
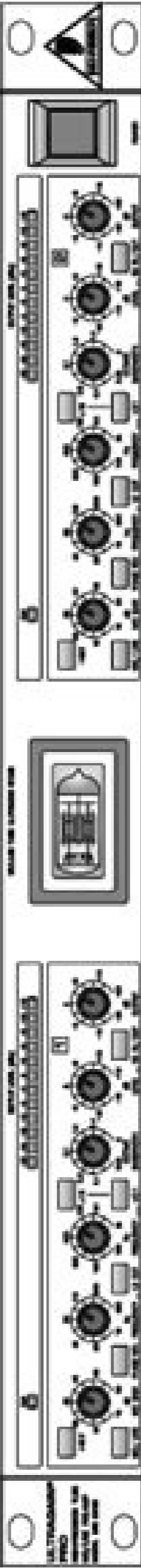


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ULTRAGAIN[®] PRO MIC2200



Notice d'utilisation

Version 1.2 Mars 2001

FRANÇAIS



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1.2 Before you get started

1.2.1 Statement

This manual is not intended to be used as a substitute for the safety instructions and warnings. It is intended to provide information on the safe use of the product. It is not intended to be used as a substitute for the safety instructions and warnings. It is intended to provide information on the safe use of the product. It is not intended to be used as a substitute for the safety instructions and warnings.

1.2.2 In use operation

Be sure that the power supply is connected to the correct power source and that the power switch is turned on. Do not touch the power supply or the power switch when the power is on. Do not touch the power supply or the power switch when the power is on.

1.2.3 Before you get started

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2. CONTROL ELEMENTS AND CONNECTORS

2.1 Mono channels



2.2 Stereo channels



XENYX 1002FX/1202FX

TRIM

Use the TRIM control to adjust the input gain. This control should always be turned fully counterclockwise whenever you connect or disconnect a signal source to one of the inputs. The scale has 2 different value ranges: the first value range (+10 to +40 dB) refers to the MIC input and shows the amplification for the signal fed in there.

The second value range (+10 to 40 dB) refers to the line input and shows its sensibility. The settings for equipment with standard line level signals (-10 dBV or +4 dBu) look like this. While the TRIM control is turned all the way down, connect your equipment. Set the TRIM control to the external device's standard output level. If that unit has an output signal level display, it should show 0 dB during signal peaks. For +4 dBu, turn up TRIM slightly; for -10 dBV a bit more. Tweaking is done using the CLIP LED.

EQ

All mono input channels include a 3-band equalizer. All bands provide boost or cut of up to 15 dB. In the central position, the equalizer is inactive.

The polarity of the British EQs is based on the technology used in the best known top of the line consoles and providing a warm sound without any unwanted side effects. The result is extremely musical equalizers which, unlike simple equalizers, cause no side effects such as phase shifting or bandwidth limitation, even with extreme gain settings of 15 dB.

The upper (HIGH) and the lower band (LOW) are shelving filters that increase or decrease all frequencies above or below their cut-off frequency. The central frequencies of the upper and lower band are 12 kHz and 80 Hz respectively. The MID band is configured as a peak filter with a center frequency of 3.5 kHz. Unlike shelving filters, the peak filter processes a frequency range that extends upwards and downwards around its middle frequency.

LOW CUT

In addition, the mono channels are equipped with a steep LOW CUT filter (slope at 18 dB/oct., -3 dB at 75 Hz) designed to eliminate unwanted low-frequency signal components. These can be noises created by hand-held microphones, subsonic noise or phase sounds created by highly sensitive microphones.

FX

FX sends enable you to feed signals via a variable control bus into one or more channels and turn right signals to a bus. The bus appears at the console's FX send output and can be fed back there to an external effects device. The return from the effects unit is then brought back into the console on the stereo channels. Each FX send is mono and breaks up to 15 dB gain. As the name suggests, the 10 sends of the XENYX mixing console are intended to drive effects devices (reverb, delay, etc.) and are therefore configured just like this. This means that the mix between dry signal and effect remains at the level determined by the channel's aux send, irrespective of the channel fader setting. If this were not the case, the effect signal of the channel would remain audible even when the fader is lowered to zero. With XENYX mixing consoles, the channel fader is called LEVEL control.

In the 1002FX/1202FX, the FX send is routed directly to the built-in effects processor. To make sure that the effects processor receives an equal signal, you should turn the control all the way to the left (out).

PAN

The PAN control determines the position of the channel signal within the stereo image. This control features a constant power characteristic, which means the signal is always maintained at a constant level, irrespective of position in the stereo panorama.

LEVEL

The LEVEL control determines the level of the channel signal in the main mix.

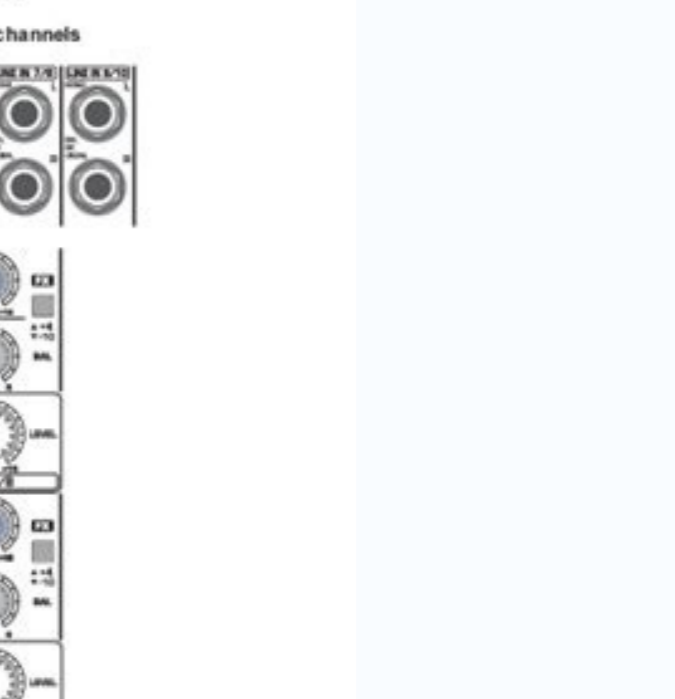
FX

Since the FX path for the effect processor is connected post-fader, the LEVEL control has to be turned up in order to get this channel's signal to the effects processor!

CLIP

The CLIP LEDs of the mono channels illuminate when the input signal is driven too high, which could cause distortion. If this happens, use the TRIM control to reduce the preamp level until the LED does not light anymore.

2.2 Stereo channels



LINE IN

Each mono channel has two balanced line level inputs on 1/2" connectors for left and right channels. If only the connector marked 'L' (left) is used, the channel operates in mono. The stereo channels are designed to handle typical line level signals. Both inputs will also accept unbalanced connections.

FX

The FX send of the stereo channels functions similar to that of the mono channels. However, since the FX send bus is mono, a mono sum is first taken from the stereo input before it is sent to the FX bus.

BAL

The BALANCE control determines the levels of left and right input signals relative to each other before both signals are then routed to the main stereo mix bus. If a channel is operated in mono via the left line input, this control has the same function as the PAN control used in the mono channels.

LEVEL

The LEVEL control determines the volume of the channel being sent to the main mix.

+4/10

The stereo inputs of the XENYX have an input sensitivity switch which selects between +4 dBu and -10 dBV. At -10 dBV (home-recording level), the input is more sensitive (requires less level to drive it) than at +4 dBu (studio level).



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