

MANUAL CONTENTS

Important Safety Instructions	3
Features	4
Introduction	4
Getting Started	4
PRMX6 Rear Panel Features	4
PRMX6 Front Panel Features Connections And Channel Strip	5
Appendix A:Service Information	10
Appendix B:Specifications continued	11
Appendix C:Table of Effects Presets	12
Limited Warranty	12
PRMX6 Dimensions	13
Precautions	14

IMPORTANT SAFETY INSTRUCTIONS

- Read these instructions.
- Keep these instructions.
- Heed all warnings.
- Follow all instructions.
- Do not use this apparatus near water.
- Clean only with a dry cloth.
- Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- No naked flame sources, such as lighted candles, should be placed on the apparatus.
- Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third

prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Only use attachments/accessories specified by the manufacturer.
- Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, and avoid with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
- Unplug this apparatus during lightning storms or when unused for long periods of time.

Persons exposed to equipment capable of producing high sound pressure levels use hearing protectors while the equipment is in operation. Ear plugs or protectors in the ear canals or over the ears must be worn when operating the equipment in order to prevent permanent hearing loss if exposure is in excess of the limits set forth here:

Durations per day in hours	Sound Level dBA, Slow Response	Typical Example
8	92	City traffic
4	94	Subway Train
2	96	City traffic
1	97	City traffic
0.5	98	City traffic
0.25	100	City traffic
0.125	102	City traffic
0.0625	104	City traffic
0.03125	106	City traffic
0.015625	108	City traffic
0.0078125	110	City traffic

Correct disposal of this product. This symbol indicates that this product should not be disposed of with your household waste, according to the WEEE directive (2012/19/EC) and your national law. This product should be disposed of separately from the household waste collection and be taken to the designated collection point. Improper handling of this type of waste could have a possible negative impact on the environment and human health due to potentially hazardous substances that are generally associated with EEE. At the same time, your cooperation in the correct disposal of this product will contribute to the effective usage of natural resources. For more information about where you can drop off your waste equipment for recycling, please contact your local city office, waste authority, or your household waste disposal service.

FEATURES

- Mix / Record / Create
- We've taken our most popular mixer series and given it major upgrades that will take your sound quality to the next level.
- Perfect for live sound, home recording, content creation, and live streaming.
- With models available in 6, 10, 12, 16, 22 channels, you can get the perfect mixer for your application or go big and be ready when the need comes.

24-Bit / 192kHz 2x4 USB Rec Interface
Lay down your tracks in incredible 24-Bit / 192kHz quality for the cleanest recordings possible.

- Type-C USB I/O allows you to create two custom mixes on your computer to send back into your PRMX6 mixer, great for situations when you need to monitor specific tracks during playback in addition to the full mix.

Self-developed Mic Preamps
With up to 80 dB of gain and ultra-low noise, PRMX6 mixers allow you to sound better than ever.

- Perfect for microphones popular with content creators that require high-gain preamps.

Effortless Latency-Free Monitoring
With a single knob, you can blend between monitoring your computer's output and a direct feed from the mixer's Great for recording overdubs alongside a pre-recorded track.

- Single-Knob Compression *
Keep your knob levels in check and get maximum channel headroom with the quick turn of a knob.
- Great for giving vocals the finishing touch in live, recording, and even streaming applications.

PRMX6 USER MAUNAL 3

PRMX6 FRONT PANEL FEATURES CONNECTIONS AND CHANNEL STRIP

3. XLR and 1/4" Combo Inputs [Chs. 1 and 2]
Input channels 1 and 2 on all PRMX6 models may accept a balanced mic or line-level signal using an XLR connector. They are wired as follows:
Pin 2 = Positive (+ or hot)
Pin 3 = Negative (- or cold)
Both channels may also accept 1/4" line-level signals driven by balanced or unbalanced sources. Additionally, both channels may accept Hi-Z sources (such as guitars) via the 1/4" input without the need for a separate DI box. Don't forget to engage the Hi-Z switch, though!

To connect balanced lines to these inputs, use a 1/4" Tip-Ring-Sleeve (TRS) plug. To connect unbalanced lines to these inputs, use a 1/4" Mono (TS) phone plug. Wiring diagrams for both connectors are presented on following steps.

1/4" TRS Balanced Mono Wiring:
Sleeve = Shield
Tip = Hot (+)
Ring = Cold (-)
To connect unbalanced lines to these outputs, use a 1/4" Mono (TS) phone plug, wired as follows:

1/4" TS Unbalanced Mono Wiring:
Sleeve = Shield
Tip = Hot (+)
The XLR outputs are 6 dB hotter than the TRS outputs. When the meters read "0", the TRS outputs are at 0 dBu.

NEVER connect the output of an amplifier directly to a PRMX6's input jack. This could damage the input circuitry and we wouldn't want that now, would we?

PRMX6 USER MAUNAL 5

9. HI EQ Knobs

The HI EQ provides up to 15 dB of boost or cut below 80 Hz, and it is also flat (no boost or cut) at the detent. Use it to add sizzle to cymbals, an overall sense of transparency, or an edge to keyboards, vocals, guitar and bass drums. Try it down a little to reduce sizzle and/or to mask tape hiss.

10. Mid EQ Knobs
Short for "midrange," this knob provides up to 15 dB of boost or cut, centered at 2.5 kHz, also flat at the center detent. Midrange EQ is often thought of as the most dynamic, because the frequencies that define any particular sound are almost always found in this range. You can create many interesting and useful EQ changes by turning this knob down as well as up.

11. Low EQ Knobs
The low EQ provides up to 15 dB of boost or cut below 80 Hz, and it is also flat at the center detent position. This frequency represents the punch in bass drums, bass guitar, fat synth patches, and some really serious male singers who eat raw beef for breakfast.

12. Aux FX Knobs
These knobs tap a portion of each channel's signal to set up a nice FX mix feeding the internal FX processor, and to feed external processors via the FX send. The controls are off when fully turned down, deliver unity gain at the center detent, and can provide up to 10 dB of gain turned fully up. The mute, channel fader and other channel controls affect the FX output, but pan does not. The aux FX is post-fader. The FX signal reaching the internal FX processor and the FX send output jack is the sum (mix) of all the channels whose aux FX control is set to more than minimum. The overall output level may be adjusted with the master FX knob. FX are then added to the main mix and subs 1-4 by raising the level of the FX fader.

14. Peak Indicator
Peak is the peak indicator; this indicator is on for a long time to indicate that the input signal is too large. The gain knob of this channel needs to be turned down.

15. Channel volume control knob
This is the last control in the channel's signal path, and it adjusts the level of each channel to the main mix. The "0" mark indicates unity gain, which means that the signal level is not increasing or decreasing. If you need to increase the level of the channel, turn the knob clockwise. For best real-world results, try to keep the level as close to 0 as possible. When a channel is soloed, PRMX6, the right meter shows the level of the channel's signal level, pre-fader.

16. Multifunctional MP3 Display
PC/Recording USB three modes switch. PC mode can be used by connecting a computer or mobile phone via USB. The recording mode (simple version) can record internally to USB. USB mode reads songs in USB for playback, supports pause, next, previous button settings. Built-in Bluetooth receiving module, which can be connected to mobile devices to play songs, which is more convenient to use.

17. Light switch
The knob light effect can turn on or off, and the 5 different color light indicator functions make the mixer look more cool.

18. Line/USB conversion
When the switch is up, it means the channel 3-4 stereo input. When the switch is down, it means the line input of the MP3 player. The design is flexible to use, convenient for different uses.

PRMX6 USER MAUNAL 7

The output is "post-fader," so any changes to the channel faders will also affect the level going to the external processor.

The processed output from the effects processor is usually returned to a spare channel, and you may carefully mix the original unprocessed channel (dry) and the processed channel (wet). Altering the original channel fader increases both the wet and dry signals and keeps them at the same delicate ratio. By default, the reverb remains at the same level relative to the original.

25. Phones Jack
This 1/4" TRS connector supplies the output to stereo headphones.

Make sure that you are not overdriving the amplifiers. Check the loudspeaker average load impedance is not less than the minimum the amplifier can handle. Check the speaker wiring.

26. Power switch
Press the key to open the mixer. The power key LED glows happily, pressing the bottom of this switch turns off the mixer.

27. Professional recording sound card compressor
The compressor will light up when the PRMX6 mixer is connected to a computer or mobile device using the Type-C USB port. Indicates that the connection is successful. This function compressor targets the 24-Bit/192kHz port on the rear panel, a professional HD recording output port. It can support single-channel dual-track output, which is convenient for high-end needs of synthesizing audio and creating songs. (Remember: If you need this function, the button must be up by default. If you press the button, all effects will be mixed and looped, and the recorded sound will be very unpleasant.) Supports independent volume control of the sound card connected device, counter-clockwise. The volume is disabled when it reaches 0 dB, and it is the maximum volume when it reaches 10 dB clockwise.

When the light on the compressor does not light up during connection, you need to check whether the USB data cable is damaged. If it is damaged, please replace it in time. Support Android and iOS system, you need to use the corresponding software to Type-C.

28. Main Meters
These peak meters are made up of two columns of twelve LEDs, with three colors to indicate different ranges of signal level, traffic light style. They range from -30 to the bottom, 0 to the middle, 10 to the top. When a channel is soloed, PRMX6, the right meter shows the level of the channel's signal level, pre-fader.

You can get a good mix with peaks flashing anywhere between -20 and +10 dB on the meters. Most amplifiers are clipped only when the button must be up by default. If you press the button, all effects will be mixed and looped, and the recorded sound will be very unpleasant.) Supports independent volume control of the sound card connected device, counter-clockwise. The volume is disabled when it reaches 0 dB, and it is the maximum volume when it reaches 10 dB clockwise.

29. To Phones / Control Room Switch
By default, the control room and phones jacks output the 2-track L/R mix (or soloed channels, if any are engaged). Push this switch in if you want to interrupt the signal and hear the blended signals instead.

The button pops up by default when you return a mono recording to headphone monitoring. Press the button when you return the binaural recording to headphone monitoring.

PRMX6 USER MAUNAL 9

Unplug anything from the other line-level outputs, such as monitor out, just in case one of the external pieces has a problem.

Make sure that you are not overdriving the amplifiers. Check the loudspeaker average load impedance is not less than the minimum the amplifier can handle. Check the speaker wiring.

Noise
Turn the channel gains down, one by one. If the sound disappears, it's either that channel or whatever is plugged into it, so unplug whatever that is. If the noise disappears, it's from your whatever.

Made sure none of the signal cables are routed near AC cables, power transformers, or other EM-inducing devices.

Is there a light dimmer or other SCR-based device on the same AC circuit as the mixer? Use an AC line filter or plug it into a different AC circuit.

Repair
For warranty service, refer to the warranty information on page 12.

Non-warranty service is available at a factory-authorized service center. To locate the nearest service center, Service for PRMX6 mixers living outside the United States can be obtained through local dealers or distributors.

Appendix B: Specifications continued

PRMX6 Specifications

Noise Characteristics	Maximum Voltage Gain (EQ Flat)
Equivalent Input Noise (EIN) (1500 Ohm Source Impedance, 20 Hz to 20 kHz)	14" Main Input Channel 60 dB 14" Sub Output 26 dB
Mic in to Insert Send out, max gain	Aux Output (Pre-Fader) 80 dB Aux Output (Post-Fader) 80 dB USB Output 90 dB FX Send 90 dB
Residual Output Noise All outputs, master levels off, all channel levels off	14" Main Input Channel 40 dB 14" Sub Output 20 dB Aux Output (Pre-Fader) 20 dB Aux Output (Post-Fader) 20 dB FX Send 30 dB
Distortion (THD+N) (22 Hz to 80 kHz bandwidth) Mic in to Main Out (+4 dBu output)	Insert Output 40 dB 14" Main Input Channel 60 dB 14" Sub Output 26 dB Aux Output (Pre-Fader) 60 dB Aux Output (Post-Fader) 70 dB FX Send 70 dB Stereo Line Input Channel to 14" Main Input 20 dB 14" Sub Output 20 dB Aux Output (Pre-Fader) 20 dB Aux Output (Post-Fader) 20 dB FX Send 30 dB
Attenuation and Crosstalk Inputs to Outputs @ 1 kHz Fader Off @ 1 kHz Main Switch / Break Switch Mute @ 1 kHz	USB Output 40 dB 14" Main Input Channel 60 dB 14" Sub Output 26 dB Aux Output (Pre-Fader) 60 dB Aux Output (Post-Fader) 70 dB FX Send 70 dB Stereo Line Input Channel to 14" Main Input 20 dB 14" Sub Output 20 dB Aux Output (Pre-Fader) 20 dB Aux Output (Post-Fader) 20 dB FX Send 30 dB
Common Mode Rejection Ratio (CMRR) Mic in to Main out, max gain, 1 kHz	USB Output 40 dB 14" Main Input Channel 60 dB 14" Sub Output 26 dB Aux Output (Pre-Fader) 60 dB Aux Output (Post-Fader) 70 dB FX Send 70 dB Stereo Line Input Channel to 14" Main Input 20 dB 14" Sub Output 20 dB Aux Output (Pre-Fader) 20 dB Aux Output (Post-Fader) 20 dB FX Send 30 dB
Maximum Levels All inputs Main Mix XLR All other outputs	USB Output 40 dB 14" Main Input Channel 60 dB 14" Sub Output 26 dB Aux Output (Pre-Fader) 60 dB Aux Output (Post-Fader) 70 dB FX Send 70 dB Stereo Line Input Channel to 14" Main Input 20 dB 14" Sub Output 20 dB Aux Output (Pre-Fader) 20 dB Aux Output (Post-Fader) 20 dB FX Send 30 dB
Impedances Mic in All other inputs Phones out All other outputs	USB Output 40 dB 14" Main Input Channel 60 dB 14" Sub Output 26 dB Aux Output (Pre-Fader) 60 dB Aux Output (Post-Fader) 70 dB FX Send 70 dB Stereo Line Input Channel to 14" Main Input 20 dB 14" Sub Output 20 dB Aux Output (Pre-Fader) 20 dB Aux Output (Post-Fader) 20 dB FX Send 30 dB

PRMX6 USER MAUNAL 11

PRMX6 DIMENSIONS

(192mm) 7.56 in (60mm) 2.36 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in

(260mm) 10.24 in</