

Setup Instructions

1. Place the speakers on the stands at a height of approx 5' to 6' high and 6' minimum apart. Make sure stands are on a level surface and legs are spread to at least a 3' diameter circle.

2. Find a suitable spot to place the mixer/amp. CHECK THAT ALL VOLUME LEVELS ARE SET AT THE MINIMUM LEVEL AND POWER SWITCHES ARE OFF, then plug in the mixer power cord - **DO NOT TURN ON YET!**

3. Plug the supplied speaker cables (**RED STRIPE**) into the Speaker Out on the mixer, and the Input on the back of the speakers.

Warning: Never plug anything other than a speaker into the output of a power amp. A "speaker out" connection carries a very strong signal that can and probably will cause damage to the other components.

4. Before plugging anything into the inputs in the mixer/amp, check to see that the controls for EACH CHANNEL are set to the default settings as follows.

- EQ (Bass, Treble, Low, Mid, High, etc.) are set to their neutral "0" position with the knob in the "12 O'clock" position
- Gain/Level control is set to "0" (turn fully counter-clockwise)
- Reverb/EFX control is set to "0" (turn fully counter-clockwise)
- Monitor (MON) control is set to "0" (turn fully counter-clockwise)
- In the Master Section, set the Master/Main level to "0" (turn fully counter-clockwise)

5. Plug the supplied microphone cable (**BLUE STRIPE**) into an input channel of the mixer/amp and connect the other end to the microphone. Repeat this for as many microphones as needed.

6. If using an iPod/MP3 Player for your backing tracks or break music, plug it in as shown using the supplied iPod cable.

7. Check that all master and channel volume levels are turned down, power switches are OFF and all cables are connected correctly BEFORE SWITCHING ON THE MAINS POWER on the mixer/amp.

8. At the end of the gig turn the Master/Main levels on the mixer/amp all the way down (turn fully counter-clockwise), then turn off the mixer power BEFORE disconnecting plugs and cables.

DO

- Keep your cables neat and tidy to avoid tripping and pulling the cables out of the sockets.
- Make sure that your mics are all set up behind your speakers. This will help prevent feedback problems.
- At the end of the show coil the cables gently and neatly into a 1' diameter coil.
- Have Fun!

DON'T

- Plug anything but Speaker Cables into the Speaker Outputs!
- Cover the vents on any equipment
- Have glasses full of liquid on stage or placed on speakers/amps or equipment. Drink from a screwtop or resealable bottle (less likely to spill & ruin your electrical equipment & cause electrocution or severe equipment damage!).
- Block emergency exits with equipment
- Have loose trailing cables that people can trip over!

The latter are very important, local Health & Safety departments can stop your performance and fine you if these exits are not accessible and you certainly wouldn't want an audience member to be injured by tripping over your cables or falling equipment.



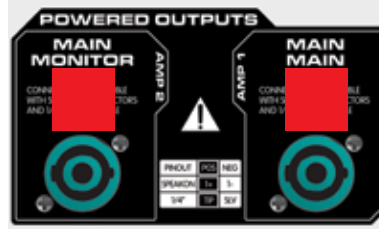
System 4 & 5

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Speakers

Connect one end of each speaker cable (red stripe) to the SPEAKER OUT jacks on the rear of the mixer. Connect the other end of each speaker cable to the FULL RANGE INPUTS on the back of each speaker.



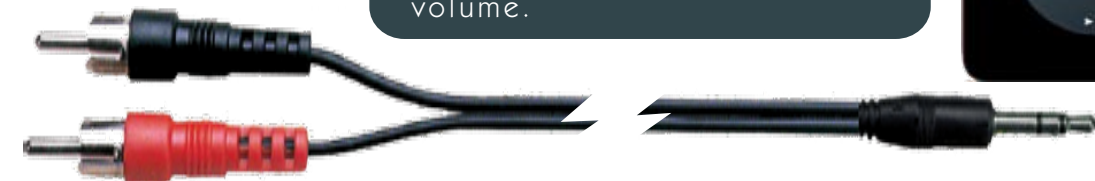
Microphones

Using the supplied mic cable (blue stripe), plug one end into the microphone, and the other end into an input channel on the mixer (blue tape). Use the Level control to set the volume.



iPod/MP3 Player

Using the supplied iPod cable, plug the 1/8" end into the headphone jack of the iPod or MP3 player. Plug the end with the two RCA plugs into the MEDIA IN input on channel 9/10. Use the GAIN control on channel 9/10 to set the volume.



PA SYSTEM CONTROLS & OPERATION GUIDE

Operating the PA System

Gradually turn the Master/Main knob up about half way (twelve o'clock), this is a good starting point. Just make sure you don't turn it all the way up, or all the way down. Somewhere between one quarter and three quarters is fine.

While repeating the word "check" into a microphone, gradually turn up the Gain/Level knob for that input channel until you can clearly hear your voice coming out of the speakers. If you don't hear your voice, recheck your connections and knob settings. Repeat this process for each channel. For the iPod/MP3 input press Play on your iPod/MP3 Player and slowly turn up the level for the channel until the desired level is heard.

To create your "mix", adjust the relationship of the Gain/Level controls for each channel until you find the desired balance of vocals and/or instruments. Once you have created your "mix", you can adjust the overall volume if needed using the Master/Main knob.

Input Section

(1) HIGH EQ This is used to adjust the overall treble of the individual input. Since it is a cut or boost control (+/-15 dB), it will remove noise or add brilliance in the sound beginning at 12 kHz.

(2) MID EQ Mid EQ is a band pass (peak/notch) type of active tone control that varies the mid-range frequencies (±15 dB at 450 Hz).

(3) LOW EQ This is used to adjust the overall bass of the individual input. Since it is a cut or boost control (+/-15 dB), it will add or diminish bass frequencies in the sound beginning at 70 Hz. EQ can give you a booming bottom end.

(4) MON (monitor) This control varies the level of each channel signal (pre-EQ) that is added to the monitor mix.

(5) EFX The EFX control varies the level into the digital effects processor bus, adjusting signal level from the individual channel to the digital processor.

(6) SIGNAL/CLIPPING INDICATOR These LEDs illuminate green when a signal is present and red when clipping occurs. If clipping occurs, turn the gain (7) down. If the channel clips when turning the Level control up only slightly, try engaging the Pad switch (8).

(7) GAIN This control sets the signal level sent to the main mix.

(8) PAD Pad reduces the input signal by -25 dB. If you notice distortion from a particular channel or if the channel becomes loud very quickly, try engaging this switch.

(9) LINE INPUT This input may be used as either a high-impedance microphone input or for line-level devices such as a cassette player, CD player, video projector, laptop, electric guitar, bass or keyboard. These line inputs are 1/4" balanced TRS inputs.

(10) MIC INPUT This input is for typical XLR balanced, low-impedance microphones or direct boxes. When the phantom power is enabled, this connector has +48 V on pins 2 and 3 with pin 1 as the ground reference.

Note: The Mic input and the Line input cannot be used simultaneously within the same channel.

Master Section

(1) MUTE 1-8 Muting channels 1-8 allows you to take a break, by muting channels 1-8 without changing the mic level settings. Use channel 9/10 for your break music. Just remember, unmute before beginning your performance.

(2) EFX SELECT This rotary switch selects one of sixteen available effects.

(3) EFX DEFEAT Depressing this button defeats the Effects.

(4) EFX INPUT CLIP LED This red LED lights to indicate the onset of clipping the effects signal. An occasional blink indicates that your levels are set optimally.

(5) EFX TIME This control adjusts the time of the particular reverb or delay.

(6) EFX TO MONITOR This control adjusts the amount of effects signal sent to the monitor mix, allowing effects to be heard from the stage via the monitors. Keep this control as low as possible.

(7) EFX TO MAIN This control adjusts the amount of effects sent to the main front-of house mix. Remember: A little goes a long way!

(8) FLS® FEEDBACK LOCATING SYSTEM When feedback occurs, the corresponding LED of the frequency band that is feeding back will light over the slider to be adjusted. Slowly bring that slider down until the feedback is gone. The LED will remain lit for a few seconds after the feedback is gone. When the feedback doesn't return, all the LEDs will become active again, acting as a normal EQ.

(9) GRAPHIC EQ These 7-band EQs are designed for 12 dB of cut or boost.

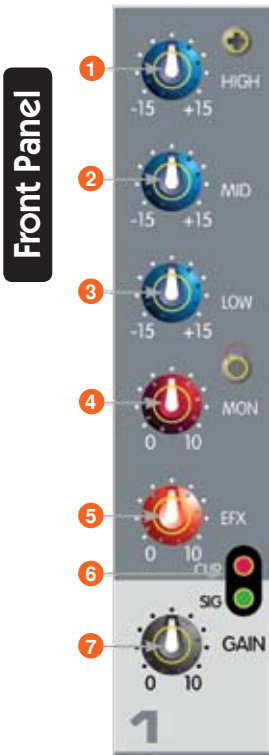
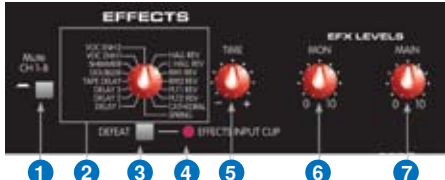
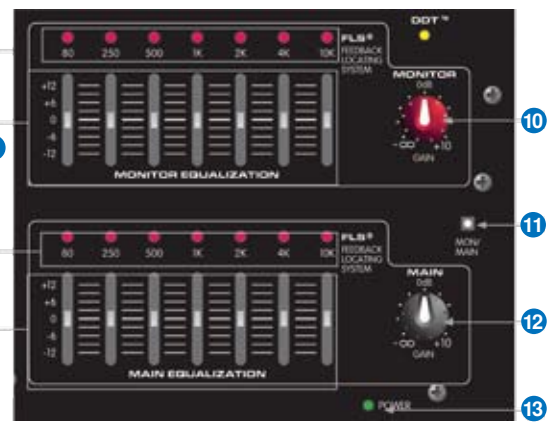
(10) MONITOR LEVEL This control sets the overall level of the monitor signal that is sent to the Monitor output jack and to the power amp when in Main/Monitor mode.

(11) POWER AMP MODE This button is used to configure the power amp as either main/main or main/monitor. The default setting is main/main. Use a non-metallic object to change the switch position (e.g., a toothpick). When the main/main switch is depressed, the first power amp is assigned to the mains and the second amplifier is assigned to the monitor.

(12) MAIN LEVEL This is the master level control for the main mix sent to the main output jack and corresponding power amplifier(s). In main/monitor mode it controls the main level going to the power amp.

(13) POWER LED This LED illuminates when power is supplied to the amplifier.

(14) RECORD OUT This pair of RCA jacks provides a signal to the recording inputs of a recording device.
NOTE: Do not connect a single device to the Media In (13) and Record Out (34). This improper setup forms a loop, which can cause severe feedback. Use separate decks for recording and playback.

Rear Panel

(1) POWER CONNECTOR This is a standard IEC AC power cable connector for use with standard voltages from AC wall outlets. Its safety ground pin is connected to the chassis and should never be removed (or defeated in the line cord) for any reason.

(2) SPEAKER OUTPUTS These two-conductor combination jacks (1/4" or Speakon®) are the amplifier's outputs. Be sure to use only the speaker cables (with the red tape at each end) and not instrument cables to connect to the speakers. Each one is rated at 8 ohms minimum impedance. Total minimum load for the amplifier is 4 ohms. You may connect either one 4-ohm, one 8-ohm or two 8-ohm speakers.

