lower position enables the equalizers to be used for the Main Left and Right signals.

29. Rumble Filter
This button enables a high-pass filter on channels 1 through to 6 of the Mixer, effectively removing stage rumble from your audio signal.

30. Phantom Power Switch and Indicator

When this switch is in the on position it activates +48V of Phantom Power for all XLR jacks of all channels on the Powerpod Mixers, allowing condenser microphones to be used on these channels. The corresponding LED will illuminate when the Master Phantom Power is activated.

31. Amp Select Switches

This switches control the activity of the built-in power amp, enabling the user to alternate between the different signals which can be processed by the built-in power amp and routed to the speaker outputs on the rear of the device. This switch allows you to select from: Main/ Monitor – taking the monitor and main signals and directing them to the appropriate outputs – Main L / Main R – using the Main L/R signal to feed the speaker outputs – and Main Bridge – which combines the Main Left and Right signal and feeds them through the (L+R) Bridge output.

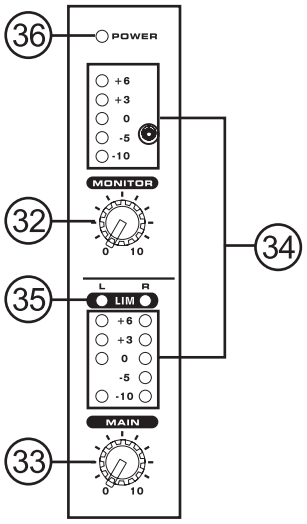
NB. When using a mono bridge connection, do not connect a speaker to any of the Main/Monitor A or B jacks, located on the rear of the mixer. Use the "(L+R) Bridge" speaker jack only.

32. Monitor Level Control

This rotary control allows the user to adjust the final signal level sent to all Monitor outputs.

33. Main Level Control

This rotary control allows the user to adjust the final signal level sent to the Main L-R and Speaker outputs.



34. Level Meter

These single and duel 5-segment level meters give accurate indications of when audio levels of the Main L/R stereo (or Main mono) and Monitor outputs reach certain levels. The 0 dB indicator illuminates is approximately equal to an output level of +4 dBu. It is suggested for the maximum use of audio to set the various levels controls so that it sits steadily between 0 and the second highest level indicated on the Level Meter to make full use of audio, while still maintaining fantastic clarity.

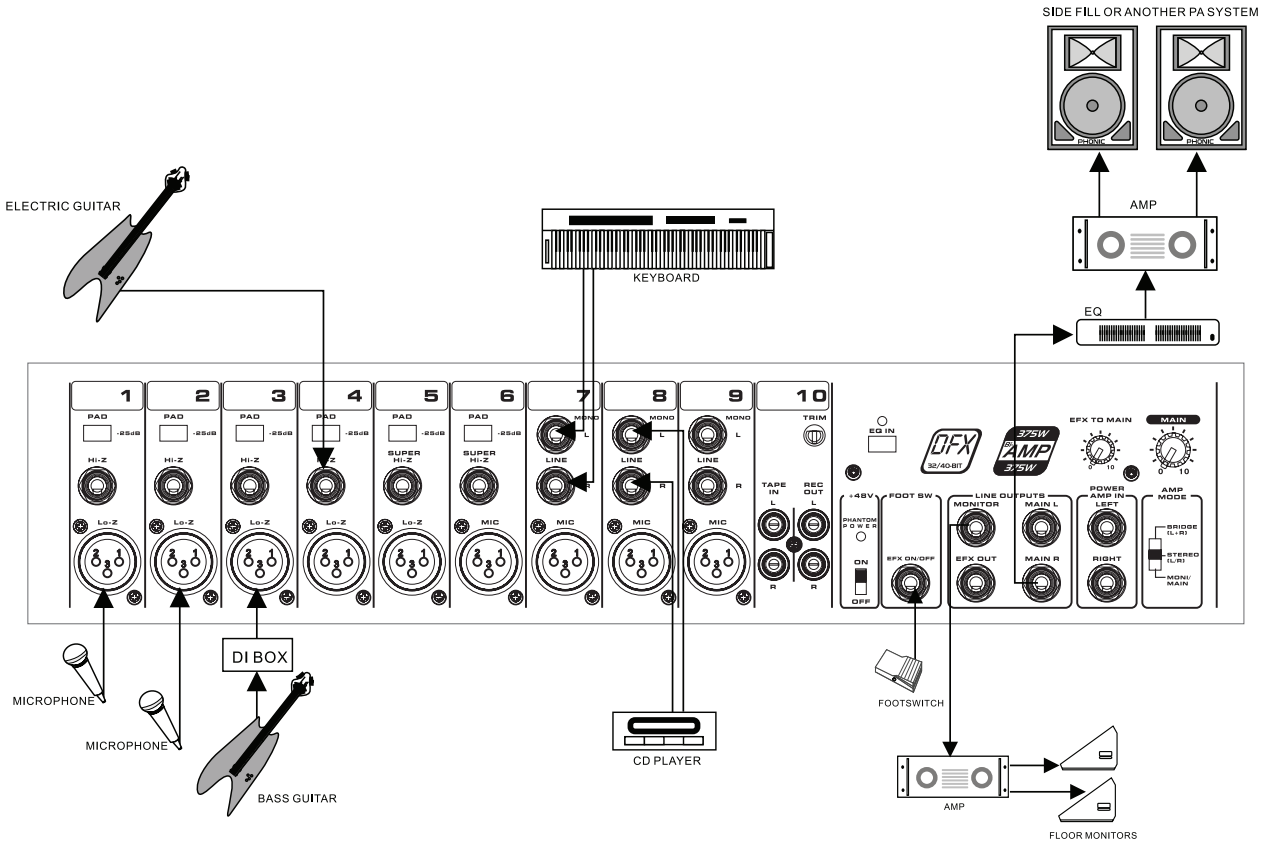
35. Limiters

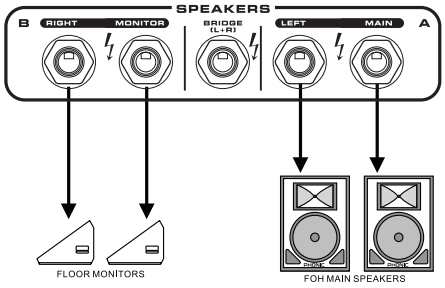
These LED indicators illuminate when the power amplifier's built-in limiters are activated, which effectively reduce signal levels when they reach high levels that could prove to damage sound quality.

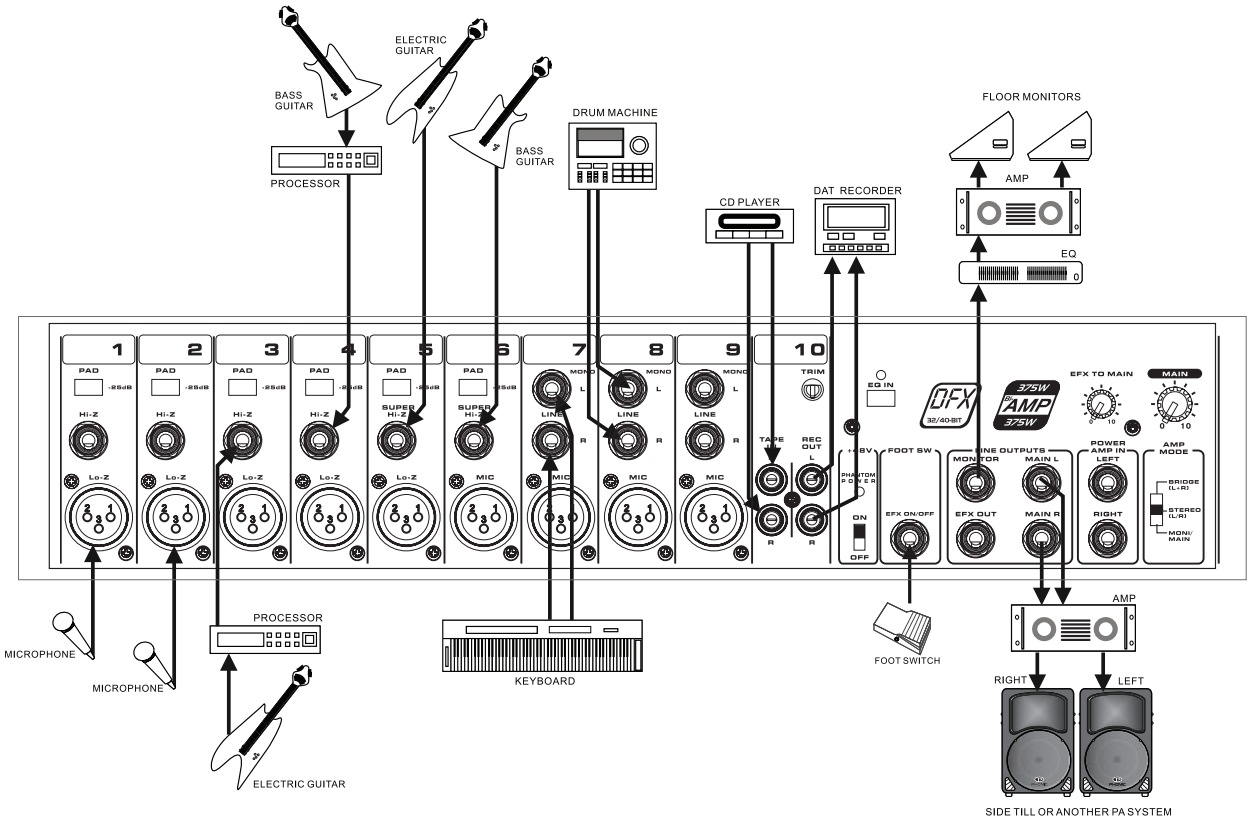
36. Power Indicator

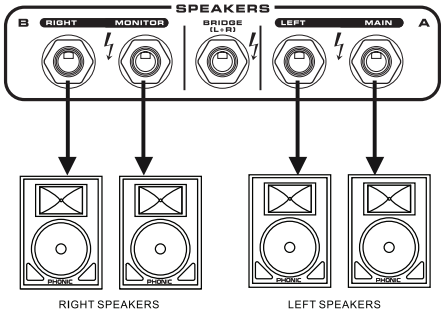
This LED indicator illuminates when power of your Powerpod Mixer is activated.

APPLICATION






BASS GUITAR
ELECTRIC GUITAR
BASS GUITAR
PROCESSOR
DRUM MACHINE
CD PLAYER
DAT RECORDER
FLOOR MONITORS
AMP
EQ
MICROPHONE
MICROPHONE
PROCESSOR
ELECTRIC GUITAR
KEYBOARD
FOOT SWITCH
AMP
RIGHT
LEFT
SIDE TILL OR ANOTHER PA SYSTEM


SPEAKERS
RIGHT SPEAKERS
LEFT SPEAKERS

DIGITAL EFFECT TABLE

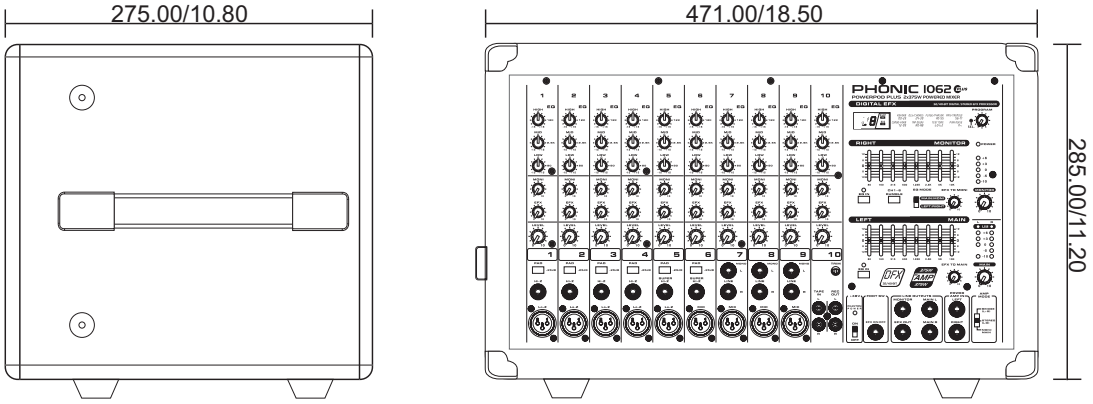
NO	PARAMETER SETTING	PROGRAM NAME	
	ROOM	**REV-TIME**	**EARLY LEVEL**
00	COMPACT ROOM 1	0.05	100
01	COMPACT ROOM 2	0.4	0
02	SMALL ROOM 1	0.45	100
03	SMALL ROOM 2	0.6	90
04	MID ROOM 1	0.9	100
05	MID ROOM 2	1	50
06	BIG ROOM 1	1.2	100
07	TUNNEL	3.85	100
	HALL	**REV-TIME**	**EARLY LEVEL**
08	JAZZ CLUB	0.9	90
09	SMALL HALL 1	1.5	72
10	SMALL HALL 2	1.75	85
11	SPRING HALL	1.9	98
12	MID HALL 1	2.3	100
13	MID HALL 2	2.45	80
14	RECITAL HALL	2.7	96
15	BIG HALL 2	3.3	88
	PLATE	**REV-TIME**	**HPF**
16	SMALL PLATE	0.9	0
17	TAIL PLATE	1.2	20
18	MID PLATE 1	1.3	0
19	MID PLATE 2	2.2	0
20	REVERSE PLATE	2.25	42
21	LONG PLATE 1	2.6	80
22	LONG PLATE 2	3	625
23	LONG PLATE 3	4.2	0
	DELAY (STEREO)	**DELAY AVERG.**	**R-BEVEL**
24	SHORT DELAY 1	0.07	60
25	SHORT DELAY 2	0.14	60
26	PING PONG DELAY	0.11	55
27	MID DELAY 1	0.15	55
28	MID DELAY 2	0.3	60
29	SHORT DELAY 1(MONO)	0.06	100
30	MID DELAY 1 (MONO)	0.13	100
31	LONG DELAY 1(MONO)	0.18	100
	CHORUS	**LFO**	**DEPTH**
32	SOFT CHORUS	0.2	56
33	SOFT CHORUS 2	0.5	70
34	SOFT CHORUS 3	0.8	75
35	WARM CHORUS	1.8	85
36	WARM CHORUS 1	3.2	80
37	WARM CHORUS 2	5.2	45
38	WARM CHORUS 3	7.8	52
39	HEAVY CHORUS	9.6	48
	FLANGER	**LFO**	**DEPTH**
40	CLASSIC FLANGER 1	0.1	44
41	CLASSIC FLANGER 2	0.3	63
42	GENTLE FLANGER	0.6	45
43	WARM FLANGER	1.6	60
44	MODERN FLANGER 1	2	85
45	MODERN FLANGER 2	2.8	80
46	DEEP FALANGER 1	4.6	75
47	DEEP FALANGER 2	10	60
	PHASER	**LFO**	**DEPTH**
48	CLASSIC PHASER 1	0.1	3.6
49	CLASSIC PHASER 2	0.4	2.6
50	COOL PHASER	1.4	0.7
51	WARM PHASER	3.2	0.3
52	HEAVY PHASER 1	5	1.2
53	HEAVY PHASER 2	6	2.8
54	WILD PHASER 1	7.4	0.8
55	WILD PHASER 2	9.6	4.8

NO	PARAMETER SETTING	PROGRAM NAME	
	PAN	**SPEED**	**TYPE**
56	SLOW PAN	0.1	R-->L
57	SLOW PAN 1	0.1	R<-->L
58	SLOW PAN 2	0.4	R-->L
59	MID SHIFT	0.8	R<-->L
60	MID SHIFT 1	1.2	L-->R
61	MID SHIFT 2	1.8	L-->R
62	MID SHIFT 3	1.8	R-->L
63	FAST MOVE	3.4	R<-->L
	TREMOLO	**SPEED**	**MODE-TYPE**
64	LAZY TREMOLO	0.8	TRG
65	VINTAGE TREMOLO	1.5	TRG
66	WARM TREMOLO	2.8	TRG
67	WARM TREMOLO 1	4.6	TRG
68	HOT TREMOLO	6.8	TRG
69	HOT TREMOLO 1	9.6	TRG
70	CRAZY TREMOLO 1	15	TRG
71	CRAZY TREMOLO 2	20	TRG
	DELAY+REV	**REV**	**DELAY**
72	DELAY+REV 1	1	1
73	DELAY+REV 2	2	2
74	DELAY+REV 3	3	3
75	DELAY+REV 4	4	4
76	DELAY+REV 5	5	5
77	DELAY+REV 6	6	6
78	DELAY+REV 7	7	7
79	DELAY+REV 8	8	8
	CHORUS+REV	**REV**	**CHORUS**
80	CHORUS+REV 1	1	1
81	CHORUS+REV 2	2	2
82	CHORUS+REV 3	3	3
83	CHORUS+REV 4	4	4
84	CHORUS+REV 5	5	5
85	CHORUS+REV 6	6	6
86	CHORUS+REV 7	7	7
87	CHORUS+REV 8	8	8
	FLANGER+REV	**REV**	**FLANGER**
88	FLANGER+REV 1	1	1
89	FLANGER+REV 2	2	2
90	FLANGER+REV 3	3	3
91	FLANGER+REV 4	4	4
92	FLANGER+REV 5	5	5
93	FLANGER+REV 6	6	6
94	FLANGER+REV 7	7	7
95	FLANGER+REV 8	8	8
	GATED-REV	RELEASE	REV
96	GATED-REV-1 9	0.02	TAIL PLATE
97	GATED-REV-2 10	0.2	TAIL PLATE
98	GATED-REV-1 9	0.02	REVERSE PLATE
99	GATED-REV-2 10	0.5	REVERSE PLATE
	TAP DELAY	FB LEVEL	RANGE
A0	TAP DELAY	0	100mS - 2.7S
A1	TAP DELAY	10	100mS - 2.7S
A2	TAP DELAY	20	100mS - 2.7S
A3	TAP DELAY	30	100mS - 2.7S
A4	TAP DELAY	40	100mS - 2.7S
A5	TAP DELAY	50	100mS - 2.7S
A6	TAP DELAY	60	100mS - 2.7S
A7	TAP DELAY	70	100mS - 2.7S
A8	TAP DELAY	80	100mS - 2.7S
	TEST TONE	FREQUENCY	SHAPE
T0	LOW FREQUENCY	100Hz	SINEWAVE
T1	MID FREQUENCY	1kHz	SINEWAVE
T2	HIGH FREQUENCY	10kHz	SINEWAVE
PN	PINK NOISE	20Hz~20kHz	

SPECIFICATIONS

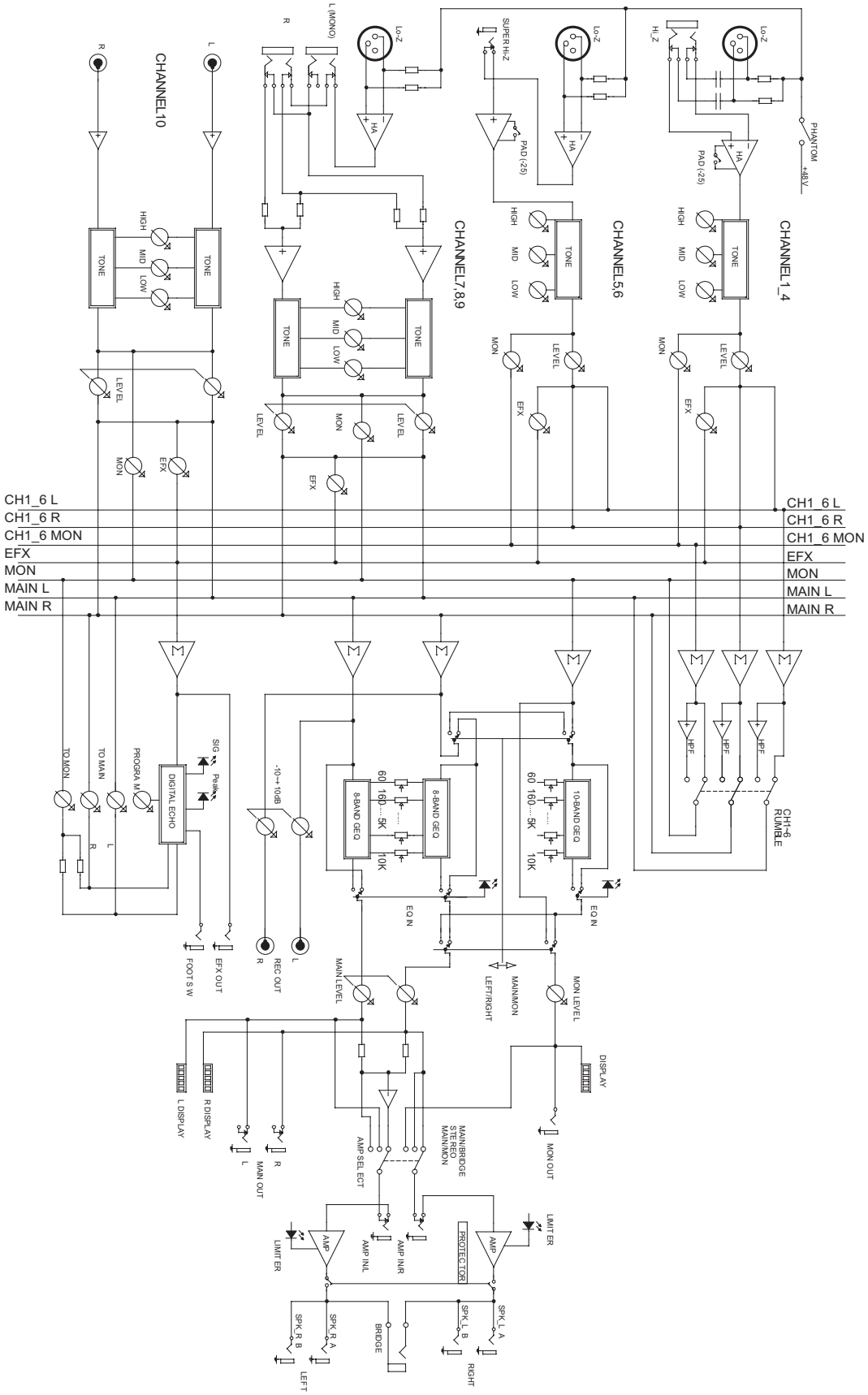
Power Amplifier	Power Channels	2
	Power AMP In	2
	Limiters	2
	8-Ohm Load per Channel	245 Watts
	4-Ohm Load per Channel	375 Watts
	4-Ohms Bridged Mono	750 Watts
Inputs	Mono Mic/Line Channels	6
	Super Hi-Z Inputs	2
	Tape in	Stereo RCA
	Aux Returns	N/A
Outputs	Speaker Outputs	5 TRS 1/4”
	Main Mix (Line) Level	2 TRS 1/4”
	Aux Sends	2 Monitor and Effect
	Record Output	Stereo RCA (Trim Control)
Channel Strips	Total Channel Strips	10
	Monitor/Effect Send Controls	2
	Volume Controls	Rotary
	PAD In/Out	6
Master Section	Aux Send Masters	1 Monitor
	EQ Mode	Main/Monitor or Main Left/Right
	Effects Return	To Main and Monitor
	Rumble	CH1~6
	Faders	Rotary (Main)
	Level Meter	5-segment
Phantom Power Supply		+48V (global switch)
Digital Effects	Programs	100
	Effect Processor Controls	1 program selector
	Foot Switch	On/Off
Channel Equalizer	Type	2-band
	Range	+/-15 dB
	Low	80 Hz
	Mid	2.5KHz
	High	12 KHz
Graphic Equalizer	Master	8-band
	Center Frequencies	80, 160, 315, 630, 1.25K, 2.5K, 5K, 10KHz
	Range	+/-12 dB
Frequency Response	20Hz~20KHz, line level o/p @ +4 dBu into 600 ohms	+0/-2 dB
	20Hz~20KHz, power amp o/p 1 Watt into 8 ohms	+0/-2 dB
Crosstalk (@ 1 KHz)	Adjacent inputs or input to output	<-90 dB
Noise	Master fader down	<-78 dBu
	Master fader 0 dB, ch. faders down	<-63 dBu
Total Harmonic Distortion (THD)	Mic input to main mix output @ +14 dBu	<0.5%, 4 ohms, @60 Watts
	Any output, 1KHz @+14dBu, 20Hz~20KHz, channel inputs	<0.3%
Maximum Level	Mic Preamp Input	+10 dBu
	All Other Inputs	+22 dBu
	Unbalanced Outputs	+22 dBu
Power Supply	Mains Voltage	115VAC~230VAC, 50/60 Hz, Switchable
	Power Consumption	375 Watts
Dimensions (W x H x D)		471x285x275mm (18.5” x 11.2” x 10.8”)
Weight		14 kg (30.8 lbs)

DIMENSIONS



* All measurements are shown in mm/inches.

BLOCK DIAGRAMS



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