

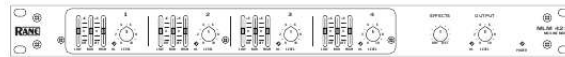


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You can read the recommendations in the user guide, the technical guide or the installation guide for RANE MLM 42S. You'll find the answers to all your questions on the RANE MLM 42S in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

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RANE OPERATORS MANUAL MLM 42S MIC / LINE MIXER



QUICK START

Sure this seems like a simple enough box. 4 Inputs, 2 Outputs and an Effects Loop. Fine. But at least read this section to get the best signal out of your unit and avoid potential problems. We'll be quick, promise!

Each Input section features microphone-level XLR and line-level 1/4" TRS Inputs. *Use only one Input for each channel.* Both Inputs are balanced.

If you are using condenser mics, flip the PHANTOM POWER switches to the ON position. For dynamic mics and line-level devices, leave these switches OFF. Phantom Power only affects the XLR Inputs, not the 1/4" TRS Inputs.

If an **Input Overload** indicator lights, this is your clue to turn down its **GAIN** trim on the rear of the unit.

The **Output Overload** indicator shows the sum of the 4 Input channels, but is located before the **OUTPUT LEVEL** control. Therefore, the **OUTPUT LEVEL** control *cannot* correct an **Output Overload** condition. Instead, turn down the **LEVEL** of one or more of the Input channels. The **Output Overload** indicator should remain off.

The **OUTPUT MIC/LINE** switch changes the balanced XLR and TRS Outputs to either LINE-level or MIC-level. Be aware of what sort of signal your mixer or amplifier wants to see before you scare youself.

WEAR PARTS: This product contains no wear parts.



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Manual abstract:

4 Inputs, 2 Outputs and an Effects Loop. Fine. But at least read this section to get the best signal out of your unit and avoid potential problems. We'll be quick, promise! Each Input section features microphone-level XLR and line-level 1/4" TRS Inputs. Use only one Input for each channel. Both Inputs are balanced. @@For dynamic mics and line-level devices, leave these switches OFF. @@@@The Output Overload indicator shows the sum of the 4 Input channels, but is located before the OUTPUT LEVEL control. Therefore, the OUTPUT LEVEL control cannot correct an Output Overload condition. Instead, turn down the LEVEL of one or more of the Input channels.

The Output Overload indicator should remain off. The OUTPUT MIC/LINE switch changes the balanced XLR and TRS Outputs to either LINE-level or MIC-level. Be aware of what sort of signal your mixer or amplifier wants to see before you scare yourself. WEAR PARTS: This product contains no wear parts. FRONT PANEL DESCRIPTION 3 4 2 0 10 6 8 +6 +6 4 4 6 8 0 10 EFFECTS OUTPUT 4 2 6 8 0 10 0 0 MLM 42S MIC/LINE MIXER 2 OFF LOW MID OFF HIGH OL DRY WET OL HIGH OL LEVEL LEVEL LEVEL POWER 123 456 7 1 LOW / MID / HIGH tone controls on each input channel are Accelerated-Slope™, delivering more control, constant phase response, and less interaction between bands than normal tone controls.

The LOW/MID corner frequency is 300 Hz. The MID/HIGH corner frequency is 4 kHz. Each band allows 6 dB of boost and full cut. 2 Input Overload indicators should remain off during the loudest expected program material. If you see one light up, turn down the rear panel Input GAIN. 3 Input LEVEL controls set the volume for each channel. These work along with the rear panel GAIN controls for maximum signal. To achieve the smoothest mix possible, set the GAIN control on the rear panel to allow near full range operation of the mix Level control without lighting up the Input Overload indicator. 4 EFFECTS DRY / WET control adjusts the mix between the sum of the four Inputs (DRY) and the Effects Return jack (WET). When used with an external effects processor, the DRY/WET pan control adjusts how much processed, versus unprocessed, signal appears in the final output mix. See the EFFECTS LOOP section on page Manual-4 for more uses. 5 Output Overload indicator is located before the Output Level control. Therefore, the Output Level control cannot be used to correct an Output Overload condition. @@Your goal is to keep this indicator off. 6 OUTPUT LEVEL control determines the level going to all Outputs.

7 POWER indicator. @@UNBALANCED ACN 001 345 482 MADE IN U.S.A. @@Use only one of these Inputs for each channel. Both Inputs are balanced. @@@@See page Manual-4. @@Both connectors may be used simultaneously. @@@@The Outputs of A and B are identical. @@This mates with an IEC 60320 C5 line cord (USA domestic).

Do not lift the ground connection! Manual- EFFECTS LOOP The Effects loop provides a means of processing the mix of the four Inputs. Send and Return are unbalanced 1/4" TS (tip/sleeve), so keep cable runs to these jacks as short as possible to avoid hum and noise (under 10 feet [3 meters]). Typical effects processors include reverb, gate, compressor, limiter, EQ, etc. The mix of the four Inputs appears on the EFFECTS SEND Output. This Output provides the input to the external processor.

The EFFECTS RETURN Input receives the output from the effects processor. To prevent loss of signal when a plug is not installed in the RETURN jack, this jack is a switching type. The SEND is internally connected to the RETURN when a plug is not inserted. The DRY/WET pan control allows the user to control how much processed versus unprocessed signal appears in the final output mix. An alternative use for the EFFECTS loop is for Expand Output and Expand Input.

For example, if you wish to use two mixers, the SEND Output of the first mixer can drive the RETURN Input of the second mixer. The relative mix level of mixer one versus mixer two is determined by the DRY/WET pan control of the second mixer. @@@@The SEND may be used as a direct Output for recording. MIC 4 MIC 3 MIC 2 MIC 1 (CHOOSE ONE, SEND OR RETURN) IN 1 IN 2 IN 3 IN 4 MLM 42S SEND RETURN TO RECORDER FROM KEYBOARD AMPLIFIER OR MAIN MIXER OUT A OUT B LEFT LINE IN RIGHT LINE IN (OR) CD PLAYER OUT LEFT OUT RIGHT OR IN 3 IN 4 Mic Mixer, or Mics and a CD Player; Send to a Recorder, or Return a 5th Input from another mono source. MIC 4 MIC 3 MIC 2 MIC 1 IN 1 IN 2 IN 3 IN 4 MIC 8 MIC 7 MIC 6 MIC 5 MLM 42S SEND IN 1 IN 2 IN 3 IN 4 MLM 42S SEND RETURN RECORDER RCA OUT A OUT B LEFT LINE IN RIGHT LINE IN MAIN MIXER XLR OUT MIC IN Connecting two MLM S's for 8 Mic Inputs ©Rane Corporation 1080 7th Ave. W., Mukilteo WA 9875-5098 USA TEL 5-55-6000 FAX 5-7-7757 WEB www.rane.com Manual- .



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