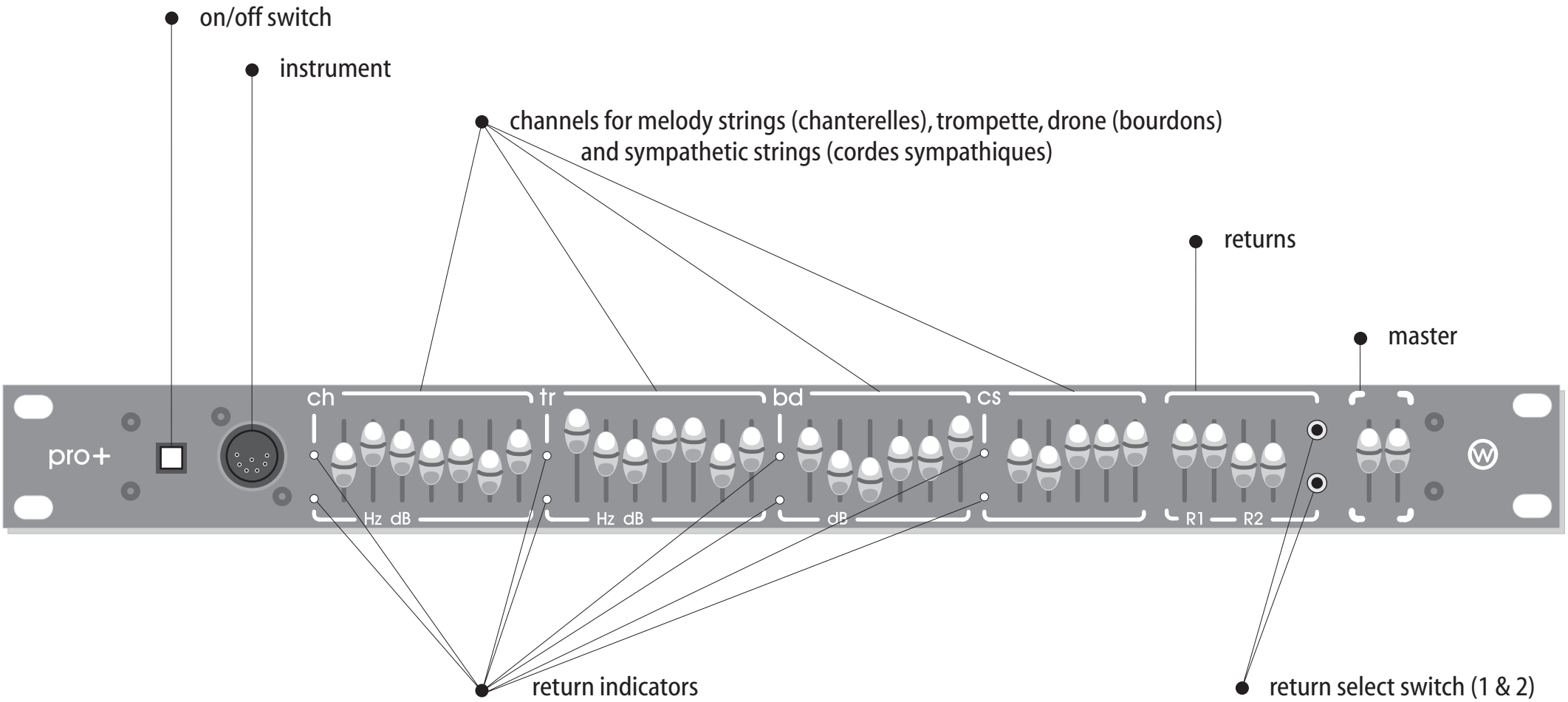
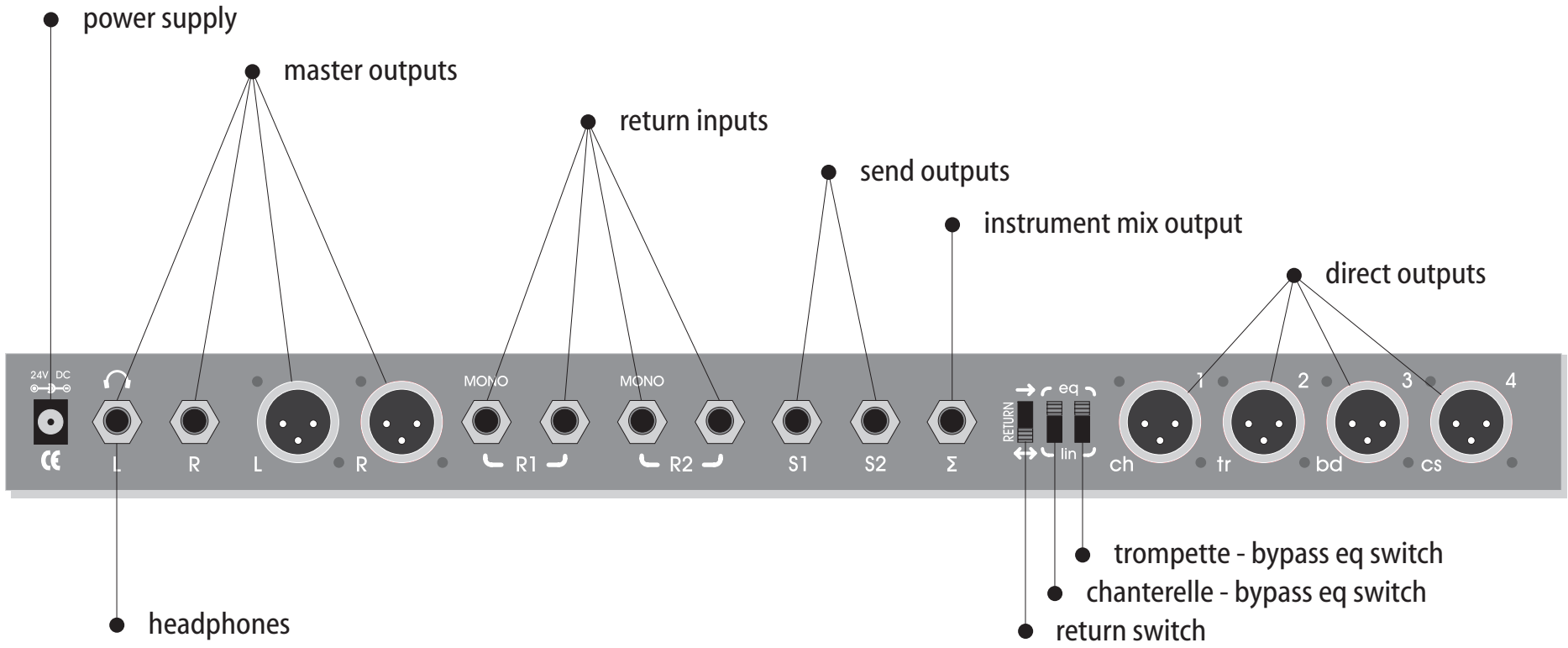
PRO+

4 channel hurdy-gurdy preamp + mixer

manual


on/off switch
instrument
channels for melody strings (chanterelles), trompette, drone (bourdons)
and sympathetic strings (cordes sympathiques)
returns
master
pro+
ch
tr
bd
cs
Hz dB
Hz dB
dB
R1
R2
return indicators
return select switch (1 & 2)


power supply
master outputs
return inputs
send outputs
instrument mix output
direct outputs
24V DC
L
R
L
R
MONO
R1
MONO
R2
S1
S2
Σ
RETURN
eq
lin
ch
tr
bd
cs
1
2
3
4
trompette - bypass eq switch
chanterelle - bypass eq switch
return switch
headphones

Thank you for purchasing the **PRO+** 4 channel hurdy-gurdy preamp with integrated mixer.

getting started

Before switching on or connecting the power supply to the **PRO+** mixer turn down the volume of all connected devices.
Connect the power supply and the hurdy-gurdy to the **PRO+** properly and switch it on. The green LED on the front should glow. Connect the desired outputs to your amp, mixer or computer and turn up the appropriate faders.

If you encounter any problems or glitches or if you have any questions concerning the **PRO+** please contact:

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technical data

connection	Neutrik, 7 pin
outputs	direct outs: 4 x XLR
	Master: 2 x XLR 2 x 1/4" TRS, balanced (switchable to headphone-output)
	AUX send: 2 x 1/4" TS
	mix-output: 1 x 1/4" TS
inputs	returns: 4 x 1/4" TS
features	- 2 parametric EQs (chanterelle, trompette) /w bypass switch - 1 low pass filter (drone) - returns routable to master or direct outs only
dimension	470x210x44 mm (19" rack mount case)
power	110/220 V

INSTRUMENT

Inside the instrument is a 5 channel preamp powered by the **PRO+** mixer. Each channel's volume can be adjusted by 5 (sometimes 4*) faders found at the side of the instrument.

The order of the faders is:

melody (chanterelle)
trompette
drone (bourdon)
sympathetic strings (cordes sympathiques) **OPTIONAL*
instrument mix

Where each channel can be sent and controlled independently, **instrument mix** represents the mix of the upper 4 (3*) faders.

Possible applications of **instrument mix** are: a simple one-channel setup, a tuner output or an effect output, where the amount of the effect is controllable directly at the instrument.

PRO+

on/off switch*

The on/off switch switches the power of the **PRO+** on and off but keeps powering the instrument's preamp and the little mixer at the side of the instrument even in off-state. Also the **instrument mix output**, which can be controlled by the fifth fader on the instrument, is still active when the **PRO+** is switched off. This is meant in order to send a signal to a tuner even when the device is switched off.
ATTENTION: In some setups the on/off switch can produce a significant noise. Please test the function of the on/off switch a l w a y s at low volume first, especially with big PAs!

*the on/off switch is replaced by a on/off LED in later versions

connection to instrument

The connection to between the instrument and the **PRO+** mixer is a 7-pin neutrik cable. Although it is a high quality instrument cable try to avoid chair's feet and stepping with heavy shoes on it.

channels

The four channels are:

ch - melody (chanterelle)
tr - trompette
bd - drone (bourdon)
cs - sympathetic strings (cordes sympathiques)

In the four channels you can find faders with different colors.

white faders

The white faders control the volume of the direct output for each channel.

yellow faders

The yellow faders provide eq functionality for the chanterelle, the trompette and the drone. Chanterelle- and trompette- channel are equipped with a parametric filter, where one fader controls the frequency (Hz) and one controls the volume (dB). To achieve your desired sound put the volume fader up to empahsize the frequency, then look for a frequency you like or dislike by moving the frequency fader. You may then boost or soften this frequency by moving the volume fader up or down, where the middle position gives a flat frequency response.
The yellow fader in the drone section (bd) controls the frequency of a low pass filter. If the fader is moved enterily up the signal is flat, in down position only low frequencies are passed through.

blue faders

The blue faders send a portion of the signal – after the eq – to the **send outputs**. The left fader controls the amount sent to the S1, the right one sent to S2.

grey faders

The grey faders send a portion of the signal to the left and right **master output**. The left and right **master output** can be used as stereo or two mono outputs independently.

returns

The two returns R1 and R2, each with two faders, are sending the signal coming in at the **return inputs** to the **master output** or to the **direct outputs**, depending on the **return select switch** (see return select switch). The left and right fader of R1 and R2 in the **return section** control the left and right signal of an incoming stereo signal. If a mono signal is connected o n l y to the left of the **return inputs** (labeled mono) the signal will be present at both faders to control it's pan-position or to be send independetly to the left or right **master output**.

return select switch

The return select switch lets you choose where to send an incoming signal at the **return inputs**.
If you push one of **the return select switches** – the upper one for R1, the lower one for R2 – you will see the **return indicators** flashing from: *ch – tp – bd – cs – off*, where *off* indicates the **PRO+** beeing in traditional mixing mode: the **return input** is sent and mixed to the **master output** as described for the **returns**.
If the **return select indicators** are active for one channel, only this channel will be sent to the **send outputs** and the **return input** will additionally be sent to the **direct output** of the according channel.

return switch

When the **return indicators** are active the **return switch** allows to choose if the **return input** is send to the **direct outputs** *and* the **master output** (↔) or only to the **direct outputs** (➜).

master

The two **master** faders send the same stereo signal or two mono signals to the 2x 1/4" TRS (jacks) and the 2x balanced XLR **master outputs**.

headphones

If a 1/4" TRS stereo jack is connected o n l y to the left **master output**, the amplification is adapted to provide a stereo headphone signal.

instrument mix output

The **instrument mix output** corresponds to the **instrument mix** fader at the side of the instrument (see INSTRUMENT).

eq bypass switch

The **eq bypass switches** for chanterelle and trompette allow to bypass the eq for the according channel in order to achieve a pristine audio-signal.

MAINTAINANCE

Protect from dust. Clean only with dry cloth.

The **PRO+** mixer uses six electric transducers for real balanced outputs. These are the most heavy parts located in the back of the box. Be aware of the leverage effect at transport when mounting it into a rack-case.

SEND & RETURNS explained

A typical use for sends and returns is to route the signal through an external effectprocessor.
EXAMPLE: Connect S1 to the input of an effect processor and connect the output of the effect processor to R1 (mono or stereo). Now when listening to the master output you can choose to have as much effect as you like by adjusting the left of the blue faders of each channel section. The general volume of the effect is controlled by the R1 faders in the return section. The return select switch has to be set to off.
In addition the dry signal of each channel can be routed to the master output by the grey faders of each channel to achieve a mix of the dry and processed signal.

Alternatively the instrument mix output can be sent to an effecct processor instead of S1. In this way it is possible to control the volume of the effect directly on the instrument.

By use of the return select switch an external device can be used eg. once only for the melody, once only for the trompette with keeping the adjustments of the faders of each channel.

Another application for a return is to use it as an input.
Either for sound sources like CD, MD or computers or for feeding a foldback signal into the **PRO+**. In this way it is eg. possible to send one mix (master L) to the PA or recording equipement, getting a monitoring mix of other instruments or playback into the **PRO+** and mix it with a different mix of the hurdy-gurdy to achieve a custom monitoring sound (master R) either on stage or in the studio.