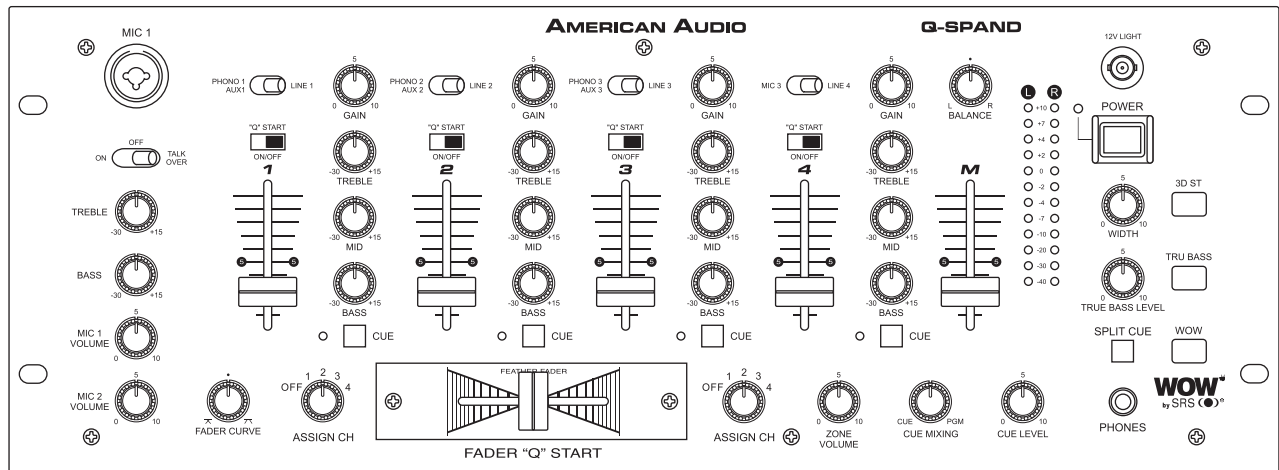


AMERICAN AUDIO

Q-SPAND™

Featuring:

WOW™
by SRS (●)®



User Guide and Reference Manual

Every Q-SPAND™ has been thoroughly tested and has been shipped in perfect operating condition. Carefully check the shipping carton for damage that may have occurred during shipping. If the carton appears to be damaged, carefully inspect your mixer for any damage and be sure all equipment necessary to operate the mixer has arrived intact. In the event damage has been found or parts are missing, please contact our toll free customer support number for further instructions. Please do not return the mixer to your dealer without first contacting customer support.

Introduction:

Congratulations and thank you for purchasing the American Audio® Q-SPAND™ mixer. This mixer is a representation of American Audio's continuing commitment to produce the best and highest quality audio products possible at an affordable price. Please read and understand this manual completely before attempting to operate your new mixer. This booklet contains important information concerning the proper and safe operation of your new mixer. For those of you that can not stand the thought of reading through an owners manual, please at least glance through the "Quick Start Guide" on page four.

Customer Support:

American Audio® provides a toll free customer support line, to provide set up help and answer any question should you encounter problems during your initial set up or operation. You may also visit us on the web at www.americanaudio.us for any comments or suggestions. Service Hours are Monday through Friday 9:00 a.m. to 5:30 p.m. Pacific Standard Time.

Voice: (800) 322-6337
Fax: (323) 582-2610
E-mail: support@americandj.com

Caution! There are no user serviceable parts inside this mixer. Do not attempt any repairs yourself, without being instructed to do so by an authorized American Audio service technician. Doing so will void your manufactures warranty. In the unlikely event your mixer may require service, please contact American Audio® customer support.

Do not discard the packing carton in the trash. Please recycle when ever possible.

Please be sure to make any connections before plugging the mixer in to an electrical outlet. All fader and volume controls should be set to zero or minimum position, before the mixer is switched on. If the mixer has been exposed to drastic temperature fluctuation (e.g. after transportation), do not switch on the mixer immediately. The arising condensation of water might damage your device. Leave the device switched off until it has reached room temperature.

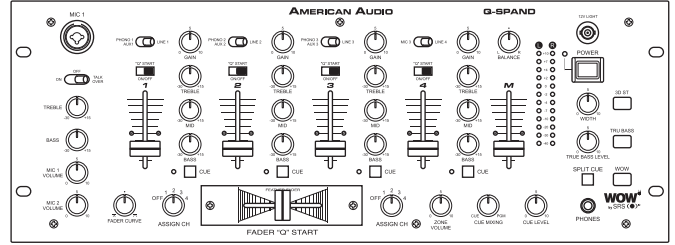
Operating Determinations:

- When installing this mixer, please make sure that the device is not exposed or will not be exposed to extreme heat, moisture or dust!
- Do not operate the mixer in extremely hot (more than 30°/100°F) or extremely cold (less than 5°C/ 40°F) surroundings.
- Keep the unit out of direct sunlight and away from heaters.
- Operate the mixer only after becoming familiar with its functions. Do not permit operation by persons not qualified for operating the mixer. Most damages are the result of unprofessional operation!

- For adult use only - Keep out of the reach of children.
- Be sure that the local power outlet match that of the required voltage of the unit.
- Do not attempt to operate this mixer if the power cord has been frayed or damaged.
- Disconnect from main power before making any type of connection.
- Do not attempt any service. There are no user serviceable parts inside.
- Never plug this mixer in to a dimmer pack
- Always be sure to mount this mixer in an area that will allow proper ventilation.
- Do not attempt to operate this mixer, if it becomes damaged in any way.
- Never operate this mixer when it's covers are removed.
- To reduce the risk of electrical shock or fire, do not expose this mixer rain or moisture.
- This mixer is intended for indoor use only, use of this product outdoors voids all warranties.
- During long periods of non-use, disconnect the mixer's main power.
- Always mount this mixer in safe and stable matter.
- Power Cord Protection - Power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to cords at plugs, convenience receptacles, and the point where they exit from the mixer.
- Cleaning -The mixer should be cleaned only as recommended by the manufacturer.
- Heat -The mixer should be situated away from heat sources such as radiators, heat registers, stoves, or other devices (including amplifiers) that produce heat.
- Be sure to save the packing carton in case you may ever have to return the mixer for service.
- Read all documentation before attempting to operate your new mixer. Please save all your documentation for future reference.
- Do not spill water or other liquids in to or on to your mixer.
- Route your power cord out of the way of foot traffic .
- Always have the front gain controls set to their lowest level during initial power-up to prevent speaker damage.
- The mixer should be serviced by qualified service personnel when:
 - A. Objects have fallen, or liquid has been spilled into the mixer.
 - B. The mixer has been exposed to rain or water.
 - C. The mixer does not appear to operate normally or exhibits a marked change in performance.

- VCA Fader for Q-Start Control
- Adjustable Crossfader Curve - For crabbing
- Selectable Voltage 115V~230V
- 3 Phono/3 Aux, 4 Line, & 3 Mic Inputs
- Q-Start Compatible (for use with American Audio CD Players with Fader "Q" Start)
- Fader "Q" Start on channels 1 & 2
- -30dB Rotary Kills for Treble, Bass and Mids on all channels
- Separate gain control for each channel
- High output to headphones
- Balanced XLR Output
- WOW Process
- Soft-touch rubber knobs for better control
- Extremely clean signal to noise ratio
- Light Control Signal Output Jack
- Talk Over Button - Reduces channel output gain by 15dB +/- 2 dB
- Dual Stereo LED Level Indicator - Indicated Master Level
- Master Output Balance Control
- Split Cue Monitoring
- Cue Mixing
- Independent ZONE Output Level
- 12v Gooseneck Light Option
- Protective Main Power Button

INTRODUCTION: American Audio® would like to thank you for your purchase of this great audio product. For those of you that are too impatient to read the entire user manual we have compiled these quick start instructions. We hope that you will at least read through these instructions to familiarize yourself with the basics of this mixer. The Q-Spand™ is part of American Audio's continuing evolution in audio technology. This unit has been built and designed to meet the needs of a typical DJ. We have attempted to provide you with the most reliable product on the market by using only components constructed of the finest material.



MASTER LEVEL - Use this level to control your main volume output. Try never to send an output of more than +4dB to your system. Signal at levels higher than this will start to distort and may cause damage to your system and speakers. Remember that a distorted signal from you mixer will only be multiplied throughout your system.

CHANNEL GAIN LEVEL - The channel gain levels are not to be used as volume controls. Never use the channel trim to set the output volume. These controls are used to aid in distortion control. Use these control to preset your signal level before the crossfader. With your channel faders in the maximum position, use the channel trim level to set an average output level of about +4dB on you master level meter.

HEADPHONES - To avoid damaging your headphones always be sure the headphone volume level (27) is set to minimum before plugging them in. To avoid sever hearing damage, never put the headphone on without making sure the headphone level is turned down.

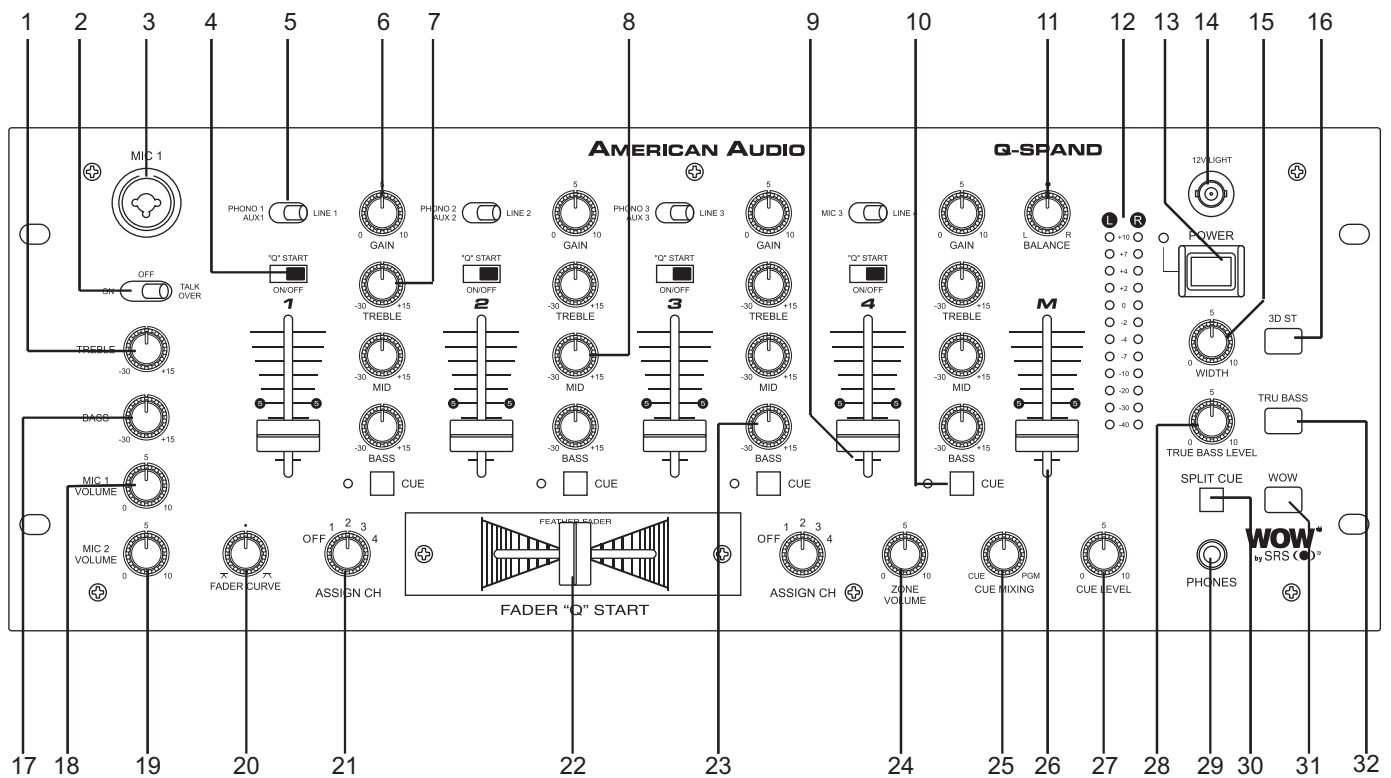
MAIN MIC - The main mic connector uses a combo plug that allows you to connect either a 1/4" unbalanced jack or by a standard 3-pin XLR balanced connector. The main mic also has an independent volume control with separate high and low level adjustments. When feedback occurs when using the mic, try lowering the "low" level this may reduce the feedback. Always leave the mic level to it's minimum level when not in use.

PHONO/AUX LINE LEVEL SELECTOR SWITCH (44, 47, & 50) - This switch is used to change the selected input from phono to line and vice versa..The switch selectors are on the rear panel.

3D ST (16) - SRS (Sound Retrieval System) is the leading 3D Sound technology in the world. It retrieves the spatial information from any stereo recording and restores the original three-dimensional sound field. As a result, the reproduced sound is much closer to that of a live performance.

TruBass (32) - This is a remarkable audio enhancement technology from SRS Labs that provides deep, rich bass to small speaker systems without the need for a sub-woofer. For systems with a sub-woofer, TruBass complements and enhances bass performance.

WOW FEATURE (31) - This feature dramatically impacts your audio system with increased audio dynamics. WOW is the latest audio technology from SRS Labs and creates extraordinary enhancement to the listening experience. Ordinary stereo presents a rather limited spatial presentation, and often lack-luster bass (low frequency) performance. Any sound system including can deliver an audio performance with drastically improved image size, dynamics and immersion when playing a signal processed with WOW. The processing of the spatial cues surrounds the listener with a holographic representation of the performance. In addition bass becomes deep, rich and controlled through means that don't require a speaker with a large woofer or cabinet size.



1. MICROPHONE TREBLE CONTROL - This knob is used to adjust the treble levels of microphones one and two, with a maximum signal gain of 15dB or maximum signal decrease of -30dB. Turning the knob in a counter-clockwise direction will decrease the amount of treble applied to the microphone signal, turning the knob in a clockwise direction will increase the amount of treble applied to microphone signal.

2. TALKOVER CONTROL - When this button is depressed, all signals except the microphone level are decreased by 15dB. In the OFF position all signals remain at their standard levels.

3. MICROPHONE 1 COMBO JACK - Combination Microphone Jack. This jack will accept a standard 1/4 plug or XLR 3-pin balanced male plug. The volume output level will be controlled by the **Mic 1 Volume Knob (18)**.

4. Q-START ON/OFF SWITCH - This function works in conjunction with a compatible American Audio™ “Q” Start CD player. When used with a compatible CD player, you can use the crossfader to start and stop a CD Player with the slide of the crossfader. The ON/OFF “Q” START switch activates the FADER “Q” START feature. When in the ON position, the FADER “Q” START automatically returns the CD player to the preset CUE POINT.

For example; Assuming you have two compatible American Audio™ CD players or a compatible dual CD player connected to channels one and two. When the Fader “Q” Start option is turned on, sliding the crossfader to the far left position will trigger playback on CD player 1. When the crossfader is pushed to the far right position, playback on CD player 2 will begin, and CD player 1 will return to the cue position. Refer to your American Audio CD player user manual for setting CUE POINTS. Turn the ON/OFF SWITCH to the OFF position to disengage “Q” Start function and resume to a normal fader.

5. SOURCE SELECTOR SWITCH - These are two-position switches. The switches are used to select the input source assigned to each channel. Each channel may only be assigned one input source at a time.

6. CHANNEL GAIN CONTROL - This adjustment is used to adjust an audio source signal input gain for a channel. Never use the gain control to adjust output volume. Setting the gain level properly will ensure a clean output signal. An improper gain level adjustment will send a distorted signal throughout the entire audio line. To properly set the gain level control:

1. Be sure the **Master Volume Control (26)** is set to level 8.
2. Set the **Channel Fader (9)** to level 8.
3. Begin play on an audio source connected to the channel you are adjusting.
4. Use the **Gain Control** to adjust an average output volume of +4 dB in the **LED Level Indicator (15)**.
5. Repeat this step for all channels

7. CHANNEL TREBLE CONTROL - This knob is used to adjust the treble levels of channels one through four, with a maximum signal gain of 15dB or maximum signal decrease of -30dB. Turning the knob in a counter-clockwise direction will decrease the amount of treble applied to the source signal, turning the knob in a clockwise direction will increase the amount of treble applied to source signal.

8. CHANNEL MIDRANGE CONTROL - This knob is used to adjust the midrange levels of channels one through four, with a maximum signal gain of 15dB or maximum signal decrease of -30dB. Turning the knob in a counter-clockwise direction will decrease the amount of treble applied to the source signal, turning the knob in a clockwise direction will increase the amount of treble applied to source signal.

9. CHANNEL VOLUME FADER - These faders are used to control the output signal of any source assigned to its particular channel. However, master volume is controlled by the **Master Volume Control (26)**.

10. CUE SELECTOR BUTTON - These buttons are used to activate a channels "CUE" mode. A red LED next to the Cue button will glow when a channels cue mode is activated. Cue mode will send a channels incoming signal to the headphones. The cue level is adjusted by the **Cue Level Knob (27)**. Be sure the **Cue Mixing Knob (25)** is turned to the "CUE" position to hear the selected channel source.

11. MASTER OUTPUT BALANCE CONTROL - Used to adjust how much of the signal is sent to the left and right output level. For true stereo imaging, maintain the knob in the 12 o' clock position.

12. LEVEL INDICATORS - The dual LED's indicators are used to indicate the average master output level. The level indicators will directly reflect the **Master Volume Level (26)**.

13. MAIN POWER SWITCH - This is the main power ON/OFF button. A yellow LED beside the power switch will glow indicating power is ON. Before main power is applied, be sure you have made all connections to the mixer. Also be sure your amplifier(s) is tuned off. Remember to avoid damaging pops, mixer on first and turned off last.

14. BNC JACK FOR GOOSENECK LAMP - This jack is used to connect an American Audio 12V DC gooseneck lamp.

15. WIDTH CONTROL - This knob is used to control the amount of SRS 3D process is applied to the output source signal.

16. 3D ST CONTROL - This button is used to activate the SRS® (Sound Retrieval System®) 3D Stereo

Process. SRS retrieves the spatial information from recordings and restores the original three-dimensional sound field. As a result, the reproduced sound is much closer to a live performance. Like live performances, SRS has no critical listening position (sweet spot). Listeners can move around the room and continue to be immersed in full three-dimensional sound. A microphone does not possess the ability to interpret the direction a sound is coming from in the same way that the human ear does. However, when the audio source is recorded, directional audio cues are still present in the recording. By breaking down the stereo signal into its various signal components, it is possible to isolate and restore these spatial cues and place them in the proper space relative to the direct sounds, such as a soloist or dialogue. These spatial cues are restored by the use of Head Related Transfer Functions (HRTFs), which process ambient sounds via patented frequency response correction curves.

17. MICROPHONE BASS CONTROL - This knob is used to adjust the low frequency levels of microphones one and two. This control allows for a maximum signal gain of 15dB or maximum signal decrease of -30dB. Turning the knob in a counter-clockwise direction will decrease the amount of treble applied to the source signal, turning the knob in a clockwise direction will increase the amount of treble applied to source signal.

18. MIC 1 VOLUME CONTROLS - This knob controls the output volume of **Microphone 1 (3)**. Turning the knob in a clockwise direction will increase the volume, turning the knob in counter-clockwise direction will decrease volume output.

19. MIC 2 VOLUME CONTROLS - This knob controls the output volume of **Microphone 2 (52)**. Turning the knob in a clockwise direction will increase the volume, turning the knob in counter-clockwise direction will decrease volume output.

20. FADER CURVE ADJUSTMENT - This knob is used to manipulate the crossfaders response. The crossfader can operate in several different modes, NORMAL CURVE, QUICK CURVE (Quick Curve usually used for crabbing), and a variety of slopes in between. Turning the knob in a clockwise direction will make the crossfader more responsive.

21. FADER ASSIGN SWITCH - This is a five position switch that assign a channel to the **Crossfader (22)**. When a channel is assigned to the left side of the **Crossfader (22)** that channels output level will be controlled by the **Crossfader (22)**. Sliding the **Crossfader (22)** to left position will send full volume output to the **Master Volume Level (26)** and sliding the **Crossfader (22)** to right position will cut that channels volume to **Master Volume Level (26)**. The reverse is true for the right channel fader assign switch. When this switch is set to the "OFF" position the crossfader will have no function.

22. FEATHER FADER PLUS CROSSFADER - This fader is used to blend the output signals of channels one and two together. When the fader is in the full left position (channel 1), the output signal of channel one will be controlled by the master volume level. The same fundamentals will apply for channel two. Sliding the fader from one position to another will vary the output signals of channels one and two respectively. When the crossfader is set in the center position, the output signals of both the channels one and channels two will be even.

23. CHANNEL BASS EQUALIZER - Each of the four channels come with a BASS signal output EQ. These controls are used to increase (up to +15dB) or decrease (down to -35dB) the LOW range output signal. Turn the knob counter-clockwise to decrease a value or clockwise to increase a value.

24. ZONE LEVEL VOLUME OUTPUT CONTROL - This rotary knob is used to control the zone level volume. The zone level is not PFL, it is essentially a second master output volume with separate output volume control.

25. CUE MIXING CONTROL - This functions allows you to monitor the Cue level as well as the Program (main output) level in your headphones. A channels Cue Level may only be monitored if the channels Cue function is selected. To select a channels cue function depress the **Cue Button (10)** that is directly associated with the specific channel you wish to monitor. You may use the mixing function to blend both the Cue level and the Program level together. You can vary the output level to either hear more or less of either of the two levels. Sliding the Cue Mixing fader to the CUE position will allow you to hear more of the Cue level. Sliding the knob to the PGM position will allow you to hear more of the Program level (main output). You may also use the Cue Mixing Control to hear either the Cue level or the Program level exclusively. If the fader is in the full CUE position you will only hear the cue level, if the fader is in the full PGM position you will only hear the main output. This function will especially be useful for occasions when an external monitor is not available.

27. CUE LEVEL VOLUME CONTROL - This knob is used to adjusts the headphone volume output level. Turn the knob in a clockwise direction to increase the headphone volume.

28. TRUE BASS LEVEL - This knob is used to control the amount of "TRU BASS" process is applied to the output source signal.

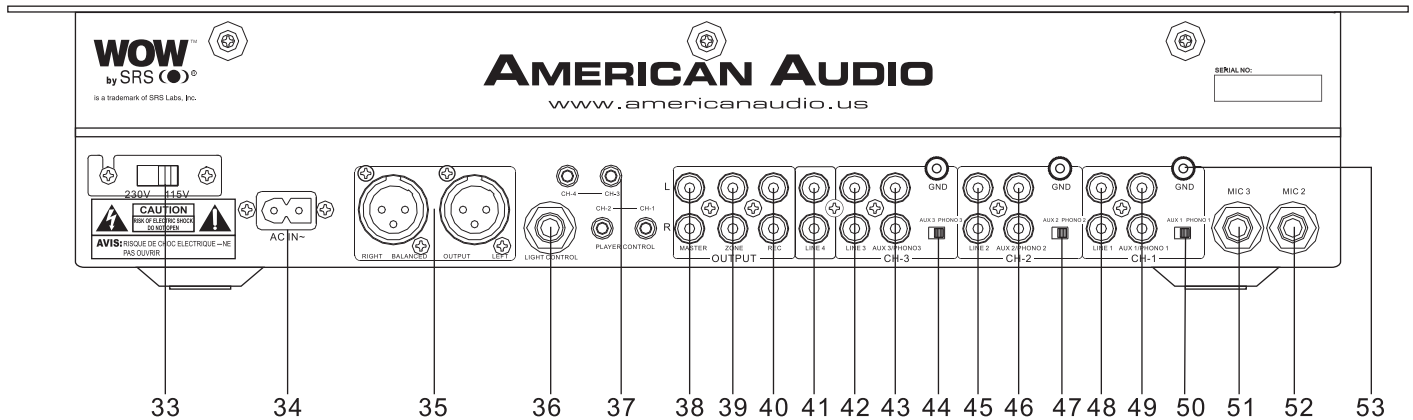
29. HEADPHONE JACK - This jack is used to connect your headphones to the mixer allowing you to monitor the cue source. Use headphones only rated at 8 ohms to 32 ohms. Most DJ headphones are rated at 16 ohm, these are highly recommended. Always be sure the **Cue Level Volume (27)** is set to minimum before you put the headphones on.

30. SPLIT CUE - This button will activate the "Split Cue" function. When used with a set of stereo headphones, the Split Cue function will assign the Cue signal to the left channel of the headphones and the Program (main output) signal to the right channel of the headphones. Essentially splitting the cue signal in half. This process will allow for headphones mixing. Please note that this function will only work with a set of stereo headphones.

31. WOW CONTROL - This button is used to activate the SRS® WOW Process. The WOW™ process is a combination of 3D Stereo Process and the TRU BASS™ Process. WOW is the latest audio technology from SRS Labs and creates extraordinary enhancement to the listening experience. Ordinary stereo presents a limited spatial presentation, and often lack-luster bass (low frequency) performance. Any sound system can deliver an audio performance with drastically improved image size, dynamics and immersion when playing a signal processed with WOW. Because the WOW™ effect combines the 3D Stereo™ Process and the TRU BASS™ Process, the processing of the spatial cues surrounds the listener with a holographic representation of the performance. In addition bass becomes deep, rich and controlled through means that don't require a speaker with a large woofer or cabinet size. In essence you may eliminate the need of a separate sub-woofer.

32. TRU BASS CONTROL - This button is used to activate the SRS® (Sound Retrieval System®) TRU BASS™ Process. TruBass circuitry actively monitors the low-frequency content of an audio signal and optimizes the frequency and amplitude spectrum of the output signal to enhance bass perception. Whether you are limited by space, cost or implementation, for bass previously believed impossible. This process creates deep, rich bass in headphones and speaker systems that have poor or little bass response. Sub-woofer performance will be enhanced substantially. Unprecedented bass response will virtually eliminates the need for large speakers to create low frequency fundamental tones and will in several case eliminate the need for a sub-woofer all together. Be sure that the TRU BASS™ process will not color the midrange or create bass not present on recordings. This process will only define any bass present on a recording.

REAR PANEL



33. AC VOLTAGE SELECTOR - This switch is used to change the operating voltage. Operating voltage can be toggled between 115V/50Hz or 230V/60Hz. Always be sure the selector is set to the proper voltage for your area before attempting to operate the unit.

34. AC CONNECTION - This connector is used to supply main power to the unit via the included detachable power cord. Use only the supplied, polarized AC power cord. This cord is designed to fit in one direction only. Do not attempt to force a cord if it does not fit, be sure the cord is being inserted properly.

35. BALANCED XLR MASTER OUTPUTS - The Master Output includes a pair **XLR Balanced JACKS** as well as a pair **RCA Unbalanced Jacks (38)**. The 3-pin XLR jacks send a high current balanced output signal. These jacks should be used when you will be driving an amp or other audio equipment with a balanced input, or whenever you will be running a signal line greater than 15 feet. Always, use these jacks whenever possible.

36. LIGHT CONTROL OUTPUT - This jack provides a preset mono audio output signal. There is no way to adjust this level, however this level will directly reflect the output level of the **Channel Sliders (9)**. This buffered audio output should only be used with light controllers that can accept an external audio input signal. Great feature for Touch Panels and Chase Controllers.

37. PLAYER CONTROL - These jacks are used to control the “Q-Start” function between the mixer and a compatible American Audio CD Player. Input mini plugs from CD player controller into these jacks, input CD 1 into jack 1 and CD 2 into jack 2 and so on.

38. RCA MASTER OUTPUTS - The Master Output includes a pair **XLR Balanced Jacks (35)** as well as a pair **RCA Unbalanced Jacks**. The RCA jacks send a low current unbalanced output signal. These jacks should only be used for shorter cable runs to signal processors or looping to another mixer. For cable runs greater than 15 feet use the **XLR Balanced Jacks (35)**.

39. ZONE LEVEL OUTPUTS - Use this separate output signal to drive a booth monitor or separate sound system. The output level for these jacks will be controlled by the **Zone Volume (24)** knob. These RCA jacks send a low current, unbalanced output signal. These jacks should only be used for shorter cable runs to signal processors or looping to another mixer.

40. REC OUT - This is a low current unbalanced output source designed for various tape and CD recorders. The Record Out (REC OUT) level is dictated by the **Channel Fader Level (9)**, it is not influenced by the **Master Volume Control (26)**.

41. CHANNEL 4: LINE 4 RCA INPUT JACKS - These Jacks are used for line level inputs. Connect CD players or Tape Decks to LINE inputs. Line level musical instruments with stereo outputs such as Rhythm Machines or Samplers should also be connected to LINE inputs. Turntables should only be connected to "Phono" inputs. The red colored RCA jack represents the right channel input and the white represents the left channel input. Input volume will be controlled by channel four **Channel Fader (9)**. The channel **Source Selector Switch (5)** must be in the "Line 4" position, to monitor any source connected to these jacks.

42. CHANNEL 3: LINE 3 RCA INPUT JACKS - These Jacks are used for line level inputs. Connect CD players or Tape Decks to LINE inputs. Line level musical instruments with stereo outputs such as Rhythm Machines or Samplers should also be connected to LINE inputs. Turntables should only be connected to "Phono" inputs. The red colored RCA jack represents the right channel input and the white represents the left channel input. Input volume will be controlled by channel three **Channel Fader (9)**. The channel **Source Selector Switch (5)** must be in the "Line 3" position, to monitor any source connected to these jacks.

43. CHANNEL 3: PHONO 3 INPUT/AUX 3 JACKS - The type of input must directly reflect the selected mode of the **Line Level Selector Switch (5)**. Connect turntables equipped with MM pickup cartridge to PHONO inputs (All DJ turntable use MM pick-up cartridges). CD players or Tape Decks and other line level instruments may be connected to these jacks as long as the **Line Level Selector Switch (5)** is in the "AUX 3" position. The red colored RCA jack represents the right channel input and the white represents the left channel input. Input volume will be controlled by channel three **Channel Fader (9)**. The channel **Source Selector Switch (5)** must be in the "Phono 3/Aux 3" position, to monitor any source connected to these jacks.

44. CHANNEL 3 LINE LEVEL SELECTOR SWITCH - This switch is used to change the mode of **Channel 3: Phono 3 Input/Aux 3 Jacks (43)**. When connecting turntable to the **Channel 3: Phono 3 Input/Aux 3 Jacks (43)** be sure this switch is in the PHONO position, and when using line level input devices be sure this switch is in the AUX position. Always be sure main power is shut off before change the position of the **Line Level Selector Switch**.

45. CHANNEL 2: LINE 2 RCA INPUT JACKS - These Jacks are used for line level inputs. Connect CD players or Tape Decks to LINE inputs. Line level musical instruments with stereo outputs such as Rhythm Machines or Samplers should also be connected to LINE inputs. Turntables should only be connected to "Phono" inputs. The red colored RCA jack represents the right channel input and the white represents the left channel input. Input volume will be controlled by channel two **Channel Fader (9)**. The channel **Source Selector Switch (5)** must be in the "Line 2" position, to monitor any source connected to these jacks.

46. CHANNEL 2: PHONO 2 INPUT/AUX 2 JACKS - The type of input must directly reflect the selected mode of the **Line Level Selector Switch (5)**. Connect turntables equipped with MM pickup cartridge to PHONO inputs (All DJ turntable use MM pick-up cartridges). CD players or Tape Decks and other line level instruments may be connected to these jacks as long as the **Line Level Selector Switch (5)** is in the "AUX 2" position. The red colored RCA jack represents the right channel input and the white represents the left channel input. Input volume will be controlled by channel two **Channel Fader (9)**. The channel **Source Selector Switch (5)** must be in the "Phono 2/Aux 2" position, to monitor any source connected to these jacks.

47. CHANNEL 2 LINE LEVEL SELECTOR SWITCH - This switch is used to change the mode of **Channel 2: Phono 2 Input/Aux 2 Jacks (46)**. When connecting turntable to the **Channel 2: Phono 2 Input/Aux 2 Jacks (46)** be sure this switch is in the PHONO position, and when using line level input devices be sure this switch is in the AUX position. Always be sure main power is shut off before change the position of the **Line Level Selector Switch**.

48. CHANNEL 1: LINE 1 RCA INPUT JACKS - These Jacks are used for line level inputs. Connect CD players or Tape Decks to LINE inputs. Line level musical instruments with stereo outputs such as Rhythm Machines or Samplers should also be connected to LINE inputs. Turntables should only be connected to "Phono" inputs. The red colored RCA jack represents the right channel input and the white represents the left channel input. Input volume will be controlled by channel one **Channel Fader (9)**. The channel **Source Selector Switch (5)** must be in the "Line 1" position, to monitor any source connected to these jacks.

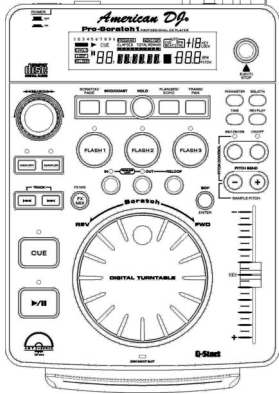
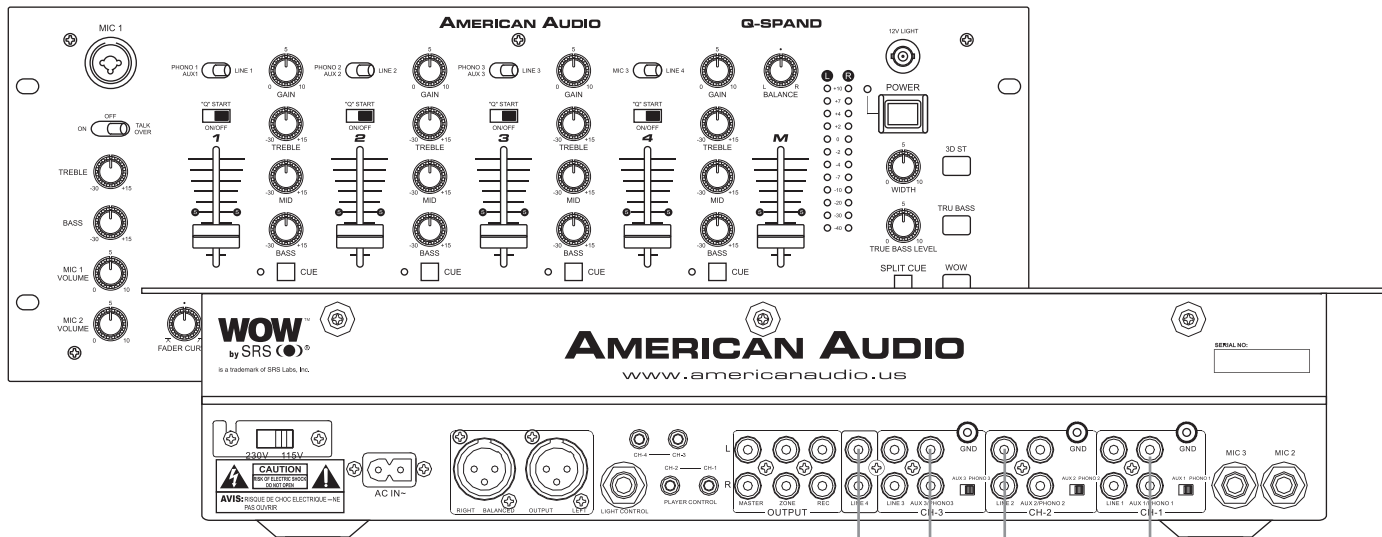
49. CHANNEL 1: PHONO 1 INPUT/AUX 1 JACKS - The type of input must directly reflect the selected mode of the **Line Level Selector Switch (5)**. Connect turntables equipped with MM pickup cartridge to PHONO inputs (All DJ turntable use MM pick-up cartridges). CD players or Tape Decks and other line level instruments may be connected to these jacks as long as the **Line Level Selector Switch (5)** is in the "AUX 1" position. The red colored RCA jack represents the right channel input and the white represents the left channel input. Input volume will be controlled by channel one **Channel Fader (9)**. The channel **Source Selector Switch (5)** must be in the "Phono 1/Aux 1" position, to monitor any source connected to these jacks.

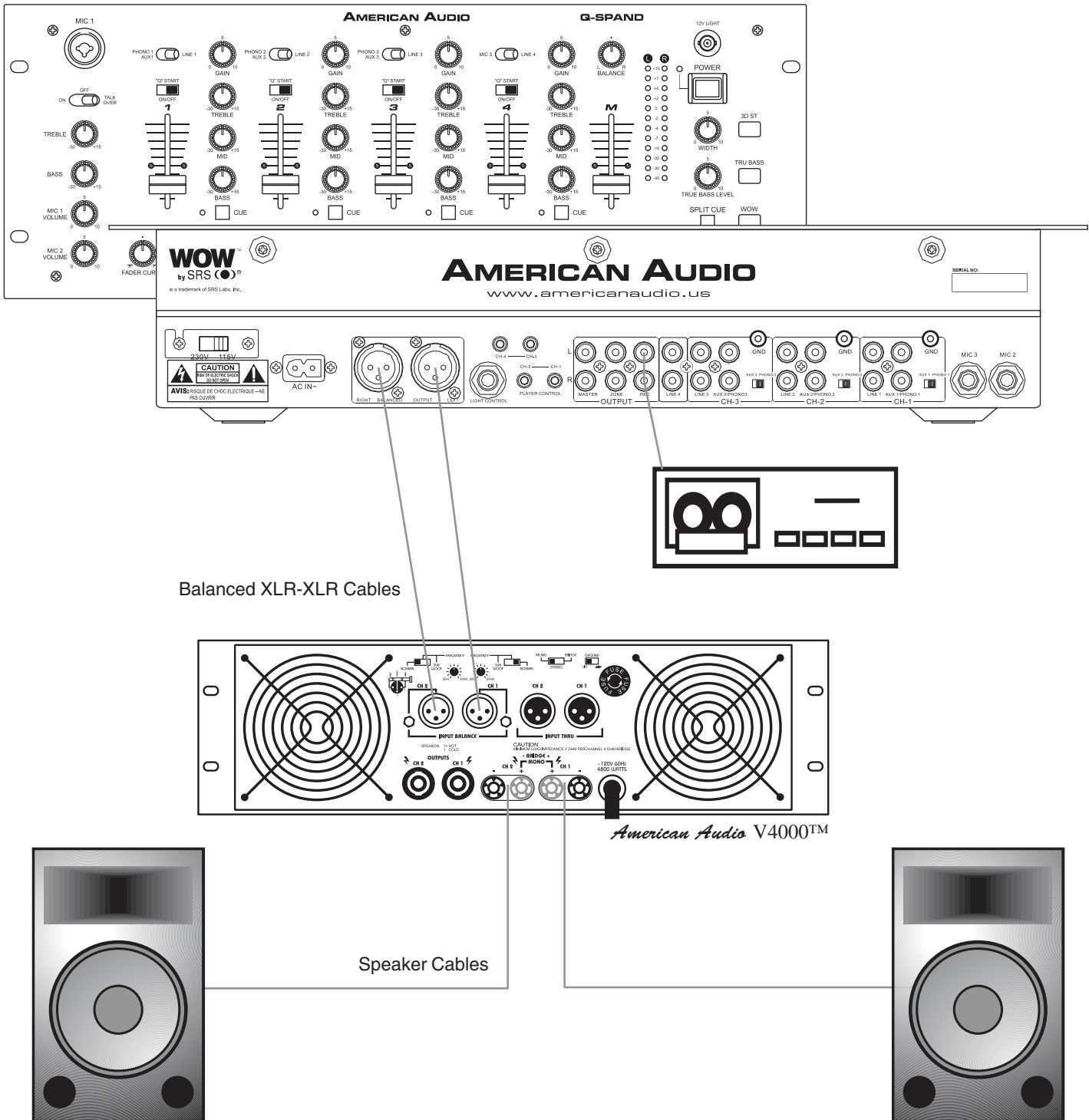
50. CHANNEL 1 LINE LEVEL SELECTOR SWITCH - This switch is used to change the mode of **Channel 1: Phono 1 Input/Aux 1 Jacks (49)**. When connecting turntable to the **Channel 1: Phono 1 Input/Aux 1 Jacks (49)** be sure this switch is in the PHONO position, and when using line level input devices be sure this switch is in the AUX position. Always be sure main power is shut off before change the position of the **Line Level Selector Switch**.

51. MICROPHONE 3 CONNECTOR - This jack is used to a connect a microphone to the mixer. Connect you microphone via this 1/4 inch (6.3mm) jack. The signal volume will be controlled by the **Mic 3 Volume Knob (19)**. The bass and treble levels can also be adjusted by the **Microphone EQ (1 & 17)**.

52. MICROPHONE 2 CONNECTOR - This jack is used to a connect a microphone to the mixer. Connect you microphone via this 1/4 inch (6.3mm) jack. The signal volume will be controlled by the **Mic 2 Volume Knob (19)**. The bass and treble levels can also be adjusted by the **Microphone EQ (1 & 17)**.

53. GND (GROUND TERMINAL) - Be sure to connect turntable ground leads to any of the three ground terminal. This will reduce the humming and popping noises associated with magnetic phono cartridges.





Typical Balanced Output Set-up

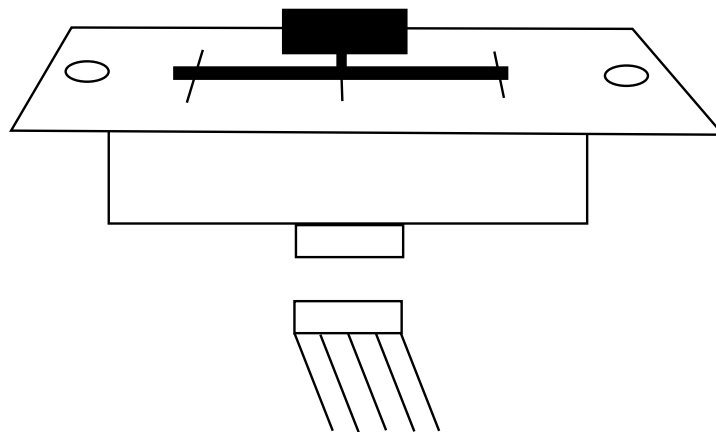
This image details a typical stereo output layout. Note the use of the Balanced XLR Jacks on both the mixer and the amplifier. Always use the balanced output jacks whenever possible. The balanced output jacks should always be used for cable runs in excess of 10 feet.

Using the balanced jacks will ensure a clean signal through out the entire audio system.

Due to fog residue, smoke, and dust, cleaning the mixer should be carried out periodically to optimize light output.

1. Use normal glass cleaner and a soft cloth to wipe down the outside casing.
2. Use a cleaner specially designed for electronics to spray in and around the knobs and switch. This will reduce small particle built up that can effect the proper operation of the mixer.
3. Clean should be carried out every 30-60 days.
4. Always be sure to dry all parts completely before plugging the mixer in.

Cleaning frequency depends on the environment in which the mixer operates (i.e. smoke, fog residue, dust, dew).



The crossfader is “Hot Swappable” which means it may be replaced at any time, even when power is applied. Only replace with American Audio Part Feather Fader Plus. Replacing with any other model fader may seriously damage your mixer.

Replacing the Crossfader:

1. Disconnect the mixers main power supply
2. Using a number two Phillips screw driver, unscrew the each of the stainless steel retain screws that hold the crossfader in place.
3. Gently remove the crossfader from its seated position. You may need to wiggle the crossfader slightly to remove it.
4. After removing the crossfader, disconnect the ribbon cable that attaches the crossfader to the PC board. Grasp the crossfader by its base and pull the ribbon cable by its connector not the actual cables. The connector is desired to only fit one way, so don't worry about the connectors orientation.
5. Connect the new crossfader to the ribbon cable and replace in reverse order.

The Q-SPAND™ carries a two year limited warranty. We recommend you fill out the enclosed warranty card to validate your purchase. All returned service items whether under warranty or not, must be freight pre-paid and accompany a R.A. (return authorization) number. If the mixer is under warranty, you must provide a proof of purchase invoice. You may obtain a R.A. number by contacting our customer support team on our toll free number.

2-YEAR LIMITED WARRANTY

A. American Audio® hereby warrants, to the original purchaser, American Audio® products to be free of manufacturing defects in material and workmanship for a period of 2 Year (730 days) from the date of purchase. This warranty shall be valid only if the product is purchased within the United States of America, including possessions and territories. It is the owner's responsibility to establish the date and place of purchase by acceptable evidence, at the time service is sought.

B. For warranty service, send the product only to the American Audio® factory. All shipping charges must be pre-paid. If the requested repairs or service (including parts replacement) are within the terms of this warranty, American Audio® will pay return shipping charges only to a designated point within the United States. If the entire instrument is sent, it must be shipped in its original package. No accessories should be shipped with the product. If any accessories are shipped with the product, American Audio® shall have no liability whatsoever for loss of or damage to any such accessories, nor for the safe return thereof.

C. This warranty is void if the serial number has been altered or removed; if the product is modified in any manner which American Audio® concludes, after inspection, affects the reliability of the product; if the product has been repaired or serviced by anyone other than the American Audio® factory unless prior written authorization was issued to purchaser by American Audio®; if the product is damaged because not properly maintained as set forth in the instruction manual.

D. This is not a service contract, and this warranty does not include maintenance, cleaning or periodic check-up. During the period specified above, American Audio® will replace defective parts at its expense, and will absorb all expenses for warranty service and repair labor by reason of defects in material or workmanship. The sole responsibility of American Audio® under this warranty shall be limited to the repair of the product, or replacement thereof, including parts, at the sole discretion of American Audio®. All products covered by this warranty were manufactured after January 1, 1990, and bear identifying marks to that effect.

E. American Audio® reserves the right to make changes in design and/or improvements upon its products without any obligation to include these changes in any products theretofore manufactured.

F. No warranty, whether expressed or implied, is given or made with respect to any accessory supplied with products described above. Except to the extent prohibited by applicable law, all implied warranties made by American Audio® in connection with this product, including warranties of merchantability or fitness, are limited in duration to the warranty period set forth above. And no warranties, whether expressed or implied, including warranties of merchantability or fitness, shall apply to this product after said period has expired. The consumer's and or Dealer's sole remedy shall be such repair or replacement as is expressly provided above; and under no circumstances shall American Audio® be liable for any loss or damage, direct or consequential, arising out of the use of, or inability to use, this product.

G. This warranty is the only written warranty applicable to American Audio® Products and supersedes all prior warranties and written descriptions of warranty terms and conditions heretofore published.

Model: Q-SPAND 4 Channel Mixer

POWER SUPPLY:	AC 115/230V, 50/60Hz Selectable
DIMENSIONS:	482 x 176 x 72mm
WEIGHT:	7.5 Lbs. / 2.8 kg
CROSSFADER:	Feather Fader Plus - VCA detecting fader start control - Low grounding impedance crossfader
POWER CONSUMPTION:	5W typical, 7W w/ full headphone output
HEADPHONE IMPEDANCE:	16 Ohms
ENVIRONMENTAL CONDITION:	Operating Temperature: 5 to 35 deg. C; Humidity: 25 to 85% RH (non-condensing); Storage Temperature: -20 to 60 deg. C

Input Sensitivity (Level/Impedance): LOAD=47K OHM

LINE:	-14dBV / 10K Ohm ±3dB
PHONO:	-50dBV / 47K Ohm ±3dB
MICROPHONE:	-54dBV / 3K Ohm ±3 dB
AUX:	-14dBV / 47K Ohm ±3dB

Output Sensitivity (Level/Impedance): Note: 0dBV=1Vrms

MASTER OUT (XLR):	0dBV /470 Ohm ±3dB
REC OUT (RCA):	-5.5dBV /1K Ohm ±3dB
PHONES (LOAD=32 OHMS):	-2dBV /33 Ohm, PGM IN ±3dB -3dBV / 33 Ohm, CUE IN +/-3dB

Maximum Output (Load = 47K, THD = 5%)

MASTER/ZONE:	More than 18dBV (8V)
PHONES (Load=32 ohms):	More than 4.6dBV (1.7V)
CHANNEL BALANCE:	WITHIN 3dB

Frequency Response:

LINE/AUX:	20Hz - 20KHz, ±2dB
PHONO:	20Hz - 20KHz, +2/-3dB (RIAA)
MICROPHONE:	20Hz - 20KHz, +2,-3dB

Output Noise (IEC-A WEIGHTED):

LINE/AUX:	LESS THAN -70dBV
PHONO:	LESS THAN -65dBV
MIC:	LESS THAN -55dBV

THD - Total Harmonic Distortion (1Khz, 0dBV Output):

MASTER OUTPUT (LOAD = 47K OHMS):	LESS THAN 0.2%
PHONO: (LOAD = 32 OHMS):	LESS THAN 0.3%

CROSS TALK: More than 40dB**Channel Equalizer:**

BASS:	+12 ±3dB / Less than -25dB at 70Hz
MID:	+12 ±3dB / Less than -18dB at 1KHz
TREBLE:	+11 ±2dB / Less than -12dB at 13KHz

Microphone Equalizer:

BASS:	+12 ±2dB / Less than -20dB at 70Hz
TREBLE:	+12 ±2dB / Less than -15dB at 13KHz



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