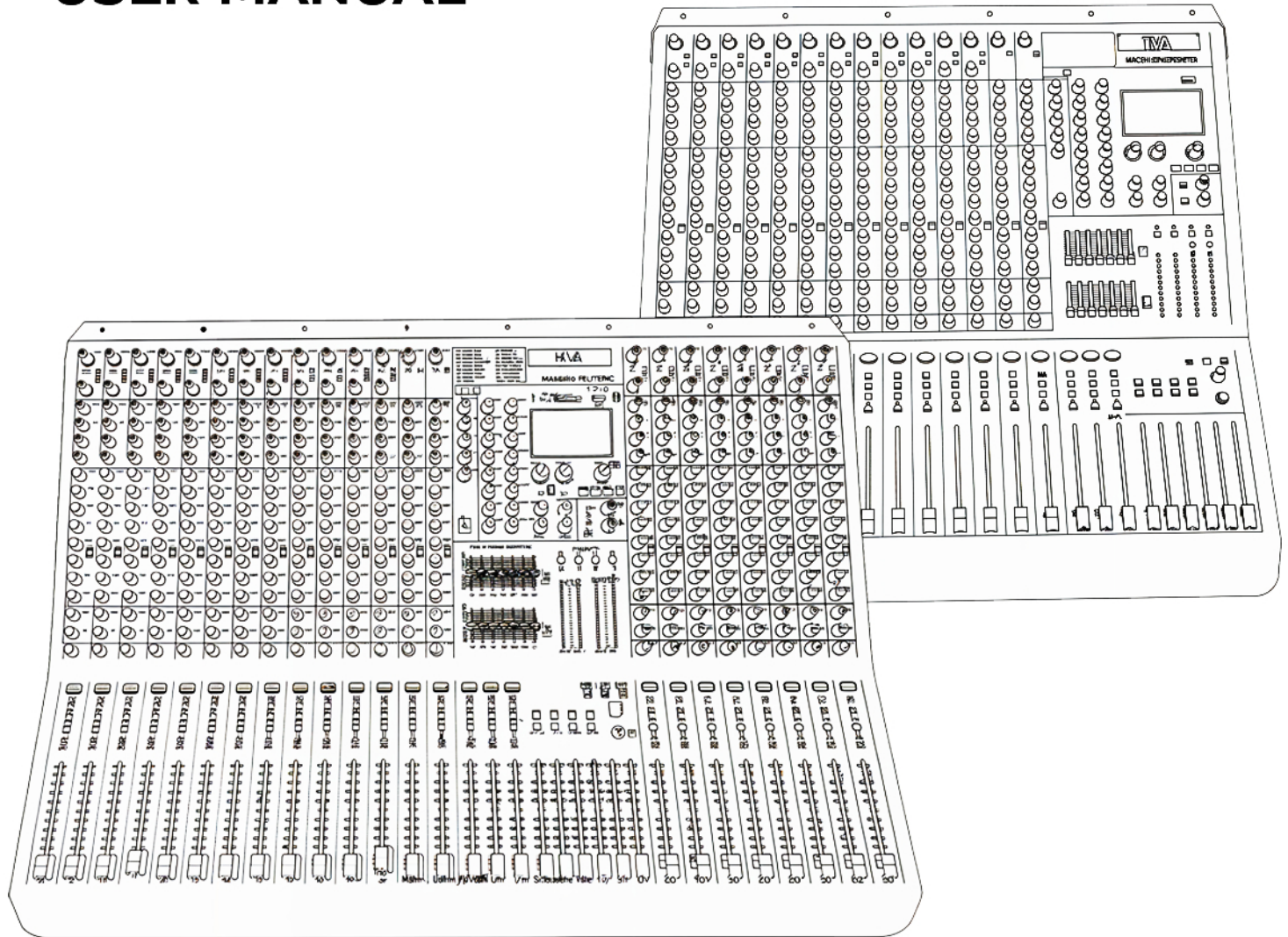




# LiveBand 2482FX

# LiveBand 1682FX

## USER MANUAL



## **Important Safety Instructions**

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacture's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus that produce heat
9. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
10. Only use attachments/accessories specified by the manufacturer.

## **Features**

- . Professional 4 Group and 8 AUX live sound mixer
- . Each channel with FREQ and Low Cut function
- . Low noise, high-headroom and mic preamps
- . 2X99 24bit FX processor
- . Precision 2X7 band graphic EQ
- . USB function with BT and Recording function
- . 4-band EQ with sweepable midrange on mono channels
- . Multiple high-headroom line inputs.
- . Individual channel mute switches and overload(OL) indicators
- . Inserts on mono mic/line channels for connecting outboard processors.
- . 100mm faders for input channels, subgroup and mains output.
- . 48V phantom power with LED for use with condenser mics.
- . Balanced XLR and balanced/unbalance 1/4-inch main outputs

## A. INPUT CHANNEL SECTION

### 1. GAIN CONTROL

The gain knob adjust the input sensitivity of the mic and line inputs. This allows signals from the outside world to be adjusted to run through each channel at optimal internal operating levels.

If the signal originates through the mic XLR Jack, there will be 0 dB of gain with the knob fully down, ramping to 60 dB of gain fully up.

### 2. LOW CUT Switch

All mono channels have a low-cut switch (often referred to as a high-pass filter) that cuts bass frequencies below 75Hz at a rate of 18 dB per octave.

We recommend that you use low-cut on every microphone application except kick drum, bass guitar or bassy synth patches. These aside, there isn't much down there that you want to hear, and filtering it out makes the low stuff you do want much more crisp and tasty. Not only that, but low-cut can help reduce the possibility of feedback in live situations, and it helps to conserve amplifier power.

### 3. Compressor

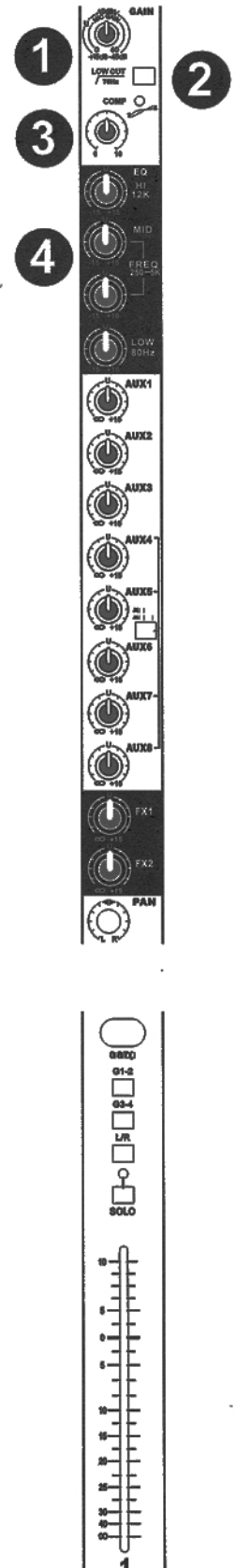
Each of the last four mono channels of the mixer has an in-line compressor circuit with a variable threshold. This is very useful for compression of vocals.

When the incoming signal exceeds the threshold level set by this knob, the signal level is automatically compressed. This reduces the dynamic range and reduces the chance of distortion due to overloading the input signals.

### 4. EQ Section

The mixers have 3-band equalizers on all inputs. The EQ is designed to be easy yet effective to use. It can be used to cut or boost certain frequencies to achieve a particular tone or to eliminate any unpleasant characteristics. Keeping the knob in the centre bypasses the EQ. Turning the knob to the right boosts the corresponding frequency band while turning it left attenuates/cuts it.

HI	$\pm 15\text{dB @ } 12\text{kHz}$
MID	$\pm 15\text{dB @ } 2.5\text{kHz}$
LOW	$\pm 15\text{dB @ } 80\text{Hz}$



## A. INPUT CHANNEL SECTION

### 5.FREQ KNOBS

The gain (up to 15 dB of boost or cut) is set via the mid EQ, and then "aimed" at a specific frequency, from 250 Hz to 5 kHz, via the freq control.

### 6.AUX 1-6 CONTROL

These 6 knobs are used to adjust the level of the signal being sent from the channel to the Aux buses. These controls either send the signal directly before the channel fader (Pre-Fader) or the signal after the channel fader (Post-Fader) to the corresponding buses depending on the mode selected. Refer to the next point for more details on Pre and Post Fader Aux. Tip: The Aux send is used to provide a monitor mix to the artist or to use external/outboard effects processors.

### 7.POST-PRE SWITCH

This switch is used to select the aux signal as pre or post-fader. In released position the signal is sent pre-fader and in the pressed position the signal post-fader.

### 8.AUX FX

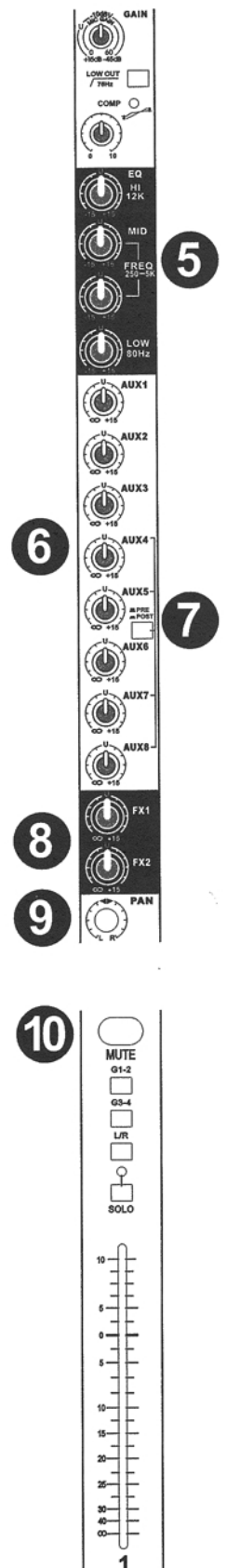
This knob tap a portion of each channel's signal to set up a nice FX mix feeding the internal FX processor, and to feed external processors via the FX send.

### 9.PAN

PAN adjusts the amount of channel signal sent to the left versus the right outputs. On the stereo channels, the PAN knob works like the balance control on your home stereo (panning left turns down the right channel, and panning right turns down the left channel).

### 10.MUTE switch and LED

The mute switch cuts the signal from the channel from reaching the main mix bus and the aux busses. The LED acts as a reminder of its on-ness.





## A. INPUT CHANNEL SECTION

### 11. ASSIGN SWITCHES(G1-G4)

This switch is used to route the channel signal to the group (G1-G2 & G3-G4) outputs.

### 12. L-R SWITCH

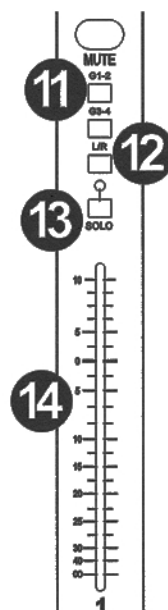
This switch is used to route the channel signal to the main (LEFT/RIGHT) output.

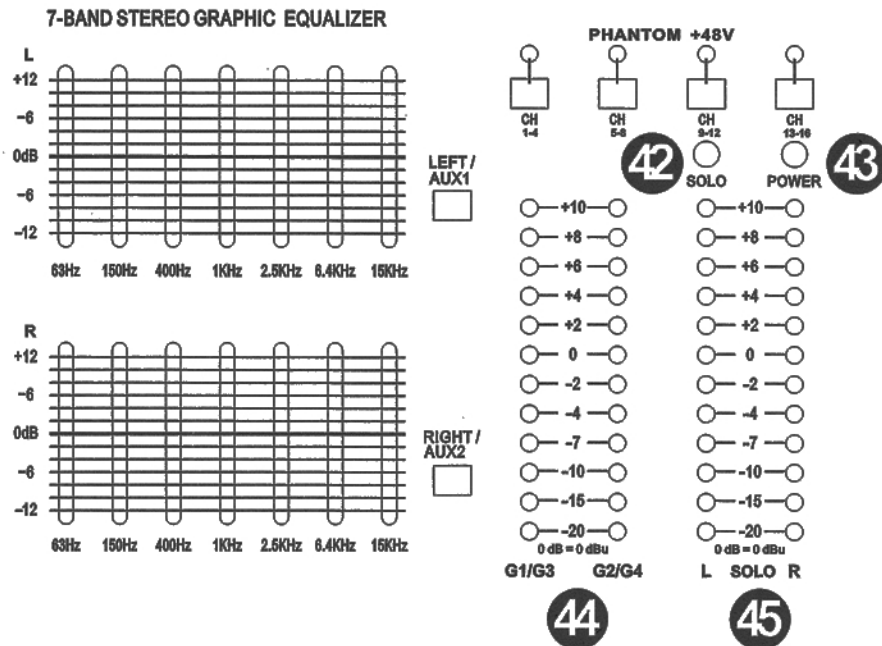
### 13. SOLO SWITCH

When a channel's solo switch is engaged, any existing selection is replaced by the solo signal, appearing at the control room outputs, phones and at the left meter. The audible solo levels are then controlled by the CR/phones knob. The solo levels appearing on the meters are not controlled by the CR/phones knob- you would not want that, anyway. What you do want to see is the actual channel level on the meters regardless of how loud the control room and phones output levels might be.

### 14. CHANNEL FADER

This fader is used to set the level of the incoming signal to the Main/Group outputs. It provides a visible indication of channel level. Normal operating position is at "0dB". However, you have an optional headroom of +10dB.





## 42. SOLO

Whenever a solo switch is engaged, you will only hear the soloed channel(s) in the headphones. This gives you the opportunity to audition the channels before they are added to the main mix. You can also use solo to set the gain of each channel correctly. When a channel is soloed, you can adjust the channel gain until your input source reaches the level of the 0 dB LED of the main meters.

## 43. POWER LED

This LED comes on when the powered mixer is plugged into the correct-voltage AC mains supply, and the power switch is on.

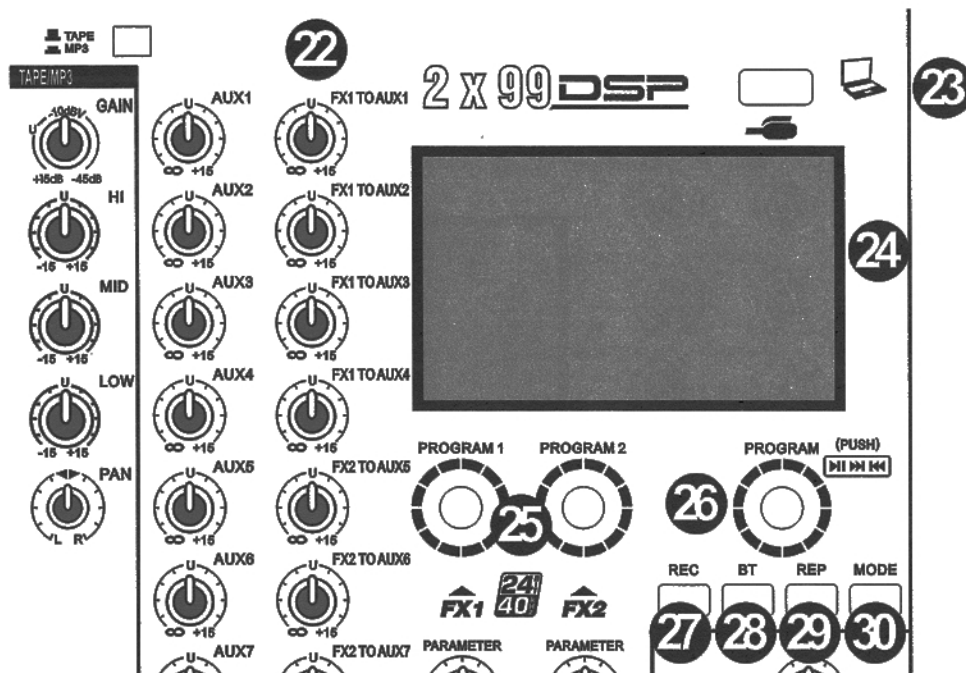
If the LED is not on, then make sure the AC power is live, and that both ends of the power cord are correctly inserted.

## 44. G1/G3 AND G2/G4

This switch is used to route the selected signal (G1/G3 or G2/G4) to the LED meter (Left Hand Side) as well as the monitor and headphone audio output. In the pressed position, "G2/G4" signals are routed. In the released position, "G1/G3" signals are routed.

## 45. L AND R

This switch is used to route the selected signal (MAIN/SOLO) to the LED meter (Right Hand Side) as well as the monitor and headphone audio output. In the pressed position, channels with "L" activated are routed. In the released position, the "R" signals are routed.



## 22.FX SEND

This knob tap a portion of each channel's signal to set up a nice FX mix feeding the internal FX processor, and to feed external processors via the FX send.

The FX signal reaching the internal FX processor and the FX send output jacks is the SUM(mix) of all channels whose aux FX control is set to more than minimum.

## 23.USB Port

## 24.DSP EFFECT AND MP3 DISPLAY

This display shows the number of the currently selected effects preset and playing music.

## 25.PRESET SELECTOR

Rotate this endless control to select one of the 99 preset effects. When the rotation stops, that preset will be loaded and become operational. The current preset number is shown in the display. The different presets are shown in the table above.

## 26.PUSH

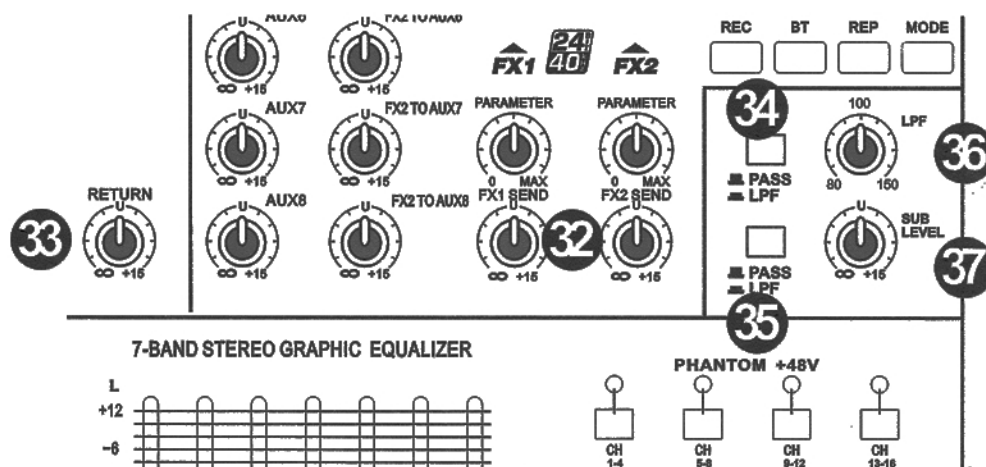
Press to "PAUSE" and "PLAY". Select the next song clockwise, select the previous song counterclockwise.

**27.REC:** RECORDING FUNCTION.

**28.BT:** BLUETOOTH FUNCTION.

**29.REP:** Loop mode play

**30.MODE:** Select Bluetooth/Recording



### 31.EFX 1 & EFX 2 PROGRAM

This knob is used to select one of the 99 internal effects.

### 32.FX SEND

This knobs control the level of the signals going into each internal effects processor.The controls are off when turned fully down,deliver unity gain at the center detent,and can provide up to +15 dB of gain,turned fully up.

These knobs also affect the levels going out of the FX send line-level outputs,so you can use them to adjust the level going to external effects processors.

### 33.AUX RETURN

This knob is used to adjust the level of signal received from an external effect processor via the AUX return 1/4" Jack located on the rear panel.The incoming signals are routed to the master output.If a mono source is used,plugging it into the left input automatically feeds the signal to both left and right output.

### 34.PASS/LPF

This switch is used to select the normal volume or Bass volume,In released position control SUB normal,in the pressed position switch SUB bass control.

### 35.PASS/LPF

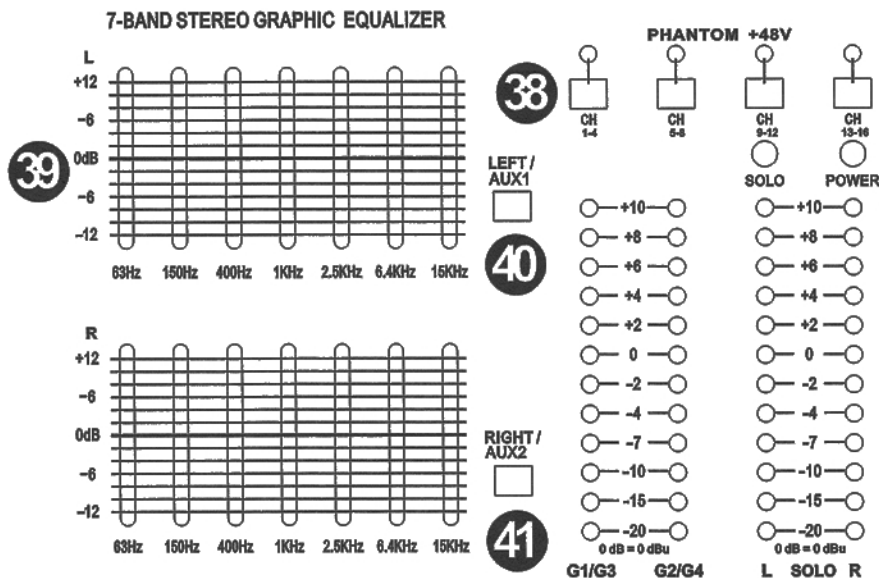
This switch is used to select the SUB signal as PASS or LPF,In released position the signal is sent pre-fader and in the pressed position the signal post-fader thru MAIN output fader.

### 36.LPF

This knob used to control BASS volume.

### 37.SUB LEVEL

This knob used to control SUB volume.



## 38.48V PHANTOM SWITCH

Press in this switch to add +48 VDC phantom power to all the XLR microphone inputs of the mixer. The LED next to the switch will turn on as a reminder.

Most modern professional condenser mics require phantom power, which lets the mixer send low-current DC voltage to the mic's electronics through the same wires that carry audio.

16 CHANNEL	24 CHANNEL	32 CHANNEL
CH1-4	CH1-9	CH1-8
CH5-8	CH7-12	CH9-16
CH9-12	CH13-18	CH17-24
CH13-16	CH19-24	CH25-32

## 39. STEREO GRAPHIC EQ

This 2X7-band graphic equalizer adjusts the main mix output. It affects the line-level outputs, but not the headphones, tape outputs, or the USB output.

Each slider allows you to adjust the level of its frequency band, with up to 15dB of boost or cut and no change in level at the center (0 dB) position. The frequency bands are 63, 150, 400, 1 k, 2.5 k, 6.4 k, and 15 k.

## 40. LEFT/AUX1

This switch allows you to choose if the stereo graphic EQ is used for the left and AUX1.

LEFT (■)

AUX1 (■)

## 41. RIGHT/AUX2

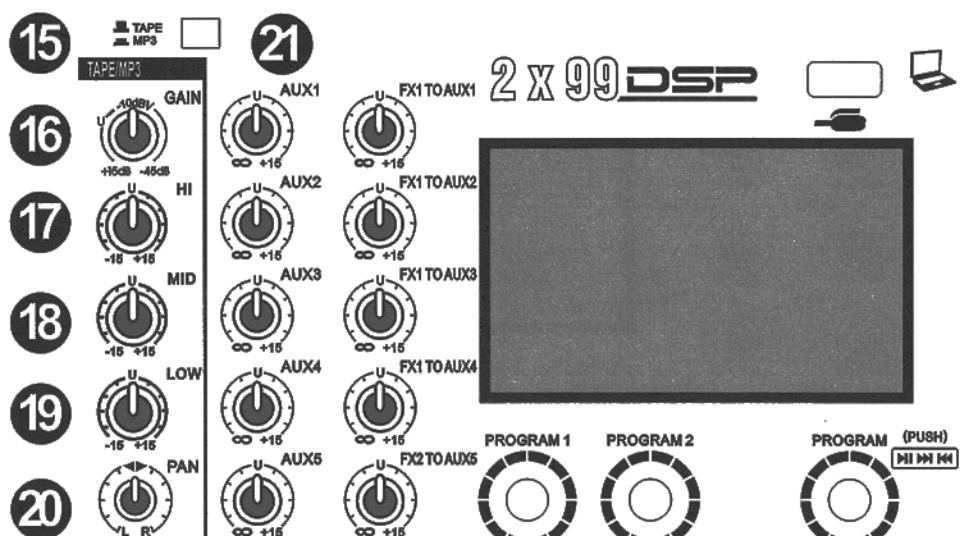
This switch allows you to choose if the stereo graphic EQ is used for the right and AUX2.

RIGHT (■)

AUX2 (■)



## B.MAIN CONTROL



### 15.TAPE AND MP3 SWITCH

This is use to switch TAPE and MP3 function.

### 16.GAIN CONTROL

This knob controls the volume of TAPE or MP3 output.

### 17.HI (MP3)

You can use this knob to adjust the HI freq of MP3.

### 18.MID (MP3)

You can use this knob to adjust the MID freq of MP3.

### 19.LOW (MP3)

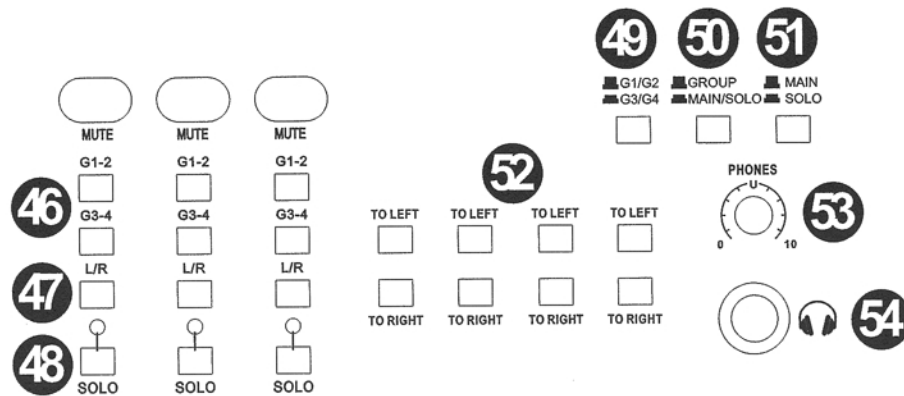
You can use this knob to adjust the LOW freq of MP3.

### 20.PAN

This control allows you adjust how much of the channel signal is sent to the left versus the right outputs. With the knob panned hard left, the signal feeds the main left, sub 1, or sub 3 busses, depending on the setting of the assign switches. With the knob panned hard right, the signal feeds the main right, sub 2, or sub 4 busses, again dependent on the setting of the assign switches.

### 21.AUX SEND:

These controls are used to adjust the overall level of signals that have been sent to the AUX bus by the controls on the individual input channels. The signals can be accessed via the Aux 1, 2, 3, 4, 5 and 6 output on the rear panel.



#### 46.ASSIGN SWITCHES(G1-G4)

This switch is used to route the channel signal to the group (G1-G2 & G3-G4 ) outputs.

#### 47. L-R SWITCH

This switch is used to route the channel signal to the main (LEFT/RIGHT) output.

#### 48.SOLO SWITCH

When a channel's solo switch is engaged,any existing selection is replaced by the solo signal,appearing at the control room outputs,phones and at the left meter.The audible solo levels are then controlled by the CR/phones knob.The solo levels appearing on the meters are not controlled by the CR/phones knob-you would not want that,anyway.What you do want to see is the actual channel level on the meters regardless of how loud the control room and phones output levels might be.

#### 49.GROUP G1-G4

GROUP 1-2 buses ( ☐ )

GROUP 3-4 buses ( ☐ )

#### 50.GROUP AND MAIN/SOLO

#### 51.MAIN AND SOLO

MAIN CHANNEL ( ☐ )

GROUP BUSES ( ☐ )

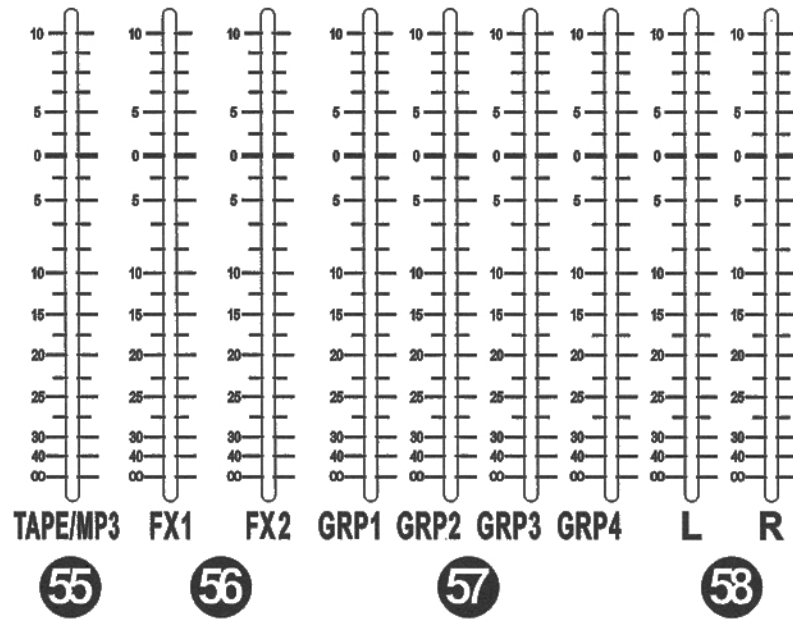
#### 52.TO LEFT/RIGHT

#### 53.PHONE SOCKET

This 1/4" TRS connector supplies the output to stereo headphones.It is the same signal that is routed to the control room outputs.

#### 54.PHONE VOLUME

This controls the volume at the phones output,from off to +15 dB.



## 55. THE USB FADER

The fader control the MP3 volume.

## 56. FX1-2 FADER

This adjust the signal level of the effect sent from the built-in effects.

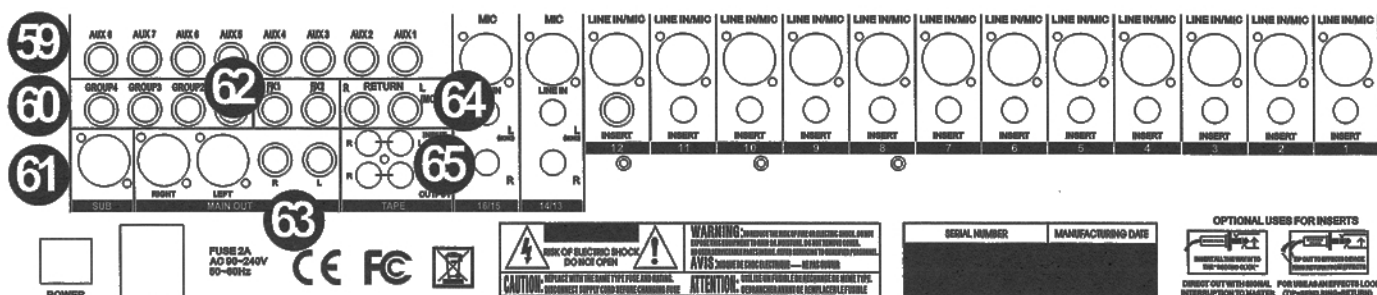
## 57. GROUP FADERS

These faders adjust the level of the signal sent to the Group outputs.

## 58. MAIN OUTPUT FADERES(LEFT/RIGHT)

These are the master fader that control the signal level at the MAIN OUTS.

## C.OUTPUT SECTION



### 59.AUX1-6

You use these jacks, for example, to connect to an external effect device or a stage/studio monitoring system. These are impedance-balanced phone-type output jacks.

### 60.GROUP OUT JACKS

These impedance-balanced TRS phone jacks output the signal. Use these jacks to connect to the inputs of a multi-track recorder, external mixer, or another similar device.

### 61.USB: SUB OUTPUT JACK

### 62.FX SEND

This 1/4" TRS line-level output may be used to feed an external effects processor (FX), such as a nice sound effect, or delay unit. The output from this Jack is an exact copy of what goes into the internal FX processor, being the careful mix of all channels whose aux FX control is turned to more than minimum.

### 63.MAIN OUTPUT (XLR)

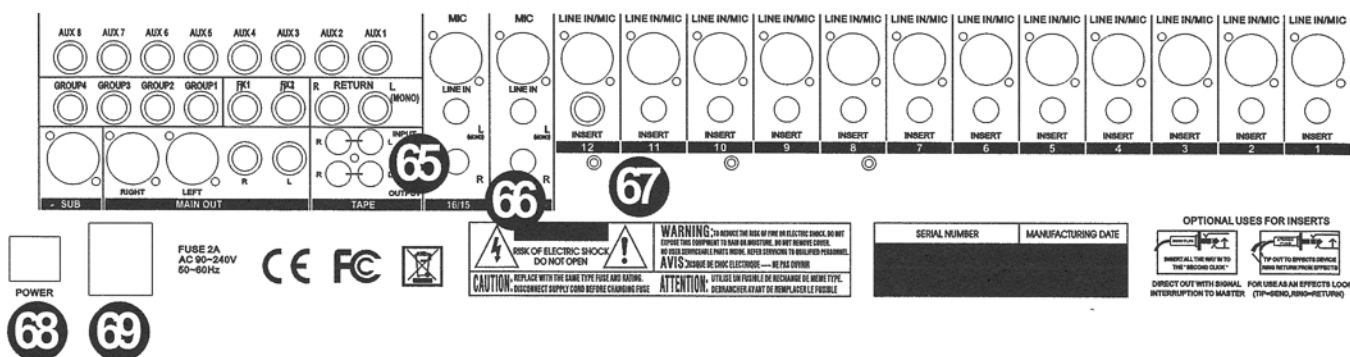
This is used to connect the main output using balanced XLR connectors. The output level is determined by the master fader. This is a servo balanced output so you can connect either balanced or unbalanced cables without affecting the output level.

MAIN OUT(JACK):

This is used to connect to the main output using balanced 1/4" stereo connectors. The output level is determined by the master fader.

### 64. AUX RETURNS:

This 1/4" Jack inputs are used to accept return signals received from external effect processors. The level of signal is determined by the AUX Return level control knob. The incoming signals are routed to the master output. If a mono source is used, plugging it into the left input automatically feeds the signal to both the left and right output.



## 65.TAPE OUTPUT/INPUT

These stereo unbalanced RCA inputs allow you to play a tape,CD player,or other line-level source whenever the band is taking a break.The input is only enabled when the break switch is engaged,at which time,the main mix is bypassed,and only the tape input will play in the main loudspeakers.

These stereo unbalanced RCA outputs allow you to record the main stereo mix onto a tape deck,hard disk recorder,or automatic CD burner,for example.This lets you make a recording for posterity/archive/legal purposes whenever the band gets back together again.

The tape output is the stereo main mix,and it is affected by the main mix level control.The output could also be used as an extra set of main outputs for feeding another zone.

## 66.STEREO INPUT JACKS

These 1/4" TRS jack inputs are used to connect sources such as keyboards,drum maxhines, synthesizers,tape machines or returns from processing units.The input are balanced for high quality sound.Avoid using unbalanced sources to prevent "hum" being introduced into the sound system.Mono sources can be connected by using the left jack input.

## 67.STEREO INPUT JACKS(XLR)

1. MIC Input: This electronically balanced XLR input is designed to accept low impedance balanced signals from microphones.
2. Line Input: This input accepts line-level balanced or unbalanced signals using 1/4' stereo (TRS) jack. The line input is designed for instruments like keyboards, guitars, drum machines and other electronic instruments.
3. Insert (Send/Return): This is used to connect external signal processors such as compressors, limiters, noise gates and expanders etc. within the input path (Available for 1-6 inputs). A "Y" cable is required to use the insert feature.

## 68.POWER SWITCH

Push marked, when you want to operate, the LED will be turned on when working.

## 69.FUSE HOLDERS

When occur a problem on this appliance, the fuse ill be cut off power to prevent from a problem.