Electro-Voice®
LX Series
Mixing Consoles

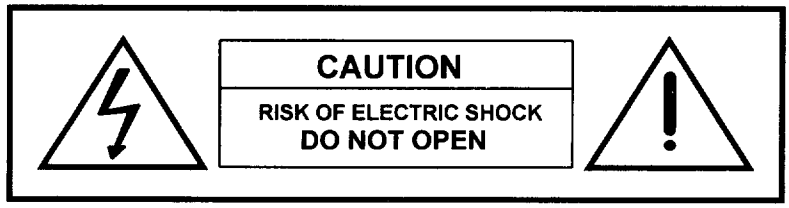
OPERATING AND SERVICE INSTRUCTIONS

SAFETY FIRST!

WARNING - TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.

WATER AND ELECTRICITY DO NOT MIX. Keep this unit away from water. If water or other liquids are spilled on or into this unit, unplug the power cord immediately from the wall socket (with DRY HANDS) and get a qualified service technician to check it out before using. Keep this unit away from heaters, radiators and other heat producing devices.

DO NOT ATTEMPT TO SERVICE THIS UNIT. ONLY A QUALIFIED SERVICE TECHNICIAN SHOULD OPEN THIS UNIT FOR SERVICING.



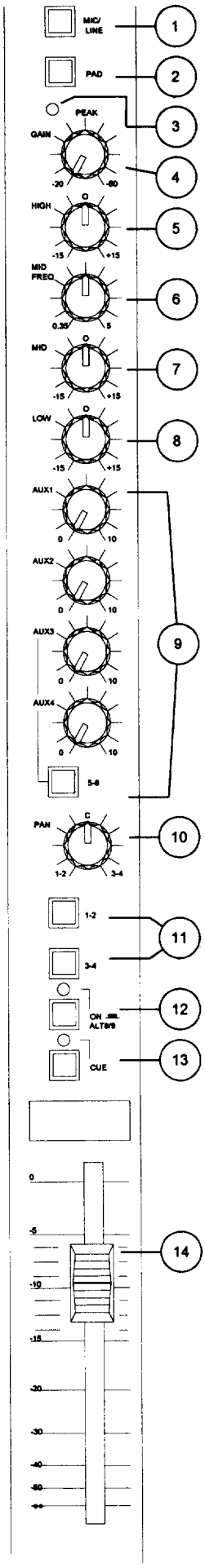
The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated 'dangerous voltage' within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock.

The exclamation point within an equilateral triangle is intended to alert the user to presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

KEEP IT CLEAN: Dust, dirt and debris can interfere with the performance of this product. Make a special effort to keep this unit away from dusty, dirty environments. Cover the unit when not in use. Dust it regularly with a soft, clean brush. Careful attention to these details will be time well spent, and this product will reward you with years of trouble free operation.

Front-Panel Description
Channel Strip



1. Mic/line switch
There are two input connectors to each channel. This switch selects between the low-Z XLR-type input (button out) and the 1/4" high-Z jack (button pushed in).

2. Pad switch
This routes the signal from the mic input through a 20dB pad. This reduces the level of high and transient signals which might otherwise cause distortion.

3. Peak LED
This light indicates that the level coming into the mixer is too high, which will result in distorted sound. It works in conjunction with the GAIN control (4).

4. Gain control
This controls the level coming into the mixer from the instrument or microphone. It is used to bring the incoming signal to the optimum internal operating level of the console. Setting up a channel is very simple: plug the instrument/mic into the mixer, and play/sing at the sort of level you would during a performance. Adjust the gain control until the light flashes only occasionally during the loudest parts of the program. This adjustment ensures the best sound to noise ratio possible. If the gain is too low, the ratio drops; if the gain is too high, there will be distortion.

Some instruments, such as keyboards and guitars, have their own output level control. In some cases it may be desirable to leave the output and input gain with room to spare, so that you can crank it up if necessary.

5. High EQ
The EV LX-series has a three-band EQ. This particular control sets the level of the high frequency portion of the sound. In technical terms it is a 15dB boost/cut shelving at 10kHz. This is useful for reducing sibilance or adding brightness to cymbals.

6. Mid frequency sweep
The mid frequencies are where the main action is. This knob works in conjunction with the control below, and allows you to 'sweep' the center frequency of the EQ from 350Hz to 5kHz giving much greater control than fixed mid EQs.

7. Mid EQ
This boosts/cuts the middle frequencies around the center frequency dialed in on the 'sweep' control above. It is useful for improving guitar tones or reducing nasal vocals, among other things. This is a peaking control giving 15dB boost/cut centred at any point between 350 and 5000Hz.

8. Low EQ
This gives 15dB of boost/cut shelving at 100Hz. It can help reduce mic rumble or boost kickdrums. The key with EQ is to use it sparingly - too many large boosts everywhere can result in a mushy sound. Remember that you can cut as well as boost. It is possible to emphasize bass sounds by cutting the high and mid instead of just boosting the lows. Too many boosts can also overload the circuitry and result in distortion.

9. AUXes 1-6

These knobs allow you to create six separate mixes for monitoring or for outboard effects. AUX 1 can be switched to pre-fader, post-EQ by a switch in the master section (Master section, 8). AUX 2 is factory preset as pre-fader, post-EQ. This type is typically used as a monitor send in a live show; the musicians hear a different mix to the audience. The monitor mix is constructed to allow the musicians to stay in time and therefore the definition of individual instruments is critical. Effects which can sound nice but 'mask' the sound are not present in the monitor mix, and cues and count-ins can still be heard by the musicians when the main outputs or individual channels are faded down.

AUXes 3 & 4 are factory pre-set as post-fader. This type of AUX send is typically used for reverb, delay and other effects. All the instruments which require a particular treatment are mixed together and sent to the outboard effect. The effected sound is then returned to the mixer using the AUX returns or input channels. The reason for using a post-fade AUX send is that the sound going to the reverb is then dependent on the various channel fader levels. When the lead guitar is faded down, its accompanying reverb is reduced proportionally.

There are also two extra AUX sends available: using the 'shift' ('5-6') button, the AUX 3 and 4 knobs become AUX 5 and 6 knobs. This gives far greater choice and flexibility when patching in effects.

10. Pan

The pan control sets the stereo placement of each channel on either the 1-2 or 3-4 buses. Each instrument can be placed at any location from hard left to hard right and anywhere in between. If you need to input stereo instruments into the EV LX-series, such as keyboards and drum machines, use two channels, adjacent ones if possible. Pan the left channel hard left and the right channel hard right to get the full stereo image from the instrument. Ensure that the EQ on both channels is set the same. The center position is at 12 o'clock and can be found by feel, due to the center-detent (notch).

For sending one signal to just one bus (or 'group') the pan control is used in conjunction with the group assignment switches.

11. Group assign switches

The '1-2' switch assigns that channel to groups 1 and 2 in the master section. The amount of signal sent to each is dependent on the position of the pan control. Hard left will send signal to group 1 only and hard right to group 2 only. The '3-4' button does the same, but sends channels to groups 3 and 4.

12. Alt 8/9

This button routes the signal to the groups when pushed down. When off, It has the same effect as moving the fader down to infinity. The advantage is that you can silence a channel and bring it back without worrying about forgetting what level it should be. It is common for sound engineers to 'mute' channels while the instrument is not playing to reduce the overall level of noise. When this switch is off, it cuts the posf-fader AUX sends, but has no effect on the pre-fader ones.

As a bonus feature, when the channel is off, its output is routed to a separate mix called ALT 8/9.

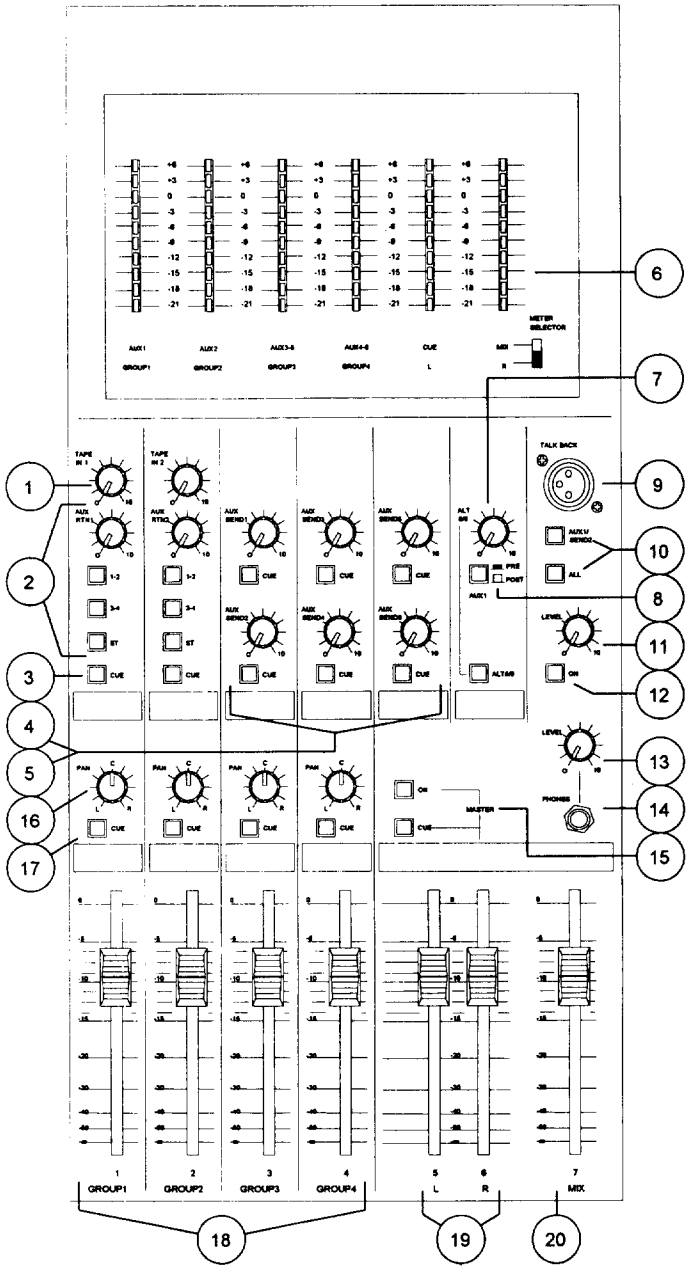
13. Cue

This button allows the soundperson to listen to any number of channels (pre-fader, post-EQ) through the headphones without affecting the main mix or the AUX sends. If the main faders are down and you need to hear a count-in from the musicians before fading the instruments up, this is the way to do it. Without this feature you would have to read the singer's lips for your cue.

14. Channel fader

This is the channel's output level control. It determines the level of the signal sent to the groups and also affects the post-fader AUX sends. With the fader all the way down, the channel is 'off'. If the peak light comes on, or you hear some distortion, reduce the level at the input gain rather than at this fader: this will reduce the level of the instrument responsible through the whole mixer.

Front-Panel Description
Master Section



1. Tape in 1 / Tape in 2
These two knobs control the level of the signal coming in through the jacks of the same name on the back-panel.

2. AUX RTNs and assignments
The EV LX-series consoles are equipped with two auxiliary returns which are inputs most commonly used to bring back effects mixes. The two knobs control the incoming level, and the assignment switches allow you to send that mix to the stereo outputs and/ or any of the four groups.

3. Cue
This acts in a similar fashion to the channel cues, but feeds a post-AUX-RTN-control mix to the headphones.

4. AUX sends 1-6
The six AUX mixes from the channel pots are mixed and the overall output level of each mix is controlled through these six knobs. Note that when increasing the level to outboard effects devices, the level of the incoming signal will also rise.

5. Cue
These pans work in a similar fashion to the channel pans, but they effect the signal coming into the respective RTN jacks.

6. LED meter 'ladders'
The EV LX-series consoles feature an extensive metering section. The six LED meter ladders read the group and stereo levels, but can be switched to monitor the AUX, cue and mix levels.

7. ALT8/9 level
The signals from each 'off' channel can be fed out the back panel jacks, and this is the overall output level control of the mix. The on/off switch (ALT8/9) cuts the output.

8. Pre/post switch
This one switch toggles all the AUX 1 channel knobs between being pre-fader (monitor send) and being post-fader (effects send).

9. Talkback mic input
This low impedance mic input accepts a standard 50-600 ohm mic and is not phantom powered.

10. Talkback assignments
These switches determine the destination of the talkback signal. It can be assigned to either AUX 1 and 2, or all. This is generally used to talk to the musicians through the stage monitoring system, ie., the pre-fader AUXes.

11. Talkback level
This controls the level of the talkback signal.

12. 'ON' switch
This switches the talkback on and off.

13. Headphone level
This adjusts the level of the monitoring headphones.

14. Phones
This 1/4" jack accepts a standard stereo phone plug.

15. Master ON/cue
This is the master L/R cue section. The ON switch works as an on/off switch for the signal from the back panel.

16. Group pan
These pan the groups and give them stereo placement within the main L/R stereo output.

17. Group cue
This switch allows independent monitoring of each group in the same way that a channel can be 'cued'. The signal is tapped pre-fader and pre-group insert.

18. Group fader
Each group fader controls the output level of the group, both through the back panel group outputs and the feed to the L/R pair and mix.

19. Stereo L/R faders
In most situations, these are the 'main' faders. They control the signal level out of the back panel stereo outputs.

20. Mix fader
This controls the level of the mono mix output from the back-panel connections.

Back-Panel Description

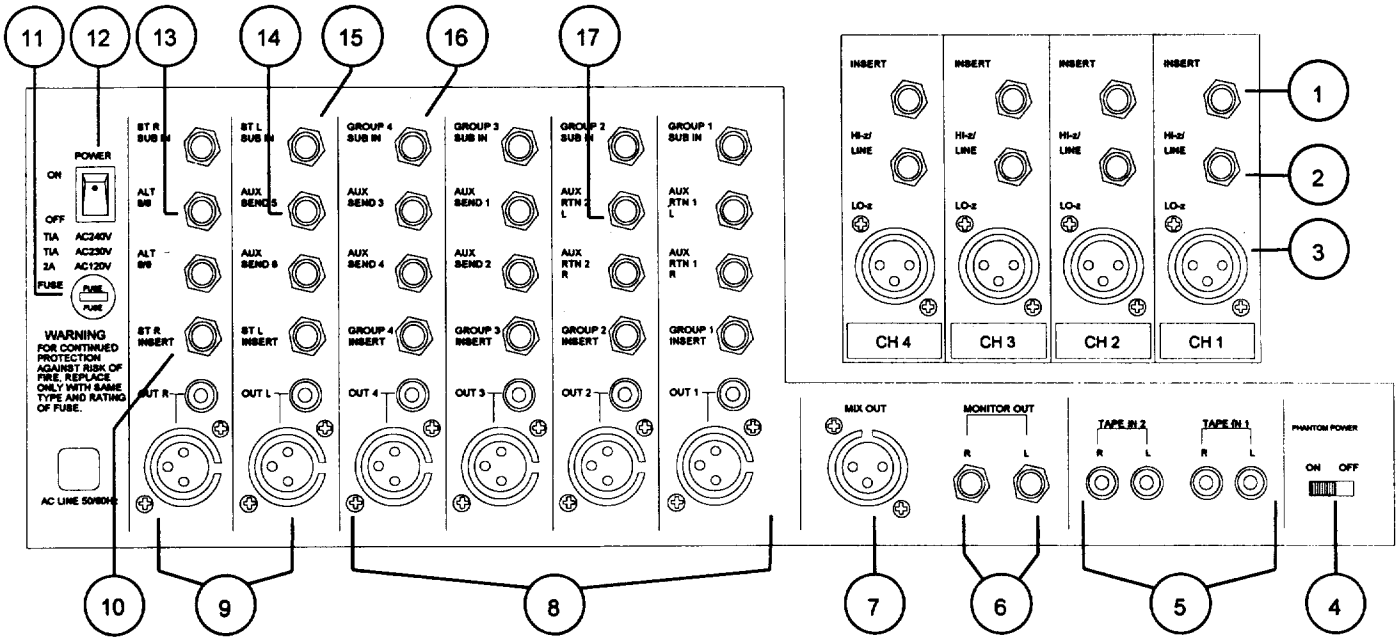
1. Insert jack
Many audio signals can be improved by processing. The EV LX-series provides a jack on each channel for connection of various processors. This jack is after the input gain (trim) but before the fader and EQ. Typical processors include dynamic controllers like compressor/limiters and additional equalization like a graphic EQ or parametric EQ. This processing is applied only to one channel input. Sometimes, a pre-fade feed is taken from certain channels and sent to a second console which is used to mix individual monitors for each musician.

The jack is a stereo TRS plug, but is used in mono to send and return the signal through just one jack. Since most processors have separate inputs and outputs, you will require a special 'send & return' cable for each insert processor (see 'Connections' section).

2. High-Z 1/4" inputs
Synthesizers, guitars, drum machines, CD players and other instruments and devices can be safely connected to these inputs. Each will accept balanced or unbalanced signals. Since each channel has both a mic input and a 1/4" input, care should be taken to connect only one input device to each channel. Both inputs are affected by the same gain control.

3. Low-Z XLR-type mic inputs
Each channel offers an XLR-type mic input for connection of low impedance microphones. As mentioned below, these are equipped with phantom power.

4. Phantom power
The low-Z inputs are equipped with phantom power. This is a 48V DC supply to power the electronics in certain condenser microphones. When this switch is in the 'ON' position, all the channel XLR inputs will receive phantom power.



IMPORTANT: ONLY CERTAIN TYPES OF CONDENSER MICROPHONES ARE DESIGNED TO USE PHANTOM POWER. TO CONNECT A MIC, TURN OFF PHANTOM POWER, PLUG THE MIC IN AND THEN TURN THE PHANTOM POWER ON AGAIN. BEFORE SWITCHING ON THE PHANTOM POWER, ENSURE THAT THERE ARE NO DEVICES OTHER THAN CONDENSER MICS USING THE XLRs, SUCH AS KEYBOARDS, GUITARS ETC. THESE CAN BE MORE SAFELY ACCOMMODATED BY USING THE 1/4" INPUTS WHEREVER POSSIBLE.

5. Tape in 1 and 2

These RCA jacks are designed to receive line level signals from tape decks. The input level can be controlled by the front panel 'tape in' knobs.

6. Monitor out

These jacks output the same signal as the headphone jack and can be used to feed control room monitors.

7. Mix out

This is the output for the mono mix.

8. Group out

These are the main outputs from the console's four group busses. These are on balanced XLRs and unbalanced RCA-type jacks.

9. Stereo left/right out

This is the main stereo output. Like all the main outputs, they are on balanced XLRs which are suitable for longer cable runs than unbalanced lines. RCA-type unbalanced outputs are also provided for recording or other purposes.

10. Group and stereo inserts

These function similarly to the channel insert jacks, but they give access to the pre-fade signal on the four groups and the main stereo pair.

11. Fuse receptacle

This console is protected against faulty electrical inputs by the fuse in this holder. Should the unit ever fail to power up, and you have checked all the connection/switches, then the problem is most likely a blown fuse. To replace the fuse, first UNPLUG YOUR MIXER FROM THE MAINS ELECTRICAL OUTLET. Using a slotted screwdriver, carefully unscrew the fuse cap (holder). Remove the suspect fuse and replace it with one of IDENTICAL value.

WARNING: SHOCK HAZARD! NEVER ATTEMPT TO REPLACE A FUSE WHEN THE MIXER IS CONNECTED TO THE ELECTRICAL SUPPLY. ONLY REPLACE THE FUSE WITH ONE OF IDENTICAL SIZE AND VALUE. NEVER REPLACE THE FUSE WITH A WIRE BRIDGE OR INCORRECT FUSE, EVEN TEMPORARILY. THE FUSE IS FOR YOUR OWN PROTECTION AGAINST THE RISK OF ELECTRIC SHOCK OR FIRE AND ALSO PROTECTS THE MIXER'S ELECTRONICS.

12. Power switch

Turns the unit on and off.

13. ALT8/9 outputs

These output the ALT8/9 mix.

14. AUX sends 1-6

These output the various AUX mixes and should be connected to your monitor amps, delays, reverbs etc.

15. Stereo sub in (left/right)

These jacks provide direct access to the left/right stereo busses. The sub in feature allows you to 'cascade' two EV LX-series consoles together. The stereo outputs of another console are fed into these jacks, and the pair can function as one 32/48 channel console.

16. Group sub in (1-4)

These jacks provide direct access to the four groups. The sub in feature allows you to 'cascade' two EV LX-series consoles together. The group outputs of another console are fed into these jacks, and the pair can function as one 32/48 channel console.

17. AUX RTNs

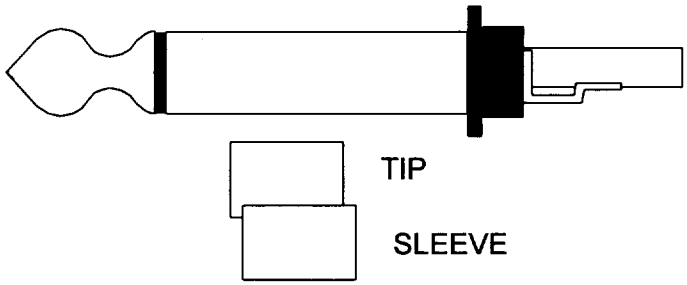
These are stereo to bring back the effects mixes from outboard effects. They are line level, and can therefore be used to input tapes, CDs and even stereo instruments. If a mono plug is inserted, only one side will be heard. For a mono input (ie. both sides the same) a splitter cable must be used to distribute the signal to both tip and ring of the stereo jack.

Connections

Balanced vs. unbalanced

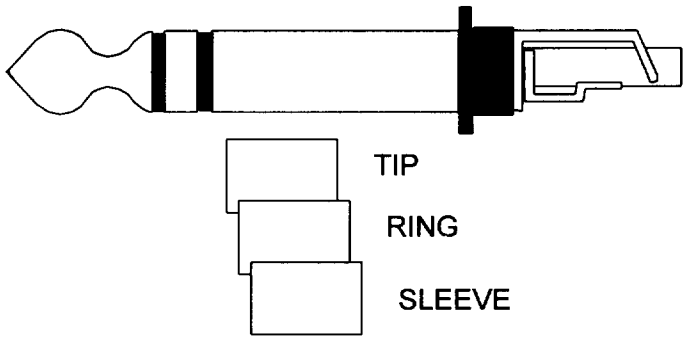
Some cables are balanced electronically to reduce noise and interference, particularly for long cable runs. XLR connectors are always balanced. The EV LX-series uses both female XLR connectors (mic inputs) and male XLR connectors (L,R and group outputs).

A standard TS mono 1/4" plug



1/4" connectors come in several varieties. The simple mono kind is not balanced, neither is the stereo kind. However, a stereo 1/4' jack has three connectors, the tip, ring and shield (TRS) which can be wired to take a balanced signal.

A standard TRS stereo 1/4" plug



The stereo TRS 1/4" plug also has another application - it is used for both the send and return on the inserts. This is unbalanced, and sends a mono signal out through the tip and brings it back (after processing) through the ring.

The tape inputs on the mixer use RCA-type jacks, which are standard on many tape decks. These are always mono and unbalanced, although they normally come in red and white stereo pairs.

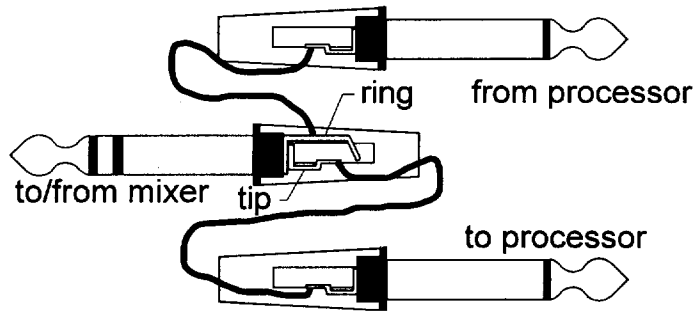
Connection cables

Best performance is achieved using high quality cables which should be shielded to prevent interference from radio frequencies.

Channel inserts

For the channel inserts, a special cable will be needed. This should have a TRS 1/4" stereo phone plug at one end (which connects to the mixer's insert jack), and twin mono plugs at the other end. The type of mono plug will depend on the processor, but most have mono 1/4" jacks which are unbalanced. The cable should be wired as follows:

Wiring of an 'Insert Y- cord'



Note that this insert Y-cord isn't the same as a widespread "splitter". That is simply 3 mono plugs wired together to send an output signal to two inputs.

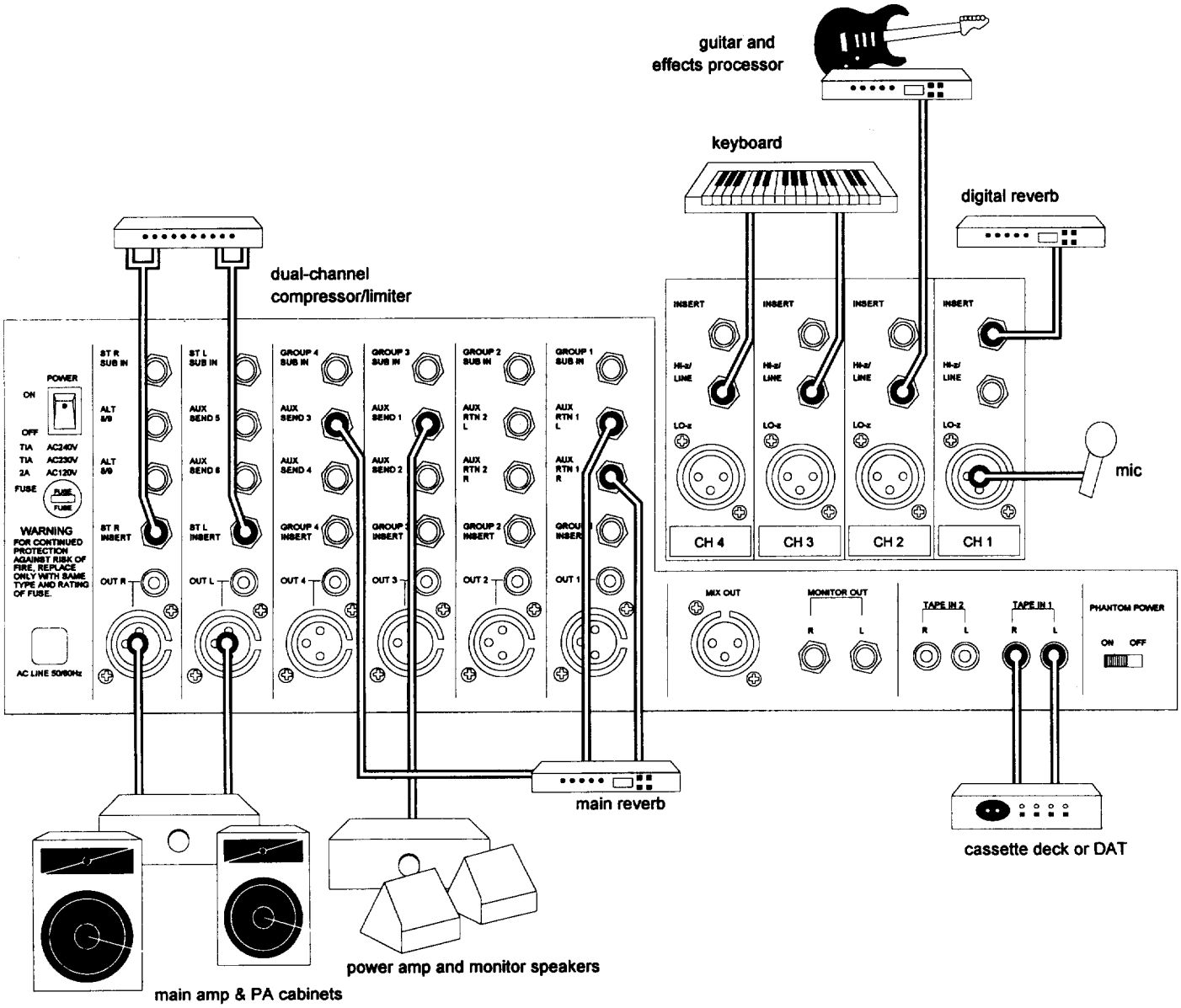
As you may have gathered from the above, it is fine to split an output into two and feed it to two different places, although the level of the signal will drop. However, it is not possible to connect two inputs to one jack, or use a Y-cable to 'mix' the inputs.

Sample Hook-up

This is an example of how an EV LX-series console may be connected in a typical system.

Notes

The EV LX-series has enough inputs to allow some flexibility with connections, but should you run out of channels, there are a few ways out. Remember that the AUX returns can be used as stereo instrument inputs, not necessarily for effects. Also, the tape-ins feed directly to the L/R groups. If you have exhausted every option, you can always link two consoles using the sub in jacks.



Specifications

1. THD	less than 0.1%, 20Hz to 20kHz (+4dBu output into 600 ohms)	
2. Frequency response	20Hz to 20kHz, +4dBu output into 600ohms (+1to -3dB)	
3. Maximum gain	88dB mic channel in to stereo out	
	70dB mic channel in to group insert out	
	84dB mic channel in to AUX sends 1-6	
	74dB mic channel in to AUX send 1 (pre-fader mode)	
	20dB AUX RTN 1 & 2 to group out	
	10dB sub in to stereo out, group out	
	94dB mic channel in to mix out	
	64dB talkback in to stereo, AUX sends 1-6	
	34dB mic channel in to channel insert	
	56dB mic channel in to phones out (RL = 40 ohms)	
	84dB mic channel in to group out	
	84dB mic channel in to ALT8/9	
	68dB mic channel in to monitor out	
4. Hum & noise (RS = 150 ohms input gain = max input pad = 0dB input sensitivity = -60dB measured with IHF-A normal position: max level attenuation 10db)	-128dBu equivalent input noise	
	-90dBu residual output noise	
	-72dBu stereo out and group out (master fader at nominal level and all channel faders at minimum level)	
	-62dBu stereo out (master fader and one channel fader at nominal level)	
	-70dBu AUX send (AUX master level at nominal and all channel AUX controls at minimum)	
	-62dBu AUX send master level control and one channel AUX control at nominal level	
	-62dBu group out master fader and one channel fader at nominal level	
5. Gain range	-60 to -16dB stop to stop (input channel gain control)	
6. Channel pad	0dB attenuation when off, 20dB when engaged	
7. EQ	+/-15dB in three bands centered as follows: high = 10kHz shelving mid = 350Hz-5kHz peaking low = 100Hz shelving	
8. Clip indicators	channel peak/LEDs light when post-EQ signal is 3dB below clipping level	
9. Crosstalk	-60dB (1kHz) adjacent input channels	
	-60dB (1kHz) input to output	
10. Phantom power	+48VDC is applied to channel mix inputs via 6.8k ohm limiting/isolation resistors	
11. LED display	0 VU = 1.23V RMS output (+4dBu)	
12. Power consumption	LX 4/16	75W
	LX 4/24	85W
13. Dimensions	LX 4/16	853 x 551 x 186mm
	LX 4/24	1117 x 551 x 186mm

EV LX 4/16 / LX 4/24 Input Characteristics

INPUT TERMINALS		PAD	GAIN	ACTUAL LOAD IMPEDANCE	FOR USE WITH NOMINAL	INPUT LEVEL SENSITIVITY	INPUT LEVEL NOMINAL	INPUT LEVEL MAX. BEFORE CLIP	CONNECTOR IN MIXER
CH INPUT	LO-Z	OFF (0db)	-60db	4K OHMS	50..600 OHMS & 600 OHMS	-80db (0.08mV)	-60db (0.8mV)	-40db (7.75mV)	XLR JACK & PHONE JACK
						-40db (7.75mV)	-20db (77.5mV)	+4db (1.23mV)	
	LINE	ON (20db)	-16db	10K OHMS		+4db (1.23V)	0db (775mV)	+20db (7.75V)	
TAPE IN (1,2) STEREO				10K OHMS	600 OHMS	-16db (123mV)	+4db (1.23V)	>+20db (7.75V)	RCA JACK
AUX RETURN (1,2) STEREO				10K OHMS	600 OHMS	-16db (123mV)	+4db (1.23V)	>+20db (7.75V)	PHONE JACK
INSERT IN	CH (1...24)			10K OHMS	600 OHMS	-20db (77.5mV)	-6db (338mV)	+20db (7.75V)	PHONE JACK
	GROUP (1...4)					-10db (245mV)	+4db (1.23V)	+20db (7.75V)	PHONE JACK
SUB IN	GROUP (1...4) STEREO (L,R)			10K OHMS	600 OHMS	-6 db (388mV)	+4db (1.23V)	+20db (7.75V)	PHONE JACK
TALKBACK IN				4K OHMS	50..600 OHMS	-60db (0.8mV)	-50db (2.45mV)	-24db (48.9mV)	XLR JACK

(1) IN THESE SPECIFICATIONS, WHEN db REPRESENTS A SPECIFIC VOLTAGE, 0db IS REFERENCED TO 0.775V RMS.

(2) XLR TYPE CONNECTORS ARE UNBALANCED, CH PHONE JACKS ARE BALANCED (T=+, R= -, S=GND) AND OTHER PHONE JACKS ARE UNBALANCE. INSERT PHONE JACKS ARE UNBALANCED (T=OUT, R=IN, S=GND)

(3) TO HAVE MAX. SENSITIVITY, ALL FADERS AND LEVEL CONTROLS SHOULD BE SET AT MAX. POSITION AND IT WILL PRODUCE A STEREO OUTPUT OF +4db (1.23V)

EV LX 4/16 / LX 4/24 Output Characteristics

OUTPUT TERMINALS	ACTUAL SOURCE IMPEDANCE	FOR USE WITH NOMINAL	OUTPUT LEVEL NOMINAL	OUTPUT LEVEL MAX. BEFORE CLIP	CONNECTOR IN MIXER
GROUP OUT (1...4)	150 OHMS	600 OHMS	+4db (1.23V)	+24db (12.3V)	XLR JACK
	600 OHMS	10K OHMS	-6db (388mV)	+14db (3.88V)	RCA JACK
STEREO OUT (L,R)	150 OHMS	600 OHMS	+4db (1.23V)	+24db (12.3V)	XLR JACK
	600 OHMS	10K OHMS	-6db (388mV)	+14db (3.88V)	RCA JACK
MONITOR OUT (L,R)	600 OHMS	10K OHMS	+4db (1.23V)	+20db (12.3V)	PHONE JACK
PHONES OUT	100 OHMS	8 OHMS	1mW	20mW	STEREO PHONE JACK
		40 OHMS	3mW	130mW	
AUX SEND (1...6)	600 OHMS	10K OHMS	+4db (1.23V)	+20db (7.75V)	PHONE JACK
INSERT OUT CH(1...24) GROUP(1...4)	600 OHMS	10K OHMS	-6db (388mV)	+20db (7.75V)	PHONE JACK
ALT 8/9 (L,R)	600 OHMS	10K OHMS	+4db (1.23V)	+20db (7.75V)	PHONE JACK
MIX OUT	150 OHMS	600 OHMS	+14db (3.88V)	+24db (12.3V)	XLR JACK

(1) XLR TYPE CONNECTORS ARE BALANCED, PHONE JACKS AND RCA PIN JACKS UNBALANCED. INSERT PHONE JACK (T=OUT, R=IN, S=GND).

(2) IN THESE SPECIFICATIONS, WHEN db REPRESENTS A SPECIFIC VOLTAGE, 0db IS REFERENCED TO 0.775V RMS.

Component Parts List

Reference Designator	Ordering Number	Name and Description
GAIN, TAPE IN 1/2 (MASTER), AUXRTN 1/2, ALT8/9, LEVEL2 (MA)	24-04-050657	ROTARY KNOB D14*19 GRY/RED
HIGH, MID, LOW, MID FREQ	24-04-050658	ROTARY KNOB D14*19 GRY/BLK
AUX 1/2/3/4, AUX SEND 1 - 6 (MA)	24-04-050659	ROTARY KNOB D14*19 CYAN/BLK
PAN (CH), PAN (MASTER)	24-04-050660	ROTARY KNOB D14*19 GRY/BLU
CHANNEL	24-04-050661	SLIDE KNOB 25*13*12 GRY/BLK
GROUP (MASTER)	24-04-050662	SLIDE KNOB 25*13*12 BLU/WHT
L - R (MASTER)	24-04-050663	SLIDE KNOB 25*13*12 RED/WHT
MIX (MASTER)	24-04-050664	SLIDE KNOB 25*13*12 YLW/WHT
	24-04-050665	PUSH BUTTON 5.5*5.5*9 GRY
VR341/371/401/402	47-06-050681	S.R / VR 10KA 15MM P
VR101	47-06-050682	S.R / VR 20K C 15MM P
VR106/108/109/501	47-06-050667	S.R / VR 25K A*1 15MM P
VR102/104/105	47-06-050668	S.R / VR 50K B C.C 15MM P
VR502	47-06-050683	D.R / VR 10KA 15MM P
VR103	47-06-050684	D.R / VR 100K C 15MM P
VR107/201/231/701	47-06-050669	D.R / VR 25K A 15MM P
VR110/203/VR461	47-06-050685	D.R / VR 25K A–C 15MM P
CHANNEL FADER, GROUP FADER, L/R FADER, MIX FADER	47-06-050686	S.S / VR 10K A 100MM P
PHASE POWER SWITCH	51-02-050687	SLIDE SWITCH SS-7-022-3.5B
SW101/107	51-02-050688	PUSH BUTTON SPUJ19A604-PJ
SW102/103/104/106/205/301 SW302/341/371/501/503	51-02-050641	PUSH BUTTON SPUJ19A603-PJ
SW201	51-02-050689	PUSH BUTTON SPUJ41A807-PJ
SW105/502	51-02-050690	PUSH BUTTON SPUJ19A605-PJ
SW801	51-02-050691	SLIDE SWITCH SSSB022NBA-PJ
	51-02-050642	SSA SWITCH SDDJA1037U-PJ

Component Parts List

Reference Designator	Ordering Number	Name and Description
CHANNELS	27-01-050692	PCB-A ASSEMBLY
	27-01-050693	PCB-B ASSEMBLY
	27-01-050694	PCB-C ASSEMBLY
	27-01-050695	PCB-D ASSEMBLY
	27-01-050696	PCB-E ASSEMBLY
	27-01-050697	PCB-F ASSEMBLY
	27-01-050698	PCB-G ASSEMBLY
	27-01-050699	PCB-H ASSEMBLY
	27-01-050700	PCB-I ASSEMBLY
	27-01-050701	PCB-J ASSEMBLY
	27-01-050702	PCB-K ASSEMBLY
	27-01-050703	PCB-M ASSEMBLY
	27-01-050704	PCB-N ASSEMBLY
TRANSFORMER	56-11-050705	X'MER 230V / 115V
	14-02-050706	CHANNEL PANEL
	14-02-050707	MASTER PANEL
	14-02-050708	RIGHT FRONT PANEL
	14-02-050709	LEFT FRONT PANEL
	14-02-050710	MIDDLE FRONT PANEL
	14-02-050711	RIGHT SIDE PANEL, EV
	14-02-050712	LEFT SIDE PANEL, EV
	14-02-050713	DISPLAY COVER, LX4