

Quick Guide

Getting sound out of the system

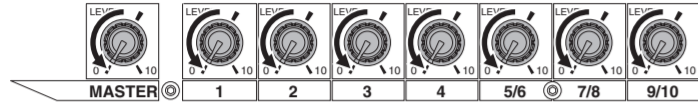
Using the included speakers, set up the system and try it out.

1 Connect the included speakers and your instruments to the mixer.
Connect the included speakers (500S) to the SPEAKERS L/R jack. Connect the sources (guitar, other instruments) to the input jacks. For details, see "Connection Example."

Caution Before connecting any devices, make sure to turn off the power for all devices (including microphones). Also, before turning the power on or off, set the volume levels on all devices to minimum.

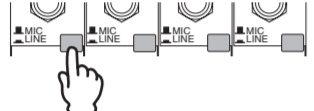
NOTE: For best results when connecting an electric guitar or bass guitar to the mixer, use a direct box, preamp (guitar amp), or amp simulator.

2 Set the mixer's LEVEL controls and MASTER LEVEL control to the minimum (zero).



3 Depending on the device used, set the MIC/LINE switch to MIC (M) or LINE (L) as appropriate.

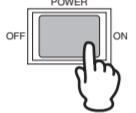
For low-level signals (such as that of microphones), set the switch to the MIC (M) position. For high-level signals (such as keyboard instruments and audio equipment), set the switch to the LINE (L) position.



NOTE: When using a condenser microphone, set the PHANTOM switch to ON.

4 Turning the power on
First, turn on the power to any connected devices, then turn the STAGEPAS 500 power on.

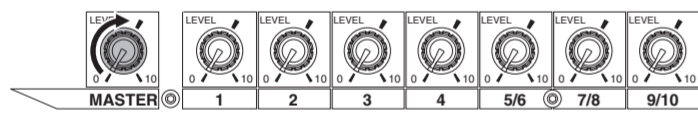
If you've connected powered speakers to the mixer, turn on the power of the mixer first, then the powered speakers.



Caution To avoid any loud, unexpected noise from the speakers, first turn on the power to those connected devices that are closest to the sound source.

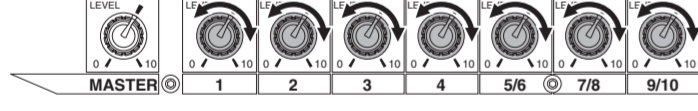
Example: Sound source (CD player or instrument) → STAGEPAS 500 → (Power amplifier)
When turning off the power to the system, reverse the order described above.

5 Set the MASTER LEVEL control to the optimum position (indicated by the arrow).



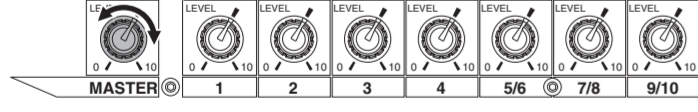
6 While playing your instrument or singing into the microphone, adjust the LEVEL control of the corresponding channel.

Adjust the LEVEL Control of the corresponding channel so that the "0" LED lights up momentarily.



7 Use the MASTER LEVEL control to adjust the overall volume.

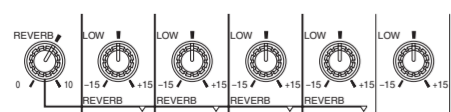
Caution If the LIMITER indicator flashes continuously, the internal power amplifier section is being excessively overloaded and may malfunction.



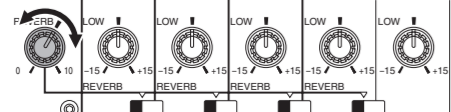
Applying reverb or echo to the sound

Reverb recreates the warm ambience of an actual performance space, such as a concert hall or a night club.

1 For each channel you want to apply reverb, set the corresponding REVERB switch to ON (L).



2 Use the REVERB control to adjust the overall reverb.

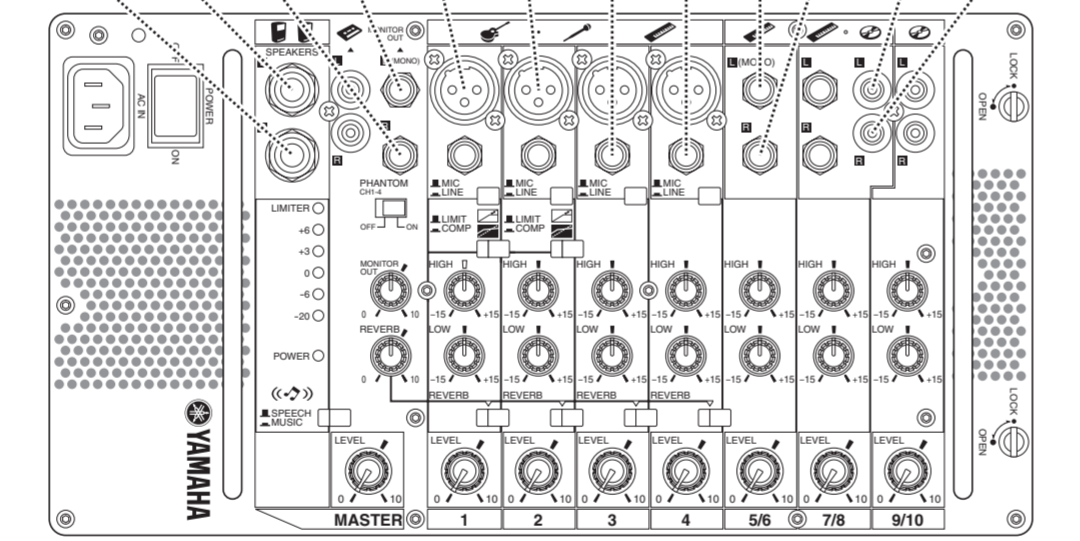
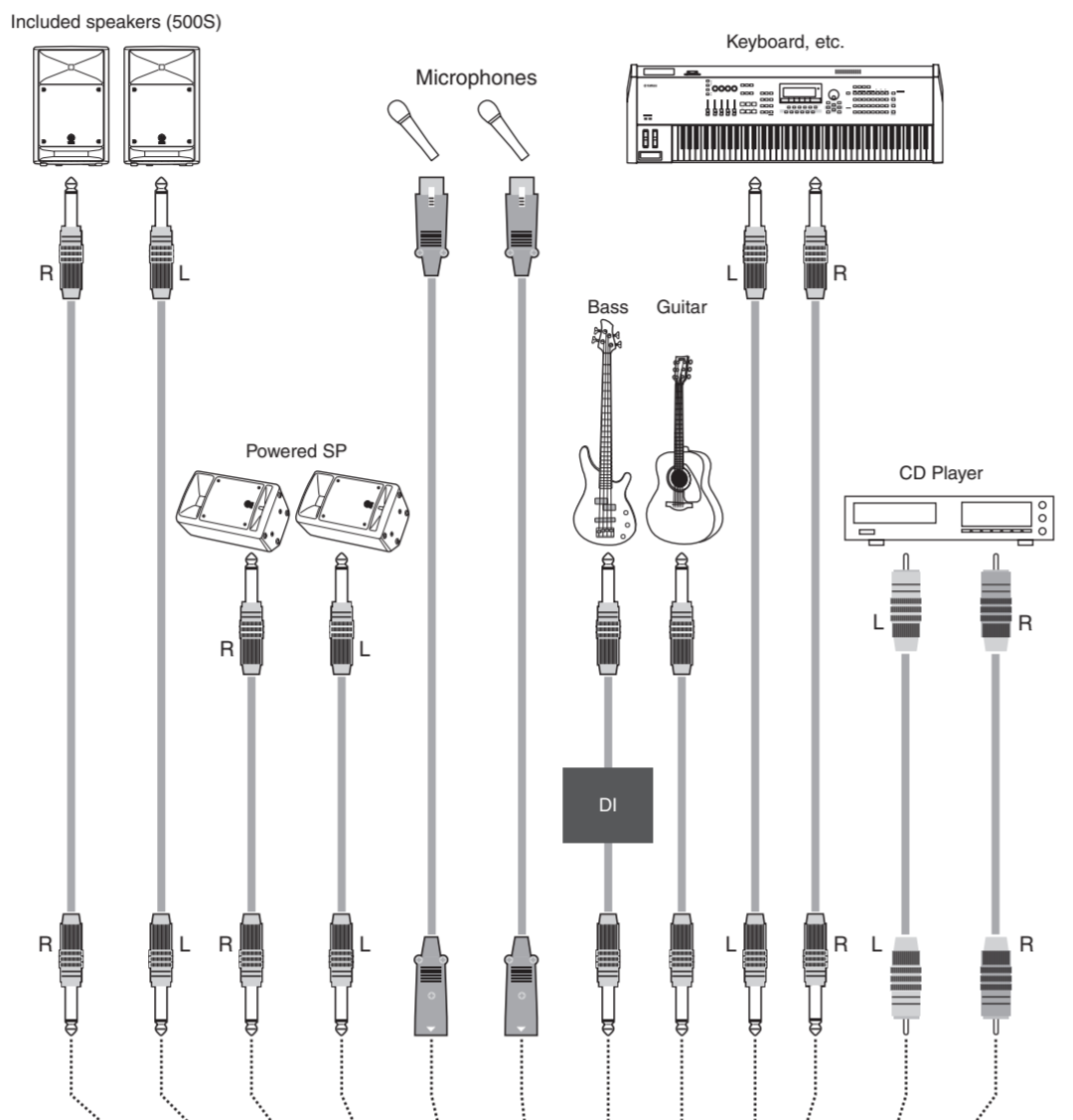


Connection Example

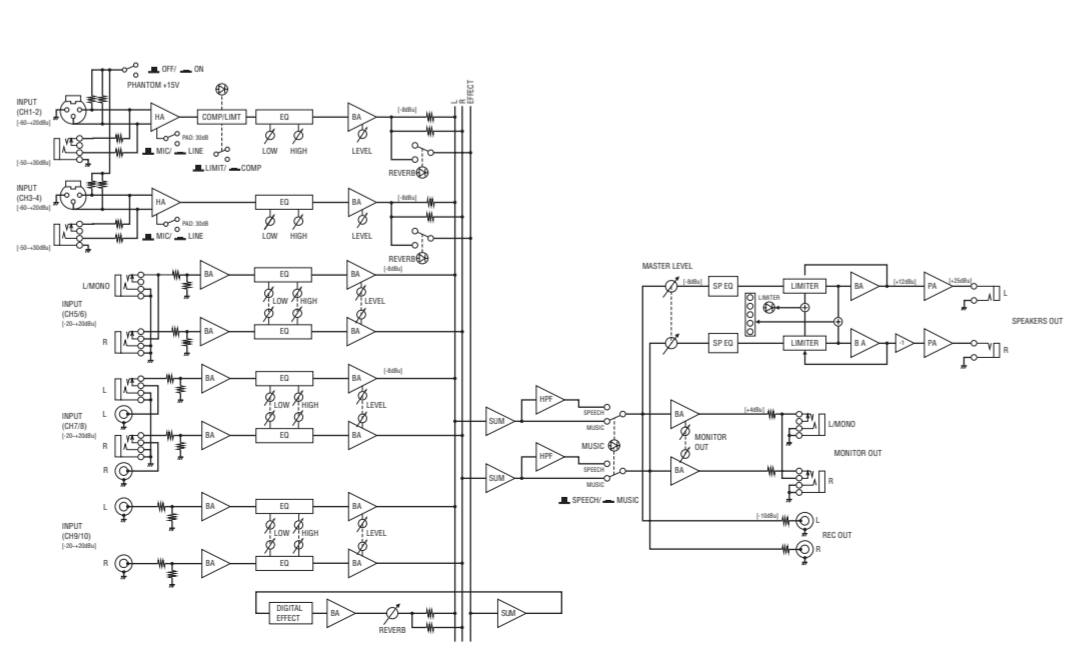
The STAGEPAS 500 can be used in a wide variety of sound reinforcement applications, from a full-band performance onstage to solo street performance—providing a powerful, high-performance system in an exceptionally compact and portable package. Connect a guitar or a microphone to the monaural input jacks (channels 1 to 4) and connect a keyboard to the stereo input jacks (channels 5/6 to 9/10).

If you have a powered speaker, you can connect it to the MONITOR OUT jack for monitoring your vocals. For optimum results in band performance applications and to create a more powerful sound for music, make sure to set the SPEECH/MUSIC switch to MUSIC.

NOTE: For best results when connecting an electric guitar or bass guitar to the mixer, use a direct box, preamp (guitar amp), or amp simulator.



Block Diagram



Controls and Functions



1 AC IN jack
Connect the included power cord here.

Caution Be sure to use the included power cord. Use of other cords may result in malfunction, heat generation, or fire.

2 POWER switch
For turning the power to the mixer on and off.

18 LEVEL meter
The LEVEL meter shows the level of the output signal from the SPEAKERS L/R jacks.

Caution If the LIMITER flashes continuously, the internal power amplifier section is being excessively overloaded and may malfunction. Reduce the output level with the MASTER LEVEL control so that the indicator flashes only briefly on the highest transient peaks.

3 SPEAKERS L/R jacks (for included speakers (500S) only)
These output the mixed signal channels from 1 to 9/10, and the level is adjusted with the MASTER LEVEL control. Connect only the included speakers (500S).

4 REC OUT L/R jacks
These output the mixed signal channels from 1 to 9/10, and the level is unaffected by the MASTER LEVEL control. You can use these jacks, for example, to connect to an external recorder.

5 MONITOR OUT L (MONO) /R jacks
These output the mixed signal channels from 1 to 9/10, and the level is adjusted with the MONITOR OUT control. These jacks are convenient for connecting an external powered speaker for monitoring purposes.

9 PHANTOM switch
If you set the switch on, the mixer supplies phantom power on to the XLR mic input jacks on the channels 1 to 4.

- Be sure to leave this switch OFF if the device or instrument that you are using does not require phantom power.
- When using phantom power, do not connect any devices other than condenser microphones to the XLR input jacks. Other devices may be damaged if connected to phantom power. This precaution does not apply to balanced dynamic microphones, however, as these will not be affected by phantom power.
- To avoid damage to speakers, be sure to turn off amplifiers (or powered speakers) before turning this switch on or off. We also recommend that you turn the MASTER LEVEL control to the minimum setting before operating the switch, to avoid excessively loud noises that could cause hearing loss or device damage.

10 LIMIT/COMP switch
Set this switch to COMP (L) to apply compression, or set it to LIMIT (R) to apply limiting. By compressing excessive peaks of input signals and bringing up the level of overly soft parts, compression raises the overall volume without introducing distortion. Compression can be used to make a mix sound louder and have more punch. The Limiter is used to suppress excessive input signals and bring them down to an adequate level. The switch lights up in yellow when it is set to COMP (L).

11 Equalizer
HIGH: Determines the level of the high frequency band for each channel. Rotating the knob clockwise boosts the high frequencies and produces a clearer, crisper sound. If you start getting feedback (a high-pitched squealing sound) or you want to make the sound softer and less harsh, turn the knob counterclockwise slightly.
LOW: Determines the level of the low frequency band for each channel. Rotating the knob clockwise boosts the low frequencies and produces a deeper, warmer sound. If you start getting feedback or you want to make the sound less boomy, turn the knob counterclockwise slightly.

14 LEVEL control
Use these controls to adjust the volume balance among the various channels.

Caution To reduce noise, set any LEVEL controls on unused channels to the minimum.

15 MASTER LEVEL Control
Determines the volume of the signal output from the SPEAKERS L/R jacks. This allows you to adjust the overall volume without changing the relative volume balance among the various channels (made with the LEVEL controls) or the tone settings (made with the Equalizer).

17 MONITOR OUT Control
Determines the signal level output from the MONITOR OUT jacks.

NOTE: The MASTER LEVEL Control does not affect the signal via the MONITOR OUT Control.

16 SPEECH/MUSIC switch
Set this switch to SPEECH (L) to optimize the mixer settings and sound quality for speech purposes and announcements. Set this to MUSIC (R) to optimize the mixer for musical performance. The switch lights up in yellow when it is set to MUSIC (R).

6 Channel input jacks (CH 1 to 4)
For connecting a guitar, microphone, keyboard or other instrument/device. Set the MIC/LINE switch to MIC or LINE for channels 1 to 4, depending on the level of the input signal. XLR-type connectors are wired as follows (IEC60268 standard): pin 1: ground, pin 2: hot (+), and pin 3: cold (-).

NOTE: On any given channel, you may use either XLR or phone jack, but not both. Please connect to only one of these jacks on each channel.

7 Stereo channel input jacks (CH 5/6, 7/8, 9/10)
Input the left and right channels of a stereo signal into the respective odd and even channels of the mixer. These inputs are intended mainly for use with instruments and equipment having stereo outputs, such as a synthesizer or CD player.

NOTE: The channel 7/8 input provides two sets of jacks—both phone jacks and RCA-pin jacks. Either one of these jacks may be used, but not both at the same time. Please connect to only one of these jacks on each channel.

8 MIC/LINE switch
Set this switch to MIC or LINE for channels 1 to 4, depending on the level of the input signal. For low-level signals (such as that of microphones), set the switch to the MIC (M) position. For high-level signals (such as keyboard instruments and audio equipment), set the switch to the LINE (L) position.

Caution To avoid damage to speakers, be sure to turn off amplifiers (or powered speakers) before setting this switch to MIC or LINE. We also recommend that you turn the MASTER LEVEL control to the minimum setting before operating the switch, to avoid excessively loud noises that could cause hearing loss or device damage.

9 PHANTOM switch
If you set the switch on, the mixer supplies phantom power on to the XLR mic input jacks on the channels 1 to 4.

- Be sure to leave this switch OFF if the device or instrument that you are using does not require phantom power.
- When using phantom power, do not connect any devices other than condenser microphones to the XLR input jacks. Other devices may be damaged if connected to phantom power. This precaution does not apply to balanced dynamic microphones, however, as these will not be affected by phantom power.
- To avoid damage to speakers, be sure to turn off amplifiers (or powered speakers) before turning this switch on or off. We also recommend that you turn the MASTER LEVEL control to the minimum setting before operating the switch, to avoid excessively loud noises that could cause hearing loss or device damage.

10 LIMIT/COMP switch
Set this switch to COMP (L) to apply compression, or set it to LIMIT (R) to apply limiting. By compressing excessive peaks of input signals and bringing up the level of overly soft parts, compression raises the overall volume without introducing distortion. Compression can be used to make a mix sound louder and have more punch. The Limiter is used to suppress excessive input signals and bring them down to an adequate level. The switch lights up in yellow when it is set to COMP (L).

11 Equalizer
HIGH: Determines the level of the high frequency band for each channel. Rotating the knob clockwise boosts the high frequencies and produces a clearer, crisper sound. If you start getting feedback (a high-pitched squealing sound) or you want to make the sound softer and less harsh, turn the knob counterclockwise slightly.
LOW: Determines the level of the low frequency band for each channel. Rotating the knob clockwise boosts the low frequencies and produces a deeper, warmer sound. If you start getting feedback or you want to make the sound less boomy, turn the knob counterclockwise slightly.

14 LEVEL control
Use these controls to adjust the volume balance among the various channels.

Caution To reduce noise, set any LEVEL controls on unused channels to the minimum.

15 MASTER LEVEL Control
Determines the volume of the signal output from the SPEAKERS L/R jacks. This allows you to adjust the overall volume without changing the relative volume balance among the various channels (made with the LEVEL controls) or the tone settings (made with the Equalizer).

12 REVERB switch
Set this switch to ON to recreate the rich ambience of various performance environments, such as a concert hall or a night club. The switch lights up in green when REVERB is ON (L).

13 REVERB control
Determines the overall level of the reverb or echo that is applied to the output signal. For best results, this level should not be set very high, to avoid possible feedback and to prevent the sound from becoming "muddy" with too much reverb.