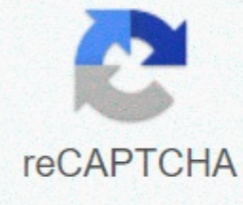




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## Yamaha mg16/4 manual

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Bomba or voters[...] Precautions MG16/4, MG12/4 3 — For correct operation — • XLR type connectors are narrated as follows: pin 1: ground, pin 2: hot (+), and pin 3: cool (-). • Ants jek TRS phone narrated as ws follo: arm ve: soil, petua: deliver, and ring: return. • Achievement components with moving acquaintances, such suis, rotary controls, faders[...] MG16/4, MG12/4 4 Intr oduction Thank you f or y purchase console mixing Y AMAHA MG16/4 or MG12/4. This mixing console combines ease of operation with the suppor t f or various usage environments, and is the ideal f or SR supply, installed system, and other human y applications. Please read through this Owner's Manual carefully bef cost bf[...] Introduction of MG16/4, MG12/4 5 (1) Make sure the complainant's power of attorney is in the position of ST ANDBY. Use only the A-20 P customizer that came with this mixer. The use of different adjusters can result in equipment damage, overheating, or fire. ( 2 ) Connect the po wer customizer to AD APT OR IN con-necto r ( 1 ) behind the mixer, and [...] MG16/4, MG12/4 6 Make The Most Of our blend Y er Introduction Y ou'ou has got yourself a stirrer and now you are ready to use it. Just palam everything, twist the controls, and far away you go ... Right? W ell, if you had done this before you wouldn't have had a problem, but if this is the first time you've ever used a complainant you might want to rea[...] Make The Most of Your Mixer MG16/4, MG12/4 7 A Place For Everything and Everything In Place 1-1. A Plethora Connector-What Goes Where? The questions you may face when providing the system for the first time may include Why are all these types of connectors different behind my complainant? and Is Make Full Use of Your Mixer MG16/4, MG12/4 8 1-2. Balanced, Unbalanced—What is a Dif ferry? In words: noise. The whole point of a balanced line is the rejection of sound, and it's something Excellent. Everywhere the length of the wayar will act as an antenna to pick up the electromagnetic rays of the rawak we are always surrounded by: [...] Make full use of your Mixer MG16/4, MG12/4 9 1-3. Cue Level—Decibel Do' and Don'ts From the moment you start dealing with audio matters, you need to deal with the term decibel and its abbreviation, dB. Things can be misleading because decibels are a very versatile step unit used to describe the acoustic sound of pressu[...] Make Most Of Your Mixer MG16/4, MG12/4 10 Where Our Y Cues Go Once It's In The Box At first glance the image of the block is rajah although a simple stirring can look like a space station scheme. In fact, the stoning of the block is a great help in understanding how the cues flow in any complainant. Here is a picture of a block rajah that is very facilitated ge [...] Making Most Of Your Mixer MG16/4, MG12/4 11 First Steps in Achieving a Big Sound Before you consider EQ and its effects, or even the overall mix, is important to ensure that the level is set correctly for each individual source. This should not be emphasized sufficiently—early-stage inventory is essential to achieving optimum achievement[...] Make Full Use of Your Mixer MG16/4, MG12/4 12 3-2. Stage Preparation Procedures For Optimum Achievement Now that we know what we need to do, how do we do it? If you look at the image of the mixing block king, you will see that there is a peak pointer located just after the head booster and EQ rating, and in it put our answer! Althou[...] Make The Most of Your Mixer MG16/4, MG12/4 13 Ef Outer Fects, Monitor Blends, and Group 4-1. AUX Bass For Sending Monitors and overall Ef fects There are several reasons why you may want to type signals that flow through your mixer at one time before the main output: the two most common are 1) to realize a mixture of monitors that are se[...] Make full use of your Mixer MG16/4, MG12/4 14 4-2. Using Group Groups buses and faders can facilitate the mixing process—especially in immediate situations where changes need to be made as quickly as possible. If you have a set of channels that need to be aligned all together while maintaining their brother level, the group is a way [...] Make full use of your Mixer MG16/4, MG12/4 15 4-3. Channel Ants for Special Processing Channels Another way to get a stirring signal outside the box is to use a silent channel. Channel seeding is almost always located in the presence of better channels and, when used, actually solves the complainant's internal sig-nal channel. Unlike [...] Make Full Use of Your Mixer MG16/4 16 Makes a Better Blend 5-1. Approaching The Mix—Where does Y ou Start? Mixing is easy, isn't it? Just move the fade around so it sounds right? W ell, you can do it that way, but a more systematic approach that The material you mix will produce better results, and faster. [Th[...] Make The Most Of Your Mixer MG16/4, MG12/4 17 Spread them Out! Put your instruments in order for them to have room to breathe, and connect in the most musical ways with other tools. Sometimes, however, you will want to deliberately ore the sound close together, or even right above each other, to emphasize their relationship. No [...] MG16/4, MG12/4 18 Fr ont & Rear P anels Note: In this manual, all illustrations of the panel sho w panel MG16/4. 1 GAIN CONTROL Adjusts the el. T o input signal levy gets the best balance between the S/N ratio and the dynamic range, adjust the lev el so that the peak indicator (2) comes only at about the maximum input of the lev el. –60 to –16[...] & Front Panel Back MG16/4, MG12/4 19 6 PRE Switch Choose either pre-fader or post-fader signals fed to A UX1 buses. If you set the switch ( ), the mixer sends a pre-fader signal (signal before the route even the fader A channel) to the UX1 bus, so that the UX1 output is not affected by the better. If you set the switch[...] & Front Panel Back MG16/4, MG12/4 20 1 ST Master Fader Adjusts the el signal levy to the ST OUT jack. 2 GROU P 1-2 F ader Adjusts the el signal levy to GROU P EXIT 1 and GR OUP OUT 2 sheep. 3 FOR ST Switch If this switch is turned on ( ), the mixer sends a signal processed by the GR OUP 1-2 fader (2) to Stereo bus. Group 1 signal goes t[...] & Front Panel Back MG16/4, MG12/4 21 8 Level-Meter Switc Signal hes (ST-GROUP T oggle Switch and 2TR IN Switch) This lev el-meter switch, along with the PFL switch channel, select the signal sent via C-R/PHONES control to C-R OUT Illustration following shos how t[...] & Front Panel Back MG16/4, MG12/4 22 1 Radius Input Channel • MIC Jack (MG16/4: CHs 1 to 8, 9/10, 11/12. MG12/4: CHs 1 to 4, 5/6, 7/8) This is a balanced XLR type microphone input shelf (1:Ground; 2:Hot; 3:Cold). • LINE Jack (MG16/4: CHs 1 to 8. MG12/4: CHs 1 to 4) This is a balanced TRS phone-type input shelf ( T : Hot; R: Cold; Q: G[...] & Front Panel Back MG16/4, MG12/4 23 8 RETURN L (MONO), R Jacks This is a disportsionate type of phone input jack. The signal fasteners included by this jack are sent to Stereo buses and A UX1 and A UX2 buses. These jacks are usually used for recei ve signal returns from external fectors (reverb, delay, etc.). This jack can also be used[...] MG16/4, MG12/4 24 Establishing (1) Before connecting to the microphone and instruments, make sure all devices are turned on f. Also make sure that all mixer channel faders and master control faders are set along the way of doing wn. (2) For each connect one end of the cable to the microphone or rele-vant instrument and connect othe[...] Setting up MG16/4, MG12/4 25 ■ Sound Reinforcement Cement for Live P erformance ( ) ST AUX 1 (PRE) ST DI Microphone Monitor Speaker (Internal) P ower Amp Effector Synthesizer Effector Bass Guitar CD, Cassette, or D A T Primary Headphone Font Recorder Primary Speaker Guitar (External) Sample Speakers Order Audience (External) Stage (Between[...] Established MG16/4, MG12/4 26 ■ Installation MG16/4 (1) T wo metal shelf-mountain support screwed into units. Use the ver screw to remove this support. (2) T urn support on, and scan it to a place again using the same screw. (3) Mount the unit into the shelf, and punch it into place. If you want y ou can mo support left[...] MG16/4, MG12/4 27 Attachment ■ General Specifications Where 0 dBu = 0.775 V and 0 dBV = 1 V 1 Measured with 12.7 kHz, –6 dB/oct. low pass filter (equivalent to 20 kHz, – ∞ lter fee). (INPUT CH MIC to ST, GROU P OUT/A UX, EFFECT SEND) 2 T ning your AN/BAL to left or right. 3 Turnover shelves/frequency rolloff: 3 dB before maximum cut or boo[...] Appendix MG16/4, MG12/4 28 ■ Sect file input Where 0 dBu = 0.775 V and 0 dBV= 1 V \* Input sensitivity: the lowest le vel that will produce nominal output le vel when the unit is set to maximum profit. ■ Output Specifications cation fees Where 0 dBu = 0.775 V and 0 dBV= 1 V Specifications and description in this owner's manual is for information[...] Appendix MG16/4, MG12/4 29 ■ MG16/4 ■ MG12/4 Dimensional Figure 393 31.5 309.6 D 416.6 H 108 101.3 3 W 423 423 423 428 27.5 480 When installed on shelves 317.4 D 416.6 325.6 102.6 2 H 108 W 322 480 322 When installed on the MG12-16\_E Page 29 monday, May 26, 2003 1:14 PM[...] Appendix MG16/4, MG12/4 30 Block Figure and Level MG12-16\_E.book Page 30 Monday, May 26, 2003 1:14 PM[...] For more information on the product, please contact Y amaha representativ e or an authorized distributor listed below. Pour plus de détails sur les produits, v euillez-vous adresser à Y amaha ou au distributeur le plus proche de v ous figurant and la liste suiv ante. Die Einzelheiten zu Producten synd bei Ihrer unten aufgeführten Niederlass[...] U. R.G., Pro Audio & Digital Musical Instruments Division, Y amaha Corporation © 2002 Y amaha Corporation V961800 312CRCR68.2-06D0 Printed at china Manual Library Y amaha .jp/manual/english/Hyo4.fm Page 32 Thursday, December 11, 2003 9:07 AM