Roland

LIVE MIXING CONSOLE M-200i

Owner's Manual

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 3–5), and "IMPORTANT NOTES" (p. 6–7). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠ WARNING and ⚠CAUTION Notices

⚠**WARNING**	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ **CAUTION**	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
🚫	The ◯symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
🔌	The ●symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

--------------------------------- **ALWAYS OBSERVE THE FOLLOWING** ---------------------------------

⚠WARNING

Do not disassemble or modify by yourself

● Do not open (or modify in any way) the unit or its AC adaptor.

Do not repair or replace parts by yourself

● Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" leaflet.

Do not use or store in the following types of locations

● Never install the unit in any of the following locations.
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Exposed to steam or smoke; or are
  - Subject to salt exposure; or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty or sandy; or are
  - Subject to high levels of vibration and shakiness.

● Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces

⚠WARNING

Use only the supplied AC adaptor and the correct voltage

● Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.

Use only the included power cord

● Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device.

Do not bend the power cord or place heavy objects on it

● Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!

Avoid extended use at high volume

● This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.

⚠WARNING

Don't allow foreign objects or liquids to enter unit; never place containers with liquid on unit

● Do not place containers containing liquid (e.g., flower vases) on this product. Never allow foreign objects (e.g., flammable objects, coins, wires) or liquids (e.g., water or juice) to enter this product. Doing so may cause short circuits, faulty operation, or other malfunctions.

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Turn off the unit if an abnormality or malfunction occurs

● Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" leaflet when:

- · The AC adaptor, the power-supply cord, or the plug has been damaged; or
- · If smoke or unusual odor occurs
- · Objects have fallen into, or liquid has been spilled onto the unit; or
- · The unit has been exposed to rain (or otherwise has become wet); or
- · The unit does not appear to operate normally or exhibits a marked change in performance.

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Adults must provide supervision in places where children are present

● In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.

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Do not drop or subject to strong impact

● Protect the unit from strong impact. (Do not drop it!)

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Do not share an outlet with an unreasonable number of other devices

● Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords–the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

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⚠WARNING

Do not use overseas

● Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" leaflet.

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Handle lithium batteries carefully

● Lithium batteries must never be recharged, heated, taken apart, or thrown into a fire or water.
● Keep lithium batteries out of reach of small children. If a child has accidentally swallowed a battery, see a doctor immediately.
● Never expose lithium batteries to excessive heat such as sunshine, fire or the like.

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⚠ CAUTION

Place in a well ventilated location

● The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation.

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Grasp the plug when connecting or disconnecting the AC adaptor

● Always grasp only the plug on the AC adaptor cord when plugging into, or unplugging from, an outlet or this unit.

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Periodically clean the AC adaptor's plug

● At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

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Manage cables for safety

● Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

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Avoid climbing on top of the unit, or placing heavy objects on it

● Never climb on top of, nor place heavy objects on the unit.

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Do not connect or disconnect the AC adaptor with wet hands

● Never handle the AC adaptor or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

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Disconnect everything before moving the unit

● Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

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Unplug the AC adaptor from the outlet before cleaning

● Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 15).

....

⚠ CAUTION

If there is a possibility of lightning strike, disconnect the AC adaptor from the outlet

● Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet.

....

Handle lithium batteries carefully

● Use only the specified type (model no. CR2032) of lithium batteries (p. 16). Be sure to insert it as directed (to ensure correct polarity).

● Used lithium batteries must be disposed of in compliance with whatever regulations for their safe disposal that may be observed in the region in which you live.

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Keep small items out of the reach of children

● To prevent accidental ingestion of the parts listed below, always keep them out of the reach of small children.

　• Included Parts: the REAC caps, the lithium battery, the battery panel, the battery panel screws and any fader knobs you may remove

....

Handle the ground terminal carefully

● If you remove the screw from the ground terminal, be sure to replace it; don't leave it lying around where it could accidently be swallowed by small children. When refastening the screw, make that it is firmly fastened, so it won't come loose.

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Precautions concerning use of phantom power supply

● Always turn the phantom power off when connecting any device other than condenser microphones that require phantom power. You risk causing damage if you mistakenly supply phantom power to dynamic microphones, audio playback devices, or other devices that don't require such power. Be sure to check the specifications of any microphone you intend to use by referring to the manual that came with it.
(This instrument's phantom power: +48 V DC, 14mA Max)

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IMPORTANT NOTES

Power Supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.

- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.

- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

- With the factory settings, the M-200i's power will automatically be switched off 8hours after you stop playing or operating the unit.If you don't want the power to turn off automatically, change the "AUTO POWER OFF" setting to "OFF" as described on p.111
  The settings you were editing will be lost when the power is turned off. If you want to keep your settings, you must save your settings before turning the power off.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.

- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.

- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.

- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.

- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.
  You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.

- Do not put anything that contains water (e.g., flower vases) on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.

- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up USB memories, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Memory Backup

- This unit contains a battery which powers the unit's memory circuits while the main power is off. When this battery becomes weak, the message shown below will appear in the display. Once you see this message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, look at the Owner's manual p.16. "Internal battery is low"

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a USB memories.

- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory and USB memories once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.

- Never strike or apply strong pressure to the display.

- When connecting / disconnecting all cables, grasp the connector itself–never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.

● To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you.

● When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.

● Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

Before Using External Memories

Using External Memories

● Carefully insert the USB memories all the way in–until it is firmly in place.

● Never touch the terminals of the USB memories. Also, avoid getting the terminals dirty.

● USB memories are constructed using precision components; handle the cards carefully, paying particular note to the following.

   ・ To prevent damage to the cards from static electricity, be sure to discharge any static electricity from your own body before handling the cards.

   ・ Do not touch or allow metal to come into contact with the contact portion of the cards.

   ・ Do not bend, drop, or subject cards to strong shock or vibration.

   ・ Do not keep cards in direct sunlight, in closed vehicles, or other such locations.

   ・ Do not allow cards to become wet.

   ・ Do not disassemble or modify the cards.

About USB memory

● When the access lamp of USB memory is lit or blinking, please do not remove the USB memory. This might cause some damage to the data of the USB memory or deficit.

● Carefully insert the USB memories, all the way in-until it is firmly in place.

● Before using USB memory for the M-200i, please format the memory on the M-200i.
For details, please refer to "Formatting USB memory" (p. 85).

● Some USB memory might not be able to be used on the M-200i.If an error message appears when formatting as described in "Formatting USB memory" (p. 85), it is not possible to use this USB memory (USB flash Memory and USB flash drive) for the M-200i.

● The M-200i supports only USB memory (USB flash Memory and USB flash drive).
Hard Disk and Memory Card Reader via USB is not supported.

● USB memory (USB flash Memory and USB flash drive) does not work via USB hub.

● We recommend to format USB memory (USB flash Memory and USB flash drive) before doing mixing operation on the M-200i.

● We recommend to use USB memory (USB flash Memory and USB flash drive) exclusively for the V-mixer without storing any other files or programs.

Regarding the CAT5e cable

● In order to keep superb digital transfer quality by REAC, please make sure to use following optional cables for 100m CAT5e cable:

   ・ SC-W100S 100M CAT5e cable

   ・ W100S-R 100M CAT5e cable with reel

Channel Edit operation

● You might hear some noise when you control the following:

   ・ Preamp Gain

   ・ 4-band EQ

   ・ 8-band EQ

   ・ Gate

   ・ Compressor

   ・ Limiter

   ・ Channel Link

   ・ Library Recall

   However, this is not out of order.

Multiple connection of REAC products

● When multiple REAC products are connected to REAC on the M-200i via REAC splitter or switching hub, please set the REAC mode on each product correctly. If you turn on the power of these products with REAC mode set incorrectly, there might be some digital noise generated from REAC products or M-200i. If this happens, please turn off the power of all REAC products and set the REAC mode correctly.

Copyright

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Introduction

Check the included items

The following items are included with the M-200i. Make sure that all of them are present:

- The M-200i itself
- Power cord
  - * Use only the power cord that was included with the M-200i.
- AC Adaptor
- DOCK cable
- Tablet Stand
- Owner's manual (the document you're reading)

Conventions used in this manual

The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system, so what you actually see in the display may not always match what appears in the manual.

Names

The following input/output units can be connected to the M-200i's REAC ports:

- S-1608 stage unit
- S-0816 FOH unit
- S-4000S 40-channel I/O modular rack (Ver. 2.010 and later)
- S-0808 8x8 I/O UNIT
- S-4000M REAC MERGE UNIT

(MEMO)

The REAC port on the M-200i does not support REAC EMBEDDED POWER. When you connect an S-0808, install an external battery on the S-0808 to power via the DC IN port. Note, however, that when the connection on the M-200i is made via an S-4000M or S-4000D, the S-0808 is powered by the S-4000M or S-4000D, and so no external battery is needed.

In this manual, we may abbreviate these units as the S-1608, S-0816, or S-4000S, or may refer to them collectively as input/output units.

Text enclosed in square brackets [ ] indicates a button. For example, the direction to "press [METER]" means that you are to press the METER button.

Basic knowledge about REAC

About REAC

The REAC (Roland Ethernet Audio Communication) interface is the core of a V-Mixing system. It uses a proprietary protocol based on Ethernet technology, and allows 40 channels of digital audio to be sent in each direction via a single Cat5e Ethernet cable.

REAC can do the following:

- Send 40 channels of digital audio in each direction
- Send audio up to 100 meters on one Cat5e cable
- A switching hub or the S-OPT option can be used to extend the cable.
- Use a switching hub to easily split the signal
- The transmission delay between REAC devices is extremely small (approximately 375 microseconds)

(MEMO)

When the signal passes through a switching hub, there will be approximately 200 microseconds of delay for each unit.

About cables

Since Cat5e Ethernet cables are used, it's very easy to connect REAC devices to each other. Cat5e Ethernet cables are commonly used for computer network connections, and have RJ45 plugs.

Types of Ethernet cable

There are two types of Ethernet cables. Although both types have the same exterior appearance, their RJ45 plugs are wired differently, as follows:

- **Crossover cable**

  The internal wiring of the cable is crossed at each RJ45 plug. This means that the connections of the RJ45 plugs will differ at each end of the cable.

- **Straight cable**

 The internal wiring of the cable is the same at each end.

Crossover cables (such as RSS SC-W20F, RSS SC-W100S, or RSS W100S-R) should be used when connecting to the REAC ports on this product.

(MEMO)

Certain cautions apply if you're using a conventional switching hub with this system. For details, refer to "REAC applications" (p. 96).

Introduction

Ethernet connectors

Ethernet cables use RJ45 plugs. REAC equipment provides an RJ45 connector for each REAC port.
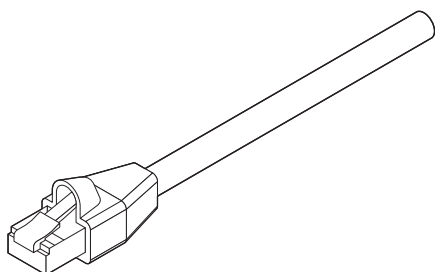
RJ45 plug   REAC RJ45 connector

For critically important communication, it is vital to protect the RJ45 plug and connector. For such situations, REAC RJ45 connectors use a sturdy Neutrik EtherCon plug. Using the EtherCon RJ45 plug allows a latched-type connector similar to an XLR plug.

The Neutrik Corporation provides EtherCon RJ45 plugs, as well as EtherCon plugs that can be added to the RJ45 plug of commercially available Ethernet cable.

(MEMO)

The RJ45 connectors of REAC ports can accept either RJ45 plugs or EtherCon plugs.

Cautions for handling Cat5e cables

- Do not apply excessive force to Cat5e cables.
- Do not bundle (bend) a Cat5e cable to a radius less than 25 mm, or fold it in two.
- Do not tightly bundle a Cat5e cable.
- Do not place multiple Cat5e cables in parallel for an extended distance.
- Do not place Cat5e cables near a source of electrical noise (power supply cord, motor, fluorescent lights, etc.).

REAC connections

Here is a typical example of connections using the S-1608.

When connecting REAC devices to each other, the REAC mode of one device must be set to REAC master, and the REAC mode of the other must be set to REAC slave.

In this system, the M-200i is normally set to be the master (FOH setting), while the input/output units are set to be slaves.

cf.

For a more detailed description of connections, refer to "REAC applications" (p. 96).

(MEMO)

Cat5e Ethernet cables up to 100 meters long are supported. If you need a longer connection, we recommend that you use the optional S-OPT.

S-1608

SLAVE

Cat5e

REAC MASTER

M-200i
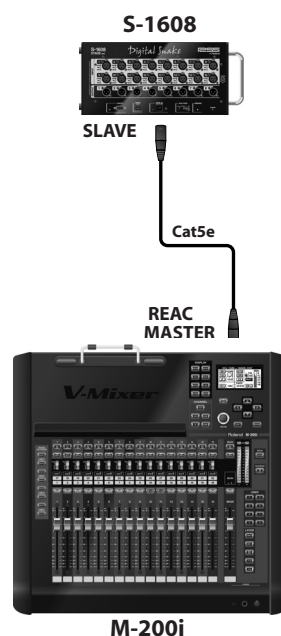
Cautions when making REAC connections

- REAC connections are designed so that noise will not be produced even if you hot-swap (plug or unplug a live connection). However in rare cases, noise may occur at the audio output of the system. To prevent hot-swapping from causing damage to your speakers or other equipment connected to the audio outputs, please observe the following points:
- Make REAC connections while holding down the [MUTE ALL OUTPUTS] of the input/output unit
- Before you make REAC connections, mute the outputs using [MUTE ALL OUT] in the MUTE GROUP screen (p. 62).

(MEMO)

In some cases, the muted state will continue even after you release your finger from [MUTE ALL OUTPUTS] of the input/output unit. In this case, press [MUTE ALL OUTPUTS] once again to mute, and then release your finger to unmute the unit.

Placement

How to Use TABLET STAND

It is possible to adjust the angle of the iPad with the included iPad stand.
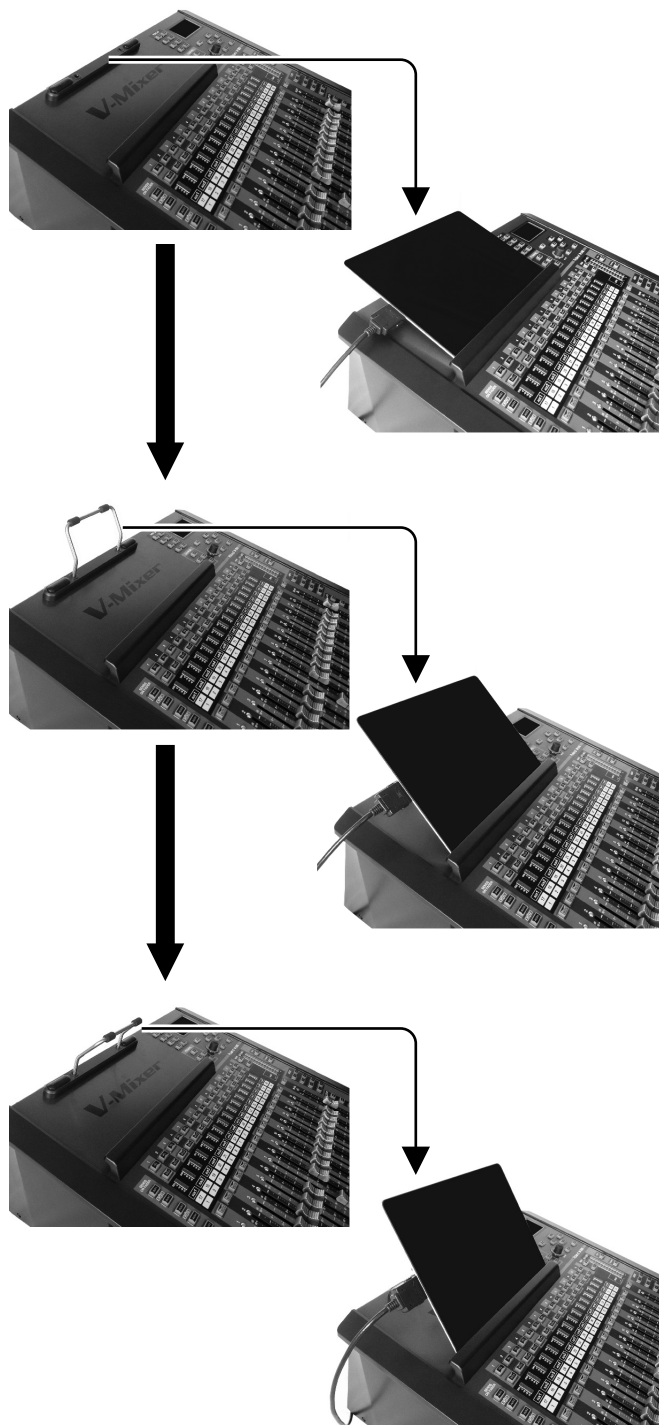
About the REAC caps

When the M-200i is shipped from the factory, a REAC cap is attached to the REAC port. In order to use REAC port, you'll need to remove the REAC cap. Take care not to lose the REAC caps you remove.
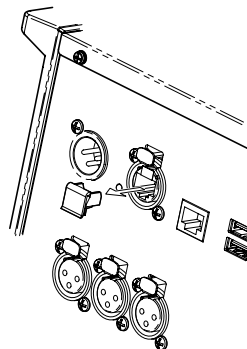
AC power connections

Depending on the circumstances of a particular setup, you may experience a discomforting sensation, or perceive that the surface feels gritty to the touch when you touch this device, microphones connected to it, or the metal portions of other objects, such as guitars. This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal (see figure) with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the Information leaflet.

Ground Terminal

Unsuitable places for connection

- Water pipes (may result in shock or electrocution)
- Gas pipes (may result in fire or explosion)
- Telephone-line ground or lightning rod (may be dangerous in the event of lightning)

Place the AC adaptor so the side with the indicator (see illustration) faces upwards and the side with textual information faces downwards.

The indicator will light when you plug the AC adaptor into an AC outlet.

AC Adaptor

Power Cord

AC Outlet

Indicator

Introduction
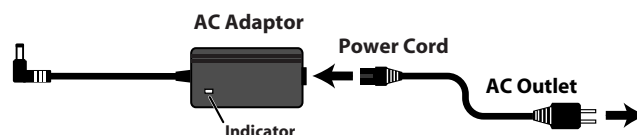
Attaching the power cord hook

1. **As shown in the illustration, fit the power cord hook over the power cord.**
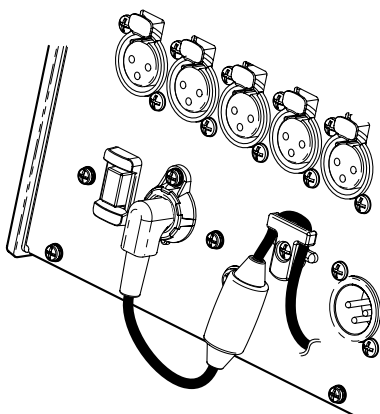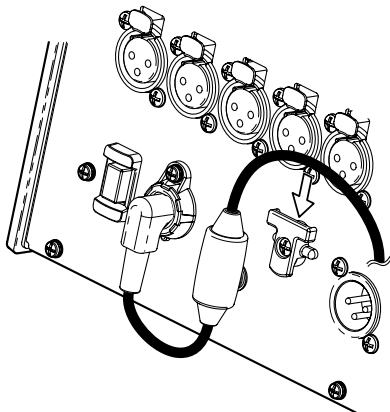
When installing in a Rack

NOTE
When installing in a Rack, the M-200i should be used only with the optional rackmount angle brackets, RA-10U.

RA-10U Included items
- Rackmount angles (two)
- Screws (eight)
- Hex key

  * Assembly requires a Phillips screwdriver (not included).

How to Attach

1. **Loosen the screws (16 Phillips-head screws), and remove side panels.**
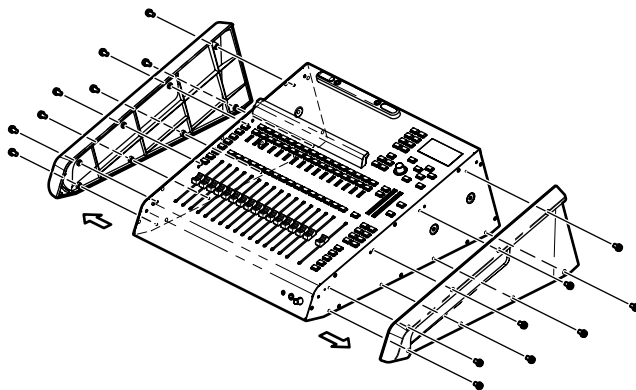
2. **Fasten the rack mount angles with the 8 Phillips-head screws contained in the RA-10U.**
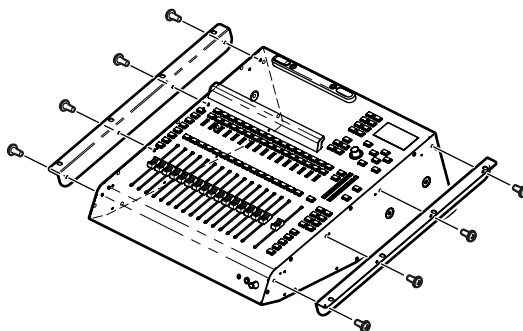
Turning the power on/off

Turning the power on

NOTE

Once the connections have been completed, turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.
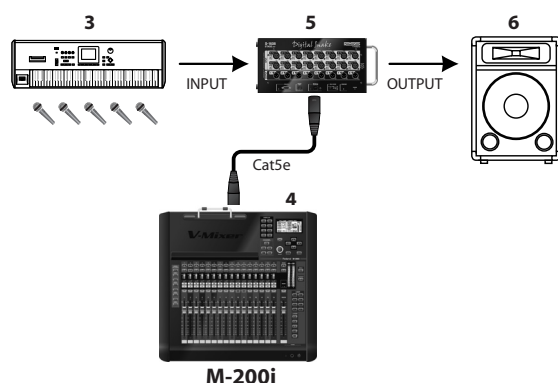
M-200i

1. **Connect your input/output units (S-1608, S-0816, S-4000S, etc.) to the M-200i's REAC port.**

2. **Connect your audio equipment to the audio inputs and audio outputs of the M-200i and your input/output units.**

   NOTE

   Audio feedback could be produced depending on the location of microphones relative to speakers. This can be remedied by:

   1. Changing the orientation of the microphone(s).

   2. Relocating microphone(s) at a greater distance from speakers.

   3. Lowering volume levels.

3. **Turn on the power of the equipment connected to the audio inputs of the M-200i and your input/output units.**

4. **Turn on the power by holding down the POWER switch located on the M-200i's rear panel for 1 second or longer. Wait for appearance of the V-Mixer logo.**

   When the power supply has started up, a screen like the following will appear:

   ```
   CH1:MIX CHANNEL EDIT
   "AUTO OFF" FUNCTION IS ON
   THE M-200i WILL AUTOMATICALLY
   TURN OFF IF NO OPERATION IS
   CARRIED OUT CONTINUE FOR 8 HOURS.
   OFF (DISABLE "AUTO OFF")
   8 HOURS (ENABLE "AUTO OFF")
   ```

In this screen you can specify whether the auto off function (p. 111) will be enabled or disabled.

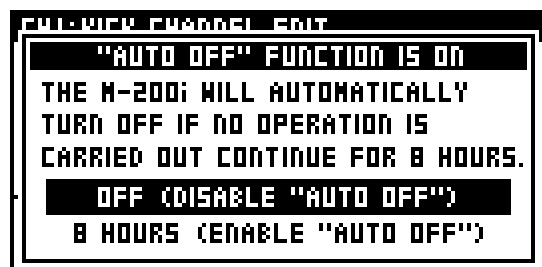If you move the cursor to OFF (DISABLE "AUTO OFF") and press [ENTER], the auto off function will be disabled.

If you move the cursor to 8 HOURS (ENABLE "AUTO OFF") and press [ENTER], the auto off function is kept enabled.

MEMO

This screen will not appear if the auto off function is turned "OFF"

5. **Turn on the power of your input/output units.**

   MEMO

   For information about how to turn the power of attached REAC devices on, refer to the owner's manual of the REAC device.

6. **Turn on the power of the equipment connected to the audio outputs of the M-200i and your input/output units.**

   NOTE

   This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

   NOTE

   Before switching the power on/off, always be sure to turn the volume down. Even with the volume turned down, you might hear some sound when switching the power on/off. However, this is normal and does not indicate a malfunction.

   NOTE

   With the factory settings, the M-200i's power will automatically be switched off 8 hours after you stop playing or operating the unit. If you don't want the power to turn off automatically, change the "AUTO POWER OFF" setting to "OFF" as described on p. 111. The settings you were editing will be lost when the power is turned off. If you want to keep your settings, you must save your settings before turning the power off.

Turning the power off

1. **Turn off the power of the equipment connected to the audio outputs of the M-200i and your input/output units.**

2. **Turn off the power by holding down the POWER switch located on the M-200i's rear panel for 1 second or longer. Wait for the POWER OFF message.**

3. **Turn off the power of your input/output units.**

   MEMO

   For information about how to turn the power of attached REAC devices on, refer to the owner's manual of the REAC device.

4. **Turn off the power of the equipment connected to the audio inputs of the M-200i and your input/output units.**

   NOTE

   Before you turn off the power of the M-200i, make sure that it is not reading/writing USB memory or reading/writing scene memory or library data. The data may be lost if you turn off the power during such operations.

   NOTE

   To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

About the internal lithium battery

The M-200i has an internal lithium battery that backs up the clock function and the mixer settings. If this battery runs down, the clock function and the feature that provides for the reinstatement of the mixer settings that existed prior to switching off the power will no longer operate correctly. If a popup message recommending that you replace the battery appears when you turn on the power, replace the battery as described in the following procedure.

l   Use only the specified type (model no. CR2032) of lithium batteries (p. 16). Be sure to insert it as directed (to ensure correct polarity).

l   Used lithium batteries must be disposed of in compliance with whatever regulations for their safe disposal that may be observed in the region in which you live.

1.   **Back up the M-200i's mixer settings to USB memory (p. 82).**

   NOTE
   Data for connection to a Wireless LAN router using the LAN or WIRELESS LAN function cannot be backed up to USB memory. After completing the operation, connect to the Wireless LAN router again (p. 103).

2.   **Switch off the M-200i's power, and disconnect the power cord from the AC outlet.**

3.   **Remove the two screws that fasten the battery cover as shown in the illustration, and detach the battery cover.**
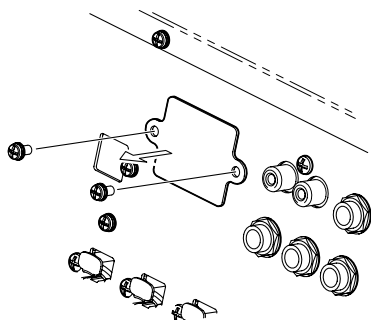
4.   **Remove the old battery, and insert the new battery.**
   When removing, hook nail onto upperside of the battery.

   NOTE
   Use care, as some of the metal edges may be sharp.

5.   **Attach the battery cover as shown in the illustration, and fasten it using the two screws you removed in step 3.**
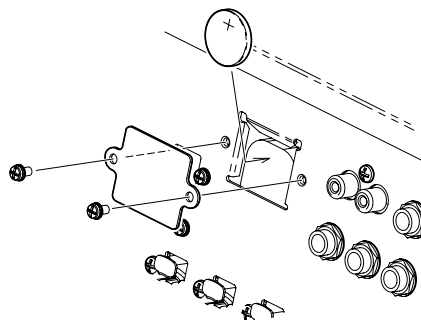
6.   **Turn on the power of the M-200i, and set the date and time (p. 112).**

7.   **Load the previously saved settings (MIXER PARAMETER, SYSTEM SETTING) from the USB memory to which you backed up the data in step 1. (p. 81)**

About USB memory

The M-200i can use USB memory to store and read a variety of data.

• Record and play WAV files using the USB Memory Recorder

• Back up and recover internal mixer data

   NOTE
   Carefully insert the USB memory until it is firmly in place.

   NOTE
   When the access lamp of USB memory is lit or blinking, please do not remove the USB memory. This might cause some damage to the data of the USB memory or deficit.

   MEMO
   USB memory used with the USB Memory Recorder must support USB 2.0 (Hi-speed).

Explanation of the panels

Top panel/Front panel

1	Fader module section	p. 18
2	LAYER section	p. 18
3	Main fader module	p. 19
4	Display	p. 19
5	CHANNEL EDIT section	p. 19
6	DISPLAY section	p. 20
7	Screen controller section	p. 20
8	SENDS ON FADER section	p. 21
9	SOLO CLEAR button	p. 21
10	TALKBACK ON button	p. 21
11	USER button section	p. 21
12	PHONES jack	p. 21
13	PHONES LEVEL knob	p. 21
14	iPad connection area	p. 21

Explanation of the panels

❶ Fader module section
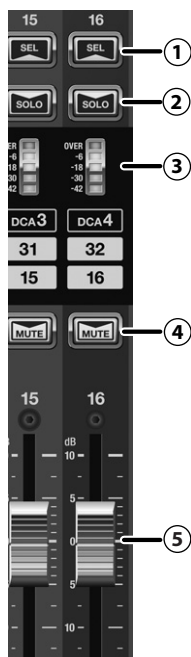
This section lets you control the 16 channels you selected in the LAYER section.

① SEL buttons

Use these buttons to select the channel that you want to control. The [SEL] button of the currently selected channel lights up.

② SOLO buttons

These buttons turn solo on or off for each channel. The button lights up when solo is on.

cf.
"Monitor/Solo" (p. 92)

③ Meters

These indicate the signal level of each channel.

cf.
"Metering" (p. 59)

④ MUTE buttons

These turn muting on or off for each channel. The button lights up when a channel is muted.

⑤ Faders

These adjust the signal level of each channel.
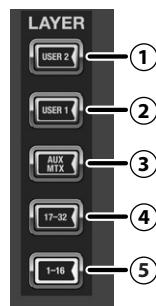
❷ LAYER section

This section lets you select the channel layer to be assigned to the fader module section. The button of the currently assigned channel layer lights up.

① USER2 layer button
② USER1 layer button

These assign user fader layer 1 or user fader layer 2 to the fader module section.

cf.
"Editing the user fader layers" (p. 94)

③ AUX/MTX/DCA layer button

This assigns AUX1 through 8, MTX1 through 4, and DCA1 through 4 to the fader module section.

④ CH 17 - 32 layer button

This assigns CH 17 through 32 to the fader module section.

⑤ CH 1 - 16 layer button

This assigns CH 1 through 16 to the fader module section.

❸ Main fader module
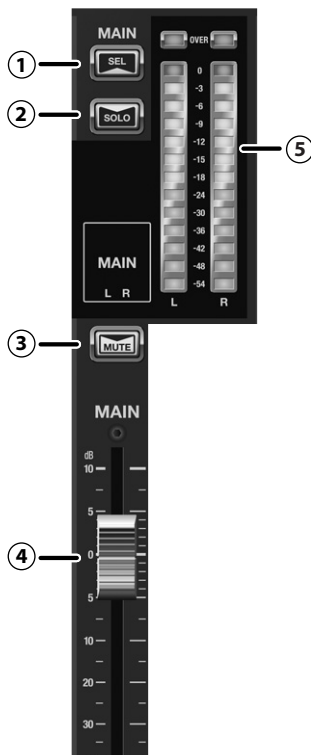
① SEL button

This button selects the MAIN channel so that it can be controlled. It lights up when the MAIN channel is selected.

(MEMO)

By repeatedly pressing the [SEL] button, you can alternatingly select first the MAIN L channel, then the MAIN R channel.

② SOLO button

This button turns solo on or off for the MAIN L and R channels. The button lights up when solo is on.

③ Mute button

These turn muting on or off for MAIN L and R channels. The button lights up when MAIN L and R channels are muted.

(MEMO)

If "DISABLE MAIN MUTE" in the System Settings (p. 111) is ON, this button is disabled.

④ Fader

This adjusts the signal level of the MAIN L and R channels.

⑤ Meter

This indicates the signal level of the MAIN L and R channels.

cf.

"About the meters" (p. 59)

❹ Display

This display indicates the mixer parameters and system settings, as well as displaying a list of the meters.

❺ CHANNEL EDIT section
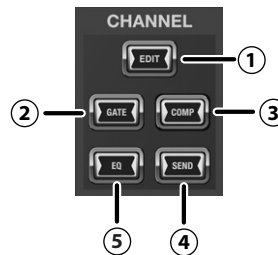
In this section, you can access the respective screens for working with the parameters of the currently selected channel.

① EDIT button

This button accesses the CHANNEL EDIT screen.

cf.

"Input channel operations" (p. 34), "AUX, MTX, MAIN operations" (p. 39)

② GATE button

This button accesses the GATE/EXPANDER screen.

> This operation is not enabled for the following channels:
> - AUX1 - 8
> - MTX1 - 4
> - MAIN L/R
>
> **cf.**
> "GATE/EXPANDER screen" (p. 45)

③ COMP button

This button accesses the COMPRESSOR/LIMITER screen.

cf.

"COMPRESSOR/LIMITER screen" (p. 49)

④ EQ button

This button accesses the EQ screen.

cf.

"4-BAND EQ" (p. 55)

⑤ SEND button

This button accesses the SENDS screen.

cf.

"SENDS screen" (p. 58)

Explanation of the panels

19

Explanation of the panels

❻ DISPLAY section
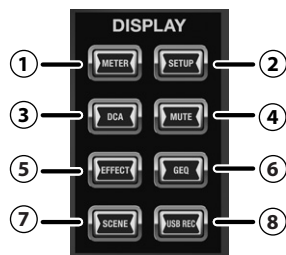
① METER button

This button accesses the METER screen, which displays a list of meters.

cf.
"Metering" (p. 59)

② SETUP button

This button accesses the SETUP screen for making various settings.

cf.
"SETUP screen" (p. 80)

③ DCA button

This button accesses the DCA GROUP screen for manipulating and making settings for DCA groups.

cf.
"DCA groups" (p. 60)

④ MUTE button

This button accesses the MUTE GROUP screen for manipulating and making settings for mute groups.

cf.
"Mute groups" (p. 62)

⑤ EFFECT button

This button accesses the EFFECTS screen, for manipulating and making settings for internal-effect and external-effect instruments.

cf.
"Effects, GEQ, External effects" (p. 64)

⑥ GEQ button

This button accesses the GEQ screen, for manipulating and making settings for internal GEQ.

cf.
"Effects, GEQ, External effects" (p. 64)

⑦ SCENE button

This button accesses the SCENE screen, where you manage the scene list.

cf.
"Scene memory" (p. 74)

⑧ USB REC button

This button accesses the RECORDER screen for making recorder settings and managing the song list.

cf.
"USB memory recorder" (p. 77)

❼ Screen controller section
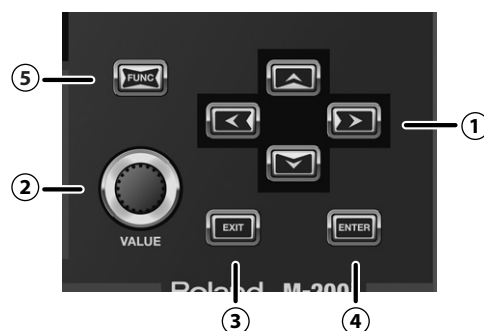
① Cursor buttons

These buttons move the cursor and the location of focus up/down/left/right within the screen.

② Value dial

This adjusts the value of the parameter at which the cursor is located.

③ EXIT button

This button exits the currently displayed screen and returns you to the home screen.

④ ENTER button

Use this button to turn an on-screen button on or off, or to confirm a change you've made to a setting.

⑤ FUNC button

This button has the following two functions:

- Accessing the FUNCTION screen for detailed control of functions at their respective setting screens.
- Modifying the range by which a value changes when you manipulate it, allowing for finer detail, by holding down [FUNC].

⑧ SENDS ON FADER section

Pressing one of the [AUX1] through [AUX8] buttons turns on SENDS ON FADER mode for the corresponding bus. The button flashes while in SENDS ON FADER mode.

(MEMO)

To select MTX as the destination, simultaneously press the pair [AUX1]/[AUX2], [AUX3]/[AUX4], [AUX5]/[AUX6], or [AUX7]/[AUX8].

⑨ SOLO CLEAR button

This Button cancels (turns off) solo for all channels and buses.

⑩ TALKBACK ON button

This button turns talkback on or off. It lights up when talkback is on.

cf.

"Talkback" (p. 89)

⑪ USER button section

These buttons access the functions assigned to USER [1] through [8]. The functions of these buttons are user-configurable.

cf.

"User Preference settings" (p. 94)

⑫ PHONES jacks

You can connect a set of headphones to these jacks, and use them to monitor the MONITOR L/R audio signal.

· Miniature stereo phone type

· Stereo 1/4-inch phone type

The minimum impedance of headphones that you can connect is 16Ω

* When connecting sets of headphones to both the miniature stereo phone and the stereo 1/4-inch phone type jacks, ensure that the combined impedance of the two sets of headphones is not less than 16Ω

⑬ PHONES LEVEL knob

This adjusts the output level of headphones connected to the PHONES jacks.

⑭ iPad connection area

Here you can place an iPad for controlling the unit remotely.

cf.

"How to Use TABLET STAND" (p. 13)

Rear panel

Explanation of the panels
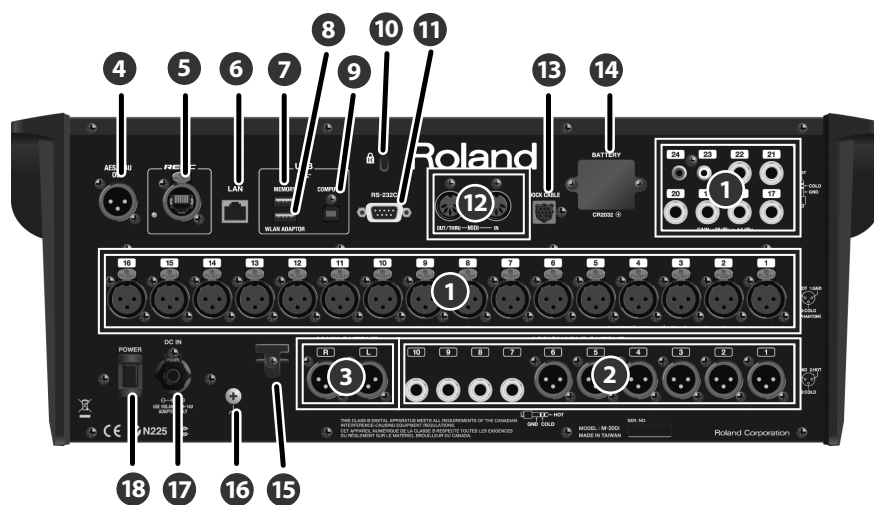
1	INPUT jacks	p. 23
2	ASSIGNABLE OUTPUT jacks	p. 23
3	MAIN OUTPUT jacks	p. 24
4	AES/EBU OUT jack	p. 24
5	REAC port	p. 24
6	LAN connector	p. 24
7	USB MEMORY connector	p. 24
8	USB WLAN ADAPTOR connector	p. 24
9	USB COMPUTER connector	p. 24
10	Security slot	p. 24
11	RS-232C connector	p. 24
12	MIDI connectors	p. 24
13	DOCK CABLE connector	p. 25
14	BATTERY slot	p. 25
15	Power cord hook	p. 25
16	Grounding terminal	p. 25
17	AC adapter connector	p. 25
18	POWER switch	p. 25

1 INPUT jacks

2 ASSIGNABLE OUTPUT jacks
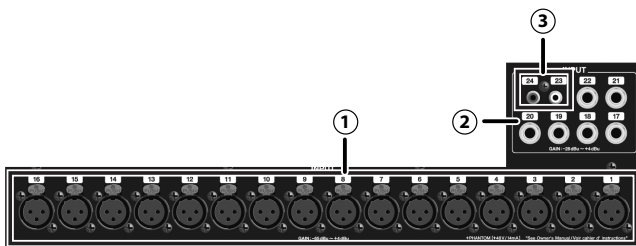
1 INPUT 1 – 16 jacks

These are balanced XLR-3-31 female input jacks for inputting analog audio signals from microphones or line level equipment.

By default, they are patched to CH 1 through 16.

NOTE

This instrument is equipped with balanced (XLR) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.

HOT   GND
COLD

+PHANTOM[+48V/14mA]
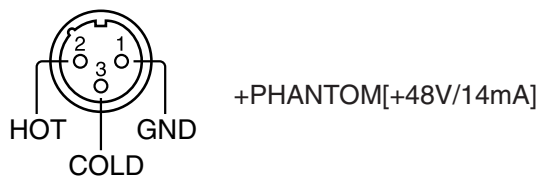
2 INPUT 17 - 22 jacks

These are balanced (TRS) type jacks for inputting analog audio signals from line-level equipment.

By default, they are patched to CH 17 through 22.

NOTE

This instrument is equipped with balanced (TRS) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.

TIP   HOT
RING   COLD
SLEEVE   GND

3 INPUT 23 – 24 jacks

These are RCA phono jacks for inputting analog audio signals from line-level equipment.

By default, they are patched to CH 23 through 24.

NOTE

When connection cables with resistors are used, the volume level of equipment connected to the inputs (CONSOLE INPUT) may be low. If this happens, use connection cables that do not contain resistors.
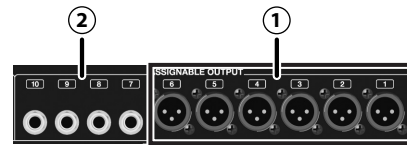
1 ASSIGNABLE OUTPUT 1 – 6 jacks

These are balanced XLR-3-32 male output jacks for outputting analog audio signals.

By default, AUX1 through 6 are patched to these jacks.

NOTE

This instrument is equipped with balanced (XLR) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.

GND   HOT
COLD
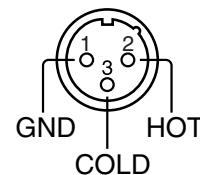
2 ASSIGNABLE OUTPUT 7 - 10 jacks

These are balanced (TRS) type 1/4-inch phone jacks for outputting analog audio signals.

By default, AUX7 through 8 and MAIN L/R are patched to these jacks.

NOTE

This instrument is equipped with balanced (TRS) type jacks. Wiring diagrams for these jacks are shown below. Make connections after first checking the wiring diagrams of other equipment you intend to connect.

TIP   HOT
RING   COLD
SLEEVE   GND

The INPUT 17 through 20 jacks and ASSIGNABLE OUTPUT 7 through 10 jacks can also be used as input/output jacks for inserting external effect processors into channels.

cf.

For details, refer to "About inserting an external effects device" (p. 64).

Explanation of the panels

Explanation of the panels

③ MAIN OUTPUT jacks

These are balanced XLR-3-32 male output jacks for outputting analog audio signals.

By default, MAIN L/R is patched to these jacks.

NOTE

Make connections after first checking the wiring diagrams of other equipment you intend to connect.

GND   HOT
COLD

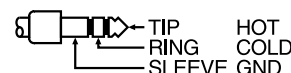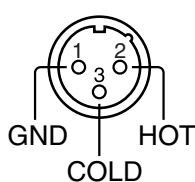## ④ AES/EBU OUT jack

This jack outputs an AES/EBU-format (IEC60958-compliant) digital audio signal.

By default, MAIN L/R is patched to this jack.

⑤ REAC port

This is an RJ45 connector for connecting input/output units such as the S-1608, S-0816, or S-4000S via a Cat5e Ethernet cable.

MEMO

This connector supports Cat5e Ethernet cables up to 100 meters long. If you need a longer connection, we recommend that you use the optional S-OPT.

The default input/output patching between the M-200i and input/output units connected to the REAC port is as follows:

Input jacks	Input channel
REAC IN 1-40	None

Output jacks	Output signal
REAC OUT 1-6	AUX 1-6
REAC OUT 7-8	MAIN L, R
REAC OUT 9-40	CH 1-32 DIRECT OUT

The REAC port has a REAC indicator that shows the REAC communication status. The state of the REAC indicator has the following designations:

State	Description
Unlighted	No connection with a REAC device has been established.
Lighted	A split connection with a REAC device has been established.
Flashing	Connected normally with a REAC device.

⑥ LAN connector

You can use this connector to attach a Wireless LAN router for connection to an iPad.

cf.
"LAN setting" (p. 101)

⑦ USB MEMORY connector

This connector is for attaching a USB flash drive.

NOTE

Before detaching a USB flash drive, first make sure that no read or write operation to the flash drive is in progress. Detaching a USB flash drive while such an operation is in progress might result in data corruption.

⑧ USB WLAN ADAPTOR connector

You can use this connector to attach a wireless USB adapter (WNA1100-RL, sold separately) for connection to an iPad.

cf.
"Basic settings for WIRELESS LAN" (p. 102)

⑨ USB COMPUTER connector

This USB COMPUTER connector can be connected to your computer to control the M-200i remotely.

cf.
"USB MIDI" (p. 106)

⑩ Security slot 🔒

You can attach a commercially available security wire here to prevent theft. For details, refer to the following website:

http://www.kensington.com/

⑪ RS-232C connector

You can use this RS-232C connector to control the M-200i remotely from an external device.

cf.
"RS-232C" (p. 106)

⑫ MIDI connectors

These connectors are for connection to MIDI equipment. An IN connector (for reception) and an OUT/THRU connector (for transmission and "thru") are provided. You can use the REMOTE screen to switch between the OUT and THRU functions.

cf.
"Remote" (p. 106)

⑬ DOCK CABLE connector

Connecting an iPad to the unit using the included dock cable lets you control the unit remotely from the iPad.

Charging starts automatically when an iPad is connected.

⑭ BATTERY slot

This slot contains a lithium battery that maintains the M-200i's clock function and preserves the mixer settings.

If the battery runs down, you need to replace it. For details on replacing the battery, refer to"About the internal lithium battery" (p. 16).

⑮ Power cord hook

You can use this power cord hook to prevent the power cord from being accidentally disconnected.

cf.

For details on attaching the power cord hook, refer to "Attaching the power cord hook" (p. 14).

⑯ Grounding terminal

Unsuitable places for connection.

Do not ground the M-200i to locations such as the following:

- Water pipes (may result in shock or electrocution)
- Gas pipes (may result in fire or explosion)
- Telephone-line ground or lightning rod (may be dangerous in the event of lightning)

NOTE

Depending on the circumstances of a particular setup, you may experience a discomforting sensation, or perceive that the surface feels gritty to the touch when you touch this device, microphones connected to it, or the metal portions of other objects, such as guitars. This is due to an infinitesimal electrical charge, which is absolutely harmless. However, if you are concerned about this, connect the ground terminal with an external ground. When the unit is grounded, a slight hum may occur, depending on the particulars of your installation. If you are unsure of the connection method, contact the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" leaflet.

⑰ AC adapter connector

Use this to supply power from a connected AC adapter (PSB-14U).

NOTE

Never connect any power cord to the M-200i other than the included one.

⑱ POWER Switch

This turns the power on and off.

cf.

"Turning the power on/off" (p. 15)

Basic operation

Basic panel operations

Selecting the channel layer

Use the buttons of the LAYER section to select the channel layer to be controlled by the fader module section. Each channel layer assigns the following channels to the fader module section:

Channel layer	Channels
USER 2	USER LAYER 2 (configurable)
USER 1	USER LAYER 1 (configurable)
AUX/MTX/DCA	AUX1–8, MTX1–4, DCA1–4
CH 17-32	CH17–32
CH 1-16	CH1–16

Accessing a screen

Pressing a button in the CHANNEL EDIT section or DISPLAY section displays the associated screen. The screens accessed by each button are as follows:

METER screen — DISPLAY — SETUP screen
DCA GROUP screen — MUTE GROUP screen
EFFECTS screen — GEQ screen
SCENE screen — RECORDER screen
CHANNEL EDIT screen — CHANNEL
GATE/EXPANDER screen — COMPRESSOR/LIMITER screen
EQ screen — SENDS screen
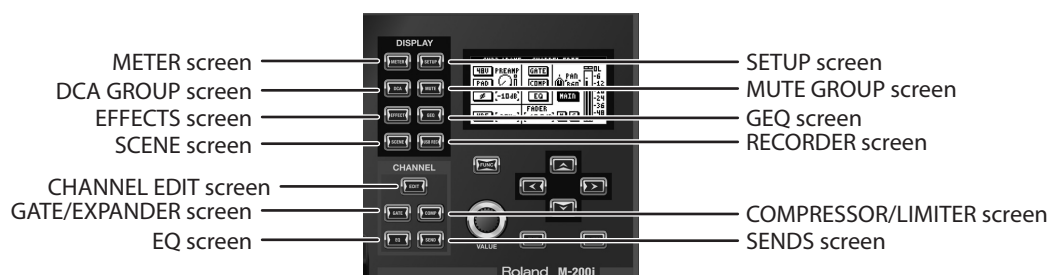
Home screen

Pressing [EXIT] at any of the setting screens returns the display to the Home screen. You can select either the CHANNEL EDIT screen or the METER screen as the Home screen. For details on how to select the Home screen, refer to "Selecting the Home screen" (p. 95).

Screen operations

Basic screen structure
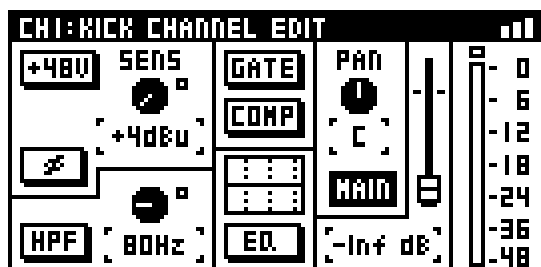
① **Title bar**

This indicates the name of the screen currently shown in the main display area.

② **Wireless LAN status display**

This displays the status of the wireless LAN.

Display	Description
▮▮▮	Connected to the Wireless LAN router. The signal strength (the strength of the radio waves from the Wireless LAN router) is indicated by three bars.
▬▬▬	A wireless USB adapter is attached, but no connection to the Wireless LAN router is in effect.
▬▬▬	No wireless USB adapter is attached.
⚡	Ad-hoc mode (p. 104)

③ **Main display area**

Most screen operations are performed in this area.

Cursor operations

The cursor is indicated by a flashing frame. You use the up, down, left, and right keys to move the cursor.

Button operations

Buttons on the screen are used to turn a function on or off, to execute a command, or to access a screen. To operate a button, move the cursor to the desired button and press [ENTER].

ON/OFF buttons

These are used to turn a parameter or function on or off.

A button that is on appears as follows:

A button that is off appears as follows:

Action buttons

These buttons are used to access an associated screen or to execute a function.

Knob/value operations

Use the value dial to manipulate setting values on the screen. Move the cursor to the desired value, then carry out the operation.

> **TIP**
> You can make more-detailed settings by holding down [FUNC] and operating the value dial.

List operations

```
CH1:CH1 CHANNEL FUNCTION
LINK                          OFF
NAME EDIT                       >
PATCHBAY                  INPUT1 >
GROUP ASSIGN                    >
ATT                         0.0dB
DIRECT OUT POINT    POST FADER >
```

The selected item in a list is highlighted. Use the up/down keys or the value dial to select a different item.

```
PATCHBAY                  INPUT2 >
GROUP ASSIGN                    >
```

An item that has an accessible screen with more detailed settings is displayed with an arrow as shown in the figure above. To access the detailed setting screen, move to the item displayed with an arrow and press [ENTER].

```
CH2:CH2 PATCHBAY ASSIGN
    NONE
    INPUT1
  ✓ INPUT2
    INPUT3
    INPUT4
    INPUT5
```

The currently selected items are displayed with check marks.

```
TALKBACK/OSC DESTINATION
☑ MAIN L:MAIN L
☑ MAIN R:MAIN R
☐ AUX1:AUX1
☐ AUX2:AUX2
☐ AUX3:AUX3
☐ AUX4:AUX4
```

Check boxes are displayed when it is possible to select more than one of multiple choices.

```
ATT                        -13.0dB
```

Press [ENTER] to change setting values in a list, then use the value dial to manipulate.

Copying channel settings to the clipboard

Channel settings can be saved on the clipboard.

1. **At the editing screen for the desired channel, access the FUNCTION screen.**

```
CH2:CH2 CHANNEL FUNCTION
GROUP ASSIGN                    >
ATT                         0.0dB
DIRECT OUT POINT    POST FADER >
COPY
PASTE
UNDO
```

2. **Move the cursor to "COPY" and press [ENTER].**

```
CH1:CH1 CHANNEL FUNCTION
PATCHBAY                  INPUT1 >
GROUP AS                        >
ATT            COPIED!       0.0dB
DIRECT OI                  FADER >
COPY
PASTE
```

A message announcing the completion of the copy operation is displayed.

MEMO

When using the COPY function on the CHANNEL EDIT screen for CH 1- 32, the following parameters of the selected channel are saved to the clipboard:

Patch	Input patch
Polarity	Polarity
ATT	Attenuator
HPF	High-pass filter
Gate	Gate/expander
Comp	Compressor
EQ	4-band EQ
Fader	Fader
Pan	Pan
Send	AUX/MTX sends
Direct	Direct out point
Group	DCA groups, mute groups
To MAIN	MAIN button

When using the COPY function on the AUX/MTX/MAIN CHANNEL EDIT screen, the following parameters for the currently selected channel are copied:

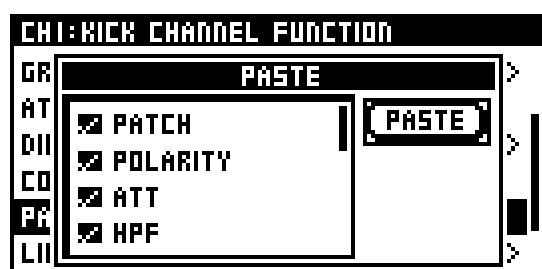|	
ATT	Attenuator
Comp	Compressor (when compressor is selected)
EQ	4-band EQ
Fader	Fader
Balance	Balance
Limiter	Limiter (when limiter is selected)
Delay	Delay
Group	DCA groups, mute groups
To MAIN	MAIN button/PAN (enabled only for AUX)
MTX	AUX/MTX/MAIN bus mix

(MEMO)

When using the COPY function on the GATE/EXPANDER screen, COMPRESSOR/LIMITER screen, EQ screen, or SENDS screen, the only contents of each respective function are copied.

Pasting channel settings from the clipboard

Settings saved on the clipboard can be pasted. The paste function is displayed only when settings are present on the clipboard.

1. **At the editing screen for the desired channel, access the FUNCTION screen.**

2. **Move the cursor to "PASTE" and press [ENTER].**

3. **The CHANNEL PASTE screen for selecting the content to paste is displayed.**

```
CH1:KICK CHANNEL FUNCTION
GR          PASTE
AT                         >
DII   PATCH         PASTE  >
CO    POLARITY
PA    ATT                  >
LII   HPF
```

(MEMO)

When individual settings for the COMPRESSOR/LIMITER screen (p. 49), the EQ screen (p. 55), or the like have been copied, the individual settings alone are pasted, with no screen for selecting the content to paste displayed.

4. **Add check marks to the parameters that you want to paste.**

5. **Move the cursor to the PASTE button and press [ENTER].**

```
CH1:CH1 CHANNEL FUNCTION
PATCHBAY          INPUT1 >
GROUP AS               >
ATT                0.0dB
DIRECT DI  PASTED!
COPY               FADER >
PASTE
```
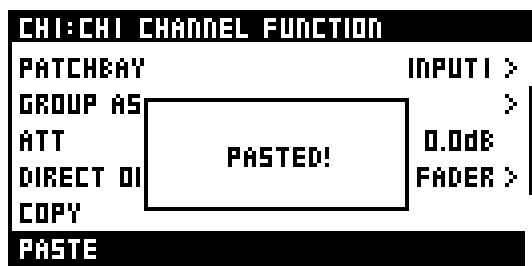
A message announcing the completion of the paste operation is displayed.

Pressing [EXIT] will cancel the operation.

(MEMO)

When a mix of MTX has been pasted to MAIN/AUX, the levels sent from the respective input channels to the copy-source MTX bus are replicated at the paste-destination buses. However, the sends from MAIN / AUX to MTX are not pasted.

Undoing (canceling) a paste operation

This undoes the last-performed parameter paste operation. The undo function is displayed only when pasted parameters that can be undone exist.

1. **Access the CHANNEL FUNCTION screen for the desired channel.**

2. **Move the cursor to "UNDO" and press [ENTER].**

```
CH1:CH1 CHANNEL FUNCTION
GROUP ASSIGN           >
ATT                0.0dB
DIRECT DI  UNDO!   FADER >
COPY
PASTE
UNDO
```
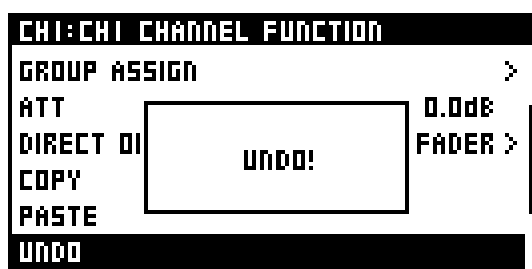
A message announcing the completion of the undo operation is displayed.

Library operations

You can store settings for many of the functions of the M-200i using LIBRARIES.

There are libraries for:

- **Channels**
- **Buses**
- **Gates**
- **Compressors**
- **Limiters**
- **EQ**
- **Effects**
- **Input Patchbay settings**
- **Output Patchbay settings**

This section describes the operations common to all LIBRARY screens.

LIBRARY screen

```
CH1:CH1 COMP LIBRARY
P000:Comp                    P
P001:Vocalist 1              P
P002:Vocalist 2              P
P003:Narrator                P
P004:Spoken Word             P
P005:Kick                    P
```

① **Target indication**

This indicates currently displayed library, the target channel, and other such information.

② **Library data list**

NO.	This indicates library data numbers. Preset data numbers begin with a "P". User data numbers begin with a "U".
NAME	This indicates the name of the library data.
STATUS	"P" is shown for preset data, and "L" is shown for locked user data.

Recalling data from a library

1. **Access the desired LIBRARY screen.**

```
CH1:CH1 COMP LIBRARY
P000:Comp                    P
P001:Vocalist 1              P
P002:Vocalist 2              P
P003:Narrator                P
P004:Spoken Word             P
P005:Kick                    P
```

2. **Verify that the desired channel, effect, or patchbay is displayed.**

3. **At the library data list, select the desired number, then press [ENTER]. A popup appears.**

```
CH1:CH1 COMP LIBRARY
P000:C  ┌─────────────┐      P
P001:U  │ RECALL      │      P
P002:V  │ STORE       │      P
P003:N  │ LOCK        │      P
P004:S  │ CLEAR       │      P
P005:Kick │ NAME EDIT │      P
        └─────────────┘
```

4. **Move the cursor to RECALL and press [ENTER].**

```
CH1:CH1 COMP LIBRARY
┌─────────────────────────┐  P
│  ?      RECALL          │  P
│     FROM LIBRARY U000?  │
│                         │  L
└─────────────────────────┘
P003:NO DATA
```

A message prompting you to confirm the operation is displayed.

5. **Pressing [ENTER] recalls the data from the library and closes the popup.**

Pressing [EXIT] cancels the library data-recall operation.

(MEMO)

When recalling data from the CHANNEL LIBRARY, a screen for selecting the parameter to recall is displayed in step 4.

```
CH1:CH1 CHANNEL LIBRARY
┌─ LIBRARY RECALL ────────┐  P
│  □ POLARITY   ┌────────┐│
│  □ ATT        │ RECALL ││
│  ☑ HPF        └────────┘│
│  ☑ GATE                 │
└─────────────────────────┘
```

(MEMO)

If the "SCENE/LIB RECALL" item in the CONFIRMATION section of User Preference (p. 94) is not in effect, no confirmation message will appear in step 4.

Storing data to a library
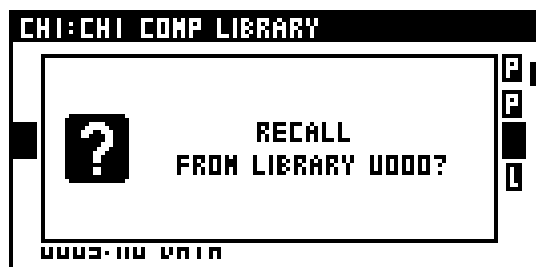
1.   Access the desired LIBRARY screen.

```
CH1:CH1 COMP LIBRARY
P000:Comp              P
P001:Vocalist 1        P
P002:Vocalist 2        P
P003:Narrator          P
P004:Spoken Word       P
P005:Kick              P
```

2.   Verify that the desired channel, effect, or patchbay is displayed.

3.   At the library data list, select the desired number, then press [ENTER].
**   A popup appears.**

```
CH4:CH4 COMP LIBRARY
P000:C  ┌─────────────┐  P
P001:V  │ RECALL       │  P
P002:V  │ STORE        │  P
P003:N  │ LOCK         │  P
P004:S  │ CLEAR        │  P
P005:K  │ NAME EDIT    │  P
        └─────────────┘
```

4.   Move the cursor to STORE and press [ENTER].

```
CH1:CH1 COMP LIBRARY
   ┌─────────────────────┐  P
   │   LIBRARY STORE     │  P
   │                     │
   │     U000 NAME       │
   │   ┌─────────────┐   │
   │   │Comp 000     │   │
   │   └─────────────┘   │
   └─────────────────────┘
U009:NO DATA
```

The NAME EDIT screen is displayed.

MEMO
Storing to numbers displayed with "P" (preset data) or with "L" (locked data) is not possible.

5.   At the NAME EDIT screen, edit the name (p. 33).

6.   Press [ENTER].

```
CH1:CH1 COMP LIBRARY
   ┌─────────────────────┐  P
   │  ┌─┐                │  P
   │  │?│   STORE         │
   │  └─┘  TO LIBRARY U000?│  L
   └─────────────────────┘
U009:NO DATA
```
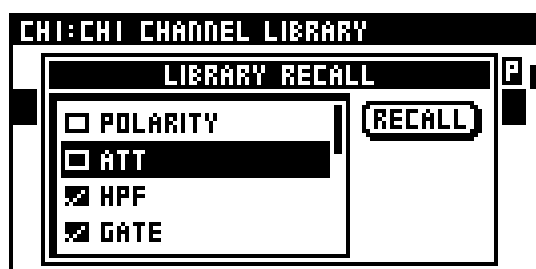
A message prompting you to confirm the operation is displayed.

7.   Pressing the [ENTER] button stores the data to the library and closes the popup.

Pressing [EXIT] cancels the library data-store operation.

MEMO
If the "SCENE/LIB STORE" item in the CONFIRMATION section of User Preference (p. 94) is not in effect, no confirmation message will appear in step 6.

Locking/unlocking library data

You can lock user data to prevent from being accidentally overwritten.

1. **Access the desired LIBRARY screen.**

```
CH1:CH1 COMP LIBRARY
P000:Comp              P
P001:Vocalist 1        P
P002:Vocalist 2        P
P003:Narrator          P
P004:Spoken Word       P
P005:Kick              P
```

2. **Verify that the desired channel, effect, or patchbay is displayed.**

3. **At the library data list, select the desired number, then press [ENTER].**
   A popup appears.

```
CH1:CH1 COMP LIBRARY
P016:H  RECALL         P
P017:H  STORE          P
U000:C  LOCK
U001:C  CLEAR          L
U002:N  NAME EDIT
U003:N
```

4. **Move the cursor to LOCK and press [ENTER], then select locking/unlocking of user data.**

Clearing data from a library

1. **Access the desired LIBRARY screen.**

```
CH1:CH1 COMP LIBRARY
P000:Comp              P
P001:Vocalist 1        P
P002:Vocalist 2        P
P003:Narrator          P
P004:Spoken Word       P
P005:Kick              P
```

2. **Verify that the desired channel, effect, or patchbay is displayed.**

3. **At the library data list, select the desired number, then press [ENTER].**
   A popup appears.

```
CH1:CH1 COMP LIBRARY
P016:H  RECALL         P
P017:H  STORE          P
U000:C  LOCK
U001:C  CLEAR          L
U002:N  NAME EDIT
U003:N
```

4. **Move the cursor to the CLEAR and press [ENTER].**

```
CH1:CH1 COMP LIBRARY
                       P
                       P
   ?      CLEAR
       TO LIBRARY U018?

U003:NO DATA
```

A message prompting you to confirm the operation is displayed.

(MEMO)

Clearing data at numbers displayed with "P" (preset data) or with "L" (locked data) is not possible.

5. **Pressing [ENTER] clears the data from the library and closes the popup.**

Pressing [EXIT] cancels the library data-clear operation.

Editing the name of library data

You can assign a name of up to twelve characters to user data.

1. Access the desired LIBRARY screen.

```
CH1:CH1 COMP LIBRARY
P016:Hard Limiter        P
P017:Heavy Comp          P
U000:Comp 000
U001:Comp 001            L
U002:NO DATA
U003:NO DATA
```

2. Verify that the desired channel, effect, or patchbay is displayed.

3. At the library data list, select the desired number, then press [ENTER]. A popup appears.

```
CH1:CH1 COMP LIBRARY
P016:H  RECALL           P
P017:H  STORE            P
U000:C  LOCK
U001:C  CLEAR            L
U002:N  NAME EDIT
U003:N
```

4. Move the cursor to the NAME EDIT and press [ENTER].

```
CH1:CH1 COMP LIBRARY
            NAME EDIT         P
                              P
          U000 NAME
                              L
         Comp 003
U003:NO DATA
```

The NAME EDIT screen is displayed.

(MEMO)

You cannot edit library data in which "P" (preset data) or "L" (locked data) is shown.

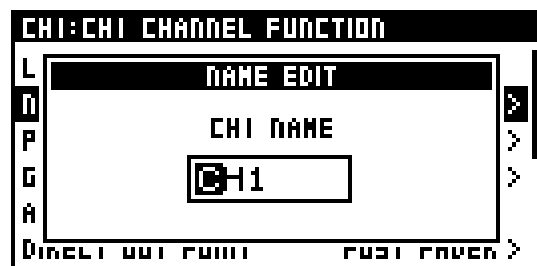**5. At the NAME EDIT screen, edit the name.**

cf.

For information on how to edit the name, refer to "Editing a name" (p. 33).

6. Press [ENTER] to finalize the edited name and close the NAME EDIT screen.

Pressing [EXIT] will cancel the operation.

Editing a name

This section describes operations common to the NAME EDIT screens.

```
CH1:CH1 CHANNEL FUNCTION
L
N         NAME EDIT          >
P
G         CH1 NAME           >
A                            >
          CH1
DIRECT OUT POINT    POST FADER >
```

1. Use the left/right cursor buttons to select a character.

Use the value dial to change the character.

2. Press [ENTER] to finalize the edited name and close the NAME EDIT screen.
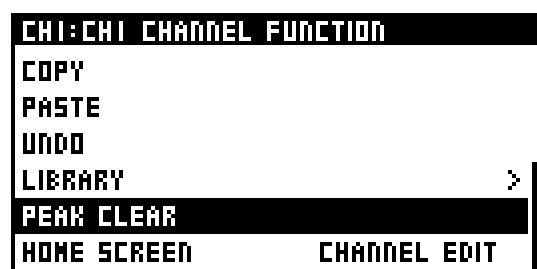
Pressing [EXIT] will cancel the operation.

(MEMO)

Pressing a combination of buttons executes the following action at NAME EDIT screens.

[FUNC] + ◄	DELETE: Deletes the character at the cursor location. The text at the right of the cursor location will move to the left.
[FUNC] + ►	INSERT: Inserts a space at the cursor location. The text at the right of the cursor location will move to the right.
[FUNC] + ▲	A/a: Changes the letter at the cursor location between uppercase and lowercase. If the character is not an English letter, it will be changed to the letter "A".
[FUNC] + ▼	NUMBER: Converts the character at the cursor location to the numeral "0".

Peak clear

1. At the CHANNEL EDIT, EQ, GATE, COMPRESSOR, or METER screen, access the FUNCTION screen.

2. Move the cursor to PEAK CLEAR and press [ENTER].

```
CH1:CH1 CHANNEL FUNCTION
COPY
PASTE
UNDO
LIBRARY                      >
PEAK CLEAR
HOME SCREEN        CHANNEL EDIT
```
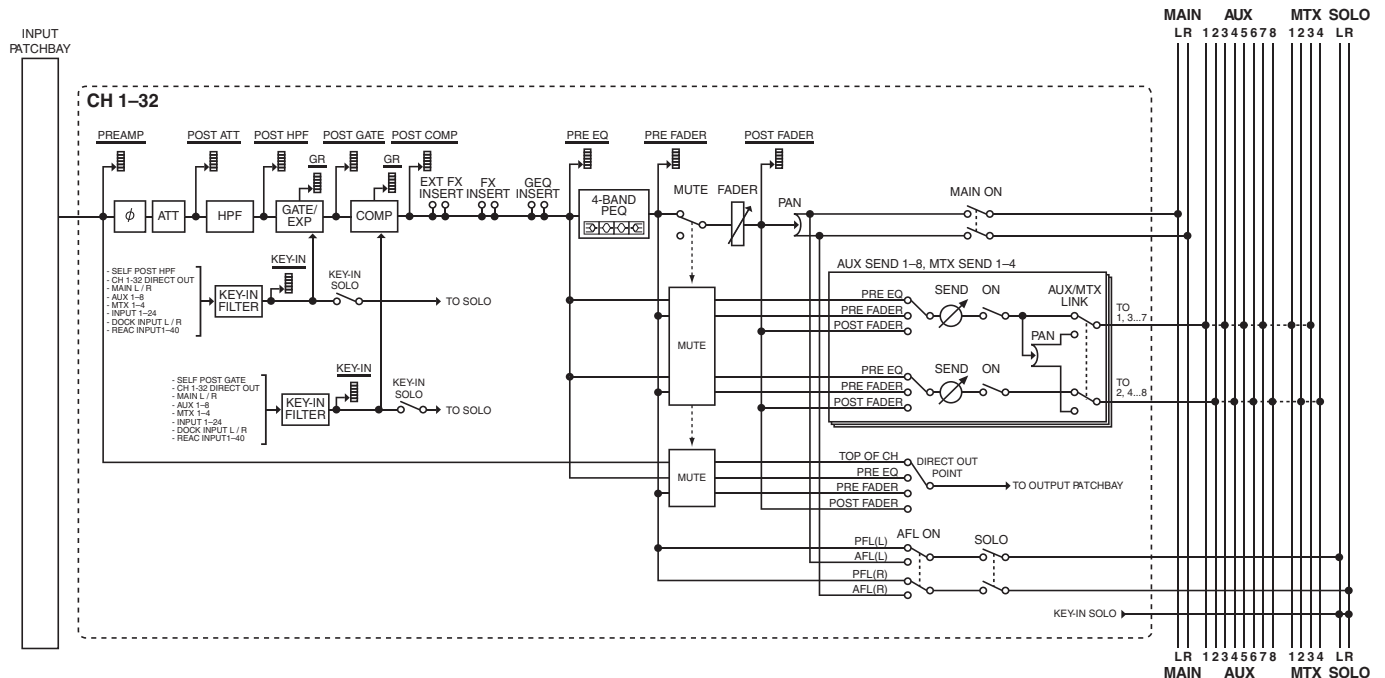
The level meter's peak hold or over indication is cleared.

Input channel operations

About the input channels

The input channels process the audio signals from the input jacks and internal ports, and send them to the MAIN, AUX, and MTX buses.

- **INPUT PATCHBAY**

  This section patches input ports to input channels.

- **φ (POLARITY)**

  This reverses the polarity of the audio signal.

- **ATT (Attenuator)**

  This adjusts the input level in the digital domain.

- **HPF (High-pass filter)**

  This is a 12 dB/octave filter that passes audio frequencies that are higher than the specified frequency.

- **GATE/EXPANDER**

  This is a dynamics processor that can be used as a gate, expander, or ducking.

- **COMPRESSOR**

  This is a dynamics processor that can be used as a compressor.

- **EXT FX INSERT (External effect insert)**

  An external effect processor can be inserted at this point using the audio input and output jacks on the rear panel.

- **FX INSERT (Effect insert)**

  FX1–FX4 can be inserted at this point.

- **GEQ INSERT**

  These ports let you insert GEQ1-4.

- **4-BAND EQ**

  This is a 4-band EQ with LO, LO-MID, HI-MID, and HI frequency bands.

- **MUTE**

  This mutes the channel.

- **FADER**

  This adjusts the send level to the MAIN bus.

- **PAN**

  This adjusts the left/right panning of the audio signal sent to the MAIN L/R bus.

- **MAIN SW (Main switch)**

  This turns the send to the MAIN L/R bus on/off.

- **AUX/MTX SENDS**

  These adjust the send to the AUX/MTX bus.

- **DIRECT OUT POINT**

  This specifies the position from which the direct out signal is taken.

- **SOLO**

  This outputs the selected signal to MONITOR OUT L/R and PHONES OUT.

Accessing the CHANNEL EDIT screen

1. **In the LAYER section, press [CH1-16] or [CH17-32] to assign the input channels to the fader module section.**

2. **In the fader module section, press [SEL] to select the desired input channel.**

3. **In the CHANNEL EDIT section, press [EDIT].**
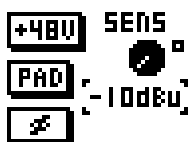

The CHANNEL EDIT screen appears.

TIP
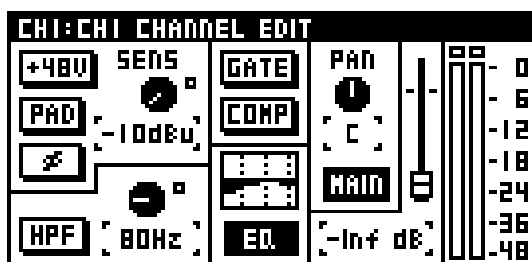
Pressing a different [SEL] button while the CHANNEL EDIT screen is displayed lets you switch to the view for that channel.

MEMO

At the CH-SELECT OPTION screen (p. 94) in the user preference settings, if "CH-EDIT FOLLOWS [SEL]" is in effect, pressing [SEL] accesses the CHANNEL EDIT screen for that channel.

CHANNEL EDIT screen

1 Preamp

Here you make preamp settings for the input jacks patched to the channels.

① +48V button

This turns the +48 V phantom power on/off.

NOTE

Be sure to turn off phantom power when no device requiring +48 V phantom power is connected. Inadvertently supplying phantom power to a dynamic microphone, audio playback device, or other equipment that does not require such power might cause malfunction. Carefully check the documentation included with the microphone or other equipment you're using to determine its specifications.

MEMO

To prevent occurrence of noise, input is briefly muted when phantom power is turned on or off.

② PAD button

This turns the pad on/off. Turning this on lowers the input sensitivity of the preamp by 20 dB.

The preamp circuit in the M-200i has no pad.

The PAD button is displayed when an S-1608 or other Digital Snake device is patched.

MEMO

To prevent occurrence of noise when changing pad settings, output of the channel whose setting you change is briefly muted.

TIP

Turn the pad on if the input level is too high even when the preamp gain is set to the minimum position.

③ φ(Polarity) button

This reverses the polarity of the audio signal. The polarity is reversed when this is turned on and normal when turned off.

④ SENS

This adjusts the preamp gain.

NOTE

The preamp gain is not a continuous control; it is digital with stepped control. This is normal.
In certain situations artifact noise may occur when changing preamp gain. This is normal.

⑤ Overload indicator

This will light when the output of the preamp exceeds the OVER LEVEL setting specified in the METER FUNCTION screen (p. 59).

For the following channels, the preamp displays only the φ(Polarity) button:
- Channels to which no input port is patched
- Channels to which a port that has no preamp (such as an internal port) is patched

2 HPF (High-pass filter)

① HPF button

This turns the filter on/off.

② FREQ

This adjusts the HPF frequency in a range of 20 Hz to 20.0 kHz.

Input channel operations

③ Dynamics

GATE

COMP

① GATE button

This turns the gate/expander on/off.

cf.

For information on editing gate/expander parameters, refer to "Gate/expander operations" (p. 44).

② COMP button

This turns the compressor on/off.

cf.

For information on editing compressor parameters, refer to "Compressor/Limiter operations" (p. 49).

④ EQ

EQ

① EQ graph

This shows the approximate response of the EQ.

② EQ button

This turns the 4-band EQ on/off.

cf.

For information on editing 4-band EQ parameters, refer to "4-band EQ operations" (p. 55).

⑤ Pan fader

PAN

C

MAIN

① PAN

This adjusts the panning of the audio signal sent to MAIN L/R in a range of L63 to R63.

② MAIN button

This turns the send to MAIN L/R on/off.

⑥ Fader
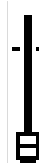
-Inf dB

This adjusts the send level to MAIN in a range of -Inf dB to +10.0 dB.

(MEMO)

You can make more-detailed settings by holding down [FUNC] and operating the value dial.

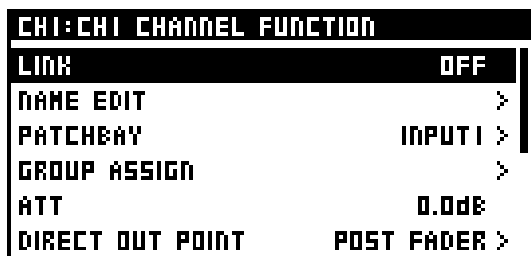### ⑦ Channel meter

- 0
- 6
-12
-18
-24
-36
-48

This indicates the signal level of the channel. For a stereo-linked channel, two meters (L and R) are shown. The level detection point is according to the setting at the METER screen.
For details, refer to "METER FUNCTION screen" (p. 59).

CHANNEL FUNCTION screen

1. **Access the CHANNEL EDIT screen for the desired channel.**

2. **Press [FUNC] to access the CHANNEL FUNCTION screen.**

```
CH1:CH1 CHANNEL FUNCTION
LINK                         OFF
NAME EDIT                      >
PATCHBAY                  INPUT1 >
GROUP ASSIGN                   >
ATT                        0.0dB
DIRECT OUT POINT      POST FADER >
```

The operations available at the CHANNEL FUNCTION screen are as follows:

LINK	Turns channel link on/off (p. 37).
NAME EDIT	Specifies the channel name.
PATCHBAY	Accesses the PATCHBAY screen (p. 87).
GROUP ASSIGN	Assigns channels to DCA groups (p. 61)and mute groups (p. 62).
ATT	This adjusts the input level in the digital domain.
DIRECT OUT POINT	This specifies the position from which the direct out signal is taken (p. 38).
COPY	Copies channel settings to the clipboard.
PASTE	When channel settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the CH LIBRARY screen.
PEAK CLEAR	Clears the level meter's peak hold or over indication.
HOME SCREEN	Selects the unit's Home screen.

cf.
For information on, NAME EDIT, COPY, PASTE, UNDO, LIBRARY, or PEAK CLEAR, go to "Basic operation," and refer to "Editing a name"(p. 33), "Copy" (p. 28), "Paste" (p. 29), "Undo" (p. 29), "Library" (p. 30), or "Peak clear" (p. 33).
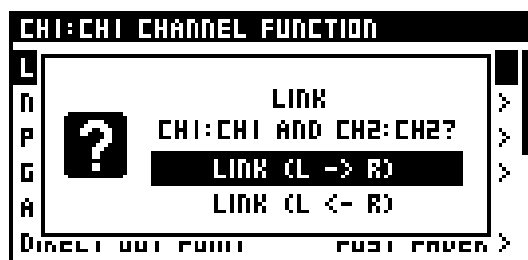
cf.
For information on HOME SCREEN, go to "User Preference settings," and refer to "Selecting the Home screen" (p. 95).

Stereo-linking channels

Adjacent odd-numbered and even-numbered channels can be stereo-linked so that their parameters have the same settings. This is convenient when you're dealing with stereo sources.

1. **Access the CHANNEL FUNCTION screen for the channel that you want to stereo-link.**

2. **Move the cursor to "LINK" and press [ENTER].**

```
CH1:CH1 CHANNEL FUNCTION
L
N              LINK              >
P      CH1:CH1 AND CH2:CH2?      >
G         LINK (L -> R)          >
A         LINK (L <- R)
DIRECT OUT POINT      POST FADER >
```

A confirmation message appears, asking you to confirm the stereo-link operation.
The options within this menu are explained below.:

	Description
LINK (L->R)	The parameters of the even-numbered channel are set to the values of the odd-numbered channel.
LINK (L<-R)	The parameters of the odd-numbered channel are set to the values of the even-numbered channel.

3. **Moving the cursor to the LINK (L->R) or LINK (L<-R) and pressing [ENTER] stereo-links the channels.**

Pressing [EXIT] cancels the operation.

Stereo-linked parameters

The following parameters are linked by stereo link:

- Attenuator
- HPF
- Gate/expander parameters other than Key In
- Compressor parameters other than Key In
- 4-band EQ parameters
- Fader parameters
- AUX/MTX sends
- Direct out point

MEMO
When stereo link is enabled, the gate/expander and compressor work in stereo.

Input channel operations

Changing the patching for a channel

You can change the patchbay setting for a selected channel.

1. **Access the CHANNEL FUNCTION screen for the desired channel.**

2. **Move the cursor to "PATCHBAY" and press [ENTER].**

```
CH1:CH1 PATCHBAY ASSIGN
   NONE                          ▐
 ✓ INPUT1
   INPUT2
   INPUT3
   INPUT4
   INPUT5
```

Move to the Patchbay screen for the selected channel.

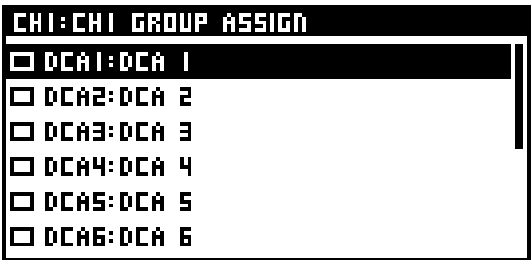3. **From the list, select the desired input jack, then press [ENTER].**

   cf.

   For information on operations at the Patchbay screen, refer to the "Input/output patchbay" section (p. 86).

Assigning channels to DCA groups and mute groups

You can assign input channels to DCA groups and mute groups.

1. **Access the CHANNEL FUNCTION screen for the desired channel.**

2. **Move the cursor to "GROUP ASSIGN" and press [ENTER].**

```
CH1:CH1 GROUP ASSIGN
 ☐ DCA1:DCA 1                    ▐
 ☐ DCA2:DCA 2
 ☐ DCA3:DCA 3
 ☐ DCA4:DCA 4
 ☐ DCA5:DCA 5
 ☐ DCA6:DCA 6
```

The GROUP ASSIGN screen appears.

3. **Move the cursor to the desired DCA or mute group and press [ENTER].**

4. **Press [EXIT] to quit the screen.**

   cf.

   For details about DCA groups, refer to "DCA groups" (p. 60). For details about mute groups, refer to "Mute groups" (p. 62).

Selecting the position from which the channel's signal is sent as the direct out signal

1. **Access the CHANNEL FUNCTION screen for the desired channel.**

2. **Move the cursor to "DIRECT OUT POINT" and press [ENTER].**

```
CH1:CH1 DIRECT OUT POINT
   TOP OF CHANNEL
   PRE EQ.
   PRE FADER
 ✓ POST FADER
```
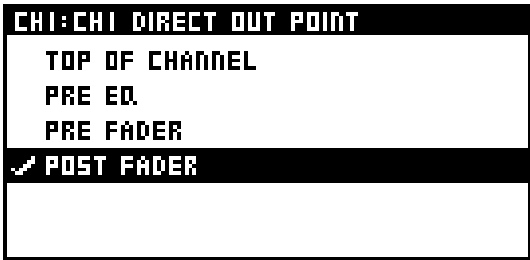
The DIRECT OUT POINT screen is displayed.

3. **Select the position from which the channel's signal is sent as the direct out signal, then press [ENTER].**

TOP OF CHANNEL	Take the raw signal immediately out of the preamp.
PRE EQ	Take the pre-EQ signal.
PRE FADER	Take the pre-fader signal.
POST FADER	Take the post-fader signal.

AUX, MTX, MAIN operations

About AUX, MTX, MAIN

The AUX and MAIN process the mixed audio signals from the input channels, and send them to the output ports. MTX (MATRIX) process a mix of the audio signals from input channels, AUX1-8, and MAIN, and send them to the output ports.
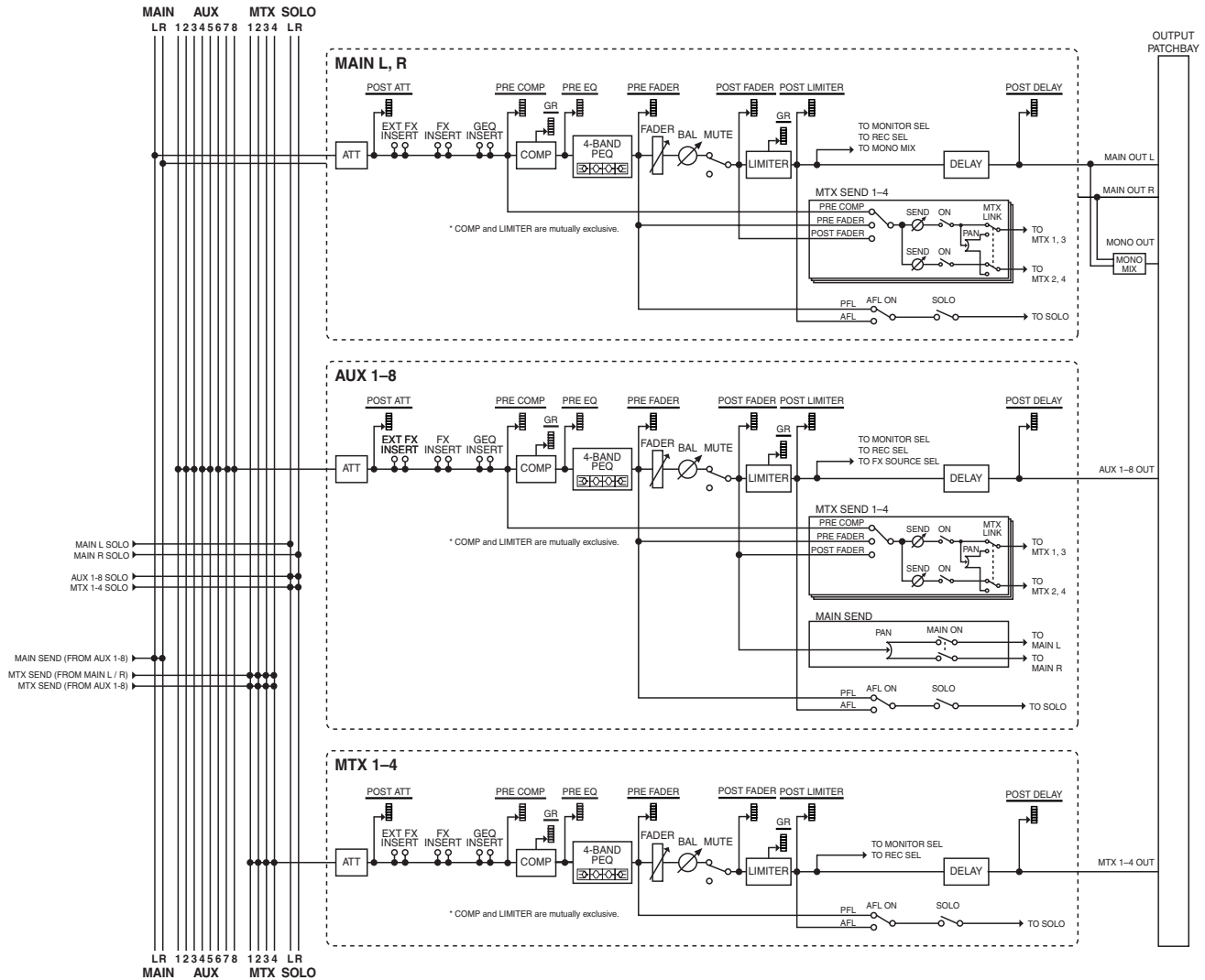
- **ATT (Attenuator)**

  This adjusts the input level.

- **EXT FX INSERT (External Effect insert)**

  These ports let you use the rear panel INPUT17–20 and ASSIGNABLE OUTPUT 7-10 ports to insert external effects processors.

- **FX INSERT (Effect insert)**

  These ports let you insert FX1–FX4.

- **GEQ INSERT**

  GEQ1 to 4 can be inserted at this point.

- **COMPRESSOR**

  This is a dynamics processor that can be used as a compressor.

  MEMO

  The compressor and limiter cannot be used concurrently.

- **4-BAND EQ**

  This is a 4-band EQ with LO, LO-MID, HI-MID, and HI frequency bands.

- **FADER**

  This adjusts the output level.

- **BALANCE**

  This adjusts the left/right balance for MAIN L/R or for stereo-linked AUX/MTX buses.

- **MUTE**

  This mutes the output of the channel. The post fader sends to the MAIN L/R bus and MTX buses will also be muted.

- **LIMITER**

  This limits the output level.

  MEMO

  The compressor and limiter cannot be used concurrently.

- **MAIN SEND (AUX1–8 only)**

  This adjusts the send to MAIN.

- **MTX SEND (MATRIX send)**

  This adjusts the send to MTX1–4.

- **DELAY**

  This delays the output signal.

- **SOLO**

  This outputs the selected signal to MONITOR OUT L/R and PHONES OUT.

Accessing the CHANNEL EDIT screen

1. **In the LAYER section, press [AUX/MTX] to assign the output channels to the fader module section.**

2. **In the fader module section, press [SEL] to select the desired input channel.**

3. **In the CHANNEL EDIT section, press [EDIT].**

The CHANNEL EDIT screen appears.

TIP

Pressing a different [SEL] button while the CHANNEL EDIT screen is displayed lets you switch to the view for that channel.

MEMO

At the CH-SELECT OPTION screen (p. 94) in the user preference settings, if "CH-EDIT FOLLOWS [SEL]" is in effect, pressing [SEL] accesses the CHANNEL EDIT screen for that channel.

CHANNEL EDIT screen

❶ Attenuator

ATT
0.0dB
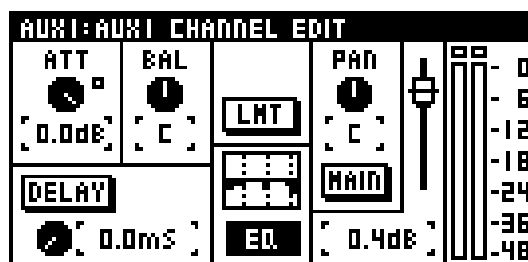
① ATT knob

This adjusts the input level of the channel in a range of -48.0 dB to 0.0 dB.

② Overload indicator

This will light when the output of the attenuator exceeds the OVER LEVEL setting specified in the METER FUNCTION screen (p. 59).

Normally, you should leave the attenuator set at 0 dB. When the input of an AUX, MTX, or MAIN is overloaded, however, you can use the attenuator to avoid overload.

❷ Balance

BAL
C

This adjusts the left/right output balance for MAIN L/R or for stereo-linked AUX/MTX buses in a range of L63 to R63.

❸ DELAY

DELAY
0.0ms

① DELAY button

This turns delay on/off.

② Delay time

This adjusts the amount of delay in a range of 0.0 ms to 400.0 ms.

❹ COMP/LIMITER button

LMT

This turns the compressor or limiter on/off.

cf.

For information on editing compressor or limiter parameters, refer to "COMPRESSOR/LIMITER screen" (p. 49).

MEMO

The compressor and limiter cannot be used concurrently.

❺ EQ

EQ

① EQ graph

This shows the approximate response of the EQ.

② EQ button

This turns the 4-band EQ on/off.

cf.

For information on editing 4-band EQ parameters, refer to "4-band EQ operations" (p. 55).

❻ TO MAIN (AUX only)

PAN
C
MAIN

① PAN

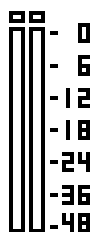This adjusts the panning of the audio signal sent to MAIN L/R in a range of L63 to R63.

② MAIN button

This turns the send to MAIN L/R on/off.

❼ Faders

0.4dB

This adjusts the output level in a range of -Inf dB to +10.0 dB.

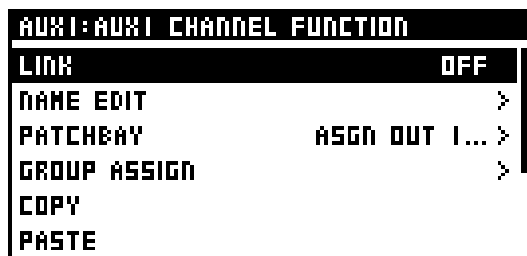AUX, MTX, MAIN operations

⑧ **Channel meter**

This indicates the signal level of the channel. For a stereo-linked channel, two meters (L and R) are shown. The level detection point is according to the setting in the METER screen.

cf.

For details, refer to "Metering" (p. 59).

CHANNEL FUNCTION screen

1. **Access the CHANNEL EDIT screen for the desired channel.**

2. **Press [FUNC] to access the CHANNEL FUNCTION screen.**

```
AUX1:AUX1 CHANNEL FUNCTION
LINK                          OFF
NAME EDIT                       >
PATCHBAY            ASGN OUT 1... >
GROUP ASSIGN                    >
COPY
PASTE
```

The operations available at the CHANNEL FUNCTION screen are as follows:

LINK	Turns channel link on/off (p. 43).
NAME EDIT	Specifies the channel name.
PATCHBAY	Accesses the PATCHBAY screen (p. 43).
GROUP ASSIGN	Assigns channels to DCA groups (p. 60) and mute groups (p. 62).
COPY	Copies channel settings to the clipboard.
PASTE	When channel settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the AUX/MTX/MAIN LIBRARY screen.
PEAK CLEAR	Clears the level meter's peak hold or over indication.
HOME SCREEN	Selects the unit's Home screen.

cf.

For information on, NAME EDIT, COPY, PASTE, UNDO, LIBRARY, or PEAK CLEAR, go to "Basic operation," and refer to "Editing a name"(p. 33), "Copy" (p. 28), "Paste" (p. 29), "Undo" (p. 29), "Library" (p. 30), or "Peak clear" (p. 33).
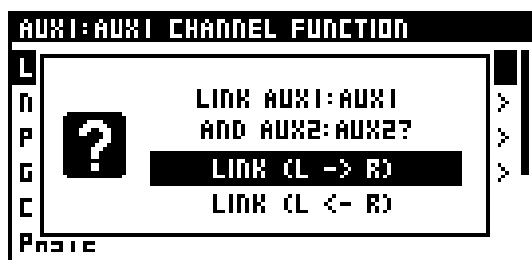
cf.

For information on HOME SCREEN, go to "User Preference settings," and refer to "Selecting the Home screen" (p. 95).

Stereo-linking AUX/MTX

You can stereo-link adjacent odd-numbered and even-numbered AUX/MTX so that their parameters have the same settings.
This is convenient when you want stereo output.

1. **Access the CHANNEL FUNCTION screen for the AUX/MTX that you want to stereo-link.**

2. **Move the cursor to "LINK" and press [ENTER].**

```
AUX1:AUX1 CHANNEL FUNCTION
L
N        LINK AUX1:AUX1           >
P    ?   AND AUX2:AUX2?           >
G        LINK (L -> R)            >
C        LINK (L <- R)
PHSE
```

A confirmation message appears, asking you to confirm the stereo-link operation.
The list in this message have the following functions:

	Description
LINK (L<-R)	The parameters of the odd-numbered channel are set to the values of the even-numbered channel.
LINK (L->R)	The parameters of the even-numbered channel are set to the values of the odd-numbered channel.

3. **Moving the cursor to the LINK (L<-R) or LINK (L->R) and pressing [ENTER] stereo-links the channels.**

   Pressing [EXIT] cancels the operation.

Stereo-linked parameters

The following parameters are linked by stereo link:

- Attenuator
- Compressor and limiter parameters
- 4-band EQ parameters
- Fader parameters
- MAIN send level, send switch, and send point
- MTX send level, send switch, and send point
- DELAY

MEMO

MAIN L/R is always stereo-linked.

TIP

When linked, the compressor and limiter operate in stereo.

Changing the patching for a channel

You can change the patchbay setting for a selected channel.

1. **Access the CHANNEL FUNCTION screen for the desired channel.**

2. **Move the cursor to "PATCHBAY" and press [ENTER] to select.**

```
AUX1:AUX1 PATCHBAY ASSIGN
□ MAIN OUT L
□ MAIN OUT R
■ ASSIGNABLE OUT1
□ ASSIGNABLE OUT2
□ ASSIGNABLE OUT3
□ ASSIGNABLE OUT4
```
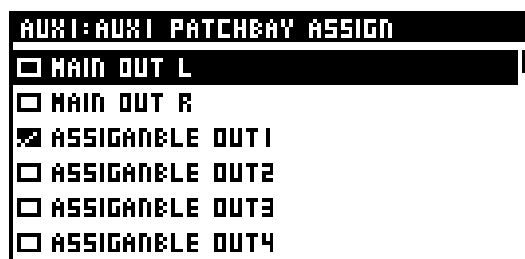
The currently selected channel moves to the Patchbay screen.

3. **From the list, select the desired output jack, then press [ENTER].**

cf.

For information on operations at the Patchbay screen, refer to the "Input/output patchbay" section (p. 86).

Assigning channels to DCA groups and mute groups

MAIN, AUX, and MTX channels can be assigned to DCA groups and mute groups.

cf.

For details on operations using the GROUP ASSIGN function, refer to "Assigning channels to DCA groups and mute groups" (p. 38).
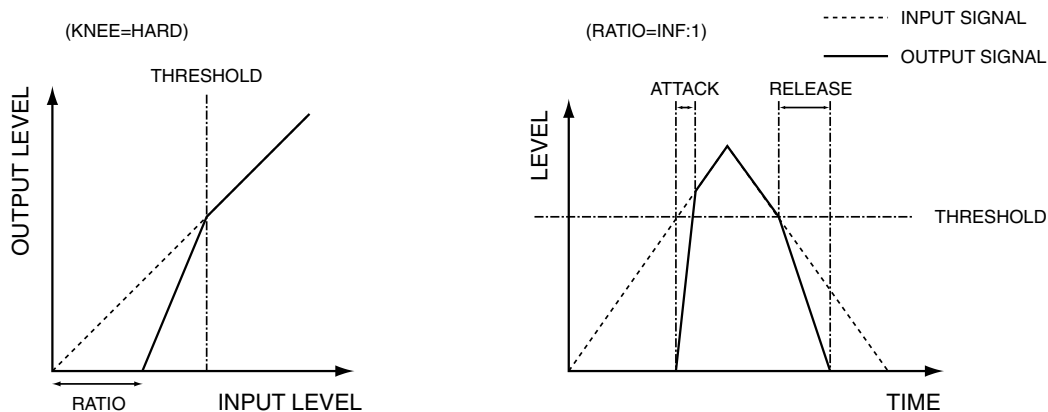
GATE/EXPANDER screen

Gate/expander operations

A gate/expander is provided on CH1–32, and can be used as a gate, an expander, or a ducking processor.

A gate applies a user-adjustable level of attenuation (RANGE) to input signals that are lower than the threshold level.
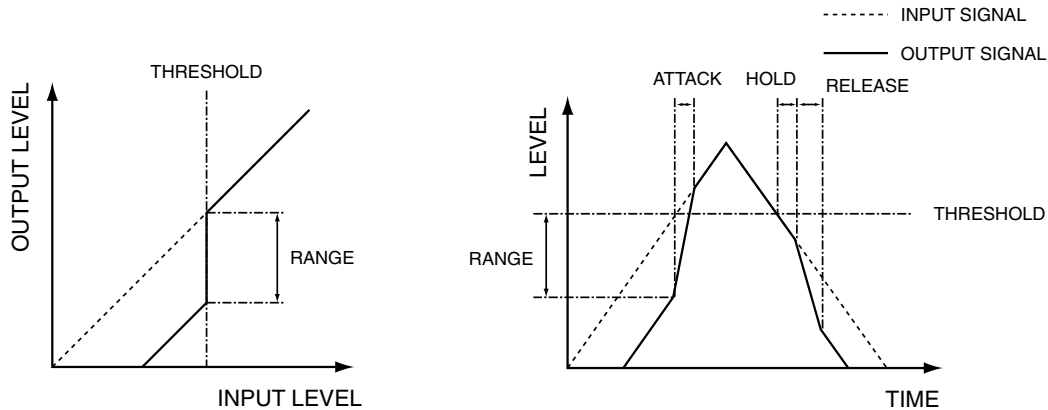
An expander applies a user-adjustable ratio of attenuation (RATIO) to input signals that are lower than the threshold level.
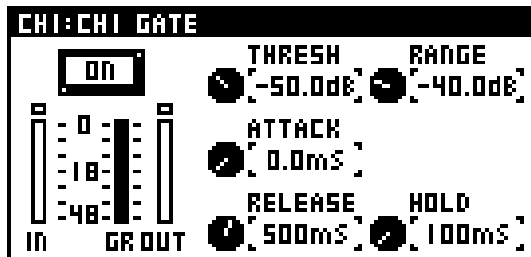
A ducking processor applies a user-adjustable level of attenuation (RANGE) to input signals that are higher than the threshold level.
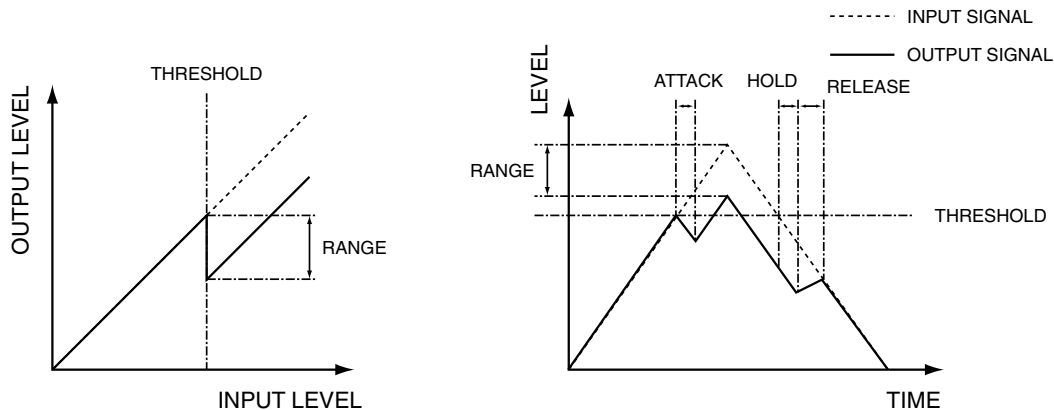
Gate, expander, and ducking operations are performed at the GATE/EXPANDER screen.

GATE/EXPANDER screen

1. **In the fader module section, press [SEL] to select the desired channel.**

2. **In the CHANNEL EDIT section, press [GATE].**

The GATE/EXPANDER screen appears. (The name of the screen varies depending on the type of gate selected.)

❶ ON button

This turns the GATE/EXPANDER on/off.

❷ IN meter

This shows the input level of the gate/expander. This shows the level of the key-in signal when the KEY-IN FILTER is on or the KEY-IN SOURCE is not SELF. For stereo-linked channels, two meters (L and R) are shown.

❸ GR meter

This shows the amount of gain reduction for the gate/expander.

❹ OUT meter

This shows the output level of the gate/expander. For stereo-linked channels, two meters (L and R) are shown.

❺ Parameter

This sets the parameters for the gate/expander.

The parameters differ according to type.

Gate
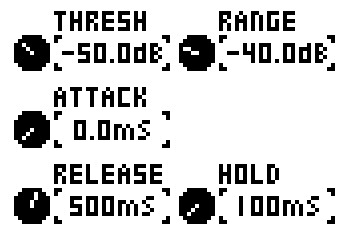
① THRESH knob

This adjusts the threshold level in a range of -80.0 dB–0.0 dB.

② RANGE knob

This adjusts the RANGE in a range of -Inf dB–0.0 dB.

③ ATTACK knob

This adjusts the ATTACK time in a range of 0.0 ms–800.0 ms. This is the time from when the input signal exceeds the threshold level until the gate opens completely.
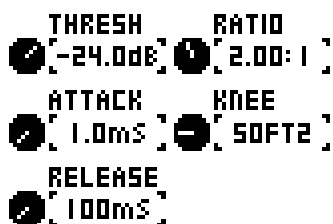
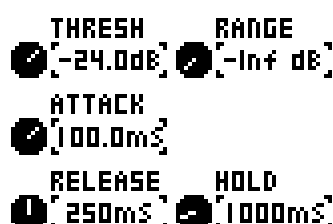**④ RELEASE knob**

This adjusts the RELEASE time in a range of 0 ms–8000 ms. This is the time over which the gate reaches its maximum effect after the HOLD time has elapsed.

⑤ HOLD knob

This adjusts the HOLD time in a range of 0 ms–8000 ms. This is the time from when the input signal falls below the threshold level until the gate begins closing.

GATE/EXPANDER screen

GATE/EXPANDER screen

Expander

```
THRESH      RATIO
-24.0dB    2.00:1

ATTACK      KNEE
1.0ms      SOFT2

RELEASE
100ms
```

① THRESH knob

This adjusts the threshold level in a range of -80.0 dB–0.0 dB.

② RATIO knob

This adjusts the RATIO in a range of 1.00:1–INF:1 (14 steps).

③ ATTACK knob

This adjusts the ATTACK time in a range of 0.0 ms–800.0 ms. This is the time from when the input signal exceeds the threshold level until the expander effect disappears.

④ KNEE knob

This adjusts the KNEE in a range of HARD or SOFT1–SOFT9 (ten steps). The way in which the expander is applied to the region near the threshold level can be adjusted between steep (HARD) and gentle (SOFT9).

⑤ RELEASE knob

This adjusts the RELEASE time in a range of 0 ms–8000 ms. This is the time from when the input signal falls below the threshold level until the expander effect reaches its maximum.

Ducking

```
THRESH      RANGE
-24.0dB    -Inf dB

ATTACK
100.0ms

RELEASE     HOLD
250ms      1000ms
```

① THRESH knob

This adjusts the threshold level in a range of -80.0 dB–0.0 dB.

② RANGE knob

This adjusts the RANGE in a range of -Inf dB–0.0 dB.

③ ATTACK knob

This adjusts the ATTACK time in a range of 0.0 ms–800.0 ms. This is the time from when the input signal exceeds the threshold level until the ducking effect reaches its maximum.

④ RELEASE knob

This adjusts the RELEASE time in a range of 0 ms–8000 ms. This is the time over which the ducking effect disappears after the HOLD time has elapsed.

⑤ HOLD knob

This adjusts the HOLD time in a range of 0 ms–8000 ms. This is the time from when the input signal falls below the threshold level until the ducking effect begins to disappear.

GATE FUNCTION screen

1. **Access the GATE/EXPANDER screen for the desired channel.**

2. **Press [FUNC] to access the GATE FUNCTION screen.**

```
CH1:CH1 GATE FUNCTION
TYPE SELECT        GATE >
KEY-IN SOURCE      SELF >
KEY-IN FILTER       OFF >
COPY
PASTE
UNDO
```

The operations available at the GATE FUNCTION screen are as follows:

TYPE SELECT	This selects the type of gate from among the three types of GATE, EXPANDER, and DUCKING (p. 45).
KEY-IN SOURCE	This button accesses the KEY-IN SELECT screen for selecting the key-in signal. For stereo-linked channels, L and R sources are shown (p. 37).
KEY-IN FILTER	This button accesses the GATE KEY-IN FILTER screen (p. 48).
COPY	Copies gate settings to the clipboard.
PASTE	When gate settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the GATE LIBRARY screen.
PEAK CLEAR	Clears the level meter's peak hold or over indication.

cf.

For information on, COPY, PASTE, UNDO, LIBRARY, or PEAK CLEAR, go to "Basic operation," and refer to "Copy" (p. 28), "Paste" (p. 29), "Undo" (p. 29), "Library" (p. 30), or "Peak clear" (p. 33).

Selecting the type of GATE/EXPANDER

1. **Access the GATE FUNCTION screen.**

2. **Select "TYPE SELECT" and press [ENTER].**

```
CH1:CH1 GATE TYPE SELECT
  EXPANDER
✓ GATE
  DUCKING
```

GATE TYPE SELECT screen appears.

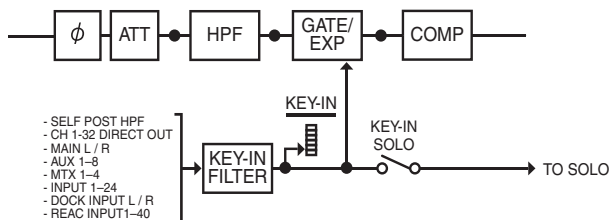3. **Select GATE, EXPANDER, or DUCKING as the GATE type, and press [ENTER].**

The type changes.

GATE/EXPANDER screen

Selecting the key-in signal

The key-in signal used by the gate is taken from the post-HPF point of the channel itself or from any of the following sources:

- CH1-32 direct out
- AUX1-8, MTX1-4, or MAIN L/R output
- REAC INPUT1-40
- INPUT1-24

You use the KEY-IN SOURCE screen to select the key-in signal.

1. **Access the GATE FUNCTION screen.**

2. **Select "KEY-IN SOURCE" and press [ENTER] to access the GATE KEY-IN SOURCE screen.**
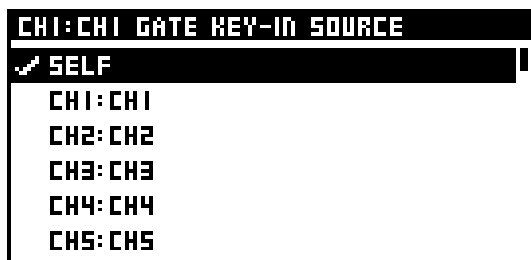
3. **Use the value dial to move to the desired channel and press [ENTER] to select the channel to use as the key-in signal.**

Using the key-in filter

1. **Access the GATE FUNCTION screen.**

2. **Select "KEY-IN FILTER" and press [ENTER] to access the GATE KEY-IN FILTER screen.**
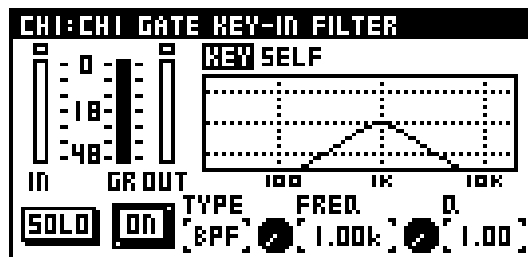
① **IN meter**

This shows the input level of the gate/expander.

This shows the level of the key-in signal when the KEY-IN FILTER is on or the KEY-IN SOURCE is not SELF.

For stereo-linked channels, two meters (L and R) are shown.

② **GR meter**

This shows the amount of gain reduction for the gate/expander.

③ **OUT meter**

This shows the output level of the gate/expander. For stereo-linked channels, two meters (L and R) are shown.

④ **KEY-IN source**

This shows KEY-IN source.

⑤ **Filter graph**

This indicates the approximate response of the key-in filter.

⑥ **SOLO button**

This lets you hear the key-in filter's output signal via the unit's monitor output.

⑦ **ON button**

This turns the KEY-IN FILTER on/off.

⑧ **TYPE**

This select the filter type.

⑨ **FREQ knob**

This adjusts the center frequency in a range of 20 Hz to 20.00 kHz.

⑩ **Q knob**

This adjusts the Q of the peaking-type filters in a range of 0.36–16.00. Higher values produce a sharper curve.
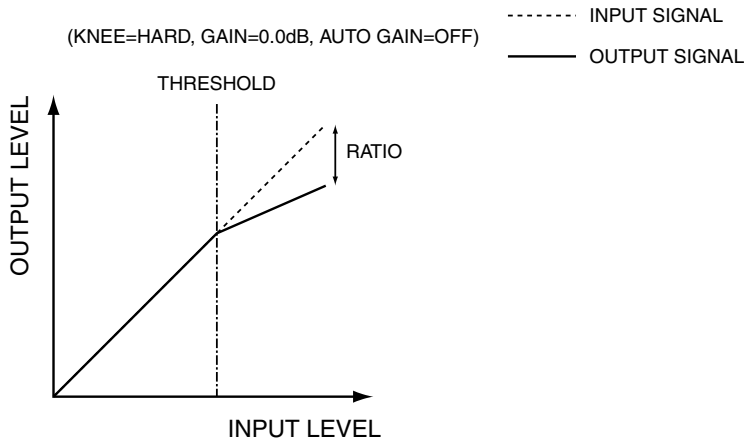
(MEMO)

Exiting the GATE KEY-IN FILTER screen automatically turns off key-in solo.

COMPRESSOR/LIMITER screen

Compressor/Limiter operations

Compressors are provided on CH1-32, AUX 1-8, MTX1-4 and MAIN L/R.

They apply a user-adjustable ratio of attenuation to input signals that exceed the threshold level.

(KNEE=HARD, GAIN=0.0dB, AUTO GAIN=OFF)

- - - - - - INPUT SIGNAL
———— OUTPUT SIGNAL

THRESHOLD

OUTPUT LEVEL

RATIO

INPUT LEVEL

Limiters are provided on each AUX1-8, MTX1-4, and MAIN L/R.

They attenuate the signal so that the output does not exceed the threshold level.

(KNEE=HARD)

- - - - - - INPUT SIGNAL
———— OUTPUT SIGNAL

THRESHOLD

OUTPUT LEVEL

INPUT LEVEL
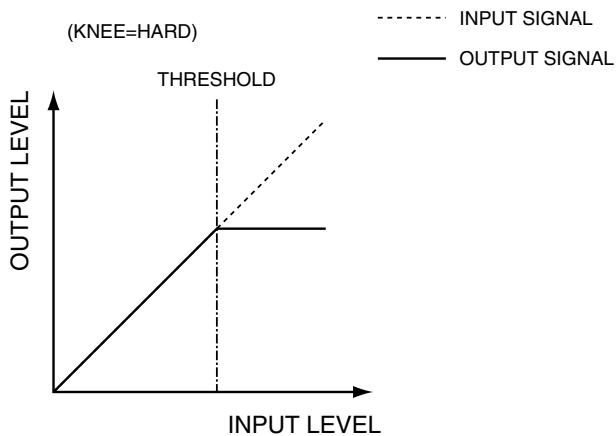
MEMO

You can select either compressor or limiter for AUX1 through 8, MTX1 through 4, and MAIN L and R.
By default, the compressor is selected.
The insert point varies according to the type selected.
For more details about insert points, refer to "Block Diagram" on the final page.

The COMPRESSOR screen is used to perform compressor operations, and the LIMITER screen is used to perform limiter operations.

COMPRESSOR/LIMITER screen

COMPRESSOR/LIMITER screen

COMPRESSOR screen

```
CH1:CH1 COMP
    ON         THRESH    RATIO
               -8.0dB    2.50:1
     0         ATTACK    KNEE
    -18        30.0ms    SOFT4
    -48        RELEASE   GAIN
IN  GR OUT     250ms     0.0dB
```
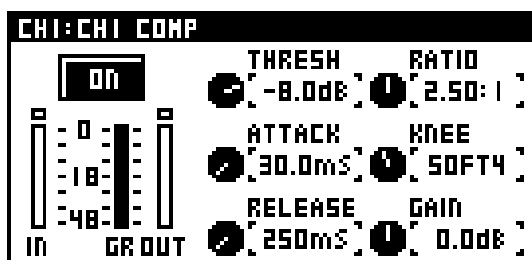
1 **On button**

This turns the COMPRESSOR on/off.

2 **IN meter**

This shows the input level of the compressor. For a stereo-linked channel, two meters (L and R) are shown.

3 **GR meter**

This shows the amount of gain reduction for the compressor.

4 **OUT meter**

This shows the output level of the compressor. For a stereo-linked channel, two meters (L and R) are shown.

5 **Parameter**

This sets the parameters for the compressor.

① **THRESH knob**

This adjusts the threshold level in a range of -40.0 dB to 0.0 dB.

② **RATIO knob**

This adjusts the RATIO in a range of 1.00:1 to INF:1 (14 steps).

③ **ATTACK knob**

This adjusts the ATTACK time in a range of 0.0 ms to 800.0 ms. This is the time from when the input signal exceeds the threshold level until the compressor effect reaches its maximum.

④ **KNEE knob**

This adjusts the KNEE in a range of HARD or SOFT1 to SOFT9 (ten steps). The way in which the compressor is applied to the region near the threshold level can be adjusted between steep (HARD) and gentle (SOFT9).

⑤ **RELEASE knob**

This adjusts the RELEASE time in a range of 0 ms to 8000 ms. This is the time from when the input signal falls below the threshold level until the compressor effect disappears.
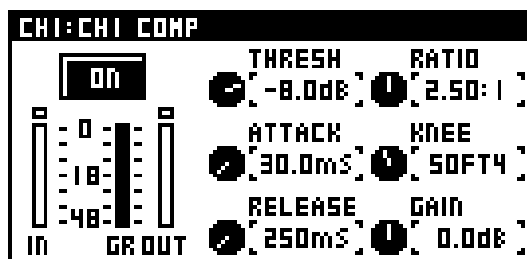
⑥ **GAIN knob**

This adjusts the GAIN in a range of -40.0 dB to +40.0 dB.

MEMO
If AUTO GAIN is on, the GAIN has an effective range of -40.0 dB to +6.0 dB.

Accessing the COMPRESSOR screen

1. **In the fader module section, press [SEL] to select the desired channel.**

2. **In the CHANNEL EDIT section, press the [COMP] button.**

```
CH1:CH1 COMP
    ON         THRESH    RATIO
               -8.0dB    2.50:1
     0         ATTACK    KNEE
    -18        30.0ms    SOFT4
    -48        RELEASE   GAIN
IN  GR OUT     250ms     0.0dB
```
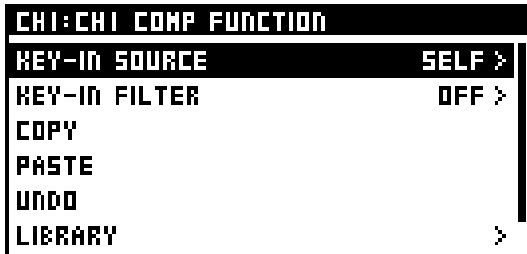
The COMPRESSOR screen appears.

MEMO
When LIMITER is selected as the compressor type for AUX, MTX, or MAIN, LIMITER is displayed in the title bar.
For information on how change the type, refer to "Changing between COMPRESSOR/LIMITER" (p. 52).

COMP FUNCTION screen

1. **Access the COMP screen for the desired channel.**

2. **Press [FUNC] to access the COMP FUNCTION screen.**

```
CH1:CH1 COMP FUNCTION
KEY-IN SOURCE            SELF >
KEY-IN FILTER            OFF >
COPY
PASTE
UNDO
LIBRARY                       >
```

The operations available at the CHANNEL FUNCTION screen are as follows:

TYPE SELECT	This selects COMPRESSOR or LIMITER as the compressor type. (LIMITER cannot be selected for CH1-32.)
AUTO GAIN	This turns AUTO GAIN on/off.
KEY-IN SOURCE	This button accesses the KEY-IN SELECT screen for selecting the key-in signal. For stereo-linked channels, L and R sources are shown. This is not displayed for AUX, MTX, or MAIN (p. 37).
KEY-IN FILTER	This accesses the COMP KEY-IN FILTER screen. This is not displayed for AUX, MTX, or MAIN (p. 51).
COPY	Copies compressor settings to the clipboard.
PASTE	When compressor settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the COMP LIBRARY screen.
PEAK CLEAR	Clears the level meter's peak hold or over indication.

cf.

For information on, COPY, PASTE, UNDO, LIBRARY, or PEAK CLEAR, go to "Basic operation," and refer to "Copy" (p. 28), "Paste" (p. 29), "Undo" (p. 29), "Library" (p. 30), or "Peak clear" (p. 33).

cf.

For information on TYPE SELECT, refer to "Changing between COMPRESSOR/LIMITER" (p. 52).

MEMO

If you turn AUTO GAIN on, the output response of the compressor is boosted as high as possible while maintaining 6 dB of headroom.

The compressor will narrow the dynamic range, because it reduces the output of incoming signals that exceed the threshold level.
If AUTO GAIN is on, the upper limit of the output level when ATTACK time is 0 ms is boosted while maintaining 6 dB of headroom from clip level (0 dB), thus maximizing the dynamic range.
The 6 dB of headroom is maintained to prevent the compressor's output from clipping during the attack portion of the input signal when the ATTACK time is set to a longer value.

Selecting the key-in signal

The key-in signal used by the compressor is taken from the post-gate point of the channel itself or from any of the following sources:

- CH1-32 direct out
- AUX1-8, MTX1-4, or MAIN L/R output
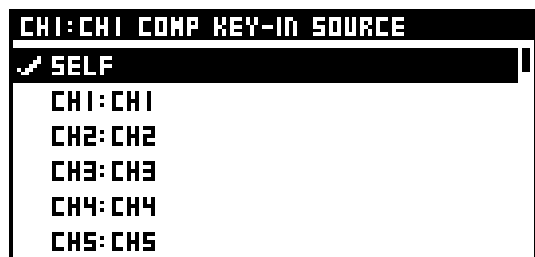- REAC INPUT1-40
- INPUT1-24
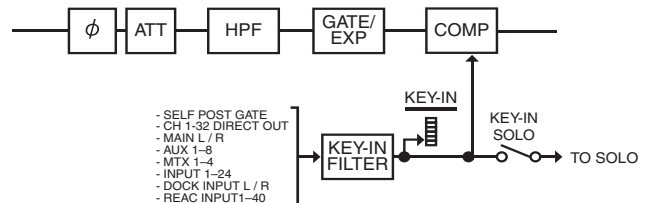
You use the COMP KEY-IN SOURCE screen to select the key-in signal.

MEMO

No key-in function is available for compressors on AUX1-8, MTX1-4, or MAIN L or R.

1. **Access the COMP FUNCTION screen.**

2. **Select "KEY-IN SOURCE" and press [ENTER] to access the COMP KEY-IN SOURCE screen.**

```
CH1:CH1 COMP KEY-IN SOURCE
✓ SELF
  CH1:CH1
  CH2:CH2
  CH3:CH3
  CH4:CH4
  CH5:CH5
```
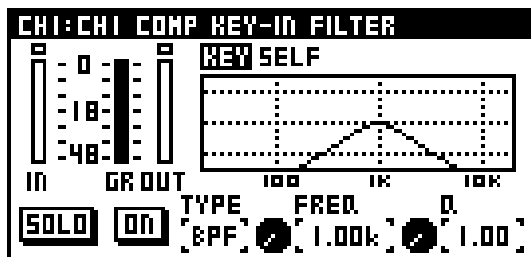
3. **Use the value dial to move to the desired channel and press [ENTER] to select the channel to use as the key-in signal.**

COMPRESSOR/LIMITER screen

Using the key-in filter

1. **Access the COMP FUNCTION screen.**

2. **Select "KEY-IN FILTER" and press [ENTER] to access the COMP KEY-IN FILTER screen.**

① IN meter

This shows the input level of the compressor.

This shows the level of the key-in signal when the KEY-IN FILTER is on or the KEY-IN SOURCE is not SELF.

For stereo-linked channels, two meters (L and R) are shown.

② GR meter

This shows the amount of gain reduction for the compressor.

③ OUT meter

This shows the output level of the compressor. For stereo-linked channels, two meters (L and R) are shown.

④ KEY-IN source

This shows KEY-IN source.

⑤ Filter graph

This indicates the approximate response of the key-in filter.

⑥ SOLO button

This lets you hear the key-in filter's output signal via the unit's monitor output.

⑦ ON button

This turns the KEY-IN FILTER on/off.

⑧ TYPE

This select the filter type.

⑨ FREQ knob

This adjusts the center frequency in a range of 20 Hz to 20.00 kHz.

⑩ Q knob

This adjusts the Q of the peaking-type filters in a range of 0.36–16.00. Higher values produce a sharper curve.

MEMO

Exiting the COMP KEY-IN FILTER screen automatically turns off key-in solo.
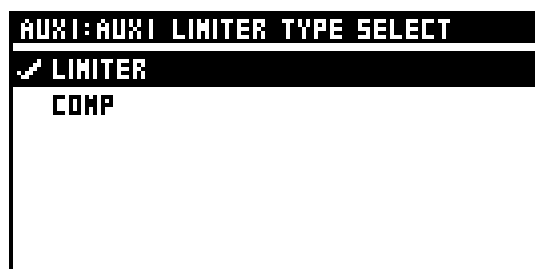
Changing between COMPRESSOR/LIMITER

You can select either compressor or limiter on AUX1 through 8, MTX1 through 4, and MAIN L and R.

The insert point varies according to the type selected.

1. **Access the COMP FUNCTION screen.**
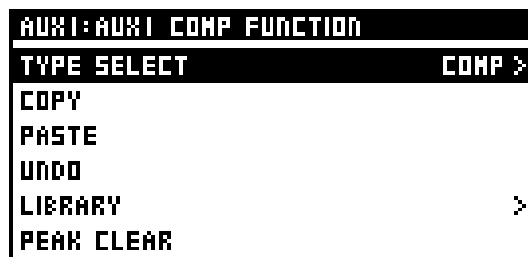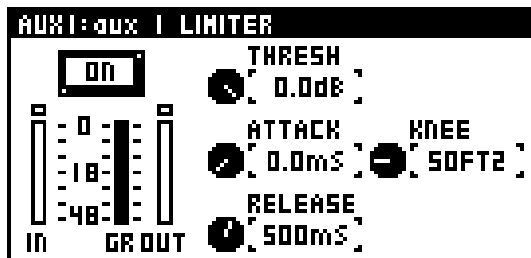

2. **Select TYPE SELECT and press [ENTER].**

COMP/LIMITER TYPE SELECT screen appears.

3. **Select COMPRESSOR or LIMITER as the compressor type , and press [ENTER].**

The type changes.

LIMITER screen

Limiters are provided on each AUX1 through 8, MTX1 through 4, and MAIN L and R.

```
AUXI:aux 1 LIMITER
        ON        THRESH
                    0.0dB
     0          ATTACK      KNEE
    18          0.0mS       SOFT2
    48          RELEASE
IN    GR OUT    500mS
```

1 ON button

This turns the LIMITER on/off.

2 IN meter

This shows the input level of the limiter. For stereo-linked channels, two meters (L and R) are shown.

3 GR meter

This shows the amount of gain reduction for the limiter.

4 OUT meter

This shows the output level of the limiter. For stereo-linked channels, two meters (L and R) are shown.

5 Parameter

This sets the parameter for the limiter.

1 THRESH knob

This adjusts the threshold level in a range of -40.0 dB to 0.0 dB.

2 ATTACK knob

This adjusts the ATTACK time in a range of 0.0 ms to 800.0 ms.
This is the time from when the input signal exceeds the threshold level until the limiter effect reaches its maximum.

3 KNEE knob

This adjusts the KNEE in a range of HARD or SOFT1 to SOFT9 (ten steps). The way in which the limiter is applied to the region near the threshold level can be adjusted between steep (HARD) and gentle (SOFT9).

4 RELEASE knob

This adjusts the RELEASE time in a range of 0 ms to 8000 ms. This is the time from when the input signal falls below the threshold level until the limiter effect disappears.

Accessing the LIMITER screen

1. **In the fader module section, press [SEL] to select the desired channel.**

2. **In the CHANNEL EDIT section, press [COMP].**

```
AUXI:aux 1 LIMITER
        ON        THRESH
                    0.0dB
     0          ATTACK      KNEE
    18          0.0mS       SOFT2
    48          RELEASE
IN    GR OUT    500mS
```
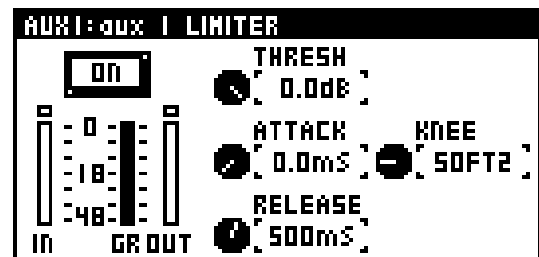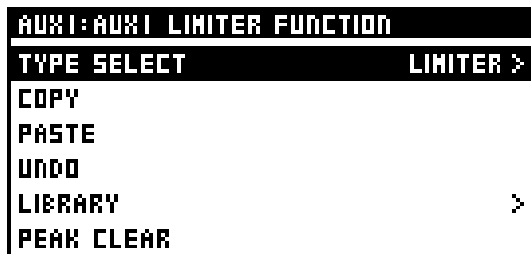
(MEMO)

When COMPRESSOR is selected as the compressor type, COMPRESSOR is displayed in the title bar. For information on how change the type, refer to "Changing between COMPRESSOR/LIMITER" (p. 52).

COMPRESSOR/LIMITER screen

LIMITER FUNCTION screen

1. **Access the LIMITER screen for the desired channel.**

2. **Press [FUNC] to access the LIMITER FUNCTION screen.**

```
AUX1:AUX1 LIMITER FUNCTION
TYPE SELECT           LIMITER >
COPY
PASTE
UNDO
LIBRARY                        >
PEAK CLEAR
```

The following functions are available at the LIMITER FUNCTION screen.

TYPE SELECT	This selects COMPRESSOR or LIMITER as the compressor type.
COPY	This copies the LIMITER settings to the clipboard.
PASTE	When LIMITER settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the LIMITER LIBRARY screen.
PEAK CLEAR	Clears the level meter's peak hold or over indication.

cf.

For information on, COPY, PASTE, UNDO, LIBRARY, or PEAK CLEAR, go to "Basic operation," and refer to "Copy" (p. 28), "Paste" (p. 29), "Undo" (p. 29), "Library" (p. 30), or "Peak clear" (p. 33).

cf.

For information on TYPE SELECT, refer to "Changing between COMPRESSOR/LIMITER" (p. 52).

4-BAND EQ

4-band EQ operations

A 4-band EQ is provided on each CH1 through 32, MAIN L and R, AUX1 through 8, and MTX1 through 4 channel.

About 4-band EQ for CH1-32

The LO and HI bands provide shelving-type or peaking-type filters, and the LO-MID and HI-MID bands provide peaking-type filters. Also, 12-dB/octave high-pass filters that pass the region higher than the specified frequency are provided for CH1 through 32.

About 4-band EQ for AUX1-8, MTX1-4, and MAIN L/R

The LO and HI bands provide the three types of shelving, peaking, and low-pass or high-pass type filters, and the LO-MID and HI-MID bands provide peaking-type filters.

Operating the 4-band EQ

1. **In the fader module section, press [SEL] to select the desired channel.**

2. **In the CHANNEL EDIT section, press [EQ].**
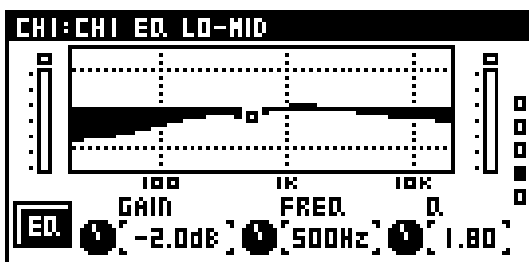
The EQ screen is displayed.

3. **Use the up and down cursor buttons to change the page and change the band to manipulate.**

❶ IN meter

This indicates the input level of the 4-band EQ. For stereo-linked channels, two meters (L and R) are shown.

❷ 4-band EQ graph

This indicates the approximate response of the 4-band EQ.

❸ OUT meter

This indicates the output level of the 4-band EQ. For stereo-linked channels, two meters (L and R) are shown.

❹ GAIN

This adjusts the gain in a range of -15.0 dB to +15.0 dB.

❺ FREQ

This adjusts the center frequency in a range of 20 Hz to 20.00 kHz.

❻ Q

This adjusts the Q (of the peaking-type filters) in a range of 0.36 to 16.00. Higher values produce a sharper curve.

❼ EQ button

This turns the 4-band EQ on/off.

HPF button (only when the HPF band is selected)

This turns the HPF on/off.
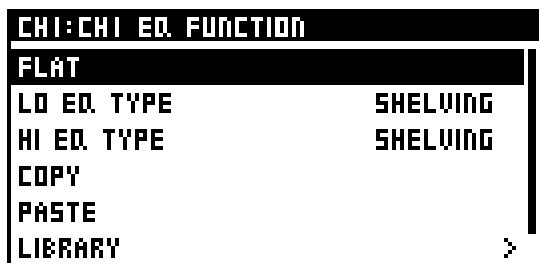This is displayed only when a channel from CH1 to 32 is selected.

NOTE

Noise may occur when you operate the filter or 4-band EQ, but this is not a malfunction.

MEMO

For some filter types, GAIN or Q is not displayed.

EQ FUNCTION screen

1. **Access the EQ screen for the desired channel.**

2. **Press [FUNC] to access the EQ FUNCTION screen.**

```
CH1:CH1 EQ FUNCTION
FLAT
LO EQ TYPE          SHELVING
HI EQ TYPE          SHELVING
COPY
PASTE
LIBRARY                    >
```

The operations available at the EQ FUNCTION screen are as follows:

FLAT	This sets the gain to 0.0 dB for each band.
LO EQ TYPE	Selects as the EQ TYPE for the LO band.
HI EQ TYPE	Selects as the EQ TYPE for the HI band.
COPY	Copies EQ settings to the clipboard.
PASTE	When EQ settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the EQ LIBRARY screen.
PEAK CLEAR	Clears the level meter's peak hold or over indication.

cf.

For information on, COPY, PASTE, UNDO, LIBRARY, or PEAK CLEAR, go to "Basic operation," and refer to "Copy" (p. 28), "Paste" (p. 29), "Undo" (p. 29), "Library"" (p. 30), or "Peak clear" (p. 33).

4-BAND EQ

AUX/MTX send

AUX/MTX send operations (CH1–32)

This sends audio signal from CH1 through 32 to AUX1 through 8, and MTX1 through 4.
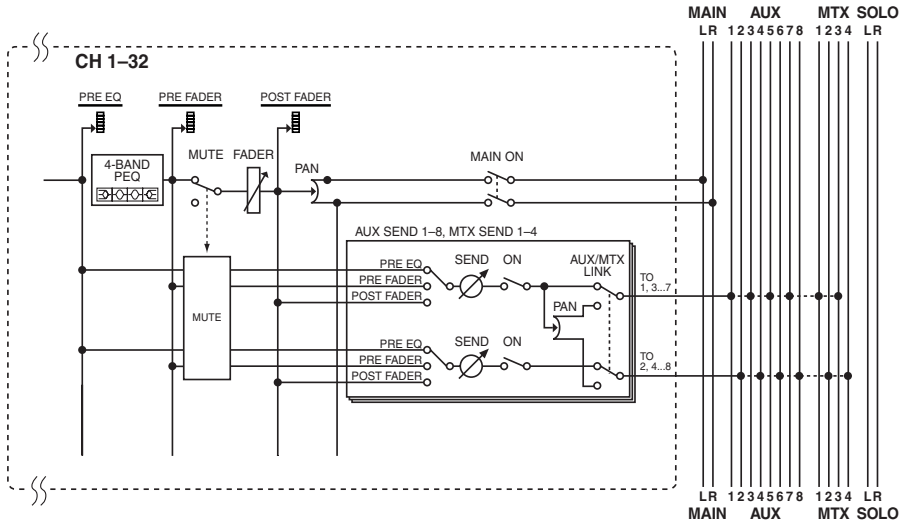
MTX send (MAIN L/R, AUX1-8)

This sends audio signals from MAIN L and R and AUX1 through 8 to MTX1 through 4.
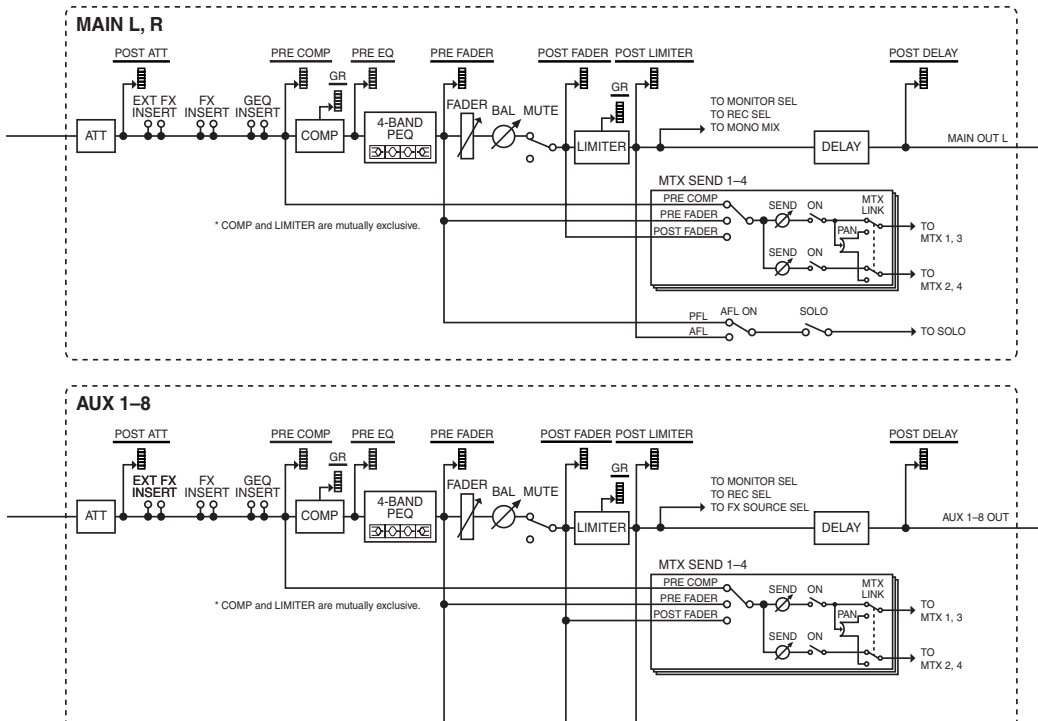
SENDS screen

1. **In the fader module section, press [SEL] to select the desired channel.**

2. **In the CHANNEL EDIT section, press the [SEND] button.**

```
CH1:CH1 SENDS (AUX1-4)
1  AUX1    [-16.0dB]  ON   [PRE FD]
2  AUX2       C    PAN LINK
3  AUX3    [-16.0dB]  ON   [PRE FD]
4  AUX4    [-16.0dB]  ON   [PST FD]
```

The SENDS screen is displayed.

AUX send 1-8 (CH1-32 only), MTX send 1- 4

These specify sends to the AUX or MTX buses. The AUX and MTX sends are organized as follows:

① **Channel name**

This indicates the AUX/MTX channel name.

② **Send level**

This adjusts the send level to the AUX/MTX bus in a range of -Inf dB to +10.0 dB.

③ **ON button**

This turns the send switch on/off.

④ **Send point select**

These select the point from which the CH signal is sent to the AUX/MTX bus, from among the following choices:

PRE EQ	Send from the pre-EQ point.
PRE FD	Send from the pre-fader point.
POST FD	Send from the post-fader point.

⑤ **Pan (when the AUX/MTX bus is stereo-linked)**

This adjusts the left/right panning of the signal sent to the stereo-linked AUX/MTX bus in a range of L63 to R63.

⑥ **PAN LINK button (when the AUX/MTX bus is stereo-linked)**

This turns the PAN LINK on/off. If PAN LINK is on, the pan from the input channel (CH1 to 32) to MAIN is linked with the pan from the channel to the stereo-linked AUX/MTX bus.

(MEMO)

The PAN LINK is not displayed when sending from a bus (MAIN L/R or AUX1 through 8) to MTX.

SENDS FUNCTION screen

1. **Access the SENDS screen for the desired channel.**

2. **Press [FUNC] to access the SENDS FUNCTION screen.**

```
CH1:CH1 SENDS FUNCTION
ALL ON
ALL OFF
AUX1 UNITY
AUX2 UNITY
AUX3 UNITY
AUX4 UNITY
```
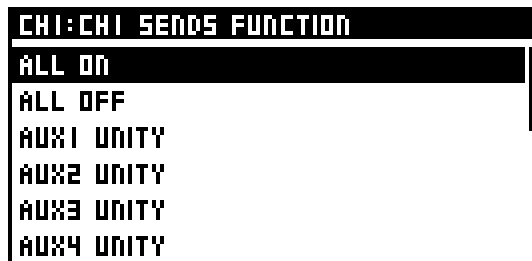
The functions available at the SENDS FUNCTION screen are as follows:

COPY	Copies sends settings to the clipboard.
PASTE	When sends settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
ALL ON	This turns on all send switches for each send field.
ALL OFF	This turns off all send switches for each send field.
AUX 1-8 UNITY (CH1-32 only)	This sets the send level to 0.0 dB for each bus from AUX1 through 8.
MTX 1-4 UNITY	This sets the send level to 0.0 dB for each bus from MTX1 through 4.
ALL CH SEND POINTS	This sets all AUX/MTX send points.

cf.

For information on, COPY, PASTE, or UNDO, go to "Basic operation" and refer to "Copy" (p. 28), "Paste" (p. 29), or "Undo" (p. 29).
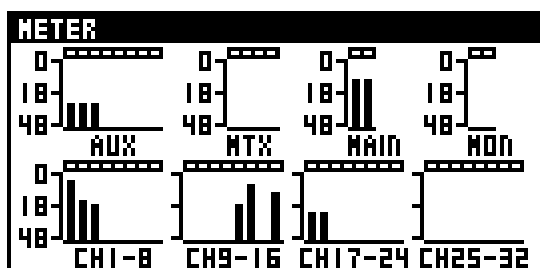
Metering

About the meters

This section describes the METER screen, where you can view a list of channel levels.

Accessing the METER screen

1. **In the top panel's DISPLAY section, press [METER].**

```
METER
 0-              0-              0-              0-
18-             18-             18-             18-
48-             48-             48-             48-
      AUX             MTX             MAIN            MON
 0-              0-              0-              0-
18-             18-             18-             18-
48-             48-             48-             48-
     CH1-8          CH9-16       CH17-24 CH25-32
```

The METER screen is displayed.

You can view a list of the levels of the channels.

METER FUNCTION screen

To change the level detection point of the meter and make peak hold settings, you use the METER FUNCTION screen.

1. **Access the METER screen.**

2. **Press [FUNC] to access the METER FUNCTION screen.**

```
METER FUNCTION
PEAK HOLD                    OFF
PEAK HOLD TIME             2 SEC >
OVER LEVEL                   0dB
CH METERING POINT         PREAMP >
BUS METERING POINT   POST LIMITER >
HOME SCREEN          CHANNEL EDIT
```

The functions available at the METER FUNCTION screen are as follows:

PEAK HOLD	This turns the meter's peak hold function on/off.
PEAK HOLD TIME	This sets the duration that the meter's peak hold or OVER indication stays lighted, in a range of 1 sec to 4 sec or CONTINUE. Meter peak hold is enabled only when the PEAK HOLD is on.
OVER LEVEL	This adjusts the level at which the OVER indication of the meter lights up, in a range of -18 dB to 0 dB.
CH METERING POINT	Use these to select the level detection point for the CH meters.
BUS METERING POINT	Use these to set the level detection point for the AUX/MTX/MAIN meters.
HOME SCREEN	Selects the unit's Home screen.
PEAK CLEAR	Clears the level meter's peak hold or over indication.

> **cf.**
> For information on PEAK CLEAR, go to "Basic operation," and refer to "Peak clear" (p. 33).

> **cf.**
> For information on HOME SCREEN, go to "User preferences ," and refer to "Selecting the Home screen" (p. 95).
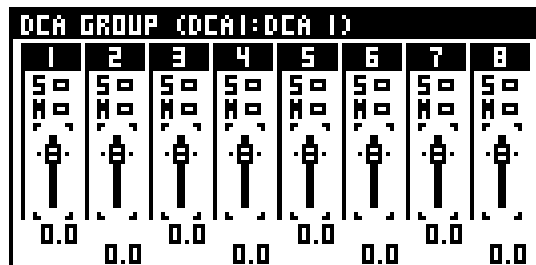
DCA groups

About DCA groups

DCA grouping is a function that lets you make relative adjustments to the output level of channels so that the level of multiple channels belonging to a group can be controlled together.

Faders assigned to DCA   DCA Fader

-3dB

-3dB offset to each channel
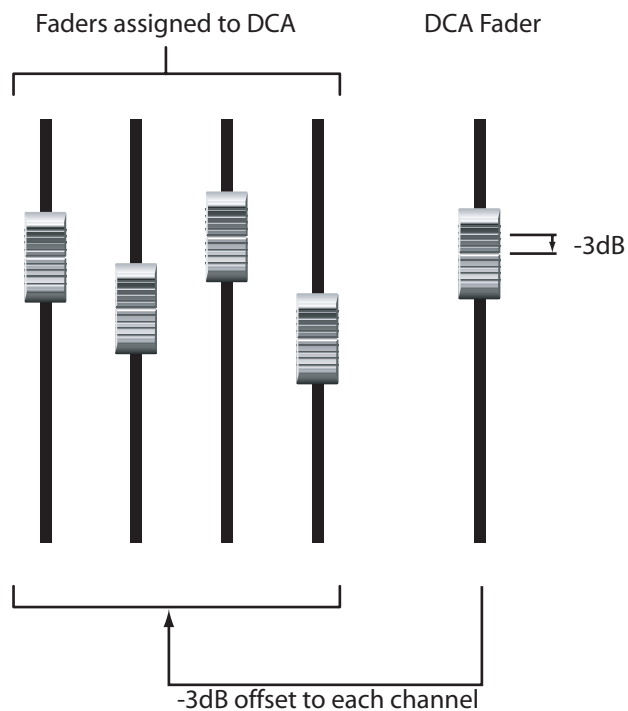
A channel can belong to more than one DCA group. This is convenient when grouping drums or instruments.

Accessing the DCA GROUP screen

1. **In the DISPLAY section, press [DCA].**

The DCA GROUP screen is displayed.

You can use fader modules 1 through 8 to control DCA groups 1 through 8.

① **S**

This shows SOLO on/off for the multiple channels assigned to the DCA groups.

Pressing [SOLO] at the top panel lets you manipulate as a group the solo settings of all channels belonging to the corresponding DCA group.

② **M**

This shows MUTE on/off for the multiple channels assigned to the DCA groups.

Pressing [MUTE] at the top panel lets you manipulate as a group the mute settings of all channels belonging to the corresponding DCA group.

③ **Fader**

This adjusts as a group the levels of the multiple channels assigned to the DCA groups.

(MEMO)

Pressing [AUX/MTX] in the LAYER section to access the AUX/MTX/DCA layer assigns DCA groups 1 through 4 to fader modules 13 through 16.

DCA GROUP FUNCTION screen

1. **Access the DCA GROUP screen.**

2. **Press [FUNC] to access the DCA GROUP FUNCTION screen.**

```
DCA GROUP FUNCTION
DCA1 ASSIGN          >
DCA2 ASSIGN          >
DCA3 ASSIGN          >
DCA4 ASSIGN          >
DCA5 ASSIGN          >
DCA6 ASSIGN          >
```
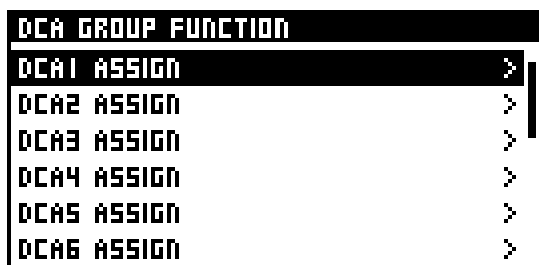
The functions available at the DCA GROUP FUNCTION screen are as follows:

DCA 1-8 ASSIGN	These access the DCA GROUP ASSIGN screen (p. 61).
DCA 1-8 NAME EDIT	These access the NAME EDIT screen (p. 61).

Assigning channels to DCA groups

> **cf.**
> Selecting "GROUP ASSIGN" at the CHANNEL EDIT FUNCTION screen also lets you assign channels to DCA groups. For details, refer to "Assigning channels to DCA groups and mute groups" (p. 38).

(MEMO)
Moving the cursor to the desired DCA group at the DCA screen and pressing [ENTER] will also let you access the DCA ASSIGN screen.

1. **Access the DCA GROUP FUNCTION screen.**

2. **Select one from among "DCA1-8 ASSIGN" and press [ENTER] to access the DCA ASSIGN screen.**

```
DCA1:DCA 1 ASSIGN
□ CH1:CH1
□ CH2:CH2
□ CH3:CH3
□ CH4:CH4
□ CH5:CH5
□ CH6:CH6
```

3. **Select the desired channel and press [ENTER].**

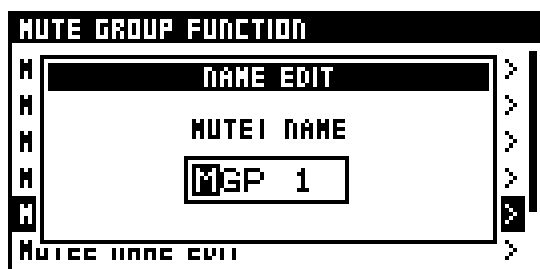4. **Press [EXIT] to quit the screen.**

(MEMO)
Pressing [SEL] at the top panel while the DCA ASSIGN screen is displayed lets you turn the corresponding channel's assignment to the DCA group on/off.

Specifying a name for a DCA group

You can specify a name for each DCA group. A name of up to six characters can be specified. You use the NAME EDIT screen to edit the name.

1. **Access the DCA GROUP FUNCTION screen.**

2. **Select one from among "DCA1-8 NAME EDIT" and press [ENTER] to access the DCA NAME EDIT screen.**

```
DCA GROUP FUNCTION
D ┌─────────────────┐  >
D │    NAME EDIT    │  >
D │                 │  >
D │   DCA1 NAME     │  >
D │  ┌──────────┐   │  >
D │  │DCA  1    │   │  >
D └──│──────────│───┘
DCA3 NAME EDIT       >
```
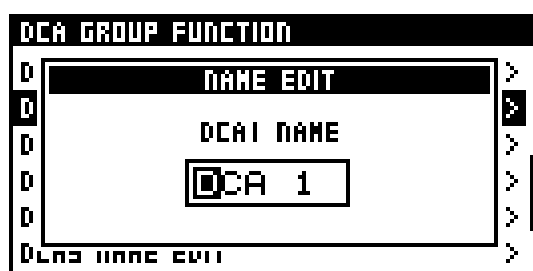
> **cf.**
> For information on how to edit the name, refer to "Editing a name" (p. 33).

Mute groups

About mute groups

Mute grouping is a function that lets you control the mute status of multiple channels belonging to a mute group.

A channel can belong to more than one mute group.

You use the MUTE GROUP screen to make mute group settings.

Accessing the MUTE GROUP screen

1. **In the DISPLAY section, press [MUTE].**

```
MUTE GROUP
   1        2        3        4
 MGP 1    MGP 2    MGP 3    MGP 4
 [MUTE]   [MUTE]   [MUTE]   [MUTE]
  🔊       🔊       🔊       🔊
         [ MUTE ALL OUT ]
```
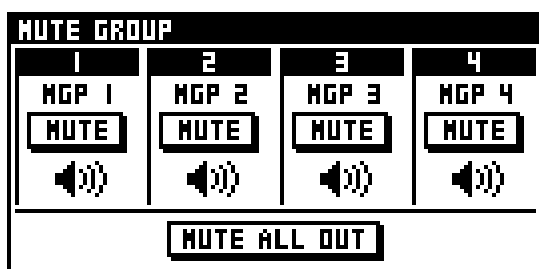
The MUTE GROUP screen is displayed.

① **MUTE buttons**

These buttons turn on/off muting of multiple channels assigned to the respective mute groups.

② **MUTE ALL OUT button**

This mutes the all output for the M-200i and any input and output units.

(MEMO)

You can also configure USER buttons to turn mute groups on and off (p. 95).

(MEMO)

Output muting controlled by MUTE ALL OUT cannot be stored in a scene memory. When the M-200i starts, muting by MUTE ALL OUT is off.

MUTE GROUP FUNCTION screen

1. **Access the MUTE GROUP screen.**

2. **Press [FUNC] to access the MUTE GROUP FUNCTION screen.**

```
MUTE GROUP FUNCTION
MUTE1 ASSIGN               >
MUTE2 ASSIGN               >
MUTE3 ASSIGN               >
MUTE4 ASSIGN               >
MUTE1 NAME EDIT            >
MUTE2 NAME EDIT            >
```
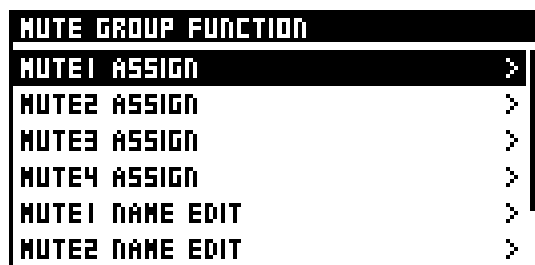
The operations available from the MUTE GROUP FUNCTION screen are as follows:

MUTE 1-4 ASSIGN	These buttons access the MUTE GROUP ASSIGN screen (p. 62)
MUTE 1-4 NAME EDIT	These buttons access the NAME EDIT screen (p. 63)

Assigning a channel to a mute group

[cf.]

Selecting "GROUP ASSIGN" at the CHANNEL EDIT FUNCTION screen also lets you assign channels to mute groups. For details, refer to "Assigning channels to DCA groups and mute groups" (p. 38).

1. **Access the MUTE GROUP FUNCTION screen.**

2. **Select one from among "MUTE1-8 ASSIGN" and press [ENTER] to access the MUTE ASSIGN screen.**

```
MUTE1:MGP 1 ASSIGN
☐ CH1:CH1
☐ CH2:CH2
☐ CH3:CH3
☐ CH4:CH4
☐ CH5:CH5
☐ CH6:CH6
```

3. **Select the desired channel and press [ENTER].**

4. **Press [EXIT] to quit the screen.**

(MEMO)

Pressing [SEL] at the top panel while the MUTE ASSIGN screen is displayed lets you turn the corresponding channel's assignment to the mute group on/off.

Specifying a name for a mute group

You can specify a name for each mute group. A name of up to six characters can be specified. You use the NAME EDIT screen to edit the name.

1. **Access the MUTE GROUP FUNCTION screen.**

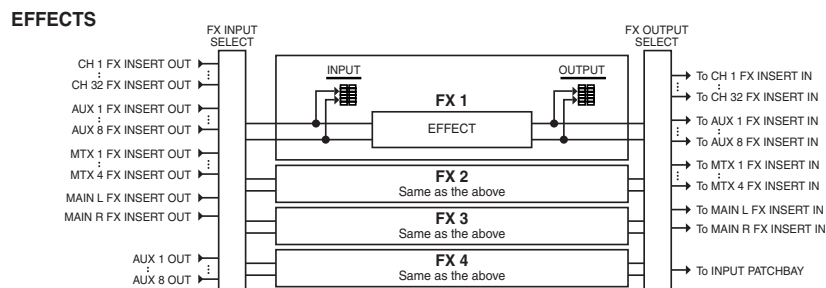2. **Select one from among "MUTE1-4 NAME EDIT" to access the NAME EDIT screen.**

```
MUTE GROUP FUNCTION
M          NAME EDIT          >
M                             >
M         MUTE1 NAME          >
M                             >
M          MGP  1             >
MUTEE NAME EDIT               >
```

cf.

For information on how to edit the name, refer to "Editing a name" (p. 33).

Effects, GEQ, External effects

The M-200i is provided with four programmable effects processors and four mono 31-band GEQs.

You can also use the input and output jacks on the rear panel to insert up to four external effect processors into channels.

About effects

EFFECTS

CH 1 FX INSERT OUT — FX INPUT SELECT — INPUT — **FX 1** EFFECT — OUTPUT — FX OUTPUT SELECT — To CH 1 FX INSERT IN
CH 32 FX INSERT OUT — To CH 32 FX INSERT IN
AUX 1 FX INSERT OUT — To AUX 1 FX INSERT IN
AUX 8 FX INSERT OUT — To AUX 8 FX INSERT IN
MTX 1 FX INSERT OUT — **FX 2** Same as the above — To MTX 1 FX INSERT IN
MTX 4 FX INSERT OUT — To MTX 4 FX INSERT IN
MAIN L FX INSERT OUT — **FX 3** Same as the above — To MAIN L FX INSERT IN
MAIN R FX INSERT OUT — To MAIN R FX INSERT IN
AUX 1 OUT — **FX 4** Same as the above — To INPUT PATCHBAY
AUX 8 OUT

The M-200i contains four internal effects (FX1 through FX4), each of which allows you to select from among a variety of different effect types including reverb, delay, and a mono GEQ.

You can use effects by inserting them into a channel, or in a send/return configuration using an AUX channel in combination with an input channel as the FX return.

You use the EFFECTS screen to control effects.

About inserting an external effects device

EXTERNAL FX

CH 1 EXT FX INSERT OUT — EXT INSERT OUT — INPUT 17-20 — EXT INSERT IN — To CH 1 EXT FX INSERT IN
CH 32 EXT FX INSERT OUT — To CH 32 EXT FX INSERT IN
AUX 1 EXT FX INSERT OUT — SEND LEVEL — SEND LEVEL — **EXT FX 1-4** — RETURN LEVEL — RETURN LEVEL — To AUX 1 EXT FX INSERT IN
AUX 8 EXT FX INSERT OUT — To AUX 8 EXT FX INSERT IN
MTX 1 EXT FX INSERT OUT — To MTX 1 EXT FX INSERT IN
MTX 4 EXT FX INSERT OUT — To MTX 4 EXT FX INSERT IN
MAIN L EXT FX INSERT OUT — TO ASSIGNABLE OUTPUT 7-10 — To MAIN L EXT FX INSERT IN
MAIN R EXT FX INSERT OUT — To MAIN R EXT FX INSERT IN

You can use the ASSIGNABLE OUTPUT 7 through 10 and INPUT 17 through 20 jacks located on the M-200i's rear panel to insert up to four external effects devices into channels.

The four external effects devices are shown virtually as an EXT FX1 through EXT FX4 rack, allowing you to adjust the input levels and insert them into channels.

EXT FX1 through EXT FX4 use the following input/output jacks:

External effect	Output jack	Input jack
EXT FX1	ASSIGNABLE OUTPUT 7	INPUT 17
EXT FX2	ASSIGNABLE OUTPUT 8	INPUT 18
EXT FX3	ASSIGNABLE OUTPUT 9	INPUT 19
EXT FX4	ASSIGNABLE OUTPUT 10	INPUT20

To insert external effects devices into channels, you use the EFFECTS screen.

EFFECTS screen

1. **In the top panel's DISPLAY section, press the [EFFECT] button.**

    The EFFECTS screen appears.

    You can use the up and down cursor buttons to change the effect number.

❶ FX1-4
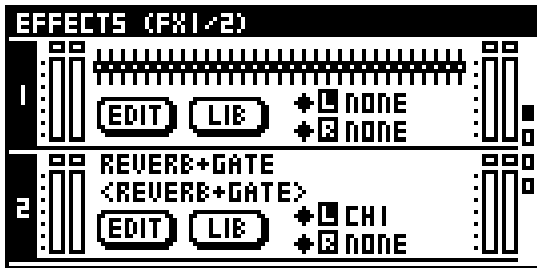
① Library name

The upper line shows the library name, and the lower line shows the effect type name.

(MEMO)

When the effect type is GEQ, the GEQ overview is displayed.

② EDIT button

Pressing [ENTER] accesses the FX EDIT screen for the effect.

③ LIB button

Pressing [ENTER] access the FX LIBRARY screen.

④ INSERT/SOURCE indication

This shows the input-source for the effect.

1 LINK indication

This indicates the link status of the effect.

2 BYPASS indication

This indicates the bypass status of the effect.

3 INSERT/SOURCE indication

This shows the input-source for the effect.

⑤ Meters

This shows the input/output levels of the effect.

❷ EXT FX1-4
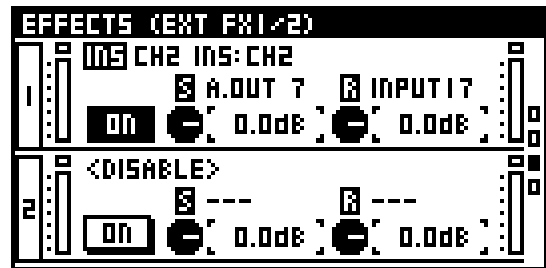
① INSERT indication

This shows the input-source for the external effect.

② EXT FX ON button

This enables or disables the EXT FX.

③ SEND LEVEL knob

This adjusts the output level to the external effect in a range of -Inf dB - +6.0 dB.

(MEMO)

The ASSIGNABLE OUT jack is fixed at a nominal output level of +4 dBu. The SEND LEVEL knob adjusts the output level in the digital domain.

④ RETURN LEVEL knob

This adjusts the input level from the external effect in a range of -Inf dB - 6.0 dB.

(MEMO)

When you're using it for insertion of an external effects device, the INPUT jack's nominal input level is fixed at +4 dBu.
The RETURN LEVEL knob adjusts the input level in the digital domain.

⑤ Meters

This shows the input/output levels of the external effect.

Effects, GEQ, External effects

EFFECTS FUNCTION screen

1. **Access the EFFECTS screen.**

2. **Press [FUNC] to access the EFFECTS FUNCTION screen.**

```
EFFECTS FUNCTION
FX1 L SOURCE              NONE >
FX1 R SOURCE              NONE >
FX2 L SOURCE              NONE >
FX2 R SOURCE              NONE >
FX3 L SOURCE         AUX7 OUT:AUX7 >
FX3 R SOURCE         AUX7 OUT:AUX7 >
```

The operations available at the EFFECTS FUNCTION screen are as follows:

FX 1-4 L/R SOURCE	This sets the input source for the specified FX.
FX 1-4 L/R DESTINATION	This sets the output destination for the specified FX.
BYPASS FX 1-4 L/R	This turns bypass on/off for the specified FX. When these are on, the input signal will be "thru-ed" to the output.
LINK FX 1-4	This links the parameters between the L and R sides. The following effect types support LR LINK: • DELAY x2 • P.SHIFTER x2 • CH STRIP x2 • SPH-323 x2
EXT FX 1-4 INSERT	This selects the channel into which the external effect will be inserted.

Effect input/output settings

You use the EFFECTS FUNCTION screen to select the input source and output destination for the effect.

Setting the input source for an effect

1. **Access the EFFECTS FUNCTION screen.**

2. **Move the cursor to the FX 1-4 SOURCE, and press [ENTER].**

```
FX2:REVERB+GATE SOURCE
✓ NONE
   CH1 INS:CH1
   CH2 INS:CH2
   CH3 INS:CH3
   CH4 INS:CH4
   CH5 INS:CH5
```

The FX SOURCE screen will appear.

3. **Select the desired channel and press [ENTER].**

Setting the output destination for an effect

1. **Access the EFFECTS FUNCTION screen.**

2. **Move the cursor to the FX 1-4 DESTINATION, and press [ENTER].**

```
FX2:REVERB+GATE DESTINATION
☐ CH1:CH1
☐ CH2:CH2
☐ CH3:CH3
☐ CH4:CH4
☐ CH5:CH5
☐ CH6:CH6
```

The FX DESTINATION screen is displayed.

3. **Select the desired channel and press [ENTER].**

4. **Press [EXIT] to quit the screen.**

MEMO

You can select more than one output-destination channel for an effect.

MEMO

When used for Inserting an effect into a channel, "DESTINATION" is not displayed on the FX PATCH screen.

Using an effect via send/return

Effects such as reverb and delay are typically used in a send/return configuration.

Here we will explain the procedure for using FX3 as a send/return type effect using AUX7, CH25 and CH26.

Specifying the effect input-source

1. **Access the EFFECTS FUNCTION screen.**

2. **Move the cursor to the FX 3 SOURCE, and press [ENTER].**

```
FX3:LONG DELAY SOURCE
   AUX3 OUT:AUX3
   AUX4 OUT:AUX4
   AUX5 OUT:AUX5
   AUX6 OUT:AUX6
   AUX7 OUT:AUX7
   AUX8 OUT:AUX8
```
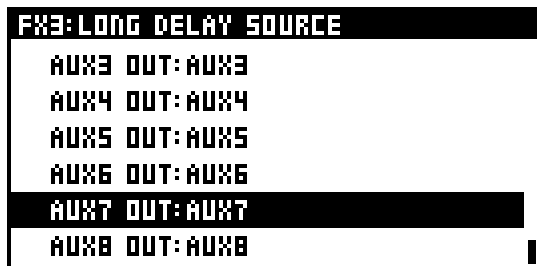
The FX 3 SOURCE screen will appear.

3. **Move the cursor to the AUX7 OUT, and press [ENTER] to select it.**

4. **In the same way as you did in steps 1 through 3, select AUX7 as the input-source for the R side of FX3.**

Specifying the effect return channel

1. **Access the EFFECTS FUNCTION screen.**

2. **Move the cursor to the FX3 L DESTINATION, and press [ENTER].**

```
FX3:LONG DELAY DESTINATION
□ CH20:CH20
□ CH21:CH21
□ CH22:CH22
□ CH23:CH23
□ CH24:CH24
□ CH25:CH25
```

The FX3 DESTINATION screen will appear.

3. **Move the cursor to the CH25, and press [ENTER] to select it.**

If an input port is already patched to the channel, a message will ask you to confirm the input patching change.

Press [ENTER] to change the input patching.

(MEMO)
If the "PATCHBAY CHANGE" item in the CONFIRMATION section of User Preference (p. 94) is not in effect, no confirmation message will appear in step 3.

4. **In the same way as you did in steps 1 through 4, select CH26 as the output-destination for the R side of FX3.**

Effects, GEQ, External effects

Inserting an effect into a channel

Here we will explain the procedure for inserting the L side of FX1 into CH1.

1. **Access the EFFECTS FUNCTION screen.**

2. **Move the cursor to the FX1 L SOURCE, and press [ENTER].**

```
FX1:X.MOD DELAY SOURCE
  NONE                        ▮
✓ CH1 INS:CH1
  CH2 INS:CH2
  CH3 INS:CH3
  CH4 INS:CH4
  CH5 INS:CH5
```
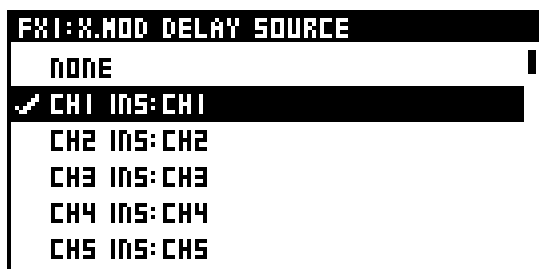
The FX1 L SOURCE screen will appear.

3. **Move the cursor to the CH1 INS, and press [ENTER] to select it.**

    ◀ TIP ▶

    If you want to insert the effect into both channels of a stereo-linked pair, make insert settings for both the L and R sides.

Inserting an EXT FX into a channel

Here we will explain how to connect your external effects device to ASSIGNABLE OUTPUT 7 and INPUT17, and insert it into CH1.

1. **Access the EXT FX1 screen.**

2. **Move the cursor to the ON button for EXT FX1, and press [ENTER] to turn on.**

3. **Connect your external effects device to ASSIGNABLE OUTPUT7 and INPUT17.**

    NOTE

    If you connect your external effects device while the ON button for EXT FX1 is off, the input and output may loop.

    NOTE

    If the EXT FX insert-destination is already specified when you connect your external effects device, noise may be heard in the channel.

4. **Access EFFECTS FUNCTION screen.**

5. **Move the cursor to the EXT FX1 SOURCE, and press [ENTER].**

```
EXT FX1 SOURCE
✓ NONE                        ▮
  CH1 INS:CH1
  CH2 INS:CH2
  CH3 INS:CH3
  CH4 INS:CH4
  CH5 INS:CH5
```
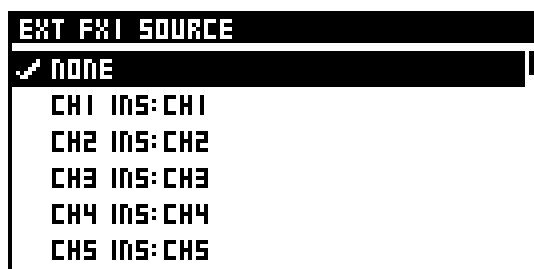
The EXT FX1 SOURCE screen will appear.

6. **Move the cursor to the CH1 INS, and press [ENTER] to select it.**

    ◀ cf. ▶

    To adjust the input/output level to the external effect, you'll use the EFFECTS screen.

Editing effect parameters

You use the FX EDIT screen to manipulate effect parameters.

Accessing the FX EDIT screen

1. **Access the EFFECTS screen.**
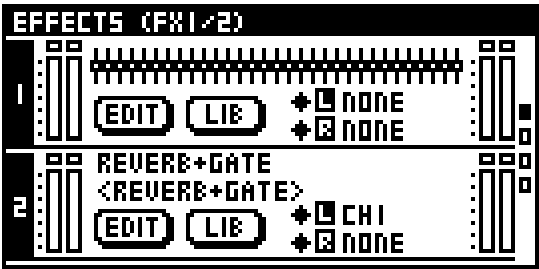
```
EFFECTS (FX1/2)
1    |||||||||||||||||||     ◆L NONE
     [EDIT] [LIB]            ◆R NONE
2    REVERB+GATE
     <REVERB+GATE>
     [EDIT] [LIB]            ◆L CH1
                             ◆R NONE
```

2. **Move the cursor to the EDIT button for the desired effect among "FX1-4" and press [ENTER].**

```
FX3:LONG DELAY EDIT
DELAY
  UNIT        TIME L      TIME R
  [MSEC]      [196ms]     [458ms]
FEEDBACK
  TIME        LEVEL
  [458ms]     [30]
```
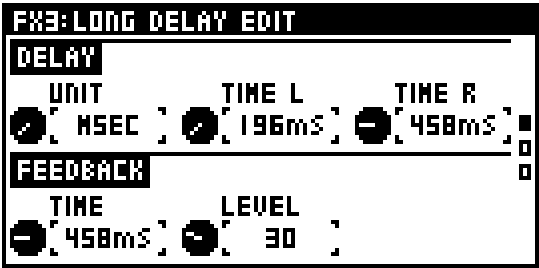
The FX1-4 EDIT screen is displayed.

Use the up and down cursor buttons to move the cursor to the parameter you want to access, and use the value dial to adjust the value.

(MEMO)
You can also configure USER buttons to access the FX1-4 EDIT screens (p. 95).

(MEMO)
When GEQ is selected as the effect type, refer to "GEQ EDIT screen" (p. 72).

FX EDIT FUNCTION screen

1. **Access the FX EDIT screen.**

2. **Press [FUNC] to access the FX EDIT FUNCTION screen.**

```
FX1 EDIT FUNCTION
GEQ ON FADER
0.5dB STEP              OFF
SOURCE L               NONE >
SOURCE R               NONE >
BYPASS L               ON
BYPASS R               ON
```
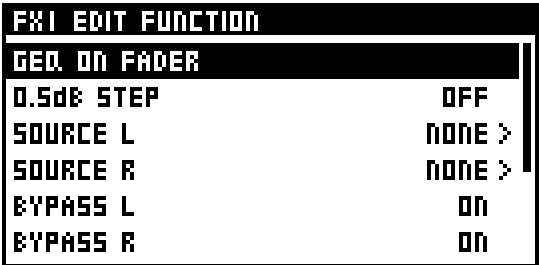
The operations available at the FX EDIT FUNCTION screen are as follows:

GEQ ON FADER	When this is set to ON, you can controll a GEQ using the top-panel faders (p. 73). (only when the effect type is GEQ.)
0.5dB STEP	When this is set to ON, you can operate the GEQ fader in steps of 0.5 dB. (only when the effect type is GEQ.)
SOURCE L/R	This sets the input source for the specified FX.
DESTINATION L/R	This sets the output destination for the specified FX.
BYPASS L/R	This turns bypass on/off for the specified FX. When these are on, the input signal will be "thru-ed" to the output.
LINK	This links the parameters and bypass setting between the L and R sides. The following effect types support LR LINK of parameters: • DELAY x2 • P.SHIFTER x2 • CH STRIP x2
FLAT	This sets the 31-band GEQ to a flat response. (only when the effect type is GEQ.)
COPY	Copies FX settings to the clipboard.
PASTE	When FX settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the FX LIBRARY screen.

cf.
For information on COPY, PASTE, UNDO, LIBRARY go to "Basic operation," and refer to Copy" (p. 28), "Paste" (p. 29), "Undo"(p. 29), "Library" (p. 30).

Using the effect library

You use the effect library to select the effect type. You can recall effect settings from the library, and store the current effect settings in the library.

Effect library operations are performed at the FX LIBRARY screen.

1. **Access the EFFECTS screen.**

```
EFFECTS (FX1/2)
  ▐▐ ▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀▀ ▐▐
1 ▐ ┌─────┐ ┌─────┐  ◆█ NONE ▐ ▌
  ▐ │ EDIT│ │ LIB │  ◆▒ NONE ▐ ▌
  ▐▐ REVERB+GATE      ▐▐
2 ▐  <REVERB+GATE>      ▐
  ▐ ┌─────┐ ┌─────┐  ◆█ CH1  ▐
  ▐ │ EDIT│ │ LIB │  ◆▒ NONE ▐
```
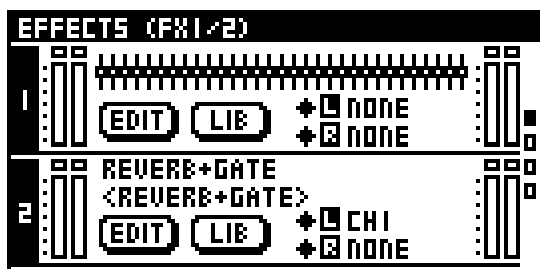
2. **Move the cursor to the LIBRARY button for the desired effect among "FX1-4" and press [ENTER].**

```
FX3:LONG DELAY FX LIBRARY
 P000:NONE              P▌
 P001:GEQ.              P
⊘P002:St.REVERB         P
 P003:REVERB+GATE       P
 P004:DELAY x2          P
 P005:LONG DELAY        P
```
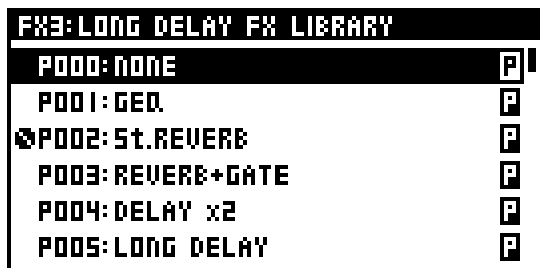
The FX1-4 LIBRARY screen appears.

Any effect types that currently cannot be used are displayed with a prohibition symbol.

MEMO

The M-200i's effects have following limitations:

- The total amount of RAM access for FX1 through 4 cannot exceed 100%.
- Regardless of the amount of available RAM access, "St.REVERB" cannot be used for more than one FX unit at the same time.

  For the RAM access consumption of each effect algorithm, refer to "RAM access consumption of each effect algorithm" (p. 141).

3. **Select the desired number and press [ENTER].**

A popup appears.

```
FX3:LONG DELAY FX LIBRARY
 P000:N┌────────────┐   P▌
 P001:GE│ RECALL    │   P
⊘P002:51│ STORE     │   P
 P003:RE│ LOCK      │   P
 P004:DE│ CLEAR     │   P
 P005:LC│ NAME EDIT │   P
        └────────────┘
```
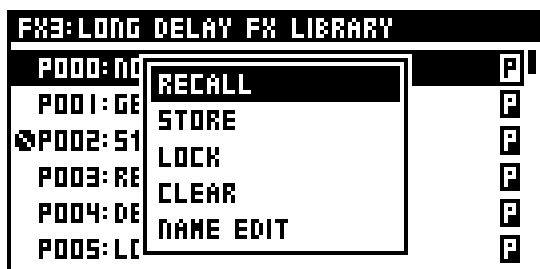
RECALL	This recalls the library data selected using the list.
STORE	This stores the library data selected using the list.
LOCK	This locks the library data selected using the list.
CLEAR	This clears the library data selected using the list.
NAME EDIT	This edits the name of the library selected using the list.

cf.

For more information on library operations, refer to "Library operations" (p. 30).

About GEQs

GEQ
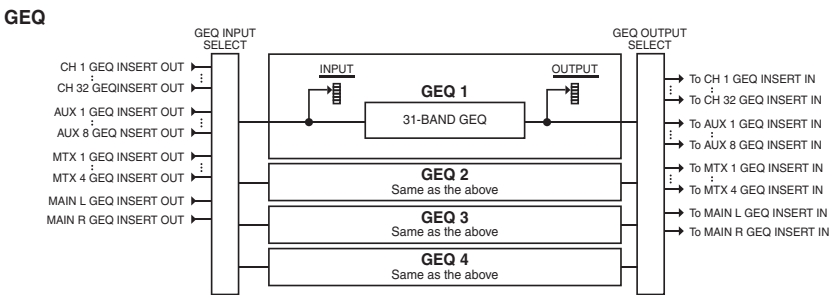
The M-200i has four internal GEQs (GEQ1 through 4) separately from the stereo effects.

GEQ1 through 4 can be inserted into CH1 through 32, MAIN L and R, AUX1 through 8, and MTX1 through 4.

You use the GEQ screen to operate GEQ1 through 4.

You can also change the effect type for FX1 through 4 to monaural GEQ.

GEQ screen

1. **In the top panel's DISPLAY section, press the [GEQ] button.**
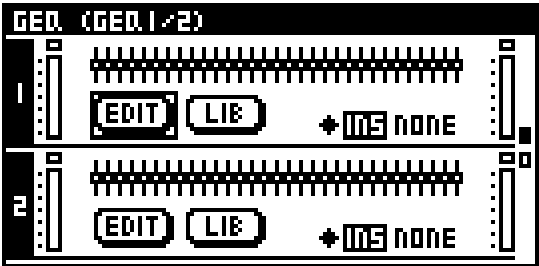
The GEQ screen is displayed.

You can use the up and down cursor buttons to change GEQ1 through 4.

Selection of the input source and output destination is the same as at the EFFECTS screen.

cf.

For information on how to select the input source and output destination, refer to "Effect input/output settings" (p. 66).

Accessing the FX LIBRARY screen

You can store or recall settings of GEQs using effect library.

Effect library operations are performed at the FX LIBRARY screen.

1. **Access the GEQ screen.**

2. **Move the cursor to the LIB button for the desired GEQ among "GEQ 1-4" and press [ENTER].**

cf.

For information on operations at the FX LIBRARY screen, refer to the "Using the effect library" section (P.70).

MEMO

You can only choose GEQ as a effect type on GEQ 1-4.

GEQ FUNCTION screen

1. **Access the GEQ screen.**

2. **Press [FUNC] to access the GEQ FUNCTION screen.**
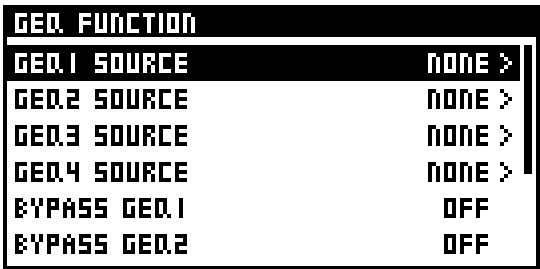
The operations available at the GEQ FUNCTION screen are as follows:

GEQ1-4 SOURCE	This sets the insert channel for the specified GEQ.
BYPASS GEQ 1-4	This turns bypass on/off for the specified GEQ. When these are on, the input signal will be "thru-ed" to the output.
GEQ 1/2 (3/4) LINK	This links the parameters between GEQ 1 and 2 (or GEQ 3 and 4).

Effects, GEQ, External effects

Editing GEQ parameters

GEQ EDIT screen

1. **Access the GEQ screen**

2. **Move the cursor to the EDIT button for the desired GEQ among "GEQ1-4" and press [ENTER].**

```
GEQ1:GEQ EDIT
            20Hz:   0.0dB
```
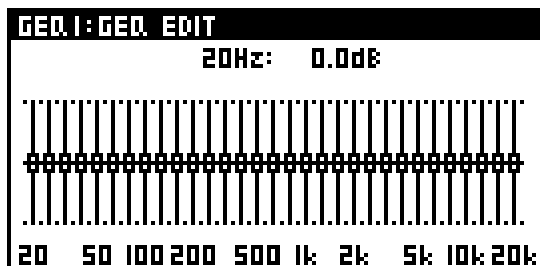
The GEQ1-4 EDIT screen is displayed.

① **GEQ faders**

For each frequency band, these adjust the amount of boost or cut in a range of -15.0 dB to +15.0 dB.

Use the left and right cursor buttons to select the desired fader.

The value of the fader you operate is shown above the faders of the GEQ.

(MEMO)

Noise may occur when you operate the GEQ faders, but this is not a malfunction. While using the top panel faders to control the GEQ, [MUTE] buttons flash for faders whose position is anything other than 0.0dB. Pressing a flashing [MUTE] resets the fader to the 0.0-dB position.

GEQ EDIT FUNCTION screen

1. **Access the GEQ EDIT screen for the desired channel.**

2. **Press [FUNC] to access the GEQ EDIT FUNCTION screen.**

```
GEQ1 EDIT FUNCTION
GEQ ON FADER
0.5dB STEP              OFF
SOURCE                NONE >
BYPASS                 OFF
LINK                   OFF
FLAT
```
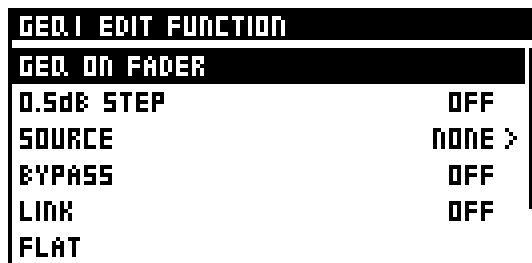
The operations available at the GEQ EDIT FUNCTION screen are as follows:

GEQ ON FADER	When this is set to ON, you can controll a GEQ using the top-panel faders (p. 73).
0.5dB STEP	When this is set to ON, you can operate the GEQ fader in steps of 0.5 dB.
SOURCE	This sets the insert channel for the specified GEQ.
BYPASS	This turns bypass on/off for the specified GEQ. When these are on, the input signal will be "thru-ed" to the output.
LINK	This links the parameters between GEQ 1 and 2 (or GEQ 3 and 4).
FLAT	This sets the 31-band GEQ to a flat response.
COPY	Copies GEQ settings to the clipboard.
PASTE	When GEQ settings have been copied to the clipboard, this pastes the settings from the clipboard.
UNDO	This undoes the last-performed parameter paste operation. It is not displayed when there is no action to undo.
LIBRARY	Accesses the FX LIBRARY screen.

cf.

Controlling a GEQ using the top-panel faders

1. **Access the desired GEQ EDIT FUNCTION screen.**

2. **Move the cursor to the GEQ ON FADER and press [ENTER].**

    You can accomplish GEQ operations using the faders on the top panel.

    ```
    GEQ.1:GEQ EDIT
                    20Hz:   0.0dB
    _____

    20   50 100 200  500  1k  2k   5k  10k 20k
    ```
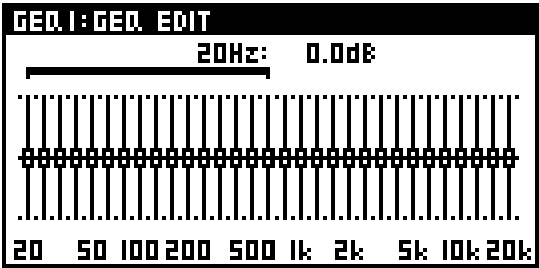
    The range of corresponding faders is displayed on the screen.

3. **Press the layer buttons in the LAYER section (p. 18) to select the band to manipulate.**

    The bands that correspond to the layer buttons are as indicated below.

USER1 layer button	Disabled
USER2 layer button	Disabled
AUX/MTX/DCA layer button	630Hz-20kHz
CH17-32 layer button	125-4.0kHz
CH1-16 layer button	20-630Hz

    You can change the range of operation by selecting the GEQ fader with left and right cursor.

    MEMO

    [MUTE] buttons flash for faders whose position is anything other than 0.0dB. Pressing a flashing [MUTE] resets its fader to the 0.0dB position.

    MEMO

    When the "0.5dB STEP" setting you can make at the GEQ FUNCTION screen is turned on, you can operate the GEQ faders in steps of 0.5 dB.

Scene memory

About Scene memory

Scene memory is a function that lets you store mixer parameters as a scene, and recall them when desired.

The M-200i can store 300 scenes in its internal memory, and you can assign a 16-character name to each scene.

The following scene function is also provided:

- Lock

This prohibits overwriting, deletion, renaming, or editing for the scene (p. 76).

The following mixer parameters are stored in a scene:

- Preamp
- Input patchbay
- Output patchbay
- CH1-32
- MAIN L/R, AUX1-8, and MTX1-4
- Effects
- Talkback/oscillator
- DCA groups and mute groups
- USB memory recorder

MEMO

The following parameters are not stored in a scene:

- The status of the TALKBACK ON button
- The TALKBACK MIC settings
- The setting of the monitor
- The statuses of SOLO buttons
- The recorder status (e.g., playing or recording) of the USB memory recorder
- The playback mode of the USB recorder
- The song selection of the USB recorder

SCENE screen operations

You use the SCENE screen to edit the scene list and make settings for scenes.

Accessing the SCENE screen

1. **In the DISPLAY section, press [SCENE].**

```
SCENE
▶ 000:SCENE001      04:11
  001:SCENE002      04:12      L
  002:NO DATA
  003:NO DATA
  004:NO DATA
  005:NO DATA
```

The following items are displayed on the scene list:

Item	Description
No.	This indicates the scene number. The current scene is displayed with a [▶] symbol.
NAME	This indicates the scene name.
TIME	The following values are displayed depending on the date and time when the scene was stored. When stored on that day : Time when stored When stored more than one day previously: Date when stored
STATUS	If a scene is locked or if the Recall Filter is turned on, this area indicates [L] or [F], respectively.

MEMO

Scene settings for Recall Filter or Global Scope cannot be made using the M-200i alone. To make Recall Filter or Global Scope settings for a scene, use the M-200i RCS PC/Mac program or the like.

Recalling a scene memory to the mixer parameters (recall)

1. **Access the SCENE screen.**

2. **From the scene list, select the desired scene and press [ENTER]. A popup appears.**

3. **Move the cursor to the RECALL and press [ENTER].**

A confirmation message is displayed, prompting you to confirm the scene-recall operation.

4. **Pressing [ENTER] recalls the data.**

Pressing [EXIT] cancels the operation.

(MEMO)

If "SCENE/LIB RECALL" in the CONFIRMATION section of User Preference (p. 94) is not in effect, no confirmation message is displayed in step 3.

NOTE

Noise may occur when you recall a scene, but this is not a malfunction.

(MEMO)

Recalling a blank scene is not possible.

Saving mixer parameters in a scene memory (store)

1. **Access the SCENE screen.**

2. **From the scene list, select the desired scene and press [ENTER]. A popup appears.**

3. **Move the cursor to the STORE and press [ENTER].**
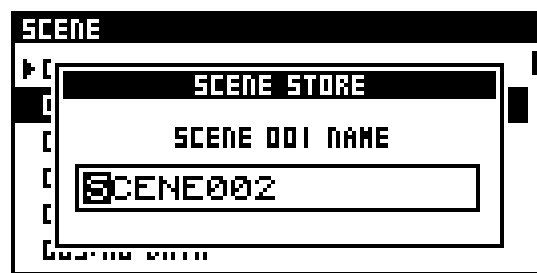
The SCENE STORE screen is displayed. Edit the name of the scene memory.

cf.

For information on how to edit the name, refer to "Editing a name" (p. 33).

4. **When you've finished editing the name, press [ENTER].**

A message prompting you to confirm the operation is displayed.

5. **Pressing [ENTER] stores the data.**

Pressing [EXIT] cancels the operation.

(MEMO)

If "SCENE/LIB STORE" in the CONFIRMATION section of User Preference (p. 94) is not in effect, no confirmation message is displayed in step 4.

(MEMO)

A scene for which [L] is displayed for STATUS is locked and cannot be stored. Unlocking is performed at the SCENE screen. For details, refer to "Locking/unlocking a scene" (p. 76).

Locking/unlocking a scene

1. **Access the SCENE screen.**

2. **From the scene list, select the desired scene and press [ENTER]. A popup appears.**

```
SCENE
▶ 000: SCE   RECALL      ▐
   001: SCE   STORE      █
   002: SCE   LOCK
   003: no    CLEAR       ████
   004: no    NAME EDIT
   005: no
```

3. **Moving the cursor to the LOCK and pressing [ENTER] locks or unlocks the scene.**

Clearing the data in a scene

1. **Access the SCENE screen.**

2. **From the scene list, select the desired scene and press [ENTER]. A popup appears.**

```
SCENE
▶ 000: SCE   RECALL      ▐
   001: SCE   STORE      █
   002: SCE   LOCK
   003: no    CLEAR       ████
   004: no    NAME EDIT
   005: no
```

3. **Move the cursor to the CLEAR and press [ENTER].**

```
SCENE
▶ [           ▐
  [           █
  [   ?  ARE YOU SURE YOU WANT
  [      TO CLEAR SCENE #000?
  [
```
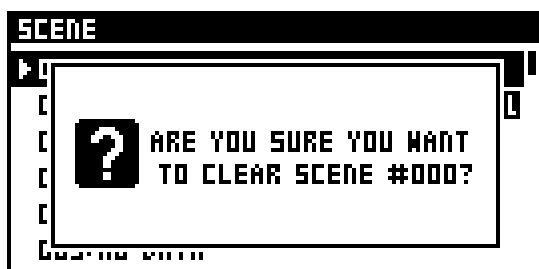
A message prompting you to confirm the operation is displayed.

4. **Pressing [ENTER] deletes the scene you selected in step 2.**

Pressing [EXIT] cancels the operation.

(MEMO)
Clearing the data of a locked scene is not possible.

Renaming a scene memory

1. **Access the SCENE screen.**

2. **Select the scene memory that you want to rename, and press [ENTER]. A popup appears.**

```
SCENE
   000: SCE   RECALL      ▌▐
▶ 001: SCE   STORE
   002: no    LOCK
   003: no    CLEAR
   004: no    NAME EDIT
   005: no
```

3. **Select the NAME EDIT and press [ENTER].**

```
SCENE
  [           ▌▐
▶ [    NAME EDIT         █
  [    SCENE 001 NAME
  [   ▐SCENE001
  [
```
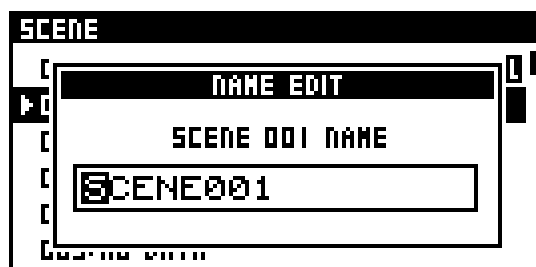
The NAME EDIT screen will appear.

(MEMO)
For information on how to edit the name, refer to "Editing a name" (P.33).

SCENE FUNCTION screen

1. **Access the SCENE screen.**

2. **Press [FUNC] to access the SCENE FUNCTION screen.**

```
SCENE FUNCTION
UNDO RECALL
DISPLAY DATE/TIME           ON
```
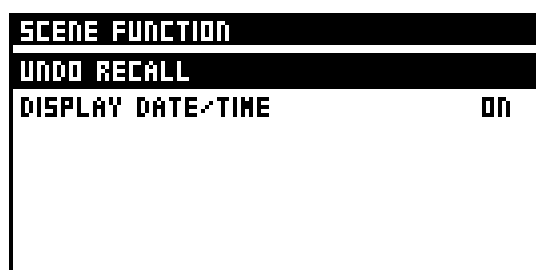
The operations available at the SCENE FUNCTION screen are as follows:

UNDO RECALL	This undoes the last-performed Scene Recall operation.
DISPLAY DATE/TIME	If this is on, scene list displays date or time.

USB memory recorder

About the USB memory recorder

The M-200i provides a two-track recorder function that uses USB memory. This function allows you to choose any two sources from AUX1–8, MTX1–4, MAIN L/R and MAIN MONO, and record the audio signal to USB memory as a WAV file, or to play back a WAV file from USB memory.

About WAV files

The recorded WAV files will be in the following formats:

The sampling frequency of the recorded WAV file will be the same as the sampling frequency of the M-200i.

Sampling frequency	Bit depth	Number of channels
48 kHz	16 bits	2 channels
44.1 kHz	16 bits	2 channels

WAV files in the following formats can be played:

If the sampling frequency of the WAV file differs from the sampling frequency of the M-200i itself, the file will be resampled and played back.

Sampling frequency	Bit depth	Number of channels
48 kHz	16 bits	1 channel
48 kHz	16 bits	2 channels
44.1 kHz	16 bits	1 channel
44.1 kHz	16 bits	2 channels

(MEMO)

The M-200i cannot display filenames that use multi-byte characters such as Japanese.

Location of the WAV files

WAV files will be recorded in the "/RSS/M-400/SONGS" folder of the USB memory, and WAV files in the same folder can be played.

```
[]==  USB MEMORY
  └── []  RSS
        └── []  M-400
              └── []  SONGS
                    ├── []  WAV FILE 1
                    ├── []  WAV FILE 2
                    :
                    :
                    └── []  WAV FILE n
```
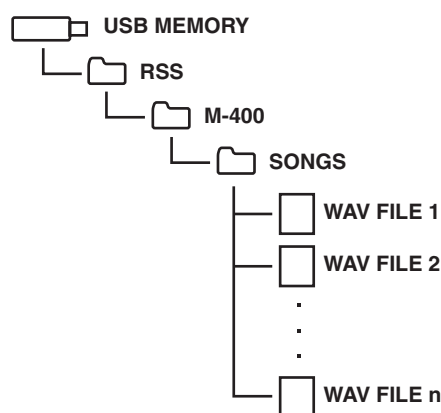
cf.

Do not disconnect the USB memory or power-off the M-200i while data is being saved to USB memory. Doing so may damage the data saved on USB memory.

RECORDER screen

You use the RECORDER screen to make settings for the USB memory recorder.

1. **In the DISPLAY section, press [USB REC].**

```
RECORDER
002:SONG02.WAV
 ▶  00:00:04
PLAY  [======        ]   |◀◀ ◆ ▶▶|
         00:00:03
L MAIN L:MAIN L         ENTER
R MAIN R:MAIN R         ▶/■
```
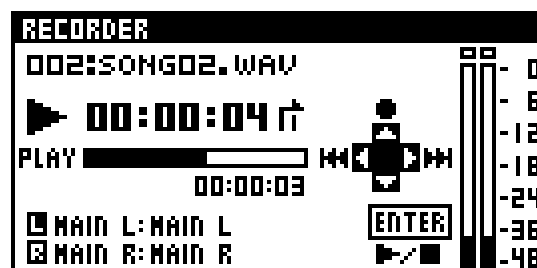
The RECORDER screen is displayed.

The following contents are shown:

① **WAV file number**

This indicates the alphabetical order of the WAV files.

② **WAV file name**

This indicates the name of the WAV file currently being recorded or currently selected for playback.

③ **Time indicator**

This indicates time information for the WAV file currently being recorded or played.

④ **Playback mode**

This indicates the playback mode. The following playback modes are provided:

- Play one song
- Repeat one song
- Play to the last song
- Repeat all songs

⑤ **REMAIN**

If a WAV file is playing, this indicates the remaining playback time of the WAV file.

During recording, this indicates the remaining amount of time that can be recorded to USB memory.

⑥ **RECORDER source**

This indicates input-source for the USB memory recorder.

⑦ **Meters**

During recording, this indicates the recording level of the USB memory recorder.

During playback, this indicates the playback level of the USB memory recorder.

Pressing buttons executes the following action at RECORDER screens.

Button		Function
	REW	This selects the previous WAV file. Holding this down during playback rewinds the WAV file being played.
	FF	This selects the next WAV file. Holding this down during playback fast-forwards the WAV file being played.
	REC	This puts the USB memory recorder into recording standby.
	PLAY STOP	This plays the WAV file selected as the current song.

RECORDER FUNCTION screen

1. **Access the RECORDER screen.**

2. **Press [FUNC] to access the RECORDER FUNCTION screen.**

```
RECORDER FUNCTION
SONG LIST                          >
PLAY MODE               PLAY ONE >
REC LEVEL                   0.0dB >
REC L SOURCE         MAIN L:MAIN L >
REC R SOURCE         MAIN R:MAIN R >
PLAY L DESTINATION     CH31:CH31 >
```

The operations available at the RECORDER FUNCTION screen are as follows:

SONG LIST	Shows the WAV files in the SONGS folder (p. 78).
PLAY MODE	Cycles through the available playback modes.
REC LEVEL	This adjusts the recording level of the USB memory recorder in a range of -Inf dB to +10.0 dB.
REC L SOURCE	These select the input sources for the USB memory recorder (p. 79).
REC R SOURCE	
PLAY L DESTINATION	These select the output destinations for the USB memory recorder (p. 79).
PLAY R DESTINATION	
PEAK CLEAR	Clears the level meter's peak hold or over indication.

cf.

For information on PEAK CLEAR, go to "Basic operation," and refer to "Peak clear" (p. 33).

Using the USB memory recorder

Editing the song list

The song list shows the WAV files located in the "/RSS/M-400/SONGS" folder of USB memory in the order of their name.

1. **Access the RECORDER screen.**

2. **Select "SONG LIST" and press [ENTER].**

```
SONG LIST
000:SONG00.WAV            00:00:34
001:SONG01.WAV            00:00:11
002:SONG02.WAV            00:00:11
```

The SONG LIST screen is displayed.

The following items are displayed :

① **WAV file number**

This indicates the alphabetical order of the WAV files.

② **WAV file name**

This indicates the name of the WAV file currently being recorded or currently selected for playback.

③ **Time indicator**

This indicates time information for the WAV file currently being recorded or played.

3. **Select the desired WAV file, and press [ENTER].**

```
SONG LIST
000:SONG00.WAV            00:00:34
001:SON     PLAY          00:00:11
002:SON     DELETE        00:00:11
            NAME EDIT
```

A popup will appear.

The operations available at this popup are as follows:

PLAY (STOP)	Plays the WAV file. (If a WAV file is playing, "STOP" will appear.)
DELETE	Deletes the WAV file.
NAME EDIT	Access the NAME EDIT screen, where you can edit the name of the WAV file.

MEMO

For information on how to edit the name, refer to "Editing a name" (p. 33).

USB memory recorder input-source settings

By default, the inputs of the USB memory recorder are specified as follows:

Input	Input source
REC L	MAIN L
REC R	MAIN R

You use the REC SOURCE SELECT screen to specify the inputs.

1. Access the RECORDER FUNCTION screen.

2. Select "REC L SOURCE SELECT" and press [ENTER].

```
REC L SOURCE
✓ MAIN L:MAIN L
  MAIN R:MAIN R
  AUX1:AUX1
  AUX2:AUX2
  AUX3:AUX3
  AUX4:AUX4
```
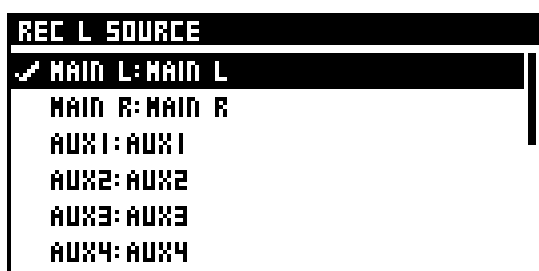
The REC L SOURCE SELECT screen is displayed.

3. Move the cursor to the channel that you want to make the input source and press [ENTER].

4. Make the setting in the same way for R as well.

USB memory recorder output-destination settings

By default, the outputs of the USB memory recorder are specified as follows:

Output	Output destination
PLAY L	CH31
PLAY R	CH32

You use the PLAY DESTINATION SELECT screen to specify the output destinations.

1. Access the RECORDER FUNCTION screen.

2. Select "PLAY L DESTINATION SELECT" and press [ENTER].

```
PLAY L DESTINATION
☐ CH26:CH26
☐ CH27:CH27
☐ CH28:CH28
☐ CH29:CH29
☐ CH30:CH30
☑ CH31:CH31
```
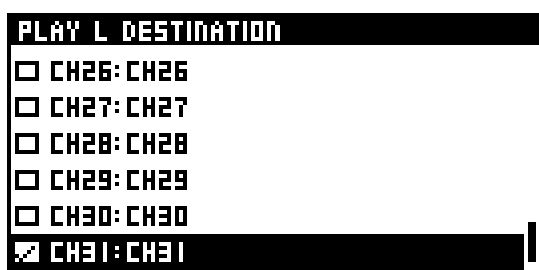
The PLAY L DESTINATION SELECT screen is displayed.

3. Move the cursor to the Moving the cursor to that you want to make the output destination and press [ENTER] to attach a check mark to it.

4. Press [EXIT] to quit the screen.

5. Make the setting in the same way for R as well.

(MEMO)

You can select more than one channel as the output destination.

Recording to USB memory

1. Access the RECORDER screen.

2. Press [▲].

The USB memory recorder goes into recording standby.

3. Press [ENTER].

Recording to the USB memory starts.

(MEMO)

You can split the WAV file by pressing [▲] during recording.

4. To stop recording, again press [ENTER].

SETUP screen

You use the SETUP screen to make a variety of settings for the M-200i.

Accessing the SETUP screen

1. **In the top panel's DISPLAY section, press [SETUP].**

The SETUP screen is displayed.

From the SETUP screen, you can access the following screens:

- **PATCHBAY**

  This makes the settings for the M-200i's input and output patchbays.

  cf.
  "Input/output patchbay" (p. 86)

- **MONITOR/SOLO**

  This makes the settings for the monitor and for solo.

  cf.
  "Monitor/Solo" (p. 92)

- **TALKBACK**

  This makes the settings for talkback.

  cf.
  "Talkback" (p. 89)

- **OSC**

  This makes the settings for the oscillator.

  cf.
  "Oscillator" (p. 91)
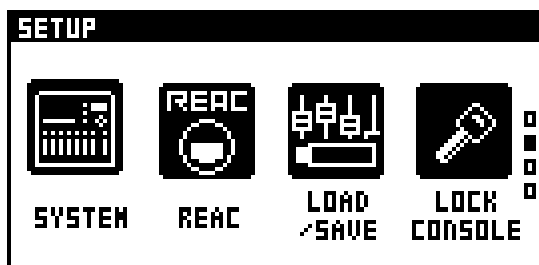
- **SYSTEM**

  This shows the system information for the M-200i and makes basic settings for the unit.

  cf.
  "System settings" (p. 111)

- **REAC**

  This makes the settings for the M-200i's REAC port.

  cf.
  "REAC applications and settings" (p. 96)

- **LOAD/SAVE**

  This accesses the LOAD/SAVE screen, where you can save or load mixer settings in a project file (p. 81).

  (MEMO)
  This is the function that you can use to make a complete backup of all settings you have stored in the M-200i.

- **LOCK CONSOLE**

  This locks the console, prohibiting operation(p. 83).
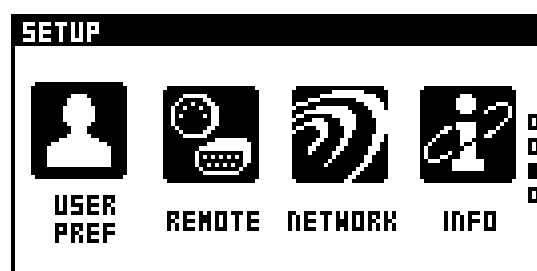
- **USER PREF**

  This includes user fader layers, user button, and other preference settings.

  cf.
  "User Preference settings" (p. 94)

- **REMOTE**

  This makes the settings for remotely controlling the M-200i via its MIDI/USB/RS-232C port.

  cf.
  "Remote" (p. 106).

- **NETWORK**

  This makes the settings for remotely controlling the M-200i via its LAN/WLAN ADAPTOR port.

  cf.
  "Network" (p. 100).

- **INFO**

  This lets you verify the program version information and the status of the internal lithium battery (p. 83).

SETUP screen

SETUP

INITIALIZE SYSTEM UPDATE USB MEMORY
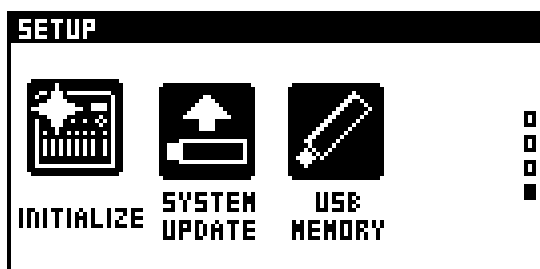
- **INITIALIZE**

  This accesses the INITIALIZE screen, where you can initialize the mixer settings (p. 84).

- **SYSTEM UPDATE**

  This updates the system programs.

  MEMO

  SYSTEM UPDATE is for future system-program updates. For details on the system update procedure, refer to the operating instructions provided with the updater.

- **USB MEMORY**

  This formats USB memory or tests the speed of USB memory (p. 85).

Saving and loading mixer settings

You can use USB memory to save or load mixer settings as a project file.
You use the LOAD/SAVE screen to save or load mixer settings. The project file is backed up to the following folder in USB memory:

: /RSS/M-200i/PROJ

Accessing the LOAD/SAVE screen.

1. **Access the SETUP screen.**

2. **Select "LOAD/SAVE" and press [ENTER].**

    LOAD/SAVE
    □ /RSS/M-200i/PROJ
    .
    09-11-2012 09-38.M3PJ
    09-11-2012 11-08.M3PJ
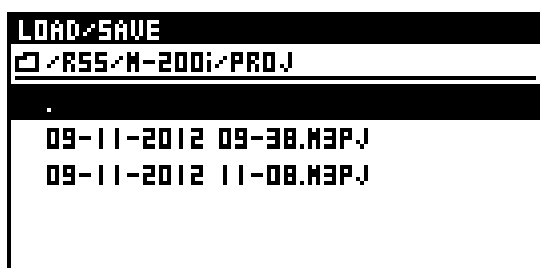
    The LOAD/SAVE screen is displayed.

Loading mixer settings from USB memory

1. **Access the LOAD/SAVE screen.**

2. **From the project file list, select the file you want to load and press [ENTER]. A popup appears.**

    LOAD/SAVE
    □ /RSS/M-200i/PROJ
    .
    09-11- LOAD
    09-11- SAVE
            DELETE
            NAME EDIT
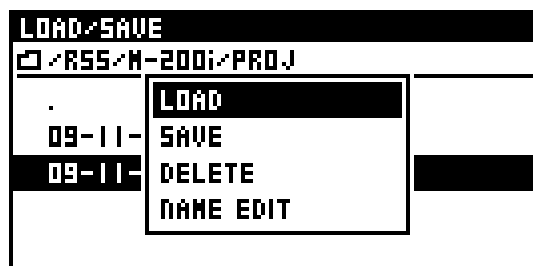
3. **Select the LOAD and press the [ENTER] button.**

    LOAD/SAVE
    PROJECT LOAD
    □ MIXER PARAMETER
    ☑ SYSTEM SETTING   [LOAD]
    □ SCENE MEMORY
    □ USER PREFERENCE
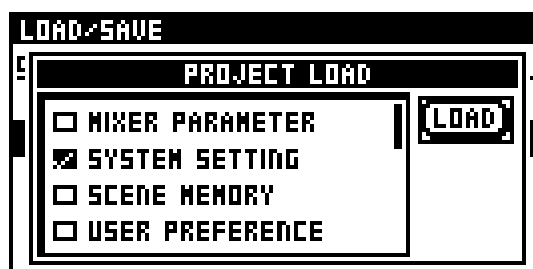
    A screen appears where you can select the sections whose mixer settings you want to load.

4. **Select the sections you want to load, then move the cursor to the LOAD button and press [ENTER].**

    LOAD/SAVE
    ? ARE YOU SURE YOU WANT TO LOAD PROJECT FILE?
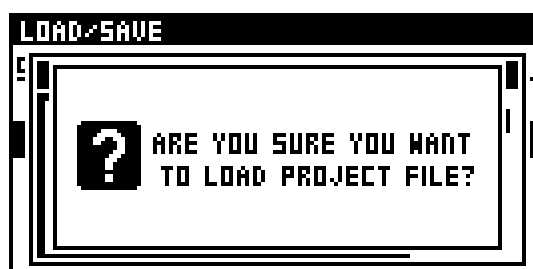
    A message prompting you to confirm the operation is displayed.

5. **Pressing [ENTER] executes the load operation, displaying a "now processing" message to indicate the progress of loading.**
    When loading is complete, the progress message disappears.

    Pressing [EXIT] cancels the operation.

    NOTE

    Never disconnect the USB memory or turn off the M-200i's power while data is being loaded from USB memory. Doing so might corrupt the data saved in USB memory.

SETUP screen

SETUP screen

Saving mixer settings to USB memory

1. **Access the LOAD/SAVE screen.**

2. **Select the current directory, and press [ENTER].**
   A popup will appear.

   If you want to overwrite and existing file, select the file to overwrite and press [ENTER].

   ```
   LOAD/SAVE
   ⊡ /RSS/M-200i/PROJ
   .          LOAD
   09-11-     SAVE
   09-11-     DELETE
              NAME EDIT
   ```

3. **Move the cursor to the SAVE and press [ENTER].**

   ```
   LOAD/SAVE
   ⊡ /RSS/M-200i/PROJ
        PROJECT SAVE
      PROJECT FILE NAME
    09-15-2012 22-30
   ```

4. **The PROJECT FILE SAVE screen appears.**
   Edit the name of the project file.

   MEMO

   For information on how to edit the name, refer to "Editing a name" (p. 33).

5. **Pressing [ENTER] executes the save operation, displaying a "now processing" message to indicate the progress of saving.**

   When overwriting, a message prompting you to confirm the operation is displayed before saving. When saving is complete, the progress message disappears.

   Pressing [EXIT] cancels the operation.

6. **Pressing [ENTER] executes the save operation, displaying a "now processing" message to indicate the progress of saving.**

   When saving is complete, the progress message disappears.

   Pressing [EXIT] cancels the operation.

   NOTE

   Never disconnect the USB memory or turn off the M-200i's power while data is being saved to USB memory. Doing so might corrupt the data saved in USB memory.

It's a good idea to save your mixer settings, because in the unlikely event that the M-200i should malfunction, this will allow you to move your settings to a backup M-200i unit and continue operating.

Deleting mixer settings from USB memory

1. **Access the LOAD/SAVE screen.**

2. **From the project file list, select the file you want to delete and press [ENTER]. A popup appears.**

```
LOAD/SAVE
 /RSS/M-200i/PROJ
      .        LOAD
  09-11-     SAVE
  09-11-     DELETE
             NAME EDIT
```

3. **Move the cursor to the DELETE and press the [ENTER] button.**

```
LOAD/SAVE

        ARE YOU SURE
    ?  YOU WANT TO DELETE
        09-11-2012
        09-38.M3PJ?
```
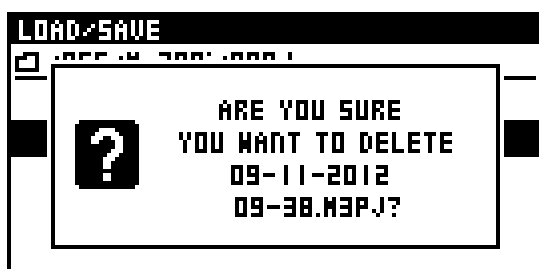
A message prompting you to confirm the operation is displayed.

4. **Pressing [ENTER] executes the delete operation.**

Pressing [EXIT] cancels the operation.

Renaming a project file

1. **Access the LOAD/SAVE screen.**

2. **Select the project file that you want to rename, and press [ENTER]. A popup appears.**

3. **Select the NAME EDIT and press [ENTER].**

```
LOAD/SAVE

          NAME EDIT

       PROJECT FILE NAME

     09-11-2012 11-08
```

The NAME EDIT screen will appear.

cf.
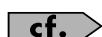
For information on how to edit the name, refer to "Editing a name" (p. 33).

Locking the console

You can lock the console to prevent it from being operated.

If you turn off the power while the console is locked, the console is unlocked the next time you turn on the power.

1. **Access the SETUP screen.**

2. **Select "LOCK CONSOLE" and press [ENTER].**

```
        CONSOLE LOCKED
     PRESS [ENTER] TO UNLOCK
```

The console is locked.

3. **To unlock, press [ENTER] again.**

Viewing system information

1. **Access the SETUP screen.**

2. **Select "INFO" and press [ENTER].**

```
INFORMATION
   SYSTEM VERSION:       1.000
   PANEL VERSION:        1.000
   LITHIUM BATTERY:        OK
   DATE:          09/19/2012
   TIME:          12:00:00
```

The INFOMATION screen is displayed.

The displayed items are as follows:

SYSTEM VERSION	System program version
PANEL VERSION	Panel program version
LITHIUM BATTERY	Status of the internal lithium battery
DATE	Current date
TIME	Current time

The voltage of the internal lithium battery is normal if "OK" is displayed for the Battery item. If "LOW" is displayed, the voltage is low. Follow the procedure in "About the internal lithium battery" (p. 16) to replace the battery.

SETUP screen

Initializing the mixer settings

1. **Access the SETUP screen.**

2. **Select "INITIALIZE" and press [ENTER].**

```
INITIALIZE
☑ MIXER PARAMETER          [INITIALIZE]
☐ SYSTEM SETTING
☐ NETWORK SETTING
☐ SCENE MEMORY
☐ ALL LIBRARY
☐ USER PREFERENCE
```

The INITIALIZE screen is displayed.

3. **Select the sections to initialize.**

The sections you can select are as follows:

MIXER PARAMETER	The mixer parameters are initialized.
SYSTEM SETTING	The system settings are initialized.
NETWORK SETTING	The network settings are initialized.
SCENE MEMORY	The scene memory is deleted.
ALL LIBRARY	All user libraries are initialized.
USER PREFERENCE	The user preferences are initialized.

MEMO

SYSTEM SETTING includes the following items:

- The M-200i's sampling-frequency setting
- Panel and display brightness settings
- REAC settings
- Remote settings

4. **Move the cursor to the INITIALIZE button and press [ENTER].**

```
INITIALIZE
☑
☐       ?   ARE YOU SURE YOU
☐           WANT TO INITIALIZE?
☐
☐
☐
```

A message prompting you to confirm the operation is displayed.

5. **Pressing [ENTER] initializes the sections you selected in step 3.**

Pressing [EXIT] cancels the operation.

Attempting to initialize the scenes or libraries when locked scenes or libraries exist makes a warning message like the following appear:

```
INITIALIZE
☑
☑           LOCKED DATA EXIST
☑          IN SCENE AND LIBRARY.
☑       ⚠   INITIALIZE ALL
☑           KEEP LOCKED DATA
☑
```

Moving the cursor to the KEEP LOCKED DATA and pressing [ENTER] initializes only the unlocked data, leaving the locked data uninitialized.

Moving the cursor to the INITIALIZE ALL and pressing [ENTER] initializes all data, including the unlocked data.

Pressing [EXIT] cancels the initialization operation.

Managing USB memory

The USB MEMORY screen is used to perform USB memory management.

Formatting USB memory

1. **Access the SETUP screen.**

2. **Select "USB MEMORY" and press [ENTER].**

```
USB MEMORY
FORMAT
SPEED TEST
```

The USB MEMORY screen is displayed.

3. **Select "FORMAT" and press [ENTER].**

```
USB MEMORY
FO
SP    [?]    ARE YOU SURE
             YOU WANT TO FORMAT?
```

A message prompting you to confirm the operation is displayed.

4. **Press [ENTER] to carry out the Format operation.**

Pressing [EXIT] cancels the operation.

A progress message indicates the state of formatting.

When the "COMPLETED" indication appears, formatting is complete.

NOTE

Never disconnect the USB memory or turn off the M-200i's power while USB memory is being formatted.

Testing the speed of USB memory

Here's how to test your USB memory's reading and writing speed to verify whether it can be used by the USB memory recorder for playback and recording.

1. **Access the SETUP screen.**

2. **Select "USB MEMORY" and press [ENTER].**

The USB MEMORY screen is displayed.

3. **Select "SPEED TEST" and press [ENTER].**

A "now processing" message appears and the USB memory is tested. When the test is complete, the results are displayed.

```
USB MEMORY
FO
SP    PLAYING SPEED:   OK
               ( 20MB/SEC)
      RECORDING SPEED: OK
               (4860KB/SEC)
```
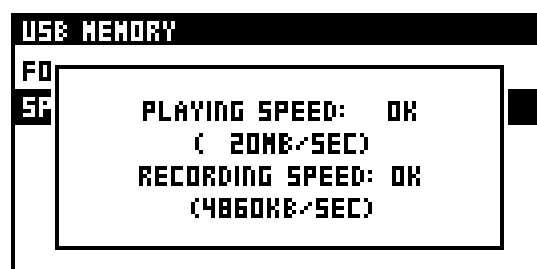
PLAYING SPEED:

This indicates whether the USB memory can be used for playback by the USB memory recorder.

If this is OK, the memory can be used.

RECORDING SPEED:

This indicates whether the USB memory can be used for recording by the USB memory recorder.

If this is OK, the memory can be used.

4. **Press [EXIT] to quit the screen.**

MEMO

If the test result is "FAILED", we do not recommend that you use this USB memory with the USB memory recorder.

MEMO

In order for the speed of USB memory to be tested, the USB memory must have several MB of free space.

SETUP screen

Input/output patchbay

Default setting of the input/output patchbay

Default settings of the input patchbay

When the M-200i is in its default state, the input patchbay is set as follows:

Input channel	Input port
CH1–24	INPUT1–24
CH25–26	FX3 OUT L,R
CH27–28	FX4 OUT L,R
CH29–30	DOCK INPUT L,R
CH31-32	PLAY L,R

(MEMO)

You can also use the EFFECTS screen to patch an effect output to a channel. For details, refer to "Setting the input source for an effect" (p. 66).

(MEMO)

You can also use the RECORDER screen to patch a USB memory recorder output to a channel. For details, refer to "USB memory recorder output-destination settings" (p. 79).

Default settings of the output patchbay

When the M-200i is in its default state, the output patchbay is set as follows:

Output port		Output
REAC	OUT1–6	AUX1–6
	OUT7–8	MAIN L,R
	OUT9–40	CH1–32 DIRECT OUT
ASSIGNABLE OUTPUT	1-8	AUX 1-8
	9-10	MONITOR L,R
MAIN OUTPUT	L/R	MAIN L,R
AES/EBU OUT	L/R	MAIN L,R
DOCK OUTPUT	L/R	MAIN L,R

Patchbay operations

Accessing the PATCHBAY screen

1. **In the top panel's DISPLAY section, press [SETUP].**

2. **At the SETUP screen, select "PATCHBAY" and press [ENTER].**

```
PATCHBAY
INPUT PATCHBAY            >
OUTPUT PATCHBAY           >
INPUT PATCHBAY LIBRARY    >
OUTPUT PATCHBAY LIBRARY   >
```

The PATCHBAY screen appears.

Editing the input patching

1. **Access the PATCHBAY screen.**

2. **Select "INPUT PATCHBAY" and press [ENTER].**

```
INPUT PATCHBAY
CH1:CH1              INPUT1 >
CH2:CH2              INPUT2 >
CH3:CH3              INPUT3 >
CH4:CH4              INPUT4 >
CH5:CH5              INPUT5 >
CH6:CH6              INPUT6 >
```

The INPUT PATCHBAY selection screen is displayed.

3. **Select the channel you want to change and press [ENTER].**

From the list, select the desired input jack, then press [ENTER].

```
CH3:CH3 PATCHBAY ASSIGN
  NONE
  INPUT1
  INPUT2
✓ INPUT3
  INPUT4
  INPUT5
```

If an input port is already patched to the channel, a message prompting you to confirm the change in input patching is displayed. Moving the cursor to "ASSIGN" and pressing [ENTER] changes the input patching.

Pressing [EXIT] cancels the change in input patching.

MEMO

If the "PATCHBAY CHANGE" item in the CONFIRMATION section of User Preference (p. 94) is not in effect, no confirmation message is displayed in step 3.

TIP

You can patch more than one channel to a single input jack.

Attempting to patch an INPUT jack used by an EXT FX makes a warning message like the following appear:

```
CH19:CH19 PATCHBAY ASSIGN
      INPUT19
   IS USED FOR EXT FX1.
      DO YOU
  WANT TO DISABLE IT?
INPUT19
```

Pressing [ENTER] disables the corresponding EXT FX and continues with the patching change.

Pressing [EXIT] cancels the patching change.

Editing the output patching

1. **Access the PATCHBAY screen.**

2. **Select "OUTPUT PATCHBAY" and press [ENTER].**

```
OUTPUT PATCHBAY
MAIN OUT L          MAIN L:MAIN L >
MAIN OUT R          MAIN R:MAIN R >
ASSIGANBLE OUT1     AUX1:AUX1 >
ASSIGANBLE OUT2     AUX2:AUX2 >
ASSIGANBLE OUT3     AUX3:AUX3 >
ASSIGANBLE OUT4     AUX4:AUX4 >
```

The OUTPUT PATCHBAY selection screen is displayed.

3. **Select the jack you want to change and press [ENTER].**

From the list, select the desired output jack, then press [ENTER].

```
ASSIGANBLE OUT1 SOURCE SELECT
  NONE
  MAIN L:MAIN L
  MAIN R:MAIN R
✓ AUX1:AUX1
  AUX2:AUX2
  AUX3:AUX3
```

If the channel is already patched to the output port, a message prompting you to confirm the change in output patching is displayed.Pressing [ENTER] changes the output patching.

Pressing [EXIT] cancels the change in output patching.

MEMO

If the "PATCHBAY CHANGE" item in the CONFIRMATION section of User Preference (p. 94) is not in effect, no confirmation message is displayed in step 3.

Attempting to patch to an ASSIGNABLE OUTPUT jack used by an EXT FX makes a warning message like the following appear:

```
ASSIGANBLE OUT8 SOURCE SELECT
✓

      ⚠    ASSIGANBLE OUT8
           IS USED FOR EXT FX2.
           DO YOU
           WANT TO DISABLE IT?
```

Pressing [ENTER] disables the corresponding EXT FX and continues with the patching change.

Pressing [EXIT] cancels the patching change.

Using the patchbay libraries

At the INPUT/OUTPUT PATCHBAY LIBRARY screen, you can store the settings for the current input or output patchbay and recall the settings later.

1. **Access the PATCHBAY screen.**

2. **Select "INPUT PATCHBAY LIBRARY" or "OUTPUT PATCHBAY LIBRARY" and press [ENTER].**

```
INPUT PATCHBAY LIBRARY
 P000:Default           P
 P001:All Clear         P
 P002:Monitor           P
 U000:NO DATA
 U001:NO DATA
 U002:NO DATA
```

The PATCHBAY LIBRARY screen is displayed.

3. **Select the desired number and press [ENTER].**

```
INPUT PATCHBAY LIBRARY
 P000:D┌────────────┐    P
 P001:A1│ RECALL     │    P
 P002:Mc│ STORE      │    P
 U000:NC│ LOCK       │
 U001:NC│ CLEAR      │
 U002:NC│ NAME EDIT  │
        └────────────┘
```

The functions available at the popup are as follows:

RECALL	This recalls the selected patchbay library.
STORE	This stores the selected patchbay library.
LOCK	This locks the selected patchbay library.
CLEAR	This clears the selected patchbay library.
NAME EDIT	NAME EDIT This edits the name of the selected patchbay library.

cf.

For more information on library operations, refer to "Library operations" (p. 30).

Talkback

About talkback
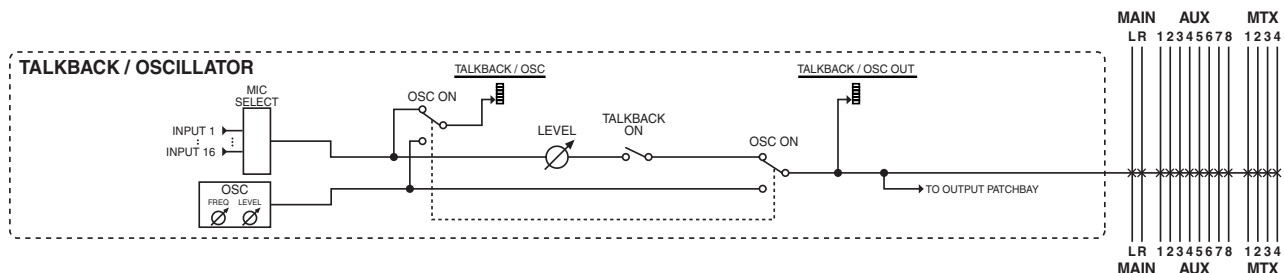
Talkback is a function that sends the input of a mic connected to the INPUT1–16 on the rear panel jack to an AUX, MTX, MAIN L/R, or the output patchbay. This is useful when the mixer operator needs to convey instructions to performers on stage or to staff.

> Either talkback or oscillator can be outputted. If you turn both talkback and oscillator on, oscillator will be outputted.
>
> You can output either talkback or the oscillator (described in the following chapter), but not both. When both are turned on, the oscillator is output.

TALKBACK screen

You use the TALKBACK screen to make the settings for talkback.

1. **In the DISPLAY section, press [SETUP].**

2. **At the SETUP screen, select "TALKBACK" and press [ENTER].**
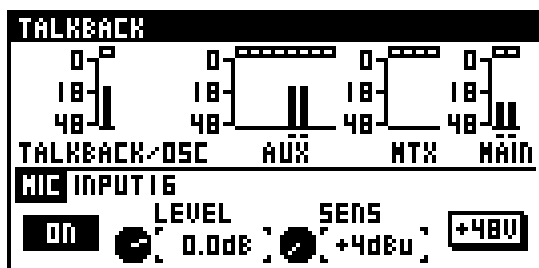
The TALKBACK screen is displayed.

① **Meter display**

These indicate the level of talkback/oscillator and of AUX, MTX, and MAIN.

Symbols are displayed for the output destination for talkback/oscillator.

② **Output destination**

This shows the destination for talkback.

③ **ON button**

This button turns talkback on/off.

MEMO

[TALKBACK ON] lights up when talkback is on.

> The way in which talkback is turned on and off differs depending on how you press [TALKBACK ON].
>
> When you release the button quickly after pressing it, it operates as a latch to turn talkback on or off with each press.
>
> When held depressed for a longer interval before release, it operates as a momentary switch that turns on talkback only while held down.

④ **SENS**

This adjusts the preamp gain of the INPUT selected at the MIC SELECT screen.

⑤ **LEVEL**

This adjusts the level of talkback in a range of -Inf dB to +10.0 dB.

⑥ **+48V button**

This turns +48 V phantom power on/off for the INPUT selected at the MIC SELECT screen.

NOTE

Be sure to turn off phantom power when no device requiring +48 V phantom power is connected. Inadvertently supplying phantom power to a dynamic microphone, audio playback device, or other equipment that does not require such power might cause malfunction. Carefully check the documentation included with the microphone or other equipment you're using to determine its specifications.

Talkback

TALKBACK FUNCTION screen

1. **Access the TALKBACK screen.**

2. **Press [FUNC] to access the TALKBACK FUNCTION screen.**

```
TALKBACK FUNCTION
MIC SELECT             NONE >
DESTINATION               >
```
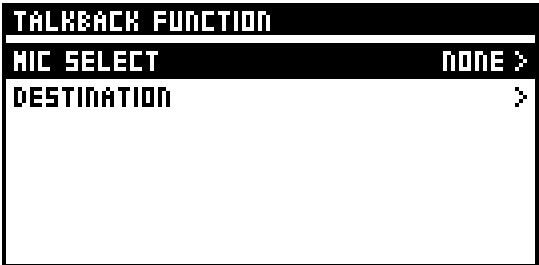
The following functions are available at the TALKBACK FUNCTION screen.

MIC SELECT:	This selects the input jack for connecting the mic to use for talkback. **(MEMO)** If you don't use talkback, select "NONE."
DESTINATION	This selects the bus you want to use as the destination for talkback. **(MEMO)** Talkback and the oscillator share the same output destination.

Oscillator

About oscillator
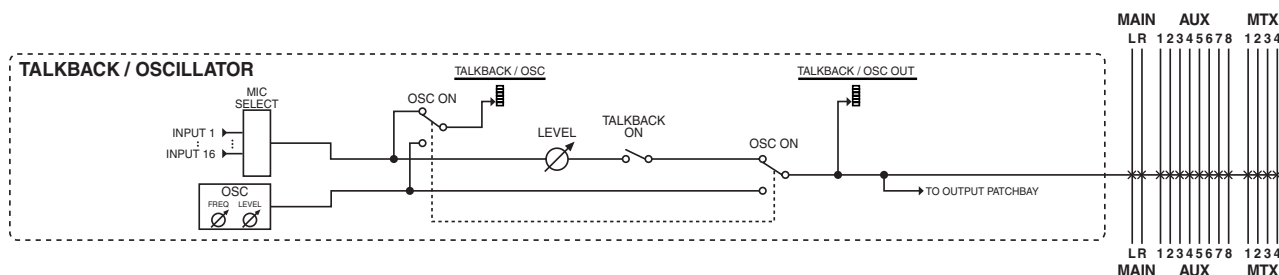
Oscillator is a function that generates a pink noise, white noise, or sine wave, and sends it to an AUX, MTX, MAIN L/R, or the output patchbay. This is useful when you need to measure the acoustical response of a hall, or when checking the connections of external devices.

> You can output either the oscillator or talkback (described in the previous chapter), but not both. When both are turned on, the oscillator is output.

OSCILLATOR screen

You use the OSCILLATOR screen to make the settings for oscillator.

1. **In the DISPLAY section, press [SETUP].**

2. **At the SETUP screen, select "OSCILLATOR" and press [ENTER].**
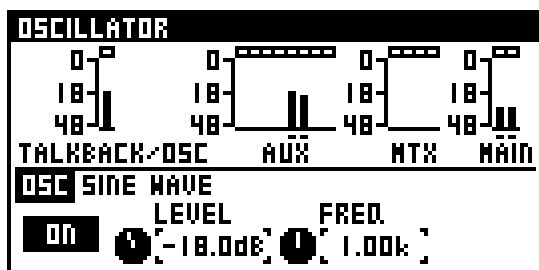
The OSCILLATOR screen is displayed.

① **Meter display**

These indicates the level of talkback/oscillator and of AUX, MTX, and MAIN.

Symbols are displayed for the output destination for oscillator.

(MEMO)

Talkback and the oscillator share the same output destination.

② **Output destination**

This shows the destination for oscillator.

③ **ON/OFF button**

This button turns the oscillator on/off.

(MEMO)

You can assign oscillator on/off to a USER button.

④ **FREQ**

This adjusts the sine-wave frequency in a range of 20 Hz to 20 kHz.

⑤ **LEVEL**

This adjusts the output level of the oscillator in a range of -Inf dB to 0.0 dB.

OSCILLATOR FUNCTION screen

1. **Access the OSCILLATOR screen.**

2. **Press [FUNC] to access the OSCILLATOR FUNCTION screen.**
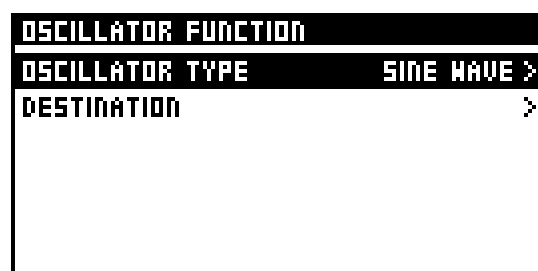
The following functions are available at the OSCILLATOR FUNCTION screen.

OSCILLATOR TYPE	This selects from among the following choices the type of signal output by the oscillator: • PINK NOISE • WHITE NOISE • SINE WAVE
DESTINATION	This selects the bus you want to use as the destination for oscillator. Talkback and the oscillator share the same output destination.

Monitor/Solo

About monitoring
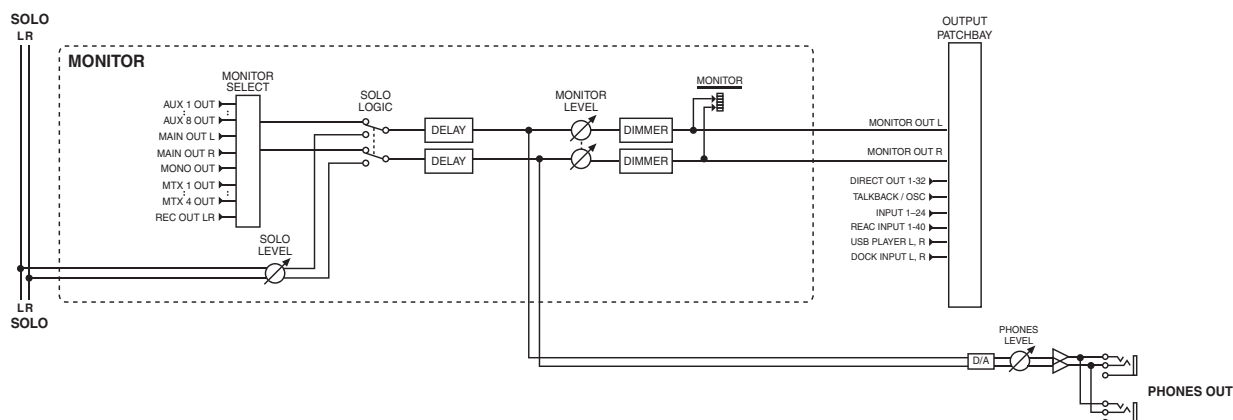
Monitoring is a function by which the AUX, MTX, MAIN, or USB memory recorder signal that you select as the monitor source can be sent from the output jacks or headphone jack. This is used mainly by a mixing engineer to monitor the signals.

The monitor output is split to the MONITOR OUT L/R and PHONES OUT, and the level of these two can be adjusted independently. You can use the output patchbay to patch MONITOR OUT L/R to any desired output jacks.

Solo is a function by which the channel you select using a [SOLO] button is sent from the MONITOR OUT L/R or PHONES OUT jacks. This is used to monitor a channel temporarily.

MONITOR screen

1. **In the top panel's DISPLAY section, press [SETUP].**

2. **At the SETUP screen, select "MONITOR" and press [ENTER].**
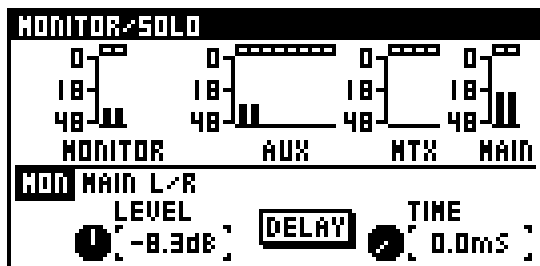
The MONITOR screen is displayed.

① **Meter display**

These indicate the levels of AUX, MTX, MAIN, and MONITOR.

② **MONITOR LEVEL**

This adjusts the output level of the monitor in a range of -Inf dB to +10.0 dB.

③ **DELAY button**

This turns delay on/off.

④ **Delay time**

This adjusts the amount of delay in a range of 0.0 ms to 400 ms (when milliseconds are used).

MONITOR FUNCTION screen

1. **Access the MONITOR screen.**

2. **Press [FUNC] to access the MONITOR FUNCTION screen.**

The operations available at the MONITOR FUNCTION screen are as follows:

MONITOR SOURCE	This selects the monitor source.
SOLO MODE	This lets you select the solo mode from among the following: ADD ON : Channels for which [SOLO] is on are mixed for monitoring. LAST : Only the channel for which [SOLO] was turned on most recently is monitored.
SOLO LEVEL	This adjusts the solo level in a range of -Inf dB to +10.0 dB. **(MEMO)** The solo output level is adjusted not only by SOLO LEVEL, but also by "MONITOR LEVEL" or the "PHONES jack LEVEL knob."

Monitor/Solo

INPUT AFL	This selects the point from the signal is sent from CH1 through 32 to solo. If this is on, the post-pan signal of the channel is sent. If this is off, the pre-fader signal is sent.
OUTPUT AFL	This selects the point from which the signal is sent from MAIN, AUX, or MTX to solo. If this is on, the post-fader signal of the channel is sent. If this is off, the pre-fader signal is sent.
SOLO FOLLOWS SENDS ON FADER	If this is on, the solo of the AUX/MTX is turned on in tandem with "SENDS ON FADER." When the "SENDS ON FADER" mode is turned off, solo is turned off.

Using the monitor

1. **Access the MONITOR FUNCTION screen.**

2. **Move the cursor to the MONITOR SOURCE and press [ENTER] to access the MONITOR SOURCE screen.**

    ```
    MONITOR SOURCE
       NONE
     ✓ MAIN L/R
       MAIN MONO
       AUX1/2
       AUX1/2
       AUX3: AUX3
    ```

3. **Select the monitor source and press [ENTER].**

    The monitor signal is output from the output jacks to which MONITOR OUT L/R are patched, and from the PHONES jack.

4. **Use "MONITOR LEVEL" or the "PHONES LEVEL knob" to adjust the output level of the monitor.**

    > By default, MONITOR L/R is patched to ASSIGNABLE OUTPUT 9/10. You can use the output patchbay to change the output destination. For details, refer to "Editing the output patching" (p. 88).

Using solo

1. **At the MONITOR FUNCTION screen, adjust the "SOLO LEVEL" setting**

2. **At the top panel, press [SOLO] for the desired channel.**

    The signal of that channel is sent to solo buses and output from the output jacks to which MONITOR OUT L/R are patched and from the PHONES jack.

3. **At the MONITOR section, use the "LEVEL knob" or the "PHONES LEVEL knob" to adjust the monitor output level.**

> Solo is set to have the following priorities:
>
> | (High) | 4 | Key-in solo |
> |---|---|---|
> | Priority | 3 | CH |
> | | 2 | DCA solo |
> | (Low) | 1 | MAIN, AUX, MTX |
>
> Solo operates under the following rules;
>
> - Turning on a higher-priority solo temporary replaces lower-priority solos. Operation returns to the lower-priority solos when the higher-priority solo is cleared.
> - Turning on a lower-priority solo clears higher-priority solos.

Monitor/Solo

User Preference settings

Here you can make the settings for the user fader layers, user buttons and other user preferences.

USER PREFERENCE screen

1. **In the top panel's DISPLAY section, press [SETUP].**

2. **AT the SETUP screen, select "USER PREFERENCE" and press [ENTER].**

```
USER PREFERENCE
USER LAYER 1              >
USER LAYER 2              >
USER BUTTON              >
CH-SELECT OPTION         >
CONFIRMATION            >
HOME SCREEN    CHANNEL EDIT
```

The USER PREFERENCE screen is displayed.

The following functions are available at the USER PREFERENCE screen.

① - ② USER LAYER 1-2

This edits the user fader layer assignments (p. 94).

③ USER BUTTON

This edits the user button assignments (p. 95).

④ CH-SELECT OPTION

This selects operations related to channel selection.

Operations displayed with "ON" are enabled.
The selection items are as follows:

CH-SELECT FOLLOW [SOLO]	Channels are selected by [SOLO]
CH-SELECT WITH LAYER SEL	The channel selection for each layer is saved in memory, and the selected channels are changed using the buttons in the LAYER section.
CH-EDIT FOLLOWS [SEL]	Pressing [SEL] accesses the CHANNEL EDIT screen.

⑤ CONFIRMATION

This selects the operations that display a CONFIRM popup.

When you perform an operation that's displayed with "ON" here, a CONFIRMATION popup that prompts you to confirm the operation is displayed.
The selection items are as follows:

SCENE/LIBRARY STORE	Scene or library store operations
SCENE/LIBRARY RECALL	Scene or library recall operations
PATCHBAY CHANGE	Changes to the input/output patchbay

⑥ HOME SCREEN

This selects the Home screen (p. 95).

⑦ STARTUP OPTION

This specifies scenes and layers in effect on powerup.

The parameters are as follows:

RECALL SCENE	This specifies scenes in effect on powerup.
LAYER	This specifies layers in effect on powerup.

Editing the user fader layers

The user fader layers are a function for assigning any channel to the top-panel fader module section (p. 18). The unit has two user fader layers, and you can assign any 16 channels to each user layer.

Editing the user fader layer assignments

1. **Access the USER PREFERENCE screen.**

2. **Select either "USER LAYER 1" or "USER LAYER 2" according to the user fader layer whose settings you want to make, and press [ENTER].**

```
USER LAYER 1
FADER 1          CH1:CH1 >
FADER 2          CH2:CH2 >
FADER 3          CH3:CH3 >
FADER 4          CH4:CH4 >
FADER 5          CH5:CH5 >
FADER 6          CH6:CH6 >
```

The USER LAYER screen appears.

3. **Move the cursor to the fader whose settings you want to make, then press [ENTER].**

```
USER LAYER 1 FADER 1 ASSIGN
   NONE
 ✓ CH1:CH1
   CH2:CH2
   CH3:CH3
   CH4:CH4
   CH5:CH5
```

The USER FADER ASSIGN screen appears.

4. **Move the cursor to the channel you want to assign and press [ENTER].**

5. **Press [EXIT] to quit the screen.**

(MEMO)

You can also assign a user fader by pressing [SEL] for the fader instead of pressing [ENTER] at the user fader selection screen.

Editing the user buttons

The user buttons are a function for assigning desired functions to buttons [1] through [8] in the USER button section (p. 21).

You can make settings for eight user buttons.

Editing the user button assignments

1. **Access the USER PREFERENCE screen.**

2. **Select "USER BUTTON" and press [ENTER].**

```
USER BUTTON
BUTTON 1       METER PEAK CLEAR >
BUTTON 2       SCENE UNDO RECALL >
BUTTON 3        CH EDIT GATE SW >
BUTTON 4                  NONE >
BUTTON 5                  NONE >
BUTTON 6                  NONE >
```

The USER BUTTON screen is displayed.

3. **Move the cursor to the user button whose setting you want to make and press [ENTER].**

```
USER BUTTON 1 FUNCTION
✓ NONE
  SCENE              >
  OSCILLATOR         >
  MONITOR            >
  EFFECT             >
  MUTE GROUP         >
```

The USER BUTTON FUNCTION screen is displayed.

4. **Select the desired category of function and press [ENTER].**

5. **Next, select the desired function from the list and press [ENTER] to apply the change.**

6. **Some function shows additional list of functions.**

    Select the desired function from the list and press [ENTER] to apply the change.

    cf.

    For a list of assignable functions, refer to "User button functions" (p. 115).

Selecting the Home screen

You can select either the CHANNEL EDIT screen or the METER screen to be the Home screen.

1. **Access the USER PREFERENCE screen.**

2. **Move the cursor to "HOME SCREEN" and press [ENTER] .**

    Select "CHANNEL EDIT" or "METER" as the Home screen.

3. **Pressing [EXIT] to quit the screen.**

    MEMO

    You can also change the HOME SCREEN from each channel's CHANNEL FUNCTION screen, and from the METER FUNCTION screen.

REAC applications and settings

REAC applications

This chapter explains more advanced ways to use REAC.

For basic information about REAC, refer to "Basic knowledge about REAC" (p. 11) .

REAC splitting

By connecting a REAC splitter between the REAC master and slave, you can split the output from the REAC master device and distribute it to multiple REAC split devices.
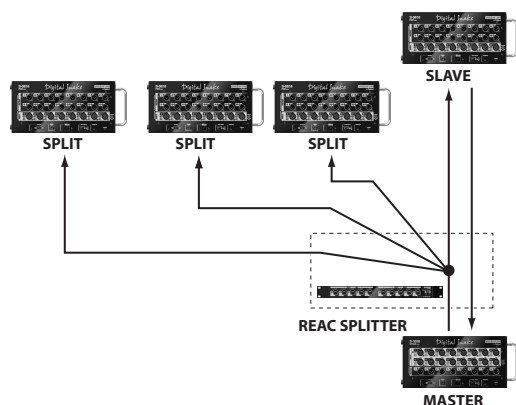
To assign a REAC device to operate in split mode, you must set its REAC mode to Split. The REAC split device will function solely to receive signals from the REAC master device.

Caution when using a REAC splitter

For a REAC splitter, you can use the S-4000-SP, S-4000D, or an Ethernet switching hub. Switching hubs that meet the following conditions can be used with the M-200i:

- **1000BASE-T compatible device (IEEE 802.3ab, Gigabit Ethernet) that supports 100 BASE-TX (IEEE 802.3u, Fast Ethernet)**
- **Full duplex communication (simultaneous bidirectional communication)**

The network transmission time between REAC devices is approximately 375 microseconds, but if the signal passes through a REAC splitter (S-4000-SP, S-4000D, or an Ethernet switching hub), approximately 200 microseconds of delay will occur for each device. A maximum of four REAC splitters can be connected in series.

About the M-200i's REAC functionality

The REAC port on the M-200i operates as the REAC master, the REAC slave, or the REAC split. For information on how to make REAC settings, refer to "REAC settings" (p. 98).

REAC port input

Input signals from the REAC port rises at the input patchbay.

REAC port output

The 40 channels from the output patchbay are output to the REAC port.

(MEMO)

Output cannot be made to the REAC port on the M-200i when it has been set to be a REAC split device.

REAC connection examples

Here we show some examples of REAC setups and connections.For details on REAC settings for the M-200i, refer to "REAC settings" (p. 98).

FOH console setup

Set the M-200i's REAC port to be the REAC master.

- In this example, the REAC port uses input and output from the stage.

S-1608 SLAVE

REAC MASTER

FOH CONSOLE
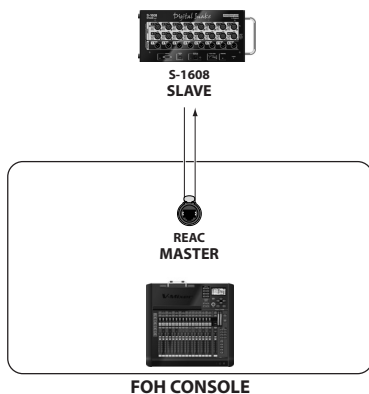
- In this example, the REAC port is used for splitting to a monitor console or broadcast console.

To Monitor

To Broadcast

REAC SPLITTER

REAC MASTER

FOH CONSOLE
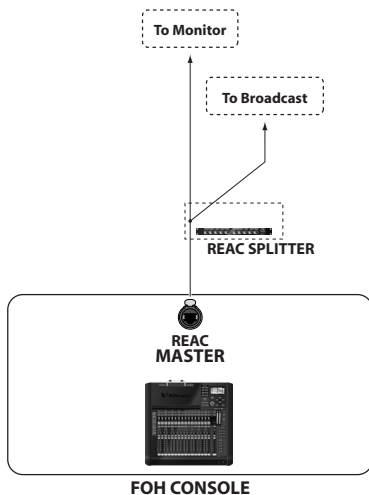
TIP

To split the FOH inputs as analog audio signals or AES/EBU format, an S-4000S in which output modules (SO-DA4 or SO-AES4) have been installed can be used. This allows up to 40 channels of analog audio signals (SO-DA4) or in AES/EBU format (SO-AES4).

Recording to a computer

Set the M-200i's REAC port to be the REAC master (p. 98).

- You can use a REAC driver with SONAR DAW software to record from the M-200i's REAC port to a computer.
  For details, refer to the following website:
  http://www.roland.com/professional/

Firewire (IEEE1394)

**PC
to Ethernet connector**

REAC MASTER
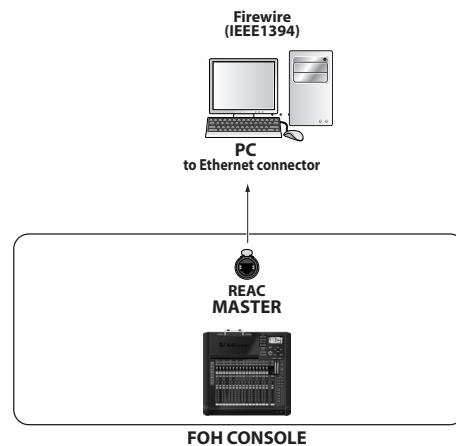
FOH CONSOLE

MEMO

The M-200i's REAC port connected to a computer must be a REAC master.

Submixer setup

You can set the M-200i to the stage and send its input or its output mix to an FOH console.

Set the M-200i's REAC port to SLAVE (p. 98).

S-1608 SLAVE   **SLAVE**

REAC A MASTER   **M-480**   **REAC B MASTER**
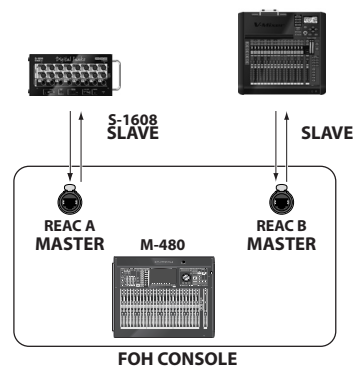
FOH CONSOLE

MEMO

The preamp gain for the M-200i cannot be controlled from the FOH console.

MEMO

The sampling frequency of the FOH console must match the sampling frequency of the M-200i.

REAC applications and settings

Monitor/broadcast console setup

Set the M-200i's REAC port to SPLIT.

- In this example, the output from the FOH console's REAC B split is received by the M-200i's REAC port.

MONITOR / BROADCAST CONSOLE
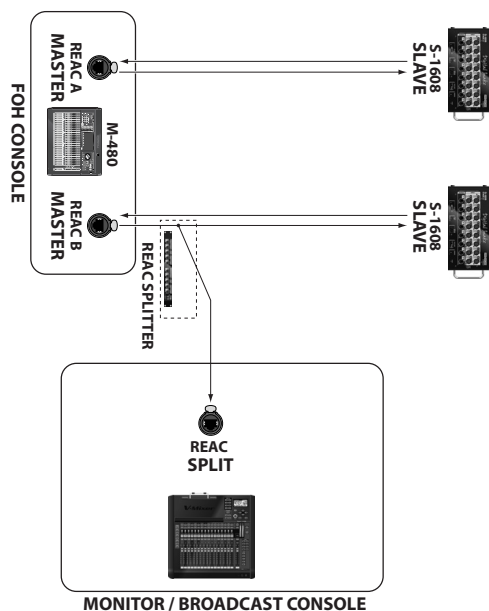
MEMO

The sampling frequency of the monitor console must match the sampling frequency of the FOH console.

REAC settings

You use the REAC screen to make REAC settings.

1. **In the DISPLAY section, press [SETUP] to access the SETUP screen.**

2. **Select "REAC SETUP" and press [ENTER].**
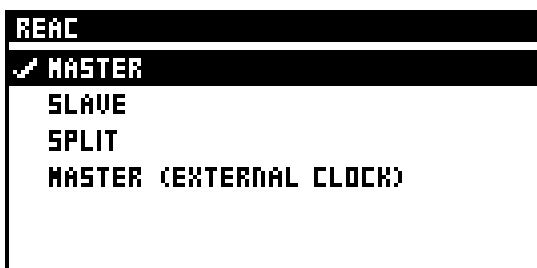
The REAC SETUP screen appears.

3. **Set the REAC port to one from among "MASTER," "SLAVE," "SPLIT," and "MASTER(External Clock)" and press [ENTER].**

   A message prompting you to confirm the operation is displayed.

cf.

For details about connection examples, refer to "REAC connection examples" (p. 97).

4. **Pressing [ENTER] changes the setting for the REAC port.**

   Pressing [EXIT] cancels the change to the REAC port setting.

In some cases, a message like the following may appear after you change the setting of the REAC port in step 4.
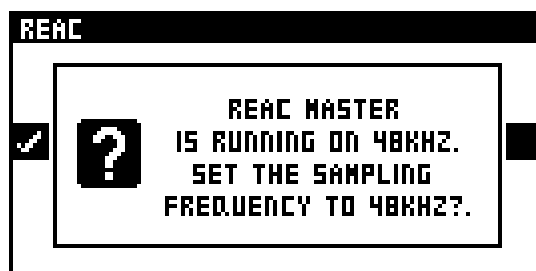
This confirmation message appears if a the sampling frequencies of the M-200i and the connected REAC device are different.

Pressing [ENTER] changes the M-200i's sampling frequency to match that of the connected REAC device.

Pressing [EXIT] maintains the current sampling frequency, and so connection is not possible.

Network

Network functions

LAN

You can connect a Wireless LAN router to the LAN connector on the M-200i's rear panel and use a application that has wireless support (the M-200i Remote iPad application) to operate the M-200i remotely.

WIRELESS LAN

You can use the WLAN ADAPTOR connector on the rear panel to operate the M-200i remotely using an application that has wireless support (the M-200i Remote iPad application).

Two methods are available: using a Wireless LAN router, and connecting a Wireless device directly (ad-hoc mode) without using a Wireless LAN router.

Network settings

You use the NETWORK screen to make network settings.

Accessing the NETWORK screen

1. **In the DISPLAY section, press [SETUP].**

2. **At the SETUP screen, select "NETWORK" and press [ENTER].**

```
NETWORK                      ▄▄▌
┌─────┐
│ LAN │
└─────┘
          NOT CONNECTED    ┌─────┐
                           │SETUP│
             0.  0.  0.  0 └─────┘
┌─────────────┐
│ WIRELESS LAN│
└─────────────┘
              CONNECTED     ┌─────┐
                            │SETUP│
          MY ACCESS POINT 1 └─────┘
```
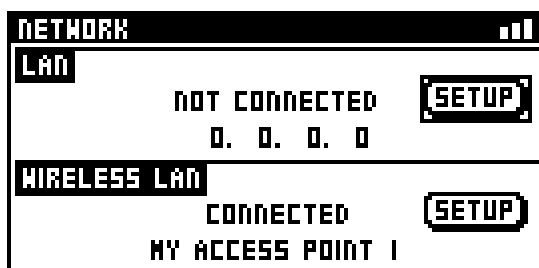
The NETWORK screen is displayed.

The following infomations are displayed:

① LAN

① Connection status

Indication	Description
CONNECTED	A LAN cable is connected
NOT CONNECTED	No LAN cable is connected.

② IP ADDRESS

This indicates the IP address.

③ SETUP button

This access the LAN screen.

② WIRELESS LAN

① Connection status

Indication	Description
CONNECTED	Connected to the Wireless LAN router.
NOT CONNECTED	A wireless USB adapter is attached, but no connection to a Wireless device is in effect.
NOT AVAILABLE	No wireless USB adapter is attached.
AD-HOC	Ad-hoc mode (p. 104).

② Connection infomation

Mode	Contents
Using a Wireless LAN router	Identifier (name) of the connected Wireless LAN router
Ad-hoc mode	Ad-hoc SSID , Ad-hoc key (5 characters)

MEMO

The ad-hoc SSID is set automatically when "WIRELESS ID" has been specified at the WIRELESS LAN OPTION popup.

③ SETUP button

This access the WIRELESS LAN screen.

LAN setting

Accessing the LAN screen

1. **Access the NETWORK screen.**

2. **Select "SETUP" button on LAN section and press [ENTER].**

```
LAN
OPTION                            >
INFORMATION                       >
```

The LAN screen is displayed.

LAN settings

1. **Access the LAN screen.**

2. **Select "OPTION" and press [ENTER].**

```
LAN
         LAN OPTION
CONFIGURE        USING DHCP
IP ADDRESS      192.168.  0.100
SUBNET MASK    255.255.255.  0
```
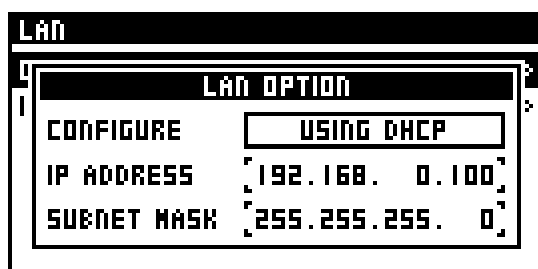
The LAN OPTION screen is displayed.

You can make the settings for the following values:

① CONFIGURE

USING DHCP	IP address is acquired automatically.
MANUALLY	The following IP address and MAC address ② - ③ are applied.

② IP ADDRESS

When "CONFIGURE" is set MANUALLY, you use this to specify an IP address.

③ SUBNET MASK

When "CONFIGURE" is set MANUALLY, you use this to specify an subnet mask.

Viewing settings for LAN

1. **Access the LAN screen.**

2. **Select "INFOMATION" and press [ENTER].**

```
LAN INFOMATION
 STATUS:              CONNECTED
 IP ADDRESS:      192.168.  1.100
 SUBNET MASK:    255.255.255.  0
 MAC ADDRESS: 00:00:00:00:00:00
```
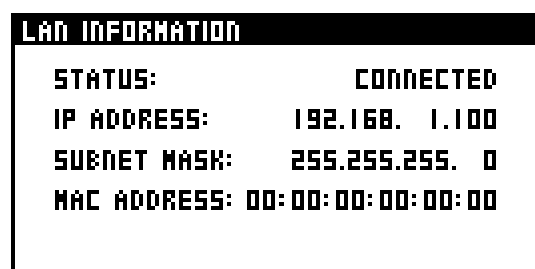
The LAN INFOMATION screen is displayed.

You can view the following values:

① STATUS

Indication	Description
CONNECTED	A LAN cable is connected
NOT CONNECTED	No LAN cable is connected.

② IP ADDRESS

This displays the IP address.

③ SUBNET MASK

This displays the subnet mask.

④ MAC ADDRESS

This displays the MAC address.

Network

Basic settings for WIRELESS LAN

What's the wireless LAN function?

Attaching a wireless USB adapter (WNA1100-RL, available separately) to the M-200i's WLAN ADAPTOR connector lets you operate the M-200i remotely using an application that has wireless support (the M-200i Remote iPad application).

> **Required items for using the wireless LAN function**
> * wireless USB adapter (WNA1100-RL, available separately)
> * Wireless LAN router (wireless LAN router, etc.) *1*2*3
> * iPad

* 1 The Wireless LAN router you're using must support WPS. If the Wireless LAN router doesn't support WPS, you can connect it using the procedure in "Selecting and connecting a Wireless LAN router (SELECT ACCESS POINT)" (p. 103).

* 2 Connection with all Wireless LAN routers is not guaranteed.

* 3 If connection with a Wireless LAN router is impossible, make the connection in ad-hoc mode (p. 104).

Basic connection method (connecting using WPS)

When you're connecting the M-200i to a wireless network for the first time, first carry out the following procedure (WPS), then join the wireless network.

This step is performed for the first time only. (Once you've joined the network, carrying out this procedure on the second and subsequent connections is unnecessary.)

> **What's WPS?**
>
> This is a function that can simplify the settings for connecting to a Wireless LAN router and for security. Using WPS to connect to a Wireless LAN router is recommended.

1. **Insert a wireless USB adapter (WNA1100-RL, available separately) into the WLAN ADAPTOR connector on the M-200i.**

2. **Wait for the icon shown below to appear at the top right of the screen.**

3. **Press the button on the USB adapter (separately available WNA1100-RL).**

```
WIRELESS LAN
                   WPS
   ESTABLISHING A WPS CONNECTION.
    1. PUSH THE WPS BUTTON ON
       YOUR WIRELESS ACCESS POINT.
    2. PRESS [ENTER] TO SETUP
       A CONNECTION.
```
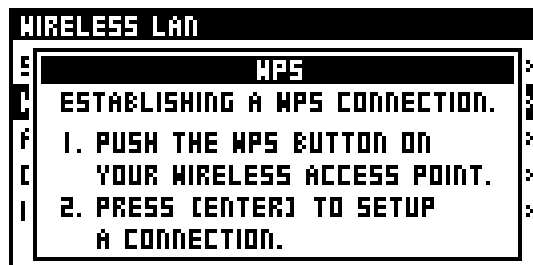
The WPS screen appears.

(MEMO)

If the USB memory is in use and the button on the USB adapter cannot be pressed, use the panel on the M-200i to access the WPS screen (p. 104).

NOTE

Pressing the button on the USB adapter with undue force might damage the adapter. Use ample care.

4. **Enable WPS on the Wireless LAN router. Example:Press the WPS button on the Wireless LAN router.**

   For information on using WPS on the Wireless LAN router, refer to the documentation for the router.

5. **Move the cursor to the OK button and press [ENTER].**

   If the connection is successful, the WIRELESS LAN screen appears.

(MEMO)

When a connection is made using WPS, the connection data is stored in memory and used to connect to the wireless network automatically the next time.

> **Icons shown on the display**
>
> The status of the wireless LAN is shown at the top of the display.
>
> | Display | Description |
> |---------|-------------|
> | ▪▪▪ | Connected to the Wireless LAN router. The signal strength (the strength of the radio waves from the Wireless LAN router) is indicated by three bars. |
> | ▪▪▪ | A wireless USB adapter is attached, but no connection to the Wireless LAN router is in effect. |
> | ▪▪▪ | No wireless USB adapter is attached. |
> | ▪▪ | Ad-hoc mode (p. 104) |

Making detailed settings for WIRELESS LAN

Accessing the WIRELESS LAN screen

1. **Access the NETWORK screen.**

2. **Select "SETUP" button on WIRELESS LAN section and press [ENTER].**

```
WIRELESS LAN
SELECT ACCESS POINT          >
WPS                          >
AD-HOC                       >
OPTION                       >
INFORMATION                  >
```
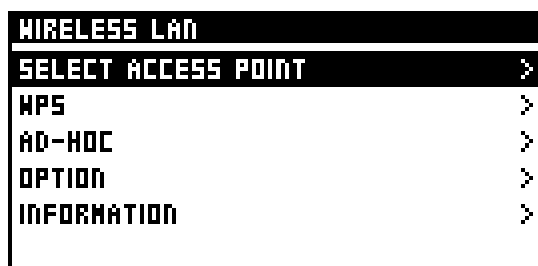
The WIRELESS LAN screen appears.

Selecting and connecting a Wireless LAN router (SELECT ACCESS POINT)

From the list displayed, select the Wireless LAN router you want to connect to and make the connection to it.

* The 802.11g/n (2.4 GHz) wireless protocols and the WPS and WPS2 authorization schemes are supported.

1. **Access the WIRELESS LAN screen.**

2. **Select "SELECT ACCESS POINT" and press [ENTER].**

```
ACCESS POINT SELECT          ▪ ▪ ▪
✓ MY ACCESS POINT 1
   MY ACCESS POINT 2
   MY ACCESS POINT 3
   MY ACCESS POINT 4
```
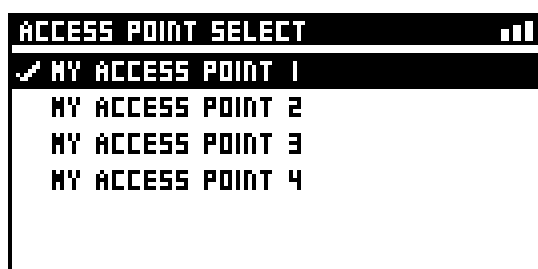
The SELECT ACCESS POINT screen is displayed.

The list of wireless LAN routers will be updated.

- A check mark is displayed for the currently connected Wireless LAN router.
- You can refresh the list by accessing the SELECT ACCESS POINT screen again.

* Names that use other than single-byte alphanumeric characters are not displayed correctly.

3. **Select the Wireless LAN router you want to connect to and press [ENTER].**

- The connection is made to the selected Wireless LAN router.
- When you're using a Wireless LAN router for the first time, the M-200i changes to an authorization screen (AUTHORIZATION).

- When you're using a Wireless LAN router that you've connected to in the past, the connection is made as soon as you select the router. If the connection is successful, the M-200i returns to the WIRELESS LAN screen.

Authorization screen (AUTHORIZATION)

4. **Enter the security data (passphrase) for the Wireless LAN router.**
   Use the left/right cursor buttons to select a character.

```
ACCESS POINT SELECT          ...
        AUTHORIZATION
         PASSPHRASE
   ▪
```
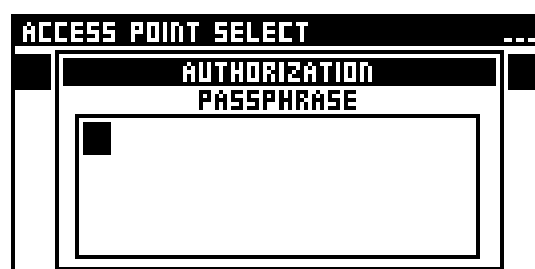
Use the value dial to change the character.

(MEMO)

Pressing a combination of buttons executes the following action at AUTHORIZATION screens.

[FUNC] + ◀	DELETE: Deletes the character at the cursor location. The text at the right of the cursor location will move to the left.
[FUNC] + ▶	INSERT: Inserts a space at the cursor location. The text at the right of the cursor location will move to the right.
[FUNC] + ▲	A/a: Changes the letter at the cursor location between uppercase and lowercase. If the character is not an English letter, it will be changed to the letter "A".
[FUNC] + ▼	NUMBER: Converts the character at the cursor location to the numeral "0".

5. **Press [ENTER] and close the AUTHORIZATION screen.**

When connection is completed, WIRELESS LAN screen will be displayed.

Connecting using WPS

You can make a connection to a Wireless LAN router by using WPS.

(MEMO)

You can also make the connection by pressing the button on the USB adapter (WNA1100-RL, available separately). For details of the procedure, refer to "Basic connection method (connecting using WPS)" (p. 102).

1. **Access the WIRELESS LAN screen.**

2. **Select "WPS" and press [ENTER].**

```
WIRELESS LAN
S            WPS            >
C  ESTABLISHING A WPS CONNECTION.  >
F   1. PUSH THE WPS BUTTON ON      >
C      YOUR WIRELESS ACCESS POINT. >
I   2. PRESS [ENTER] TO SETUP      >
       A CONNECTION.
```
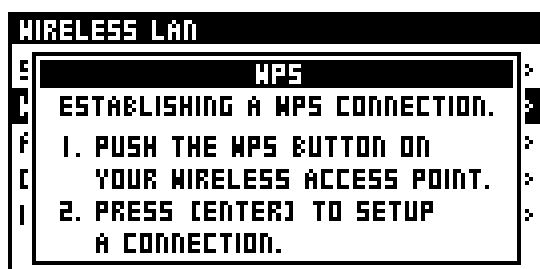
The WPS screen appears.

3. **Enable WPS on the Wireless LAN router.**
   Example:Press the [WPS] button on the Wireless LAN router.

   For information on using WPS on the Wireless LAN router, refer to the documentation for the router.

4. **Pressing [ENTER].**

   Make the connection using WPS.

   If the connection is successful, the M-200i returns to the WIRELESS LAN screen.

Connecting in ad-hoc mode (AD-HOC)

This makes the connection in ad-hoc mode.

> **What's ad-hoc mode?**
>
> Ad-hoc mode lets you connect the M-200i and an iPad directly, without using a Wireless LAN router. This is convenient when you're making the connection in a location where your usual Wireless LAN router is not available.

Restrictions

The iPad connected in ad-hoc mode cannot connect to the Internet or communicate with other Wireless devices. Note, however, that if you're using an iPad capable of 3G communication, then depending on your data plan, using 3G might incur communication charges.

1. **Access the WIRELESS LAN screen.**

2. **Select "AD-HOC" and press [ENTER].**

```
WIRELESS LAN
SE          AD-HOC           >
WP  AD-HOC MODE  [DISABLE]    >
AD                            >
OP     CH      [  1  ]        >
INI                          >
       SSID:  M-200i
       KEY:  73114
```
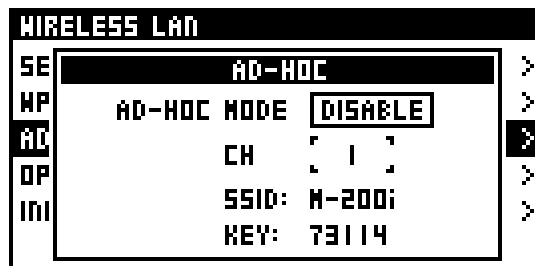
The AD-HOC screen appears.

AD-HOC MODE	This sets ad-hoc mode on/off.
CH	This sets the channel of ad-hoc mode (1-11).
SSID	This indicates the ad-hoc SSID.
KEY	The ad-hoc key is displayed.

(MEMO)

The displayed ad-hoc SSID (M-200i) is the value set using "WIRELESS ID" at the WIRELESS LAN OPTION screen (p. 105).

3. **On the connected iPad, select the ad-hoc SSID displayed at the screen just described.**
   Example:Tap "Settings" -> "Wi-Fi" -> "Choose a Network," then select the ad-hoc SSID described above. When a screen for entering the password appears, enter the ad-hoc key described above.

   For information on how to connect to a wireless LAN using an iPad, refer to the documentation for the iPad.

4. **You can set the channel for ad-hoc mode (1-11) by changing the value of CHANNEL.**

   Normally, you don't need to change the channel. You change the channel only when having difficulty making a connection.

5. **After making the connection in ad-hoc mode, then on the iPad, tap "Settings" -> "Wi-Fi" -> "Choose a Network" and return the setting to its original value.**

Making the setting for WIRELESS ID

Here you make the setting for WIRELESS ID.

This ID setting is shared by the LAN and WIRELESS LAN settings.

What's a wireless ID?

This determines the M-200i's device name and ad-hoc SSID that are displayed by the application making the wireless connection. Although a setting of "0" is usual, when multiple M-200i units are present on the network, you can change the device name and ad-hoc SSID for each one as shown below by setting Wireless ID to a value from 1 to 99.

When Wireless ID = 0: "M-200i" (default)

When Wireless ID = 1: "M-200i-1"

:

When Wireless ID = 99: "M-200i-99"

---

1. **Access the WIRELESS LAN screen.**

2. **Select "OPTION" and press [ENTER].**

```
WIRELESS LAN
SE                                >
WP    WIRELESS LAN OPTION         >
AD                                >
OP    WIRELESS ID    [ 0 ]        >
IN    DEVICE NAME:  M-200i        >
```
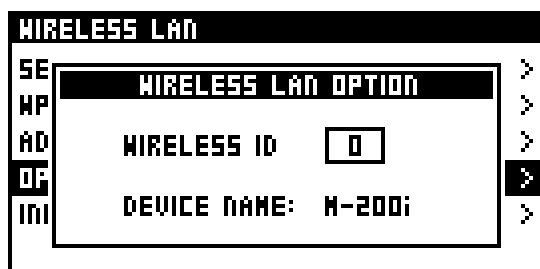
The WIRELESS LAN OPTION popup is displayed.

3. **Specify a wireless ID in a range of 1 to 99.**

"DEVICE NAME" is displayed by the application making the wireless connection.

This is set automatically when the setting for WIRELESS ID is made.

Viewing settings for WIRELESS LAN

1. **Access the WIRELESS LAN screen.**

2. **Select "INFOMATION" and press [ENTER].**

```
WIRELESS LAN INFORMATION    ▁▃█
   STATUS:          CONNECTED
                 MY ACCESS POINT 1
   IP ADDRESS:      192.168.  0.100
   SUBNET MASK:     255.255.255.  0
   MAC ADDRESS: 00:02:59:46:25:65
```

The WIRELESS LAN INFOMATION screen appears.

You can view the following infomation:

① **Connection status**

Indication	Description
CONNECTED	Connected to the Wireless LAN router.
NOT CONNECTED	A wireless USB adapter is attached, but no connection to a Wireless device is in effect.
NOT AVAILABLE	No wireless USB adapter is attached.
AD-HOC	Ad-hoc mode (p. 104)

② **Connection infomation**

Mode	Contents
Using a Wireless LAN router	Identifier (neme) of the connected Wireless LAN router
Ad-hoc mode	Ad-hoc SSID , Ad-hoc key (5 characters)

MEMO

The ad-hoc SSID is set automatically when "WIRELESS ID" has been specified at the NETWORK screen.

③ **IP ADDRESS**

This displays the IP address.

④ **SUBNET**

This displays the subnet mask.

⑤ **MAC ADDRESS**

This displays the MAC address.

Remote

Remote functions

MIDI

You can use the rear panel MIDI IN/OUT connectors to remotely control the M-200i from an external device, or control an external device from the M-200i. You can use either MIDI or RS-232C, not both.

(MEMO)

In order to use MIDI, go to the REMOTE screen and set "RS-232C/MIDI SELECT" to MIDI.

MIDI can transmit and receive the following messages:

Message	Explanation	Transmitted/Received
Control change	Control of channel faders and mute	Transmitted/Received
Program change	Recall scene memories	Transmitted/Received
System exclusive	Control of mixer parameters	Transmitted/Received
MMC	Control of the USB memory recorder	Received only

USB MIDI

By connecting the rear panel USB port to a PC, you can use USB MIDI to remotely control the M-200i.

USB MIDI can transmit and receive the following messages:

Message	Explanation	Transmitted/Received
Control change	Control of channel faders and mute	Transmitted/Received
Program change	Recall scene memories	Transmitted/Received
System exclusive	Control of mixer parameters	Transmitted/Received
MMC	Control of the USB memory recorder	Received only

(MEMO)

You'll need to install the USB MIDI driver on the PC that's to be connected to the M-200i using USB. Download the USB MIDI driver from the Roland website below:

http://www.rolandsystemsgroup.net/

(MEMO)

The M-200i can be remotely controlled from M-200iRCS via its rear panel USB connector. M-200iRCS is application software that runs on Windows PC or Mac. It allows you to edit M-200i project files and to remotely control the M-200i. You can obtain the "M-200iRCS" software and the "M-200iRCS Users Guide" (PDF version) from the Roland website listed below. For details on using M-200iRCS, refer to the "M-200iRCS Users Guide."

http://www.rolandsystemsgroup.net/

RS-232C

You can use the RS-232C connector located on the rear panel to control the M-200i from an external computer or other device. For details on the RS-232C commands, refer to the "M-200i RS-232C Reference" (PDF version), which you can obtain from the Roland website listed below:

http://www.rolandsystemsgroup.net/

(MEMO)

To use RS-232C, go to the REMOTE screen and set "RS-232C/MIDI SELECT" to RS-232C.

V-LINK

If you connect a V-LINK compatible video device such as the V-1600HD to the rear panel MIDI IN connector, you'll be able to use your video device to control the volume of specific channels.

The M-200i allows up to 16 audio sources to be controlled via VLINK.

The following V-LINK compatible video devices can be connected to the M-200i:

- V-440HD (Ver. 2.07 or later)
- V-8
- LVS-800
- V-1600HD
- V-800HD

(MEMO)

In order to use V-LINK, go to the REMOTE screen and set "RS-232C/MIDI SELECT" to MIDI.

(MEMO)

The M-200i can use MIDI and USB MIDI simultaneously. If the same message is received via both MIDI and USB MIDI, the last-received message will be used.

Remote settings

You use the REMOTE screen to make remote settings.

Accessing the REMOTE screen

1. **In the DISPLAY section, press [SETUP].**

2. **At the SETUP screen, select "REMOTE" and press [ENTER].**

```
REMOTE
RS-232C/MIDI SELECT      RS-232C
DEVICE ID                    17
MIDI                          >
USB MIDI                      >
RS-232C RATE          115200bps >
V-LINK                        >
```

Changing between RS-232C and MIDI

1. **Access the REMOTE screen.**

```
REMOTE
RS-232C/MIDI SELECT      RS-232C
DEVICE ID                    17
MIDI                          >
USB MIDI                      >
RS-232C RATE          115200bps >
V-LINK                        >
```

2. **Select "RS-232C/MIDI SELECT" and press [ENTER].**

3. **You can choose RS-232C connector or MIDI connectors.**

Setting the device ID

1. **Access the REMOTE screen.**

2. **Select "DEVICE ID" and press [ENTER].**

```
REMOTE
RS-232C/MIDI SELECT      RS-232C
DEVICE ID                    17
MIDI                          >
USB MIDI                      >
RS-232C RATE          115200bps >
V-LINK                        >
```

You specify a device ID in a range of 1 to 32. The setting for the device ID is shared by MIDI, USB MIDI, and V-LINK.

Remote

MIDI settings

1. **Access the REMOTE screen.**

2. **Select "MIDI" and press [ENTER].**

```
MIDI
MIDI OUT/THRU               OUT
RECEIVE                       >
SEND                          >
```

The MIDI screen appears.

① **MIDI OUT/THRU**

These select the functions of the MIDI OUT/THRU connectors on the rear panel.

(MEMO)

If you select THRU, the setting made at the MIDI SEND SETTING screen has no effect.

② **RECEIVE**

This accesses the MIDI RECEIVE SETTING screen (p. 108).

③ **SEND**

This accesses the MIDI SEND SETTING screen (p. 108).

MIDI RECEIVE SETTING screen

1. **Access the MIDI screen.**

2. **Select "RECEIVE" and press [ENTER].**

```
MIDI RECEIVE
FADER, MUTE CHANGE (CC)     OFF
SCENE CHANGE (PC)           OFF
SYS EX                      OFF
MMC                         OFF
```

The MIDI RECEIVE SETTING screen is displayed.

At the MIDI RECEIVE SETTING screen, you can specify the MIDI data items that the M-200i receives via its MIDI connectors.

FADER, MUTE CHANGE (CC)	Fader and mute changes (control changes)
SCENE CHANGE	Scene changes (program changes)
SYS EX	System exclusive
MMC	MMC for the USB memory recorder

MIDI SEND SETTING screen

1. **Access the MIDI screen.**

2. **Select "SEND" and press [ENTER].**

```
MIDI SEND
FADER, MUTE CHANGE (CC)     OFF
SCENE CHANGE (PC)           OFF
SYS EX                      OFF
```

The MIDI SEND SETTING screen is displayed.

At the MIDI SEND SETTING screen, you can specify the MIDI data items that the M-200i sends via its MIDI connectors.

FADER, MUTE CHANGE (CC)	Fader and mute changes (control changes)
SCENE CHANGE	Scene changes (program changes)
SYS EX	System exclusive

Remote

USB MIDI settings

1. **Access the REMOTE screen.**

2. **Select "USB MIDI" and press [ENTER].**

```
USB MIDI
RECEIVE                              >
SEND                                 >
```

The USB MIDI setting screen appears.

① **RECEIVE**

This accesses the USB MIDI RECEIVE SETTING screen (p. 109).

② **SEND**

This accesses the USB MIDI SEND SETTING screen (p. 109).

USB MIDI RECEIVE SETTING screen

1. **Access the USB MIDI screen.**

2. **Select "RECEIVE" and press [ENTER].**

```
USB MIDI RECEIVE
FADER, MUTE CHANGE (CC)        OFF
SCENE CHANGE (PC)              OFF
SYS EX                          ON
MMC                            OFF
```

The USB MIDI RECEIVE SETTING screen is displayed.

At the USB MIDI RECEIVE SETTING screen, you can specify the MIDI data items that the M-200i receives via its MIDI connectors.

FADER, MUTE CHANGE (CC)	Fader and mute changes (control changes)
SCENE CHANGE	Scene changes (program changes)
SYS EX	System exclusive
MMC	MMC for the USB memory recorder

USB MIDI SEND SETTING screen

1. **Access the USB MIDI screen.**

2. **Select "SEND" and press [ENTER].**

```
USB MIDI SEND
FADER, MUTE CHANGE (CC)        OFF
SCENE CHANGE (PC)              OFF
SYS EX                          ON
```

The USB MIDI SEND SETTING screen is displayed.

At the USB MIDI SEND SETTING screen, you can specify the MIDI data items that the M-200i sends via its MIDI connectors.

FADER, MUTE CHANGE (CC)	Fader and mute changes (control changes)
SCENE CHANGE	Scene changes (program changes)
SYS EX	System exclusive

V-LINK settings

1. **Access the REMOTE screen.**

2. **Select "V-LINK" and press [ENTER].**

```
V-LINK
V-LINK              OFF
SOURCE 1          NONE >
SOURCE 2          NONE >
SOURCE 3          NONE >
SOURCE 4          NONE >
SOURCE 5          NONE >
```

The V-LINK screen appears.

① **V-LINK**

This turns the V-LINK function on/off.

② - ⑰ **SOURCE 1-16**

These access the V-LINK SOURCE1 to 16 screens (p. 110).

V-LINK SOURCE screens

At the V-LINK SOURCE1 to 16 screens, you can specify the channels that correspond to V-LINK sources 1 through 8, and set the maximum level and minimum level for each one.

1. **Access the V-LINK screen.**

2. **Select the desired source from among SOURCE 1 to 16 and press [ENTER].**

```
V-LINK SOURCE 1
CHANNEL           NONE >
MAX LEVEL         0.0dB
MIN LEVEL         -Inf dB
```

The V-LINK SOURCE screen is displayed.

You can make the settings for the items described below.

① **CHANNEL**

This selects the channel that corresponds to the source.

② **MAX LEVEL**

This specifies the level when the source level is at the maximum (100%), in a range of -Inf dB to +10.0 dB.

③ **MIN LEVEL**

This specifies the level when the source level is at the minimum (100%), in a range of -Inf dB to +10.0 dB.

RS-232C settings

1. **Access the REMOTE screen.**

2. **Select "RS-232C RATE" and press [ENTER].**

```
RS-232C RATE
  9600bps
  14400bps
  31250bps
  38400bps
  57600bps
✓ 115200bps
```

The RS-232C RATE screen appears.

3. **Select the RS-232C communication speed and press [ENTER].**

Select the value that matches the speed setting on your computer.

System settings

Accessing the SYSTEM screen

1. **In the top panel's DISPLAY section, press [SETUP].**

2. **At the SETUP screen, select "SYSTEM" and press [ENTER].**

```
SYSTEM
SAMPLING FREQ.        48kHz >
CH-MUTE OPTION              >
MAIN MUTE             ENABLE
AUTO OFF            8HOURS >
DISPLAY/PANEL              >
DATE/TIME                  >
```

The SYSTEM screen is displayed.

At the SYSTEM screen, you can make the following settings:

① SAMPLING FREQ

This selects the sampling frequency at which the M-200i operates. You can select either 48 kHz or 44.1 kHz.

② CH-MUTE OPTION

You use this to set how a channel mute button behaves when pressed.

Items displayed with "ON" are enabled. The selection items are as follows:

Mutes AUX/MTX SENDS	Turning this on makes the input-channel muting also mute out sends to AUX and MTX.
Mutes DIRECT OUTS	Turning this on makes the input-channel muting also mute out DIRECT OUTs.

③ MAIN MUTE

This enable or disable the top panel [MUTE] for MAIN.

④ AUTO OFF

This button accesses the AUTO OFF screen for setting the function to turn off the power automatically (p. 111).

⑤ DISPLAY/PANEL

This button accesses the DISPLAY/PANEL screen for setting the brightness and contrast of the panel and display (p. 112).

⑥ DATE/TIME

This button accesses the DATE/TIME screen for setting the date and time (p. 112).

⑦ DELAY UNIT

This selects the unit used for delay at the CHANNEL EDIT screens (AUX, MTX, or MAIN) and the MONITOR screen.

The selection items are as follows:

ms	Milliseconds
Feet	Feet
Meter	Meters
Frame	Frames (24, 25, 29.97, or 30 fps)
Sample	Sample

Setting the auto-off function

This sets the function for turning off the power automatically.

1. **Access the SYSTEM screen.**

2. **Select "AUTO OFF" and press [ENTER].**

```
AUTO OFF
  OFF
✓ 8HOURS
```

The AUTO OFF screen is displayed.

Select one of the following as the AUTO OFF time:

OFF	The auto-off function is disabled.
8HOURS	The power is turned off automatically if 8 hours pass without any controller being operated.

(MEMO)

When the auto-off function has been turned on, a message informing you that auto-off is on is displayed at startup (p. 15).

Adjusting the brightness of the display and panel

You use the DISPLAY/PANEL screen to adjust the settings of the panel and display.

1. **Access the SYSTEM screen.**

2. **Select "DISPLAY/PANEL" and press [ENTER].**

```
DISPLAY/PANEL

        DISPLAY           PANEL
CONTRAST BRIGHTNESS    BRIGHTNESS
   ●        ●              ●
   5        HI             10
```
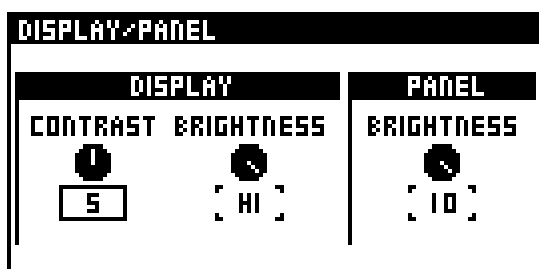
The DISPLAY/PANEL screen is displayed.

You can make the settings for the following values:

DISPLAY

① **CONTRAST**

This adjusts the contrast of the display.

② **BRIGHTNESS**

This adjusts the brightness of the display.

PANEL

① **BRIGHTNESS**

This adjusts the brightness of the panel buttons and meters.

Date&time setting

Use the DATE&TIME popup of the SYSTEM screen to set the date and time.

1. **Access the SYSTEM screen.**
    f

2. **Select "DATE/TIME" and press [ENTER].**

```
DATE/TIME

        HOUR  MINUTE SECOND
TIME     9   :  56  :   3
        YEAR  MONTH  DATE      SET
DATE    2012  :  9   :  18

FORMAT      MM/DD/YYYY
```
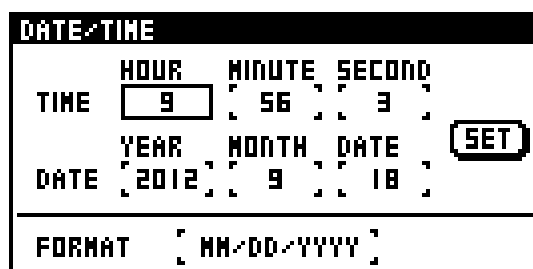
The DATE/TIME screen is displayed.

① **HOUR**

This specifies the current hour in a range of 0–23.

② **MINUTE**

This specifies the current minute in a range of 0–59.

③ **SECOND**

This specifies the current second in a range of 0–59.

④ **YEAR**

This specifies the year in a range of 2000 to 2099.

⑤ **MONTH**

This specifies the month in a range of 1–12.

⑥ **DATE**

This specifies the date in a range of 1–31.

⑦ **FORMAT**

This selects the format of the date.

You can choose one of the following formats:

MM/DD/YYYY	Month/Date/Year
DD/MM/YYYY	Date/Month/Year
YYYY/MM/DD	Year/Month/Date

3. **Use the value dial to set each item.**

4. **Pressing SET button to apply the settings.**

Other settings

Initializing the M-200i's internal memory

This initializes the following items, returning them to their factory-default settings:

- System settings
- Network settings
- Mixer parameters
- Scene memories
- All user libraries

NOTE

When you initialize the internal memory, all data that had been saved in memory is lost.
If you want to keep this data, you must save it to USB memory as a project file (p. 82).

NOTE

Data for connection to a Wireless LAN router using the LAN or WIRELESS LAN function cannot be backed up to USB memory. After completing the operation, connect to the Wireless LAN router again (p. 101).

1. **Hold down [SETUP] in the DISPLAY section and turn on the power to the M-200i.**

```
SYSTEM CONFIG
FACTORY INITIALIZE
FADER CALIBRATION              >
CLEAR THE FADER CALIBRATION
```
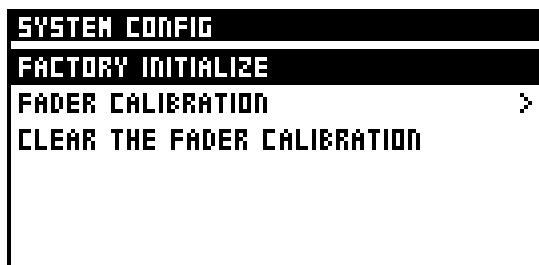
The M-200i starts up in SYSTEM CONFIG MODE, and the SYSTEM CONFIG screen appears.

2. **Select "FACTORY INITIALIZE" and press [ENTER].**

```
SYSTEM CONFIG
F
FA                             >
     ? ARE YOU SURE YOU WANT
         TO FACTORY INITIALIZE?
```

A message prompting you to confirm the operation is displayed.

3. **Pressing [ENTER].**

Initialization starts.

Pressing [EXIT] will cancel the operation.

NOTE

Never turn off the power to the M-200i before initialization finishes.

4. **Turn off the power.**

Fader calibration

If the fader positions are no longer aligned with the index markings of the top panel, you can use the Fader Calibration function to correct the misalignment.

1. **Hold down [SETUP] in the DISPLAY section and turn on the power to the M-200i.**

2. **Select "FADER CALIBRATION" and press [ENTER].**

```
FADER CALIBRATION
  SET 10 dB POSITION, PRESS [ENTER]
  :                               :
  :                               :
  [ | | | | | | | | | | | | | | | | ]
  ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕   ⊕
  1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 MAIN
```
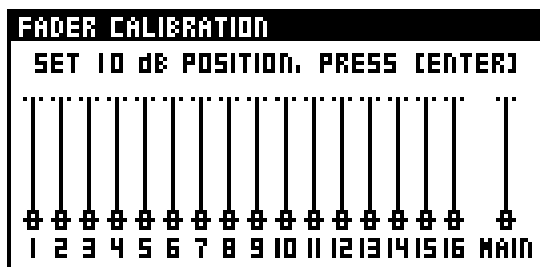
The FADER CALIBRATION screen appears.

3. **Move all faders to 10dB (all the way up).**
Pressing [ENTER].

4. **Move all faders to 0dB.**
Pressing [ENTER].

5. **Move all faders to -20dB.**
Pressing [ENTER].

6. **Move all faders to -Inf dB (all the way down).**
Pressing [ENTER].

The fader positions are set as you did in steps 3 through 6.

The calibration will be cancelled if you press [EXIT] during steps 3 through 6.

(MEMO)
If the relationship of -Inf dB < -20 dB < 0 dB < 10 dB is not maintained, the fader settings are ignored.

Clearing Fader calibration

This clears the calibration setting of all faders.

1. **Hold down [SETUP] in the DISPLAY section and turn on the power to the M-200i.**

The M-200i starts up in SYSTEM CONFIG MODE, and the SYSTEM CONFIG screen appears.

2. **Select "CLEAR FADER CALIBRATION" and press [ENTER].**

```
SYSTEM CONFIG
FA ┌──────────────────────────┐  >
FA │                          │
CL │  ? ARE YOU SURE          │
   │    YOU WANT TO CLEAR     │
   │    FADER CALIBRATION?    │
   └──────────────────────────┘
```
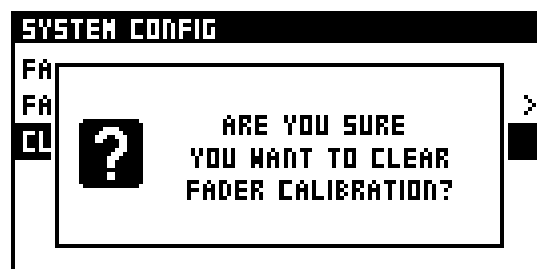
A message will ask you to confirm the operation.

3. **Press [ENTER].**
The operation will start.
Pressing [EXIT] will cancel operation.

Appendix

User button functions

FUNCTION	PARAM1	PARAM2	LED	Explanation
NONE	-	-	Unlit	
SCENE	PREV RECALL	-	Lit while held	Recalls the scene of the previous number
	NEXT RECALL	-	Lit while held	Recalls the scene of the next number
	DIRECT RECALL	000–299	Lit while held	Recalls the scene of the specified number
	UNDO RECALL	-	Lit if UNDO is available	Cancels the scene recall
	PREV	-	Lit while held	Moves to the previous scene number
	NEXT	-	Lit while held	Moves to the next scene number
	RECALL	-	Lit while held	Recalls the scene of the current number
	STORE	-	Lit while held	Stores the scene of the current number
OSCILLATOR	OSC ON	-	ON: lit, OFF: unlit	Oscillator on/off
MONITOR	SOURCE SELECT	AUX1–8, MTX1–4, MAIN LR, MAIN MONO, REC OUT LR	Lit if assignment is identical	Changes the monitor source to the specified source
	DIMMER	-	ON: lit, OFF: unlit	Turns Monitor Dimmer on/off
EFFECT	BYPASS FX	FX1 L–FX4 R	ON: lit, OFF: unlit	Turns Bypass on/off for the specified FX
	BYPASS GEQ	GEQ1–GEQ4	ON: lit, OFF: unlit	Turns Bypass on/off for the specified GEQ
	EDIT FX	FX1–FX4	Lit when the specified screen is displayed	Accesses the FX EDIT screen (p. 69)
	EDIT GEQ	GEQ1-GEQ4, FX1 GEQ–FX4 GEQ	Lit when the specified screen is displayed	Accesses the GEQ EDIT screen (p. 71)
	TAP TEMPO	-	Blinks in time with the tempo	Setting the tempo.
MUTE GROUP	1–4	-	ON: lit, OFF: unlit	Turns the specified mute group on/off
METER	PEAK CLEAR	-	Lit while held	Clears the meter peak hold and Over indications
	CHANGE METER POINT	CH, BUS	Lit while held	The level detection point of the specified meter will be changed each time you press the button.
CH SELECT	PREVIOUS	-	Lit while held	Selects the channel that precedes the current channel
	NEXT	-	Lit while held	Selects the channel that follows the current channel
CH EDIT	+48V SW	-	Lit while held	While the button is held, [SEL] operates as an ON/OFF switch
	PAD SW	-	Lit while held	While the button is held, [SEL] operates as an ON/OFF switch
	Polarity SW	-	Lit while held	While the button is held, [SEL] operates as an ON/OFF switch
	GATE SW	-	Lit while held	While the button is held, [SEL] operates as an ON/OFF switch
	COMP SW	-	Lit while held	While the button is held, [SEL] operates as an ON/OFF switch
	SET UNITY	-	Lit while held	Hold down the button and press [SEL] to set the fader of the corresponding channel to 0.0 dB
RECORDER	PREV SONG	-	Unlit	Selects the previous WAV file
	NEXT SONG	-	Unlit	Selects the next WAV file
	PLAY/STOP	-	During playback/recording: lit	Plays the selected WAV file
	REC	-	During recording: lit, during recording standby: blink	Puts the USB memory recorder into recording standby

Appendix

Error message list

Message	Explanation
xxx is used for EXT FXx Do you want to disable it?	Port xxx is being used by EXT FXx. Do you want to disable EXT FXx?
Cannot operate the USB memory. It exceeds the power capability.	The device connected to the USB MEMORY connector used more than the maximum allowable electrical current.
Internal battery is low.	The internal lithium battery has run down.
Internal data were damaged. M-200i starts with initialized setting.	Data was initialized because the internal memory data was lost when the internal lithium battery was depleted or was replaced.
Media is abnormal.	The USB memory has malfunctioned.
Media not formatted.	The USB memory has not been formatted.
MIDI/RS-232C Rx Error Framing.	An inappropriate signal is being input to MIDI/RS-232C.
MIDI/RS-232C Rx Error Buffer Full.	Too much data is being received via MIDI/RS-232C.
REAC Error Fan Stop.	The cooling fan of the input/output unit connected to REAC has stopped.
REAC Error Temp High.	The temperature of the input/output unit connected to REAC has become abnormally high.
REAC : Wrong sampling frequency.	A REAC device whose sampling frequency is not supported by the M-200i is connected to REAC.
The data is locked	You attempted to edit a locked scene or library item.
The internal FAN has stopped.	The cooling fan located on the bottom panel has stopped.
USB MIDI Rx Error Buffer Full.	Too much data is being received via USB MIDI.
LAN Rx Error Buffer Full.	Too much data was received by the LAN function.
Could not make the wireless connection.	A connection cannot be established. **cf.** Troubleshooting (p. 117)
This Access point is not supported.	The access point is unsupported. Use WPS or WPS2 as the authorization scheme.
WIRELESS LAN Rx Error Buffer Full.	Too much data was received by the WIRELESS LAN function.
DOCK Rx Error Buffer Full.	Too much data was received via the DOCK CABLE connector.

Troubleshooting

Overall operation

No sound

- A device is not powered on.
- An input/output unit is not connected correctly.
- The devices are not connected correctly.
- The volume of a connected amp or other device is lowered.
- A volume level setting is lowered.
  - Channel fader
  - MAIN fader, AUX faders, MTX faders
  - DCA group faders
  - PHONES LEVEL knob
  - MAIN, AUX, or MTX channel attenuator
- Output patchbay settings are incorrect.
- The MUTE ALL OUTPUTS button is turned on for a connected input/output unit.

Sound is not being input

- A device is not powered on.
- An input/output unit is not connected correctly.
- The devices are not connected correctly.
- Input patchbay settings are incorrect.
- The channel fader is lowered.
- The channel is muted.
- The channel's MAIN switch is off.
- The DCA fader to which the channel belongs is lowered.

The preamp of a specific channel is not shown

- The input is not patched in the input patchbay.
- The input that is patched in the input patchbay does not have a preamp.

Sound is noisy or distorted

- The preamp gain is inappropriate

  The sound will be distorted if the preamp gain is too high. The proportion of noise will be greater if the preamp gain is too low.
- The channel's dynamics, EQ, etc. are overloading.

  Check the overload indication or level meter in the CHANNEL DISPLAY to see if any section is overloading. If you find a section that's overloading, adjust the parameters for it.

Can't input successfully from REAC; noise is heard

If REAC devices are connected incorrectly or if the REAC mode setting is incorrect, it will not be possible to input from REAC, and noise may be heard.

In this case, first check the connections between the M-200i and the input/output units.

- Make sure that the input/output units are connected to the correct REAC port
- Make sure that the REAC mode of the input/output units is correct

  (MEMO)

  After changing the REAC mode of an input/output unit, you must cycle the power to that input/output unit.

Then initialize the REAC connection.

1. **Disconnect the REAC cable, and wait for about five seconds.**

2. **Reconnect the REAC cable.**

Top panel faders do not work

- SENDS ON FADER is turned on.

Can't read or write USB memory

- The USB memory is not formatted
- The USB memory is formatted as other than FAT (e.g., NTFS or HFS)
- The USB memory does not have sufficient free space

Remote

Can't control an external device

- The settings of the external device are incorrect.
- The external device is not connected correctly.
- The cable is broken.
- The MIDI OUT setting is set to THRU.
- The M-200i is not set to transmit messages.

Can't control the M-200i from an external device

- The settings of the external device are incorrect.
- The external device is not connected correctly.
- The cable is broken.
- The M-200i is not set to receive messages.

Appendix

Network

LAN

● A connection to the Wireless LAN router cannot be made.

- Make sure that the M-200i and the Wireless LAN router are powered on.
- Make sure the M-200i is connected to the correct port on the Wireless LAN router.
- Check whether the setting for DHCP has been made on the M-200i. If the M-200i is being used with DHCP set to OFF, make sure the settings for IP ADDRESS and SUBNET (subnet mask) are correct.
- Check whether the setting for DHCP has been made on the Wireless LAN router.
- The number of connection-data instances that can be saved is limited. In some cases, making a new connection might cause old connection data to be deleted.
- Initializing the network settings as described in "Initializing the mixer settings" (p. 84) or returning settings to their factory defaults as described in "Initializing the M-200i's internal memory" (p. 113) causes all connection data to be deleted.
If connection data has been deleted, connect to the Wireless LAN router again.

WIRELESS LAN

● A connection to the Wireless LAN router cannot be made.

● The message "Could not make the wireless connection" is displayed on the M-200i.

- Check whether your Wireless LAN router supports WPS. If the Wireless LAN router does not support WPS, you can use the procedure in "Selecting and connecting a Wireless LAN router (SELECT ACCESS POINT)" (p. 103) to make a connection.
- The 802.11a/b wireless protocols are not supported. Use the 802.11g/n (2.4 GHz) wireless protocol.
- The WEP authorization scheme is not supported. Use WPS or WPS2 as the authorization scheme.
- Check whether the setting for DHCP has been made on the Wireless LAN router.
- If you can't connect to a Wireless LAN router that you were able to connect to before, and this problem persists even after resetting the power, then check whether the setting in "Connecting in ad-hoc mode (AD-HOC)" (p. 104) is set to OFF.
- In some cases, weak signal strength might make connection difficult. In such cases, use the procedure in "Selecting and connecting a Wireless LAN router (SELECT ACCESS POINT)" (p. 103) to select the Wireless LAN router and redo the connection.
- The number of connection-data instances that can be saved is limited. In some cases, making a new connection might cause old connection data to be deleted.
- Initializing the network settings as described in ""Initializing the mixer settings" (p. 84) or returning settings to their factory defaults as described in "Initializing the M-200i's internal memory" (p. 113) causes all connection data to be deleted.
If connection data has been deleted, connect to the Wireless LAN router again.

● A connection to the Wireless LAN router cannot be made.

- The access point is unsupported. Use WPS or WPS2 as the authorization scheme.

● Communication is unstable.

- Because the connection uses radio waves, communication can become unstable in certain circumstances.
When communication is unstable, response can be sluggish in some cases. The methods described below can bring about improvement in some situations.
- Move the Wireless LAN router closer to the M-200i.
- Change the channel setting on the Wireless LAN router.

● The M-200i cannot be found when connecting using the application (M-200i Remote for the iPad).

- Make sure the equipment is powered on.
- Make sure a wireless USB adapter (WNA1100-RL) is attached at the WLAN ADAPTOR connector.
- Make sure the M-200i is connected to the wireless LAN.
- Make sure the M-200i and the iPad are connected to the same network (the same Wireless LAN router).
- Make sure the Wireless LAN router is set to permit communication between Wireless LAN devices.
  * For information about these settings, refer to the documentation for the Wireless LAN router.

● The iPad cannot connect to the Internet.

- Make sure the Wireless LAN router is connected to the Internet.
- Check whether the connection is using ad-hoc mode.
An iPad or other Wireless LAN device connected in ad-hoc mode cannot connect to the Internet or communicate with other Wireless LAN devices. Note, however, that if you're using an iPad or other Wireless LAN devices capable of 3G communication, you can use 3G to communicate with the Internet. Be aware that depending on your data plan, using 3G for Internet communication might incur communication charges.
If you're using a Wireless LAN device that does not support 3G, Internet communication is not possible.

DOCK

● Correct communication with equipment connected via the DOCK CABLE connector is not possible.

- The equipment is not connected correctly.
  * If you're connecting an iPad to the M-200i, be sure to use the dock cable included with the unit to make the connection to the DOCK CABLE connector. Communication is not possible if the dock cable included with the iPad is used or if the connection is made to the USB MEMORY connector or USB WLAN ADAPTOR connector.
- The equipment settings or application settings are incorrect.
  * Refer to the documentation for the devices and the application.
- If the actions just described fail to bring about correct communication, then disconnect the dock cable, wait about 5 seconds, then reinsert it.

Other

Insufficient volume from a device connected to the output jacks

● You're using a cable that contains a built-in resistor.

Insufficient volume from a device connected to the INPUT jacks

● You're using a cable that contains a built-in resistor.
Use a connection cable that does not contain a resistor.

Data disappeared from USB memory

● You switched off the power or disconnected the USB memory while writing or reading USB memory.

Settings don't change when you recall a scene

● The recall is being filtered by the RECALL PARAMETER and GLOBAL SCOPE settings.

* Please confirm setting in M-200i RCS.

REAC indicator

The REAC port provide a REAC indicator that shows the REAC communications status.

The following table shows the meaning of the REAC indicator status:

Status	Meaning
Lit	REAC communication is established
Blinking	REAC communication is taking place
Unlit	No communication

If REAC connection is unsuccessful, check the following points:

- **Make sure that all REAC devices are powered on.**
- **Check the Cat5e cable connections.**
- **Make sure that the Cat5e cables are not damaged.**
- **Verify that you're using the appropriate type of cables. (See "About REAC" (p. 11)**
- **If you're using a switching hub, is it operating?**
- **If you're using a switching hub, is it connected correctly?**
- **If you're using a switching hub, does it have the correct specifications? (See "Requirements for switching hubs" (p. 120)**

Pin configuration diagrams

Cat5e Ethernet cables (RJ45 EtherCon type connectors)

Cat5e crossover cables (REAC cables SC-W100S)
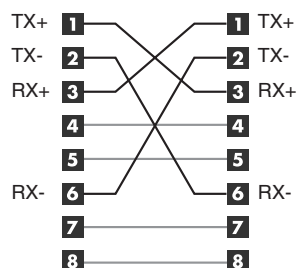
Audio jacks (XLR)

INPUT and OUTPUT

Balanced connections are recommended.

If you use unbalanced connections, connect the cold and ground.

- **Balanced connection**

HOT   GND
COLD

- **Unbalanced connection**

HOT   GND
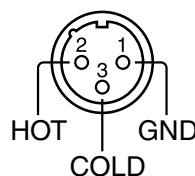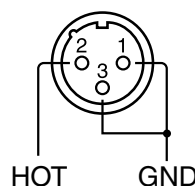
INPUT jacks provide phantom power (+48V/14mA).

Requirements for switching hubs

Switching hubs used to connect REAC devices must meet the following conditions:

- **We recommend a switching hub that supports 1000BASE-T (IEEE 802.3ab, Gigabit Ethernet)**
- **100BASE-TX interface must be supported (IEEE 802.3u, Fast Ethernet)**
- **Full duplex communication (simultaneous bidirectional communication) must be supported**

Caution when using a switching hub

- **The network propagation time between REAC devices is approximately 375 microseconds, but if the signal passes through a switching hub, there will be approximately 200 microseconds of delay for each unit.**
- **Up to four switching hubs can be connected in series.**
- **Connect REAC devices to a switching hub that supports 100BASE-TX.**
- **Carefully read the owner's manual of the switching hub you use.**

Main specifications

M-200i: LIVE MIXING CONSOLE

Mixing Channels

INPUT: 32 channels

BUS: MAIN L/R, 8 AUX buses, 4 MATRIX buses

OUTPUT: 14 ports (Max 54 ports When using REAC Devices)

Signal Processing

AD/DA Conversion: 24 bit

Sample Rate: 48.0 kHz or 44.1 kHz

Frequency Response

ASSIGNABLE OUTPUT jacks (1 to 10): -2 dB / +0 dB (20k ohms load, +4 dBu, typ.)

MAIN OUTPUT jacks (L, R): -2 dB / +0 dB (20k ohms load, +4 dBu, typ.)

PHONES jack: -3 dB / +0 dB (40 ohms load, 150 mW, typ.)

* Sample Rate: 48.0 kHz or 44.1 kHz

* Input Connector: INPUT 1 to 24 (Pad: ON, Input sens: +4 dBu, 20 Hz to 20 kHz)

Total Harmonic Distortion + Noise

ASSIGNABLE OUTPUT jacks (1 to 10): 0.05 % (+4 dBu, typ.)

MAIN OUTPUT jacks (L, R): 0.05 % (+4 dBu, typ.)

PHONES jack: 0.05 % (40 ohms load, 150 mW, typ.)

* Sample Rate: 48.0 kHz or 44.1 kHz

* Input Connector: INPUT 1 to 24 (Input sens: +4 dBu, 20 Hz to 20 kHz)

Dynamic Range

ASSIGNABLE OUTPUT jacks (1 to 10): 102 dB (typ.)

MAIN OUTPUT jacks (L, R): 102 dB (typ.)

* Sample Rate: 48.0 kHz or 44.1 kHz

* Input Connector: INPUT 1 to 24 (Input sens: +4 dBu, 20 Hz to 20 kHz)

Crosstalk@ 1 kHz

INPUT jacks (1 to 24): -80dB (Input sens: +4 dBu, IHF-A, typ.)

ASSIGNABLE OUTPUT jacks (1 to 10): -88 dB (typ.)

MAIN OUTPUT jacks (L, R): -88 dB (typ.)

* Sample Rate: 48.0 kHz or 44.1 kHz

Nominal Input Level (Variable)

INPUT jacks (1 to 16): -65 to +4 dBu

INPUT jacks (17 to 24): -28 to +4 dBu

Input Impedance

INPUT jacks (1 to 16): 7 k ohms

INPUT jacks (17 to 24): 10 k ohms

Non Clip Maximum Input level

INPUT jacks (1 to 24): +22dBu (1 kHz, 20 k ohms load, typ.)

Nominal Output Level

ASSIGNABLE OUTPUT jacks (1 to 10): +4 dBu (Load impedance: 10 k ohms, typ.)

MAIN OUTPUT jacks (L, R): +4 dBu (Load impedance: 10 k ohms, typ.)

Appendix

Output Impedance

ASSIGNABLE OUTPUT jacks (1 to 10): 600 ohms (typ.)

MAIN OUTPUT jacks (L, R): 600 ohms (typ.)

PHONES jack: 49 ohms (typ.)

Recommended Load Impedance

ASSIGNABLE OUTPUT jacks (1 to 10): 10 k ohms or greater

MAIN OUTPUT jacks (L, R): 10 k ohms or greater

PHONES jack: 40 ohms or greater

Minimum Load Impedance

PHONES jack: 16 ohms

Non Clip Maximum Output level

ASSIGNABLE OUTPUT jacks (1 to 10): +22 dBu (1 kHz, 10 k ohms load, typ.)

MAIN OUTPUT jacks (1 to 10): +22 dBu (1 kHz, 10 k ohms load, typ.)

PHONES jack: 150 mW + 150 mW (1 kHz, 40 ohms load, typ.)

Residual Noise Level (IHF-A, typ.)

-88 dBu (All faders: Min)

-80 dBu (Main Fader: Unity, Channel faders: Unity only one INPUT1 channel, Preamp sens: Min)

-61 dBu (Main Fader: Unity, Channel faders: Unity only one INPUT1 channel, Preamp sens: Max)

* Input 150 ohms terminate

* Output Connector: ASSIGNABLE OUTPUT jacks (1 to 10), MAIN OUTPUT jacks (L, R)

* Sample Rate: 48.0 kHz or 44.1 kHz

Equivalent Input Noise Level (E.I.N.)

-126 dBu (Main Fader: Unity, Channel faders: Unity only one channel, Preamp sens: Max)

* Output Connector: ASSIGNABLE OUTPUT jacks (1 to 10), MAIN OUTPUT jacks (L, R)

* Sample Rate: 48.0 kHz or 44.1 kHz

Audio Signal Latency

2.0 mS (typ.)

* Total System Latency of audio signal from an INPUT jack to a MAIN OUTPUT jack.

* Sample Rate: 48.0 kHz

* Effects: No insert effects

Network Latency

2.5 mS (typ.) *1

* Total System Latency of audio signal from S-1608 inputs to outputs via M-200i's REAC ports.

* Sample Rate: 48.0 kHz

* Effects : No insert effects

* 1: When a REAC Splitter S-4000D or a switching hub is used in-line with REAC cables, the network latency will increase by the amount of processing delay introduced by the splitting device itself. The actual delay is dependant upon the specifications of the splitting device, though the maximum delay amount for a single splitting device should be about 200 microseconds.

Connectors

INPUT jacks (1 to 16): XLR-3-31 type (balanced, phantom power)

INPUT jacks (17 to 22): 1/4 inch Phone type (balanced)

INPUT jacks (23 to 24): RCA Phono type

ASSIGNABLE OUTPUT jacks (1 to 6): XLR-3-32 type (balanced)

ASSIGNABLE OUTPUT jacks (7 to 10): 1/4 inch Phone type (balanced)

MAIN OUTPUT jacks (L, R): XLR-3-32 type (balanced)

PHONES jack: Stereo 1/4 inch phone type, Miniature phone type

AES/EBU OUT jacks : Optical type

REAC port : RJ-45 EtherCon type

RS-232C connector: 9-pin D-sub type

MIDI connectors (OUT/THRU, IN): 5-pin DIN type

USB MEMORY port : USB Type A

USB WLAN ADAPTOR port : USB Type A

USB COMPUTER port : USB Type B

LAN port : RJ45 type

DOC CABLE port : 10-pin mini DIN type

DC IN jack

Grounding terminal

* XLR type: 1 GND, 2 HOT, 3: COLD

* phantom power: DC+48V(unloaded maximum), 14mA(maximum load) (All XLR type inputs)

Display

Graphic LCD 132 x 64 dots with backlight

Current Draw

3.6 A

Dimensions

Desktop: 491(W) x 490(D) x 198(H)mm

Desktop: 19-3/8(W) x 19-5/16(D) x 7-13/16(H) inches

Weight

9.8 kg

21 lbs 10 oz

Operation Temperature

+5 to +40 degrees Celsius

+41 to +104 degrees Fahrenheit

Accessories

DOCK CABLE

TABLET STAND

AC Adaptor

POWER CODE

Owner's Manual

Options

Rackmount angle:RA-10U

Wireless USB Adapter:WNA1100-RL

USB Flash Memory

* Use USB Flash Memory sold by Roland. We cannot guarantee operation if other products are used.

* 0dBu=0.775Vrms

* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

Dimensions

490. 4

197. 4

489. 6

30. 2

430

30. 2
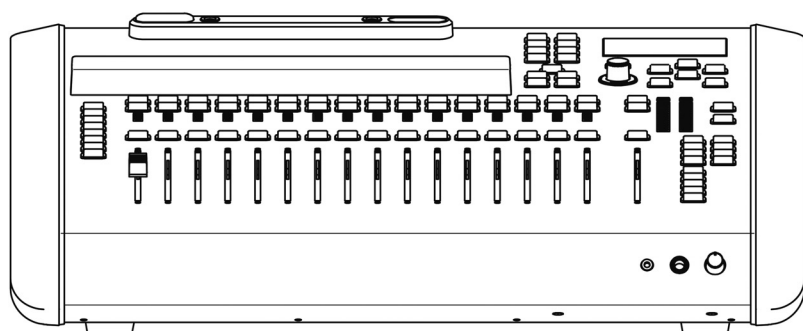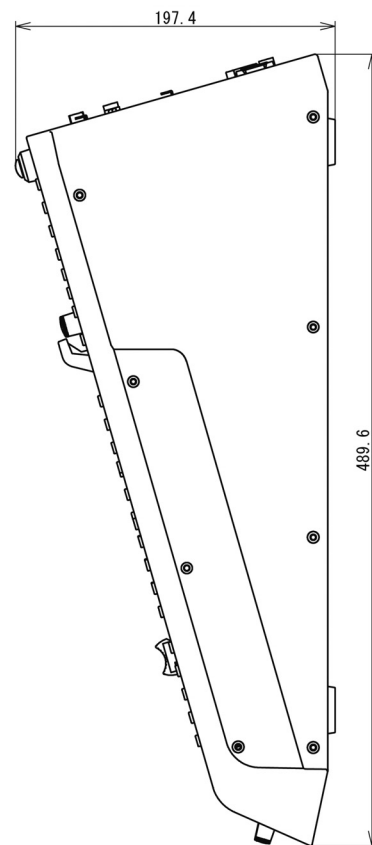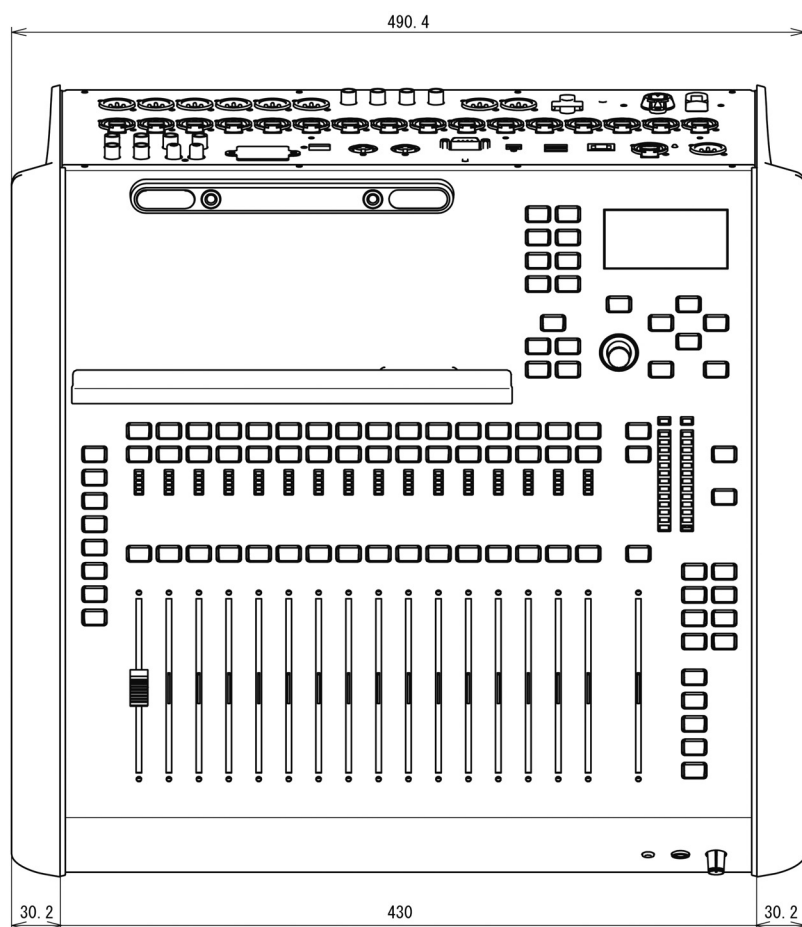
Dimensions are shown in millimeters.

Effect types

Reverb

Types of sound
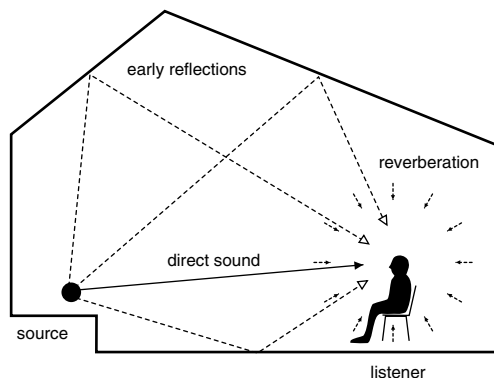
The sound you normally hear is divided into three types: "direct sound," "early reflections," and "reverberation." The "direct sound" is the sound that reaches the listener directly from the source. "Early reflections" are sounds that have reflected one to several times from the walls or other surfaces of the room. "Reverberation" is sound that has reflected many times before reaching the listener.

How sound and time are related
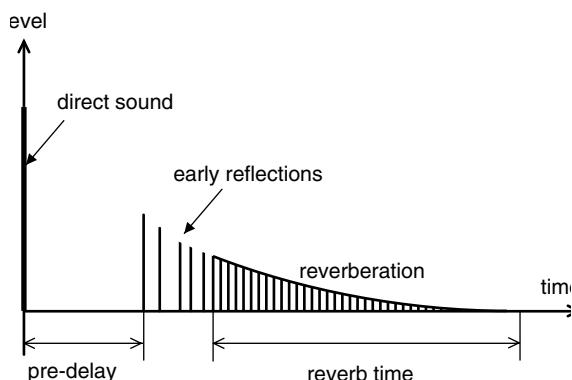
The reflected sounds reach the listener in the following order. The pre-delay is the time from when the direct sound is heard until the early reflections arrives. The reverb time is the duration until the reverb disappears.

Tonal character of reverb

The tonal character of reverb is affected by the material of the walls and other reflective surfaces. This is because the reflectivity of the surfaces will affect the proportion of high and low frequencies that are reflected. You can use the DFP (Damp Filter) to vary this property of the sound. The high-frequency range or low-frequency range of the reverb will be attenuated as you decrease the value of the HI FREQ DAMP GAIN or LO FREQ DAMP GAIN parameters, respectively.

If you want to produce soft-sounding reverb, lower the HI FREQ DAMP FREQ. If you want to produce crisp-sounding reverb, raise the LO FREQ DAMP FREQ.

St.REVERB (Stereo Reverb)
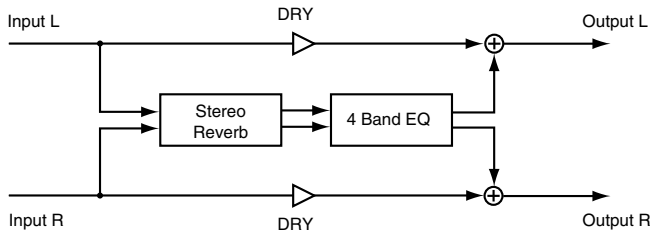
This is a stereo-in, stereo-out reverb. It adds reverberation without impairing the position of the sound image that's been set for the stereo input, by panning or other means.

Reverb

TYPE
Type of reverb

Value

ROOM1:	**Typical room reverb**
ROOM2:	**Room reverb with a softer tone than ROOM1**
HALL1:	**Typical hall reverb**
HALL2:	**Hall reverb with a softer tone than HALL1**
PLATE:	**Plate reverb**

SIZE (Room size)
Size of the room or hall
Value: 5–40 m

TIME (Reverb time)
Length of the reverberation
Value: 0.1–32.0 s

Pre Dly (Pre-delay time)
Time until the early reflections is heard
Value: 0–200 ms

ER Lev (Early reflection level)
Level of the early reflections
Value: -INF–0.0 dB

DIFFUS (Diffusion)
Amount of scattering for the early reflections
Value: 0–100

DENSITY
Density of the reverb sound
Value: 0–100

LO FREQ DAMP GAIN
Low-frequency attenuation of the reverb sound
Value: -36.0–0.0 dB

LO FREQ DAMP FREQ
Frequency at which the low-frequency region of the reverb sound begins to be attenuated
Value: 20 Hz–2.00 kHz

HI FREQ DAMP GAIN
High-frequency attenuation of the reverb sound
Value: -36.0–0.0 dB

HI FREQ DAMP FREQ
Frequency at which the high-frequency region of the reverb sound begins to be attenuated
Value: 200 Hz–20.00 kHz

HI CUT FREQ
Frequency at which the high-frequency region of the reverb sound will be cut
Value: 200 Hz–20.00 kHz

WET (Wet Level)
Level of the reverb sound
Value: -INF–+6.0 dB

DRY (Dry Level)
Level of the original sound
Value: -INF–+6.0 dB

BAL (Balance)
L/R output level balance of the reverb
Value: L63-C-R63

EQ

EQ SW (EQ switch)
Turns the EQ on/off
Value: OFF, ON

EQ ATT (EQ attenuator)
Attenuator for the EQ
Value: -42.0–+6.0 dB

LO GAIN
Gain of the Lo band
Value: -15.0–+15.0 dB

LO FREQ
Center frequency of the Lo band
Value: 20 Hz–20.00 kHz

LO-MID TYPE
Filter type for the Lo-Mid band (*1)
Value: PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU

LO-MID GAIN
Gain of the Lo-Mid band (*1)
Value: -15.0–+15.0 dB

LO-MID FREQ
Center frequency of the Lo-Mid band (*1)
Value: **20 Hz–20.00 kHz**

LO-MID Q
Steepness of the frequency response curve at the Lo-Mid band center frequency (*1)
Value: **0.36–16.00**

HI-MID TYPE
Filter type for the Hi-Mid band (*1)
Value: **PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU**

HI-MID GAIN
Gain of the Hi-Mid band (*1)
Value: **-15.0–+15.0 dB**

HI-MID FREQ
Center frequency of the Hi-Mid band (*1)
Value: **20 Hz–20.00 kHz**

HI-MID Q
Steepness of the frequency response curve at the Hi-Mid band center frequency (*1)
Value: **0.36–16.00**

HI GAIN
Gain of the Hi band
Value: **-15.0–+15.0 dB**

HI FREQ
Center frequency of the Hi band
Value: **20 Hz–20.00 kHz**

(*1) Depending on the Type setting of each band, there are certain combinations for which the Freq, Gain, and Q values will have no effect, as listed below.

PEAK (Peaking)
Creates a hill or valley in the region of FREQ.
Freq: Valid   Gain: Valid   Q: Valid

LSV (Low Shelving)
Boosts/cuts the region below FREQ
Freq: Valid   Gain: Valid   Q: —

HSV (High Shelving)
Boosts/cuts the region above FREQ
Freq: Valid   Gain: Valid   Q: —

LPF1 (Low-Pass Filter 1)
Passes the frequency region below FREQ
Freq: Valid   Gain: —   Q: —

HPF1 (High-Pass Filter 1)
Passes the frequency region above FREQ
Freq: Valid   Gain: —   Q: —

LPF2 (Low-Pass Filter 2)
A sharper response curve than LPF1
Freq: Valid   Gain: —   Q: Valid

HPF2 (High-Pass Filter 2)
A sharper response curve than HPF1
Freq: Valid   Gain: —   Q: Valid

BPF (Band Pass Filter)
Passes the frequency region around FREQ.
Freq: Valid   Gain: —   Q: Valid

BEF (Band Eliminate Filter)
Removes the frequency region around FREQ
Freq: Valid   Gain: —   Q: Valid

THRU (Thru)
Passes all frequency regions
Freq: —   Gain: —   Q: —

REVERB+GATE
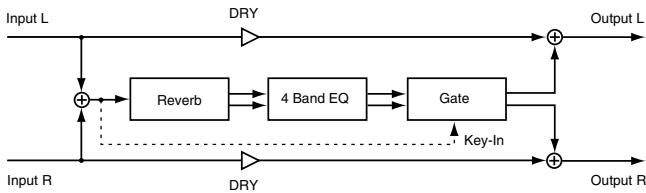
This is a mono-in, stereo-out reverb. It provides a gate that can be used for gating or ducking, allowing you to cut the reverb during its decay, or to cut the reverb when the level of the original sound is high.

Reverb

SIZE (Room size)
Size of the room or hall
Value: 5–40 m

TIME (Reverb time)
Length of the reverberation
Value: 0.1–32.0 s

Pre Dly (Pre-delay time)
Time until the early reflections is heard
Value: 0–200 ms

ER Lev (Early reflection level)
Level of the early reflections
Value: -INF–0.0 dB

DIFFUS (Diffusion)
Amount of scattering for the early reflections
Value: 0–100

DENSITY
Density of the reverb sound
Value: 0–100

LO FREQ DAMP GAIN
Low-frequency attenuation of the reverb sound
Value: -36.0–0.0 dB

LO FREQ DAMP FREQ
Frequency at which the low-frequency region of the reverb sound begins to be attenuated
Value: 20 Hz–2.00 kHz

HI FREQ DAMP GAIN
High-frequency attenuation of the reverb sound
Value: -36.0–0.0 dB

HI FREQ DAMP FREQ
Frequency at which the high-frequency region of the reverb sound begins to be attenuated
Value: 200 Hz–20.00 kHz

HI CUT FREQ
Frequency at which the high-frequency region of the reverb sound will be cut
Value: 200 Hz–20.00 kHz

WET (Wet Level)
Level of the reverb sound
Value: -INF–+6.0 dB

DRY (Dry Level)
Level of the original sound
Value: -INF–+6.0 dB

EQ

EQ SW (EQ switch)
Turns the EQ on/off
Value: OFF, ON

EQ ATT (EQ attenuator)
Attenuator for the EQ
Value: -42.0–+6.0 dB

LO GAIN
Gain of the Lo band
Value: -15.0–+15.0 dB

LO FREQ
Center frequency of the Lo band
Value: 20 Hz–20.00 kHz

LO-MID TYPE
Filter type for the Lo-Mid band (*1)
Value: PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU

LO-MID GAIN
Gain of the Lo-Mid band (*1)
Value: -15.0–+15.0 dB

LO-MID FREQ
Center frequency of the Lo-Mid band (*1)
Value: 20 Hz–20.00 kHz

LO-MID Q
Steepness of the frequency response curve at the Lo-Mid band center frequency (*1)
Value: 0.36–16.00

HI-MID TYPE
Filter type for the Hi-Mid band (*1)
Value: PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU

HI-MID GAIN
Gain of the Hi-Mid band (*1)
Value: -15.0–+15.0 dB

HI-MID FREQ
Center frequency of the Hi-Mid band (*1)
Value: **20 Hz–20.00 kHz**

HI-MID Q
Steepness of the frequency response curve at the Hi-Mid band center frequency (*1)
Value: **0.36–16.00**

HI GAIN
Gain of the Hi band
Value: **-15.0–+15.0 dB**

HI FREQ
Center frequency of the Hi band
Value: **20 Hz–20.00 kHz**

(*1) Depending on the Type setting of each band, there are certain combinations for which the Freq, Gain, and Q values will have no effect, as listed below.

PEAK (Peaking)
Creates a hill or valley in the region of FREQ.
Freq: Valid   Gain: Valid   Q: Valid

LSV (Low Shelving)
Boosts/cuts the region below FREQ
Freq: Valid   Gain: Valid   Q: —

HSV (High Shelving)
Boosts/cuts the region above FREQ
Freq: Valid   Gain: Valid   Q: —

LPF1 (Low-Pass Filter 1)
Passes the frequency region below FREQ
Freq: Valid   Gain: —   Q: —

HPF1 (High-Pass Filter 1)
Passes the frequency region above FREQ
Freq: Valid   Gain: —   Q: —

LPF2 (Low-Pass Filter 2)
A sharper response curve than LPF1
Freq: Valid   Gain: —   Q: Valid

HPF2 (High-Pass Filter 2)
A sharper response curve than HPF1
Freq: Valid   Gain: —   Q: Valid

BPF (Band Pass Filter)
Passes the frequency region around FREQ.
Freq: Valid   Gain: —   Q: Valid

BEF (Band Eliminate Filter)
Removes the frequency region around FREQ
Freq: Valid   Gain: —   Q: Valid

THRU (Thru)
Passes all frequency regions
Freq: —   Gain: —   Q: —

GATE

GT SW (GATE switch)
Turns the gate on/off
Value: **OFF, ON**

GT MODE (Gate mode)
Value

GATE: **Sound lower than the THRESHOLD level will be attenuated by the amount specified by RANGE**

DUCK: **Sound that exceeds the THRESHOLD level will be attenuated by the amount specified by RANGE**

THRE (Threshold level)
Threshold level of the gate
Value: **-80.0 –0.0 dB**

RANGE
Range of the gate
Value: **-80.0 –0.0 dB**

ATK (Attack time)
Attack time of the gate
Value: **0.0–800.0 ms**

REL (Release time)
Release time of the gate
Value: **0–8000 ms**

HOLD (Hold time)
Hold time for the gate
Value: **0–8000 ms**

Delay

(MEMO)

As delay units, you can use msec, Meter, Feet, Frame (24, 25, 29.97, 30fps), or Note. The M-200i's delay is based on msec units, and simply changing the delay unit parameter will not change the delay time in msec units. This means that after changing the delay unit, there may be a discrepancy between the msec value and the value that is displayed in the specified units. To correct this discrepancy, please re-specify the delay time.

(MEMO)

The relationship between Meter, Feet, Frame, and msec is shown below. (Rounded values are shown as the calculated results.)

Meter
$$[msec] = Delay [Meter] \times 1000 / 343.59 [Meter/sec]$$
Feet
$$[msec] = Delay [Feet] \times 1000 / 1127.26 [Feet/sec]$$
Frame (24, 25, 29.97, 30fps)
$$[msec] = Delay [Frame] \times 1000 / FrameRate$$

(MEMO)

If you specify Note as the delay unit, the delay time will be determined by the relation between Tempo and Note. In some cases, the relation between Tempo and Note may mean that the result would exceed the maximum allowable delay time.
The Note values are as follows:
Off, 1/64T, 1/64, 1/32T, 1/64D, 1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D, 1/4, 1/2T, 1/4D, 1/2, 1/1T, 1/2D, 1/1
T signifies Triplet, and D signifies Dotted. For example, 1/4 means quarter note, 1/4T means quarter-note triplet, and 1/4D means dotted quarter note.

DELAY x2
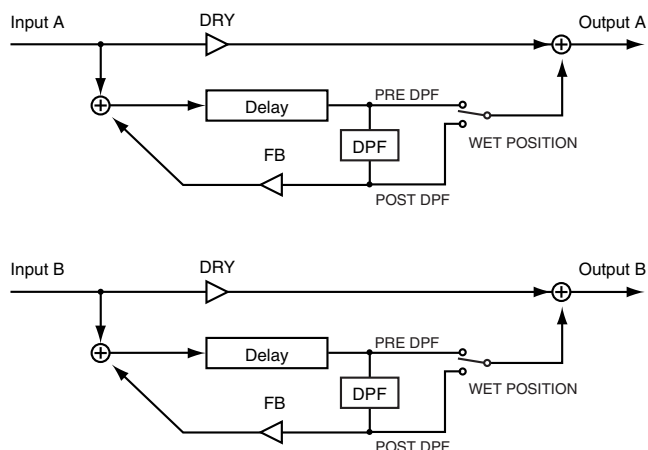
This is a dual-mono delay.

Delay A/B

DELAY UNIT
Specifies the units for delay
Value: **msec, Meter, Feet, Frame (24, 25, 29.97, 30), Note)**

TIME
Time between the original sound and when the delay is heard
Value: **0.0–1350 ms**

FB (Feedback)
Amount of delayed sound returned to the input of the delay. The feedback level specifies the amount of sound that is returned. Increasing this setting will increase the number of delay repetitions.
Value: **0–100**

LO FREQ DAMP GAIN
Low-frequency attenuation of the delay sound
Value: **-36.0–0.0 dB**

LO FREQ DAMP FREQ
Frequency at which the low-frequency region of the delay sound begins to be attenuated
Value: **20 Hz–2.00 kHz**

HI FREQ DAMP GAIN
High-frequency attenuation of the delay sound
Value: **-36.0–0.0 dB**

HI FREQ DAMP FREQ
Frequency at which the high-frequency region of the delay sound begins to be attenuated
Value: **200 Hz–20.00 kHz**

WET POSITION

The wet position specifies how the delay's wet signal is related to the position of the DPF (Damp Filter).

Value

PRE DAMP: Takes the wet sound from before the damp filter.

The signal before passing through the damp filter is used as the wet signal. In this case, the damp filter is applied only to the delay feedback.

POST DAMP: Takes the wet sound from after the damp filter.

the signal after passing through the damp filter is used as the wet signal. In this case, the damp filter is applied to all of the delay sound.

## WET (Wet Level)

Level of the delay sound

Value: -INF–+6.0 dB

DRY (Dry Level)

Level of the original sound

Value: -INF–+6.0 dB

LONG DELAY
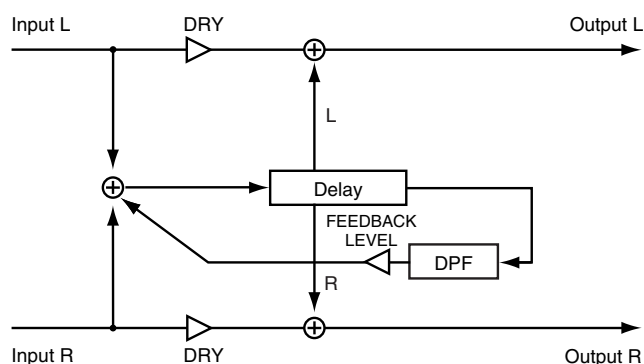
This is a mono-in, stereo-out long delay.

Delay

DELAY UNIT

Specifies the units for delay

Value: msec, Meter, Feet, Frame (24, 25, 29.97, 30), Note)

L TIME

Time from the original sound until the left-channel delay is heard

Value: 0.0–2700 ms

R TIME

Time from the original sound until the right-channel delay is heard

Value: 0.0–2700 ms

FEEDBACK TIME (Feedback time)

Time until the delayed sound is returned to the input of the delay

Value: 0.0–2700 ms

FEEDBACK LEVEL (Feedback level)

Amount of delayed sound returned to the input of the delay. The feedback level specifies the amount of sound that is returned. Increasing this setting will increase the number of delay repetitions.

Value: 0–100

LO FREQ DAMP GAIN

Low-frequency attenuation of the delay sound

Value: -36.0–0.0 dB

LO FREQ DAMP FREQ

Frequency at which the low-frequency region of the delay sound begins to be attenuated

Value: 20 Hz–2.00 kHz

HI FREQ DAMP GAIN

High-frequency attenuation of the delay sound

Value: -36.0–0.0 dB

HI FREQ DAMP FREQ

Frequency at which the high-frequency region of the delay sound begins to be attenuated

Value: 200 Hz–20.00 kHz

WET (Wet Level)

Level of the delay sound

Value: -INF–+6.0 dB

DRY (Dry Level)

Level of the original sound

Value: -INF–+6.0 dB

M.TAP DELAY (Multi Tap Delay)
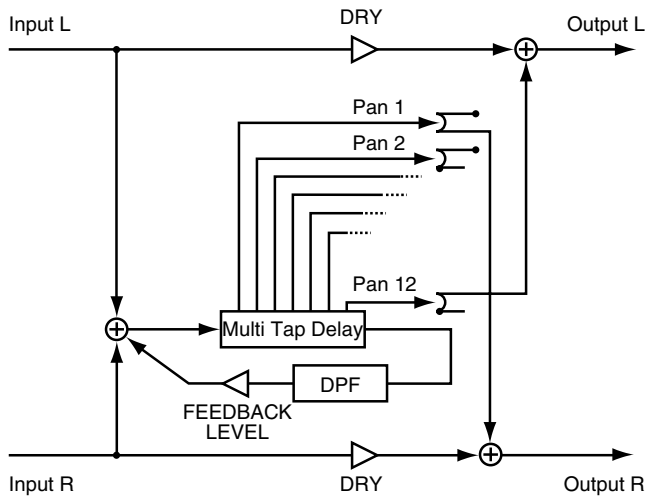
This is a mono-in, stereo-out twelve-stage tap delay.

Delay

DELAY UNIT
Specifies the units for delay
Value: **msec, Meter, Feet, Frame (24, 25, 29.97, 30), Note)**

DELAY 1–12 TIME
Time from the original sound until the delay is heard
Value: **0.0–2700 m**

DELAY 1–12 LEVEL
Level of the delay sound
Value: **-INF–+6.0 dB**

DELAY 1–12 PAN
Panning of the delay sound
Value: **L63-C-R6**

FEEDBACK TIME (Feedback time)
Time until the delayed sound is returned to the input of the delay
Value: **0.0–2700 ms**

FEEDBACK LEVEL (Feedback level)
Amount of delayed sound returned to the input of the delay. The feedback level specifies the amount of sound that is returned. Increasing this setting will increase the number of delay repetitions.
Value: **0–100**

LO FREQ DAMP GAIN
Low-frequency attenuation of the delay sound
Value: **-36.0–0.0 dB**

LO FREQ DAMP FREQ
Frequency at which the low-frequency region of the delay sound begins to be attenuated
Value: **20 Hz–2.00 kHz**

HI FREQ DAMP GAIN
High-frequency attenuation of the delay sound
Value: **-36.0–0.0 dB**

HI FREQ DAMP FREQ
Frequency at which the high-frequency region of the delay sound begins to be attenuated
Value: **200 Hz–20.00 kHz**

WET (Wet Level)
Level of the delay sound
Value: **-INF–+6.0 dB**

DRY (Dry Level)
Level of the original sound
Value: **-INF–+6.0 dB**

X.MOD DELAY (Cross-modulation Delay)
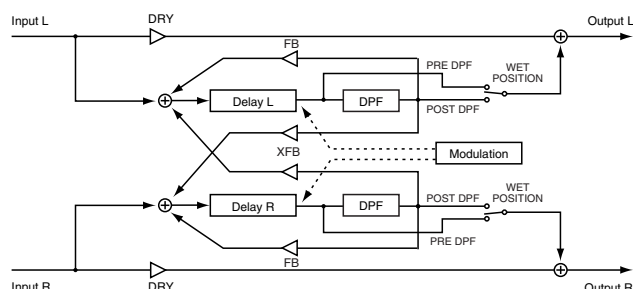
This is a stereo-in, stereo-out cross-modulation delay.

Delay

DELAY UNIT
Specifies the units for delay
Value: msec, Meter, Feet, Frame (24, 25, 29.97, 30), Note)

MODULATION WAVE
Waveform used for modulation
Value: SIN, SQR, EXP+, EXP-

MODULATION RATE
Value: 0.1–10.0 Hz

MODULATION DEPTH
Depth of modulation
Value: 0–100

MODULATION PHASE
Phase difference between modulation L and R
Value: -180–180 deg

L TIME
Time from the original sound until the left-channel delay is heard
Value: 0.0–1000 ms

R TIME
Time from the original sound until the right-channel delay is heard
Value: 0.0–1000 ms

FB (Feedback)
Amount of delayed sound returned to the input of the delay. The feedback level specifies the amount of sound that is returned. Increasing this setting will increase the number of delay repetitions.
Value: -100–100

XFB (Cross feedback)
Amount of delayed sound returned to the input of the delay of the opposite side
Value: -100–100

TIP

Cross feedback will feed back the effect sound to the opposite input (left or right).

LO FREQ DAMP GAIN
Low-frequency attenuation of the delay sound
Value: -36.0–0.0 dB

LO FREQ DAMP FREQ
Frequency at which the low-frequency region of the delay sound begins to be attenuated
Value: 20 Hz–2.00 kHz

HI FREQ DAMP GAIN
High-frequency attenuation of the delay sound
Value: -36.0–0.0 dB

HI FREQ DAMP FREQ
Frequency at which the high-frequency region of the delay sound begins to be attenuated
Value: 200 Hz–20.00 kHz

WET POSITION
The wet position specifies how the delay's wet signal is related to the position of the DPF (Damp Filter).
Value

PRE DAMP: **Takes the wet sound from before the damp filter.**
The signal before passing through the damp filter is used as the wet signal. In this case, the damp filter is applied only to the delay feedback.

POST DAMP: **Takes the wet sound from after the damp filter.**
the signal after passing through the damp filter is used as the wet signal. In this case, the damp filter is applied to all of the delay sound.

WET (Wet Level)
Level of the delay sound
Value: -INF–+6.0 dB

DRY (Dry Level)
Level of the original sound
Value: -INF–+6.0 dB

Modulation

St.CHORUS (Stereo Chorus)
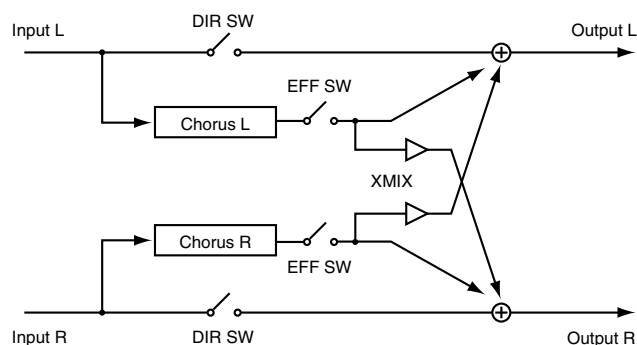
This is a stereo-in, stereo-out chorus. It lets you apply chorus without impairing the position of the sound image that's been set for the stereo input, by panning or other means.

Chorus

RATE
Chorus rate
Value: 0.1–10.0 Hz

DEPTH
Chorus depth
Value: 0–100

Pre Dly (Pre-delay)
Time until the chorus sound is output
Value: 0–100 ms

XMIX (Cross mix)
Mix amount for the opposite-side chorus
Value: -100–100

DIR SW (Direct switch)
Turns the unprocessed sound on/off
Value: OFF, ON

EFF SW (Effect switch)
Turns the effect sound on/off
Value: OFF, ON

St.FLANGER (Stereo Flanger)
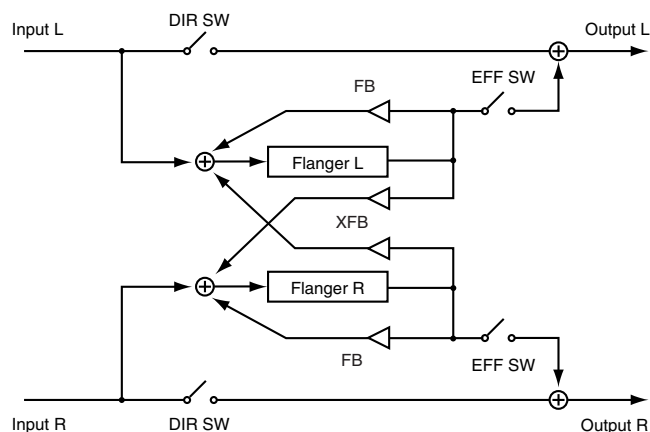
This is a stereo-in, stereo-out flanger. It lets you apply flanging without impairing the position of the sound image that's been set for the stereo input, by panning or other means.

Flanger

RATE
Flanger rate
Value: 0.01–10 Hz

DEPTH
Flanger depth
Value: 0–100

MANUAL
Center frequency at which the flanger effect is applied
Value: 0–100

LFO PHASE
Phase difference between L and R for the LFO (Low-Frequency Oscillator)
Value: -180–180 deg

FB (Feedback)
Amount of flanger sound that is returned to the input of the flanger
Value: -100–100

XFB (Cross feedback)
Amount of flanger sound that is returned to the opposite-side input of the flanger
Value: -100–100

LEVEL
Flanger level
Value: 0–100

DIR SW (Direct switch)
Turns the unprocessed sound on/off

Value: **OFF, ON**

EFF SW (Effect switch)
Turns the effect sound on/off
Value: **OFF, ON**

> Feedback means returning the effect sound back into the input. The feedback level specifies the amount of sound that is returned. Cross-feedback is when the effect sound is returned back to the opposite-side (left or right) input. The cross-feedback level specifies the amount of sound that is returned. In modulation-type effects, raising the feedback value will make the sound richer and more spacious. Negative values will invert the phase.

St.PHASER (Stereo Phaser)
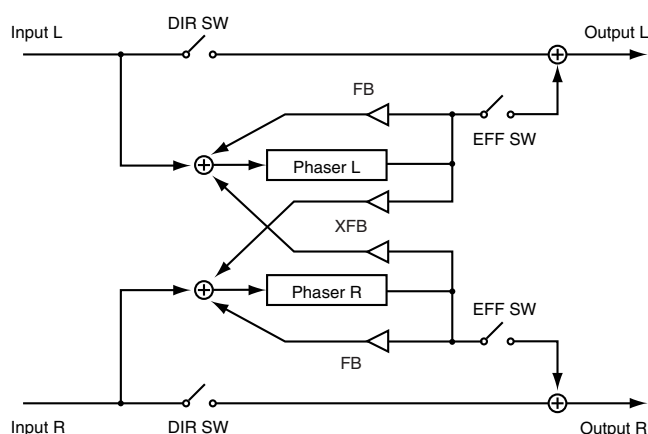
This is a stereo-in, stereo-out phaser. It lets you apply a phaser effect without impairing the position of the sound image that's been set for the stereo input, by panning or other means.

Phaser

RATE
Phaser rate
Value: **0.01–10.0 Hz**

DEPTH
Phaser depth
Value: **0–100**

MANUAL
Center frequency at which the phaser effect is applied
Value: **0–100**

LFO PHASE
Phase difference between L and R for the LFO (Low-Frequency Oscillator)
Value: **-180–180 deg**

FB (Feedback)
Amount of phaser sound that is returned to the input of the phaser
Value: **-100–100**

XFB (Cross feedback)
Amount of phaser sound that is returned to the opposite-side input of the phaser
Value: **-100–100**

LEVEL
Phaser level
Value: **0–100**

MODE
Type of phaser
Value: **4STAGE, 8STAGE**

DIR SW (Direct switch)
Turns the unprocessed sound on/off
Value: **OFF, ON**

EFF SW (Effect switch)
Turns the effect sound on/off
Value: **OFF, ON**

Channel strip

CH STRIP x2 (Channel Strip x2)
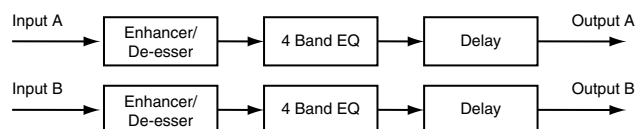
This is a dual-mono channel strip. It provides enhancer/de-esser, EQ, and delay.

ENHANCER/DE-ESSER A/B

ENHANCER/DE-ESSER SW (Enhancer/De-esser switch)
Turns the enhancer/de-esser on/off
Value: **OFF, ON**

MODE (Gate mode)
Value

ENHANCER: **Enhances the harmonic content of the sound, giving the sound greater clarity. If the high-frequency region is weak, it will be strengthened. The DE-ESSER threshold setting is not used**

DE-ESSER: **Restrains the sibilants, softening the sound. If the high-frequency region is excessive, it will be moderated. The ENHANCER sensitivity and ENHANCER mix level are not used.**

SENS (Enhancer sensitivity)
Enhancer sensitivity
Value: **0–100**

FREQ (Frequency)
Frequency above which is handled as the high-frequency region
Value: **200 Hz–20.0 kHz**

MIX (Enhancer mix)
Enhancer mix level
Value: **0.0–12.0 dB**

THRE (De-esser threshold)
Threshold level for the de-esser
Value: **-36.0–0.0 dB**

EQ A/B

EQ SW (EQ switch)
Turns the EQ on/off
Value: **OFF, ON**

EQ ATT (EQ attenuator)
Attenuator for the EQ
Value: **-42.0–+6.0 dB**

LOW TYPE
Filter type for the Lo band (*1)
Value: **PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU**

LO GAIN
Gain of the Lo band (*1)
Value: **-15.0–+15.0 dB**

LO FREQ
Center frequency of the Lo band (*1)
Value: **20 Hz–20.00 kHz**

LO Q
Steepness of the frequency response curve at the Lo band center frequency (*1)
Value: **0.36–16.00**

LO-MID TYPE
Filter type for the Lo-Mid band (*1)
Value: **PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU**

LO-MID GAIN
Gain of the Lo-Mid band (*1)
Value: **-15.0–+15.0 dB**

LO-MID FREQ
Center frequency of the Lo-Mid band (*1)
Value: **20 Hz–20.00 kHz**

LO-MID Q
Steepness of the frequency response curve at the Lo-Mid band center frequency (*1)
Value: **0.36–16.00**

HI-MID TYPE
Filter type for the Hi-Mid band (*1)
Value: **PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU**

HI-MID GAIN
Gain of the Hi-Mid band (*1)
Value: **-15.0–+15.0 dB**

HI-MID FREQ

Center frequency of the Hi-Mid band (*1)

Value: **20 Hz–20.00 kHz**

HI-MID Q

Steepness of the frequency response curve at the Hi-Mid band center frequency (*1)

Value: **0.36–16.00**

HI TYPE

Filter type for the Hi band (*1)

Value: **PEAK, LSV, HSV, LPF1, HPF1, LPF2, HPF2, BPF, BEF, THRU**

HI GAIN

Gain of the Hi band (*1)

Value: **-15.0–+15.0 dB**

HI FREQ

Center frequency of the Hi band (*1)

Value: **20 Hz–20.00 kHz**

HI Q

Steepness of the frequency response curve at the Hi band center frequency (*1)

Value: **0.36–16.00**

(*1) Depending on the Type setting of each band, there are certain combinations for which the Freq, Gain, and Q values will have no effect, as listed below.

PEAK (Peaking)

Creates a hill or valley in the region of FREQ.

Freq: Valid   Gain: Valid   Q: Valid

LSV (Low Shelving)

Boosts/cuts the region below FREQ

Freq: Valid   Gain: Valid   Q: —

HSV (High Shelving)

Boosts/cuts the region above FREQ

Freq: Valid   Gain: Valid   Q: —

LPF1 (Low-Pass Filter 1)

Passes the frequency region below FREQ

Freq: Valid   Gain: —   Q: —

HPF1 (High-Pass Filter 1)

Passes the frequency region above FREQ

Freq: Valid   Gain: —   Q: —

LPF2 (Low-Pass Filter 2)

A sharper response curve than LPF1

Freq: Valid   Gain: —   Q: Valid

HPF2 (High-Pass Filter 2)

A sharper response curve than HPF1

Freq: Valid   Gain: —   Q: Valid

BPF (Band Pass Filter)

Passes the frequency region around FREQ.

Freq: Valid   Gain: —   Q: Valid

BEF (Band Eliminate Filter)

Removes the frequency region around FREQ

Freq: Valid   Gain: —   Q: Valid

THRU (Thru)

Passes all frequency regions

Freq: —   Gain: —   Q: —

Delay A/B

DELAY UNIT

Specifies the units for delay

Value: **msec, Meter, Feet, Frame (24, 25, 29.97, 30), Note)**

DELAY SW (Delay switch)

Turns the delay on/off

Value: **OFF, ON**

TIME

Time between the original sound and when the delay is heard

Value: **0.0–1350 ms**

FB (Feedback)

Amount of delayed sound returned to the input of the delay. The feedback level specifies the amount of sound that is returned. Increasing this setting will increase the number of delay repetitions.

Value: **0–100**

LO FREQ DAMP GAIN

Low-frequency attenuation of the delay sound

Value: **-36.0–0.0 dB**

LO FREQ DAMP FREQ

Frequency at which the low-frequency region of the delay sound begins to be attenuated

Value: **20 Hz–2.00 kHz**

HI FREQ DAMP GAIN

High-frequency attenuation of the delay sound

Value: **-36.0–0.0 dB**

HI FREQ DAMP FREQ

Frequency at which the high-frequency region of the delay sound begins to be attenuated

Value: **200 Hz–20.00 kHz**

WET POSITION

The wet position specifies how the delay's wet signal is related to the position of the DPF (Damp Filter).

Value

PRE DAMP: **Takes the wet sound from before the damp filter.**

The signal before passing through the damp

filter is used as the wet signal. In this case, the damp filter is applied only to the delay feedback.

POST DAMP: Takes the wet sound from after the damp filter.

the signal after passing through the damp filter is used as the wet signal. In this case, the damp filter is applied to all of the delay sound.

WET (Wet Level)
Level of the delay sound
Value: **-INF–+6.0 dB**

DRY (Dry Level)
Level of the original sound
Value: **-INF–+6.0 dB**

Pitch shift

P.SHIFTER x2 (Pitch Shifter x2)
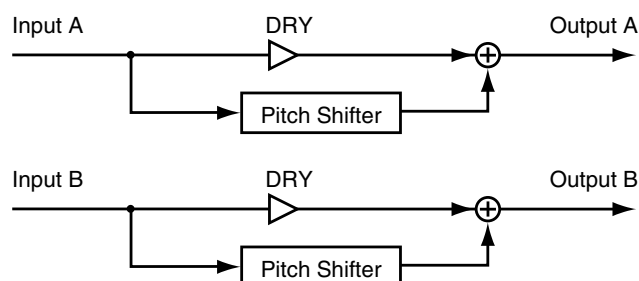
This is a dual-mono pitch shifter.

Pitch Shift A/B

MODE
Value

POLY FAST, POLY MID, POLY SLOW:
These modes are suitable for polyphonic instruments

(MEMO)
The difference between Poly Fast, Poly Mid, and Poly Slow is in the length of time (delay) it takes before the pitch-shifted sound is produced.
Poly Fast offers a shorter time until the pitch-shifted sound is heard, but the pitch-shifted sound will be less stable.
Poly Slow takes a longer time until the pitch-shifted sound is heard, but the pitch-shifted sound will be more stable.
Poly Mid has a response time for the pitch-shifted sound that is between Poly Fast and Poly Slow.

COARSE
Amount of pitch shift (in semitone steps)
Value: **-12–12**

FINE
Amount of pitch shift (in one-cent steps)
Value: **-100–100**

TIP
Use the Coarse setting to specify the approximate pitch, and make fine adjustments using Fine.

WET (Wet Level)
Level of the pitch-shifted sound
Value: **-INF–+6.0 dB**

DRY (Dry Level)
Level of the original sound
Value: **-INF–+6.0 dB**

GEQ

GEQ

Input A   Output A

→ [31 Band GEQ] →

Input B   THRU   Output B

→ ▷ →
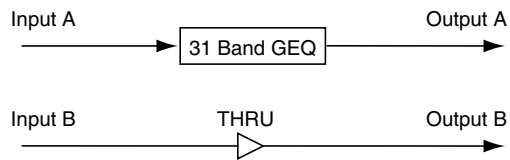
This is a single-mono 31-band GEQ.

GEQ

ATT (Attenuator)
Attenuator for the GEQ
Value: **-42.0–+15.0 dB**

20 Hz Gain–20 kHz Gain
Gain of each band
Value: **-15.0–+15.0 dB**

Roland vintage effects

SBF-325 (STEREO FLANGER SBF-325)

This is a stereo-in, stereo-out flanger that models the Roland SBF-325 Stereo Flanger.

FEEDBACK
Amount of flanger sound returned to the input (valid only if EFFECT MODE is set to FLANGER)
Value: **0.0–10.0**

EFFECT MODE
Value

FLANGER I:	**Monaural mode flanger**
FLANGER II:	**Stereo mode flanger**
FLANGER III:	**Cross-mix mode flanger**
OFF:	**Modulation off**
CHORUS:	**Chorus**

CH-B MOD (CH-B Modulation)
Specifies whether the channel B flanger effect will be inverted
Value: **NORM, INV**

CH-A
Specifies whether the channel A flanger sound will be phase-reversed
Value: **NORM, INV**

CH-B
Specifies whether the channel B flanger sound will be phase-reversed
Value: **NORM, INV**

EFFECT Sw (Effect Switch)
Specifies whether the effect sound will be output
Value: **OFF, ON**

DIRECT Sw (Direct Switch)
Specifies whether the original sound will be output
Value: **OFF, ON**

LEVEL
Output level
Value: **0–100**

SPH-323 (PHASE SHIFTER SPH-323)

This is a phase shifter that models the Roland SPH-323 Phase Shifter. The original was mono-in, mono-out, but this modeling is a dual-mono design with two units in parallel. The MOD LINK Sw allows you to use this as a stereo-in, stereo-out effect.

CENTER FREQ (Center Frequency)
Center frequency at which the phaser effect is applied
Value: **0–100**

RESONANCE
Boosts the region around the center frequency specified by CENTER FREQ
Value: **0.0–10.0**

SHIFT MODE
Specifies the number of stages for the phaser
Value: **8STAGE, 4STAGE**

EFFECT Sw (Effect Switch)
Specifies whether the effect sound will be output
Value: **OFF, ON**

DIRECT Sw (Direct Switch)
Specifies whether the original sound will be output
Value: **OFF, ON**

LEVEL
Output level
Value: **0–100**

MOD LINK Sw (Modulation Link Switch)
Specifies whether the modulation of the two SPH-323 units will be linked
Value: **OFF, ON**

CH-B MOD (CH-B Modulation)
Specifies whether the phase of the modulation for channel B (the lower SPH-323) will be inverted
Value: **NORM, INV**

MODULATION

LFO1 DEPTH
LFO1 modulation depth
Value: **0.0–10.0**

LFO1 RATE
LFO1 modulation rate
Value: **0–100**

LFO2 DEPTH
LFO2 modulation depth
Value: **0.0–10.0**

LFO2 RATE
LFO2 modulation rate
Value: **0–100**

SDD-320 (DIMENSION D SDD-320)

This is a stereo-in, stereo-out chorus that models the Roland SDD-320 Dimension D.

The SDD-320 was released in 1979, and became standard equipment in many recording studios.

DIMENSION MODE

Specifies how the chorus changes

Value: **OFF, 1, 2, 3, 4, 1+4, 2+4, 3+4**

INPUT MODE

Input signal stereo/mono setting

Value: **MONO, STEREO**

EFFECT Sw (Effect Switch)

Specifies whether the effect sound will be output

Value: **OFF, ON**

DIRECT Sw (Direct Switch)

Specifies whether the original sound will be output

Value: **OFF, ON**

LEVEL

Output level

Value: **0–100**

The amount of RAM access for each FX algorithm

The list of the amount of RAM access for each FX algorithm are as follows:

GEQ	0%
St.REVERB	44%
REVERB+GATE	28%
DELAY x2	5%
LONG DELAY	6%
M.TAP DELAY	21%
X.MOD DELAY	7%
St.CHORUS	7%
St.FLANGER	7%
St.PHASER	0%
P.SHIFTER x2	11%
CH STRIP x2	5%
SDD-320	7%
SPH-323 x2	0%
SBF-325	7%

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Block Diagram