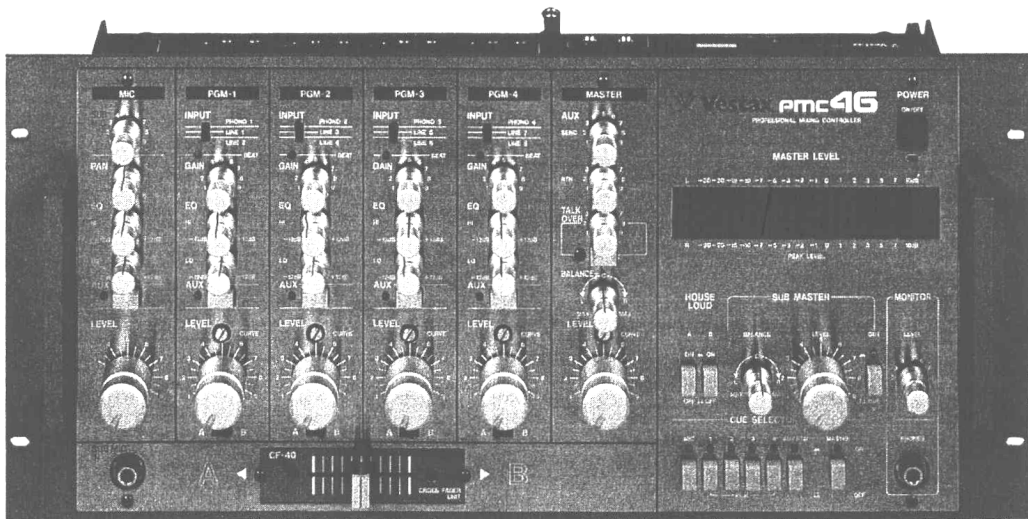




PROFESSIONAL MIXING CONTROLLER

PMC46

OWNER'S MANUAL



VESTAX CORP.

2-37-1 Kamiyama, Setagaya-ku, Tokyo 154
Phone : 03-3412-7011 Fax : 03-3412-7013

VESTAX MUSICAL ELECTRONICS CORP.

2860 Cordelia Rd. Suite 120 Fairfield, CA 94585 U.S.A.
Phone : 707-427-1920 Fax : 707-427-2023

VESTAX (Europe) Ltd.,

19 Haslemere Road, Fernhurst, Haslemere, Surrey GU 27 3EA England.
Phone : 0428-653117 Fax : 0428-61021

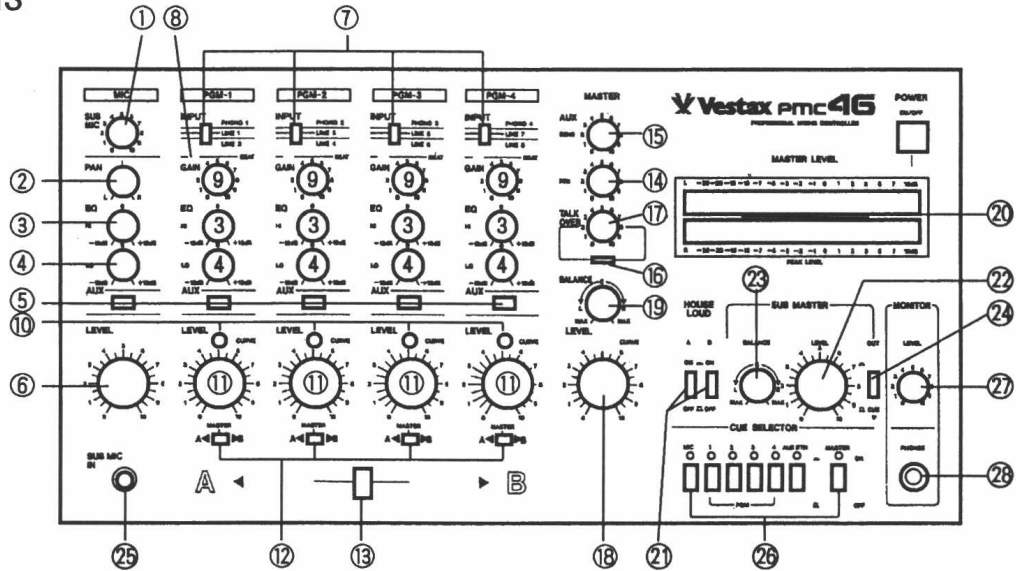
FEATURES

1. 4 Channels can be mixed from a total of 12 inputs. (8 line & 4 Phono ; all stereo) .
2. The source input to the various channels can be assigned to the crossfader or master by using the CROSSFADER/MASTER switch. This makes it possible to output to sampler, rhythm machines, etc..., independent of the crossfader. Also this allows normal four channel mixing.
3. Each channel is equipped with a gain control. This allows matching of different level input sources. This means a smooth remix can be obtained.
4. An AUX assign switch on each input module makes good timing and dynamic effect techniques possible.
5. The BEAT INDICATOR functions as confirmation of input signals and assists in BPM adjustment. Use together with gain controls for best effect.
6. The two microphone inputs, main and sub, can be used simultaneously. The mic channel is equipped with 2 band EQ and Pan controls to give the DJ best control.
7. The crossfader is specially "curved" and has the durability to endure hard scratching. The Vestax Detachable Crossfader allows easy user replacement.
8. Microphone Override or Voice Over Muting can be adjusted easily with the talk over level and switch.
9. The newly designed ROTARY FADER is requested by many of Top DJ's in the world. Perfect control of the curve mode mixing by "curve control" is the first of its kind.
10. The monitor section has stereo cue for MIC and PGM channels. Also the AUX RETURN and MASTER can be monitored.
11. The newly employed CUE OUT provides the stereo sound of the source selected by the cue button without the fader affecting it.
12. HOUSE/LOUD system allows for three different types of equalizer settings to be set.
13. PMC 46 is equipped with ¼" jack (unbalanced) and XLR (+4dB balanced) outputs. Therefore the mixer can be matched with any commercial or professional SR systems.)
14. The sub master output can be used for a second master output or a booth monitor output. (same as headphone outputs but at line level.
15. The unit size is EIA 5U. Perfect for 19" rack mounting.

SPECIFICATION

		RATED INPUT	MAXIMUM INPUT	IMPEDANCE
INPUT SECTION	PHONO 1~4 L/R <RCA PIN JACK>	-44 dBV	-18 dBV	50 K ohm
	LINE 1~8 L/R <RCA PIN JACK>	-10 dBV	+20 dBV	18 K ohm
	MAIN MIC <XLR female 3 pin hot> BALANCE	-60 dBV	-22 dBV	3 K ohm
	SUB MIC <¼ inch PHONO JACK>	-60 dBV	-22 dBV	3 K ohm
	AUX RTN L/R <¼ inch PHONO JACK>	-15 dBV	+20 dBV	16 K ohm
OUTPUT SECTION		RATED OUTPUT	MAXIMUM OUTPUT	OPTIMUM IMPEDANCE/ OUTPUT IMPEDANCE
	PA OUT L/R <XLR male 3 pin hot> BALANCE	+ 4 dBV	+25 dBV	600 ohm以上/200 ohm
	LINE OUT <¼ inch PHONO JACK>	-10 dBV	+12 dBV	600 ohm以上/120 ohm
	SUB MASTER L/R <¼ inch PHONO JACK>	-10 dBV	+12 dBV	10K ohm以上/200 ohm
	CUE OUT <¼ inch PHONO JACK>	-10 dBV	+12 dBV	10K ohm以上/220 ohm
	EFFECT SEND L/R <¼ inch PHONO JACK>	-10 dBV	+10 dBV	10K ohm以上/220 & 1.7 ohm
	HEADPHONE OUTPUT <¼ inch PHONO JACK>		110mW	47 ohm load
FREQUENCY RESPONSE	MIC (BALANCE +4dB) LINE	PEAK LEVEL INDICATOR		16 dot indication MAX +10dB Hold Function 1~10dB 6 dot Hold Time .0.5 sec
S/N	MIC (BALANCE +4dB) <INPUT CONVERSION>			
CHANNEL CROSSTALK	-70dB or greater	POWER SUPPLY		AC 50/60Hz 10W
TOTAL HARMONIC DISTORTION	0.1% or less	WEIGHT		5 kg
		DIMENSION (W×H×D)		482×135×220 mm

FUNCTIONS



INPUT SECTION

1. SUB MIC (Sub Mic Input Adjustment Knob) This knob is used to adjust the input of the sub mic connected to the standard jack on the front panel.

2. PAN (Pan L or R)
Sets PAN of main mic connected to XLR CONNECTOR on the rear panel.

3. EQ-HI (Equalizer High)
Auxiliary treble knob. Boosts and cuts of $\pm 12\text{dB}$ are possible above 10KHz.

4. EQ-LO (Equalizer Low)
Auxiliary bass knob. Boosts and cuts of $\pm 12\text{dB}$ are possible below 100Hz.

NOTE: In certain cases, it is possible to cause distorted sound by overloading the output with low boost. Use the master level meter to check output level.

5. AUX SW (Aux Switch)
Used when sending signal to external effectors connected to Aux Send/Return jacks.

6. MAIN MIC (Main Mic Input Fader)
Adjusts the input level of the MAIN MIC connected to the XLR connector on the rear panel.

7. IINPUT (Input Select Switch)
Used to select the input to be sent to each PGM channel. It allows for selection of one of the three inputs connected to the rear panel. The selections are as follows:

- PGM-1.....phono 1, Line1, Line2
- PGM-2.....phono 2, Line3, Line4
- PGM-3.....phono 3, Line5, Line6
- PGM-4.....phono 4, Line7, Line8

All phono inputs are RIAA equalized. Connect the output of a CD player or tape deck to the line input.

NOTE: Levels are set for MM type pick up cartridge. When MC type pick up cartridge is used, a head amplifier is required.

8. BEAT INDICATOR
Flashes at peak level in the low frequency range of the input source. Gain control should be set so that the indicator flashes at 2 O'clock position. However, fine adjustment will be required using Gain control and EQ-LO controls for certain tracks.

NOTE: There are some tracks where it will be impossible to count the beat correctly because the bass and bass drum are intermixed. The flashing level can be fine tuned with Gain level and EQ-LO control. However, be sure that the output doesn't go into distortion.

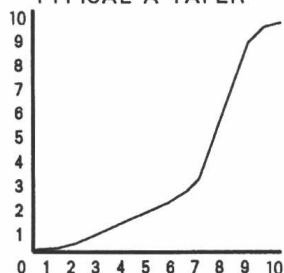
9. GAIN
Adjusts input level of each PGM channel. Set INPUT FADER and MASTER FADER at 7-8 position. Set MASTER LED METER to flash occasionally at +5dB.

10. CURVE MODE ADJUST.

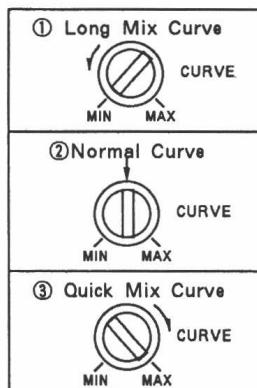
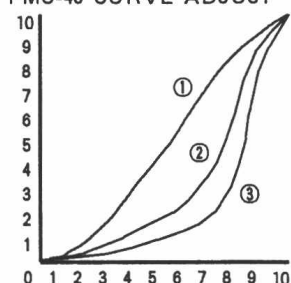
Used to vary the rate of output change for the rotary fader of each PGM Channel.

NOTE: Figure A is a typical curve of rotary fader. At the point of 50~70%, the figure shows a typical rough curve. However, the PMC-46 has a special feature that can vary the curve as shown in Figure B. Generally, Curve 1 suits for Long Mix. Curve 3 for Quick Mixing.

TYPICAL A TAPER



PMC-46 CURVE ADJUST



11. LEVEL (Channel Level-Rotary Fader)

Used to adjust the input level of the various channels. Usually set 7-8.

12. CROSSFADER ASSIGN SWITCH

Used to assign the signals from each of the PGM channels to either side of the crossfader or to the master section.

ATo the A (left) side of the crossfader.

MASTERTo the Master section directly.

BTo the B (right) side of the crossfader.

13. CROSSFADER

Mixes the signals of selected PGM's. When the crossfader module requires replacing or changing use Part CF-40.

MASTER SECTION

14. AUX RTN (AUX Input Adjustment Knob)

Adjusts the signal level input from an external effector connected to the AUX RTN jacks on the rear panel.

15. AUX SEND (AUX Output Adjustment Knob)

Adjusts the signal level output to an external effector connected to the AUX SEND jacks on the rear panel.

NOTE: When the crossfader is used, the signal is taken after the crossfader and returned before the master fader. This makes possible a variety of techniques such as the application of echo to a cut out in which the crossfader would be used.

16. TALK OVER SWITCH

When this switch is depressed, the levels of all sources, except the MAIN and SUB MIC are muted.

17. TALK OVER LEVEL ADJUST

Mute level can be adjusted by this control. Muting is set to 6dB in the counter clockwise and 50dB in the clockwise position.

18. MASTER LEVEL

Adjusts the signal level outputs from LINE OUT and PA OUT jack on the rear panel.

19. MASTER BALANCE

Adjusts the signal balance of the L to R side of the outputs from LINE OUT and PA OUT jacks on the rear panel.

20. MASTER PEAK LEVEL METER

The bar graph level meters indicate the peak L & R outputs.

21. HOUSE LOUD A, B

Three different kinds of equalizer, A, B and A+B are set. Cuts noisy middle frequencies and boosts high and low frequencies. "A" boosts the super low register and "B" is set to make the sound tight.

22. SUB MASTER LEVEL

Adjusts the signal level output from SUB MASTER OUT jacks on the rear panel.

23. SUB MASTER BALANCE

Adjusts the signal balance of the L to R side at the outputs from SUB MASTER OUT jacks on the rear panel.

24. SUB MASTER SWITCH

Selects the input source to the SUB MASTER SECTION.

When switch is Off: assign the same source as MASTER OUT

When switch is On: assign the selected source by CUE SELECTOR SWITCH.

25. SUB MIC IN (1/4" PHONE JACK)

SUB MIC input connector (for DJ)

MONITOR SECTION

26. CUE SELECTOR

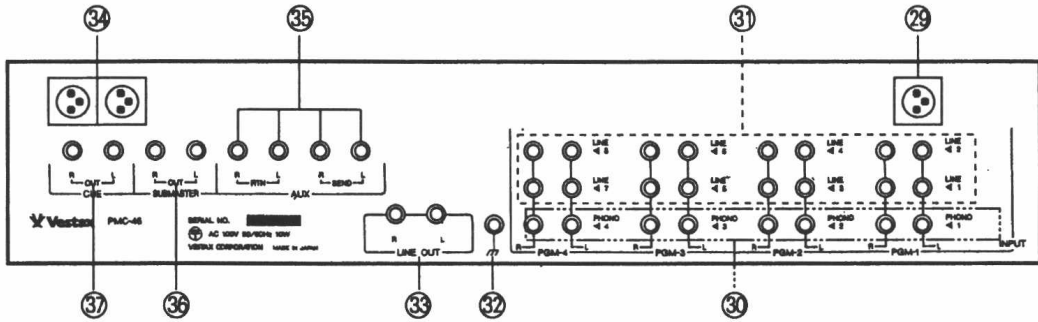
Used to select the stereo cue monitor for PGM channels 1-4, mic channel and effect receive signals.

27. LEVEL (Headphone volume)

Adjusts the monitor level through the headphones.

28. PHONES (Headphone jack)

Use this jack to connect the headphones. Headphones from 8 ohm to 600 ohm can be used. 150 ohm is recommended.

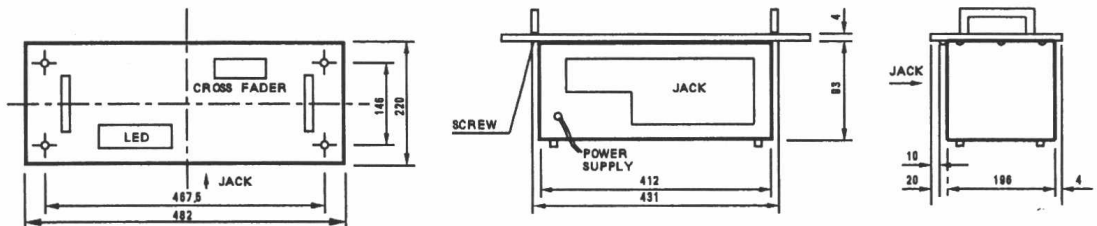


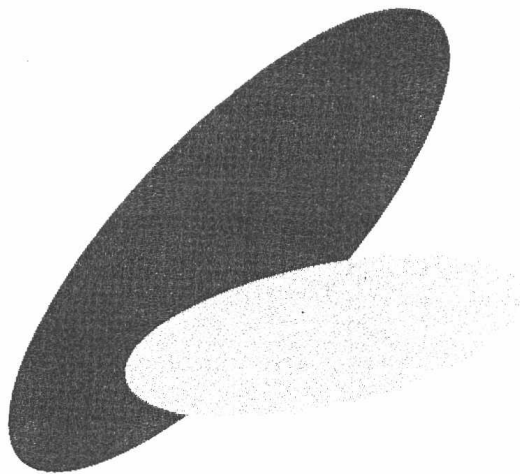
REAR PANEL SECTION

29. MAIN MIC (XLR female-pin 3 hot)
Input jack of the main mic.
30. PHONO INPUT L/R (1-4)
Input jack for each PGM turntable. Connect turntables equipped with MM pick up cartridge.
31. LINE INPUT L/R (1-8)
Input connectors for line level equipment such as CD players, tape decks and VTR's.
32. GND (Ground terminal)
Connect this terminal to ground lead of the turntable. This helps to reduce noises.
33. LINE OUT L/R (1/4" Phone Jacks)
Parallel out of P. A. output. Connect with the input of power amp.
34. PA OUT L/R (XLR male-pin 3 hot)
Parallel output of LINE output. Connect with the input of power amp.
35. AUX SEND/RTN (1/4" Phone Jacks)
Connect the SEND jacks to the input of an external effector unit. (Delay, Reverb etc.) Connect the RTN jacks to the output of the effector. STEREO IN/STEREO OUT effectors or MONO IN/MONO OUT effectors both can be used. When MONO is connected use L terminal.
36. SUB MASTER OUT L/R (1/4" Phone Jacks)
SUB MASTER output jack. Connect to input of power amp as monitor in DJ booth or as a separate sound zone for entrance foyer, etc.
37. CUE OUT (1/4" Phone Jacks)
The signal selected by CUE SELECTOR SW is Stereo output. When using only L or R, the output automatically switches to mono output.

This can be used as booth monitor.

外形寸法





VESTAX CORPORATION
