

# MG Series Specifications

	MG10/2	MG8/2FX	MG12/4	MG12/4FX	MG16/4	MG16/6FX
Total Harmonic Distortion	Less than 0.1% (THD-N) 20 Hz - 20 kHz @ ±14 dBu (ST OUT) <sup>1</sup>					
Frequency Response	20 Hz - 20 kHz					
Input Hum & Noise <sup>1</sup>	-120 dBu Equivalent Input Noise/99 dBu Residual Output Noise					
Crosstalk	-70dB @ 1kHz					
CH Input	Line	4 (Ch 1 - 2, 3/4, 5/6, XLR)		0 (Ch 1 - 4, 5/6, 7/8, XLR)		10 (Ch 1 - 8, 9/10, 11, 12, XLR)
	Micro	2 (Ch 1 - 2, TRS Phone)		4 (Ch 1 - 4, TRS Phone)		8 (Ch 1 - 8, TRS Phone)
	Stereo	2 (Ch 3 - 4, 5 - 6, TRS Phone <sup>2</sup> * Ch 5, L (MONO))		2 (Ch 5 - 6, 7 - 8, TRS Phone <sup>2</sup> * Ch 6, 7, L (MONO))		2 (Ch 9 - 10, 11 - 12, TRS Phone <sup>2</sup> * Ch 9, 11, L (MONO))
Insert I/O	Insert In	2 (Ch 1 - 4, 5 - 6, TRS Phone/CA Pin)		2 (Ch 3 - 4, 5 - 6, TRS Phone/CA Pin)		2 (Ch 9 - 10, 11 - 12, TRS Phone/CA Pin)
	Insert Out	2 (Ch 1 - 2, TRS Phone - 1 Out, R, In, S, Gnd)		4 (Ch 1 - 4, TRS Phone - 1 Out, R, In, S, Gnd)		2 (Ch 1 - 8, TRS Phone - 1 Out, R, In, S, Gnd)
AUX	Send	2 (1 Pre, 2 Post, TRS Phone)		1 (Effect, TRS Phone)		2 (1 Post-Pre selectable, 2 Post, TRS Phone)
	Return	1 (Effect, AUX)		1 (Post-Pre selectable, TRS Phone)		2 (1 Pre, 2 Post-Pre selectable, TRS Phone)
EFFECT	Send	(Same as AUX Send)		1 (TRS Phone)		1 (TRS Phone)
	Return					
2TR	In			1 Stereo (L, R, RCA Pin)		
	Out	1 Stereo (L, R, TRS Phone)		1 Stereo (L, R, RCA Pin)		
STEREO	Out	1 Stereo (L, R, TRS Phone)		2 Stereo (L, R, TRS Phone & 2 XLR)		
	Out			1 Stereo (L, R, TRS Phone)		
GROUP	Out			2 (1, 2, TRS Phone)		
	Out					4 (1 - 4, TRS Phone)
Phantom Power	CH & ST CH Input Gain Control	+48 V		+48 V		+48 V
	CH & ST High Pass Filter	40 Hz (Shelving)		80 Hz (Shelving)		80 Hz (Shelving)
CH EQ (MONO) <sup>2</sup>	High	10 kHz (Shelving)		10 kHz (Shelving)		10 kHz (Shelving)
	Mid	2.5 kHz (Peak)		2.5 kHz (Peak)		0.25 - 5 kHz (Peak)
	Low	100 Hz (Shelving)		100 Hz (Shelving)		
CH EQ (STEREO) <sup>2</sup>	High	10 kHz (Shelving)		10 kHz (Shelving)		3 kHz (Peak)
	Mid	2.5 kHz (Peak)		2.5 kHz (Peak)		
	Low	100 Hz (Shelving)		100 Hz (Shelving)		800 Hz (Peak)
Dimensions	Height	65 mm		108 mm		108 mm
	Depth	290 mm		410 mm		410 mm
	Width	23 mm		322 mm		493 mm
Weight	1.8 kg	5.0 kg		5.2 kg		5.5 kg
	19 W 120 V/60 Hz	20 W 120 V/60 Hz		29 W 120 V/60 Hz		36 W 120 V/60 Hz
Power Requirements <sup>1,4</sup>	19 W 230 V/50 Hz	20 W 230 V/50 Hz		29 W 230 V/50 Hz		36 W 230 V/50 Hz
	19 W 230 V/50 Hz	20 W 230 V/50 Hz		29 W 230 V/50 Hz		36 W 230 V/50 Hz
	19 W 240 V/50 Hz	20 W 240 V/50 Hz		29 W 240 V/50 Hz		36 W 240 V/50 Hz
	19 W 240 V/50 Hz	20 W 240 V/50 Hz		29 W 240 V/50 Hz		36 W 240 V/50 Hz
Other	Mic Stand Mountable	Foot Switch Jack (ON/OFF) Mic Stand Mountable		Foot Switch Jack (ON/OFF) Rack Mountable		Foot Switch Jack (ON/OFF) Rack Mountable
	Option	Mic Stand Adapter BMS-10A	Mic Stand Adapter BMS-10A Foot Switch FCS	Foot Switch FCS		

<sup>1</sup> Hum & Noise are measured with a 60 dB/octave filter @ 12.7 kHz equivalent to a 20 kHz filter with infinite dB/octave attenuation.  
<sup>2</sup> Turn on full-off frequency of shelving, 3 dB below maximum available level.  
<sup>3</sup> CH 1/3 (MONO), CH 4/4, MONO2 (CH 4), MONO3 (CH 4), MONO4 (CH 4), MONO5 (CH 4), MONO6 (CH 4), MONO7 (CH 4), MONO8 (CH 4), MONO9 (CH 4), MONO10 (CH 4), MONO11 (CH 4), MONO12 (CH 4).  
<sup>4</sup> Power Supply Requirements: PA-200 (MG10/2), PA-200 (MG8/2FX), PA-200 (MG12/4), PA-200 (MG12/4FX), PA-300 (MG16/4), PA-300 (MG16/6FX).

	MG24/14FX	MG32/14FX	
Total Harmonic Distortion	Less than 0.1% (THD-N) 20 Hz - 20 kHz @ ±14 dBu (ST OUT)		
Frequency Response	20 Hz - 20 kHz		
Input Hum & Noise <sup>1</sup>	-120 dBu Equivalent Input Noise/99 dBu Residual Output Noise		
Crosstalk	-70dB @ 1kHz		
CH Input	Line	16x1 (Input A 1 - 16, Talk Back, XLR)	
	Micro	16 (Input B 1 - 16, TRS Phone)	
	Stereo	2 (Ch 17 - 18, 19 - 20, TRS Phone/CA Pin)	
Insert I/O	Insert In	2 (Ch 21 - 22, 23 - 24, TRS Phone/CA Pin)	
	Insert Out	2 (Ch 21 - 22, 23 - 24, TRS Phone/CA Pin)	
AUX	Send	16 (Ch 1 - 16, TRS Phone - 1 Out, R, In, S, Gnd)	
	Return	16 (Ch 1 - 16, TRS Phone - 1 Out, R, In, S, Gnd)	
EFFECT	Send	2 (1, 2, TRS Phone)	
	Return	2 Stereo Sub in (L, MONO, R, TRS Phone)	
2TR	In	2 (1, 2, TRS Phone)	
	Out	1 Stereo (L, R, RCA Pin)	
STEREO	Out	1 Stereo (L, R, TRS Phone)	
	Out	4 (1 - 4, TRS Phone)	
GROUP	Out	1 Stereo (L, R, TRS Phone)	
	Out	1 Stereo (L, R, XLR)	
Phantom Power	CH & ST CH Input Gain Control	+48 V	
	CH & ST High Pass Filter	40 Hz (Shelving)	
CH EQ (MONO) <sup>2</sup>	High	10 kHz (Shelving)	
	Mid	2.5 kHz (Peak)	
	Low	100 Hz (Shelving)	
CH EQ (STEREO) <sup>2</sup>	High	10 kHz (Shelving)	
	Mid	2.5 kHz (Peak)	
	Low	100 Hz (Shelving)	
Dimensions	Height	140 mm	
	Depth	351 mm	
	Width	119 mm	
Weight	18.5 kg	22 kg	
	100 W 120 V/60 Hz	120 W 120 V/60 Hz	
Power Requirements <sup>1,4</sup>	100 W 230 V/50 Hz	120 W 230 V/50 Hz	
	100 W 230 V/50 Hz	120 W 230 V/50 Hz	
	100 W 230 V/50 Hz	120 W 230 V/50 Hz	
	100 W 230 V/50 Hz	120 W 230 V/50 Hz	

<sup>1</sup> Hum & Noise are measured with a 60 dB/octave filter @ 12.7 kHz equivalent to a 20 kHz filter with infinite dB/octave attenuation.  
<sup>2</sup> Turn on full-off frequency of shelving, 3 dB below maximum available level.

## Options



**FC-5 Foot Switch**  
for MG8/2FX, MG12/4FX



**BMS10-A**  
for MG10/2, MG8/2FX

For details please contact:



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**YAMAHA**  
YAMAHA CORPORATION  
P.O. BOX 1, Hamamatsu Japan

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# MG Series MIXING CONSOLE

MG10/2

MG8/2FX **NEW**

MG12/4

MG12/4FX **NEW**

MG16/4

MG16/6FX

MG24/14FX

MG32/14FX



# Eight Superlative Mixers

## – Superior Sound & Control In Any Application



**NEW**  
**MG8/2FX**

Yamaha is no newcomer to mixing console design. You'll find Yamaha consoles in some of the most respected live venues and production studios in the world. In fact, Yamaha has been innovating, leading, and in many ways defining the development of modern mixing consoles for more than 30 years.

And now we are proud to introduce the Yamaha MG-series mixing consoles, featuring eight models ranging in size from a small 8-channel/2-bus unit right up to a very flexible 32-channel/14-bus type with an impressive selection of built-in effects. No matter what your application – from production to sound reinforcement – there's a Yamaha MG mixer that will give you everything you need ... and more. There have been no compromises. These mixers are built for great sound, total control, and superior reliability. In fact, they undergo the same rigorous quality and reliability tests as our world-class PM-series mixing consoles. But, by taking full advantage of the latest Yamaha technology and manufacturing techniques, we have been able to pack these superlative mixers with more value than you'll find anywhere else. In short, they offer extraordinary performance and mixing power at remarkable prices.

If you need a high-performance analog mixer for music production or sound reinforcement, the Yamaha MG Series is the first – and last – place you should look.



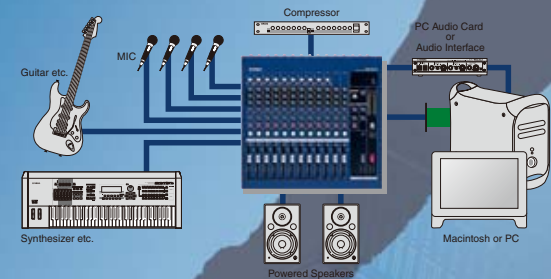
**NEW**  
**MG12/4FX**

## Application Examples

### 1. Music Production

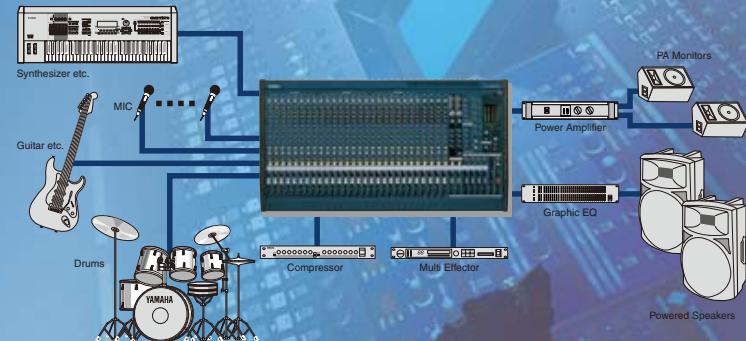
The current trend is toward computer-based music production, but you still need a good mixer to combine your sources in order to feed your computer's audio interface, as well as for monitoring. The mid-size MG mixers — the MG12/4, MG12/4FX, MG16/4, and MG16/6FX are ideal for this type of application.

Mono sources such as guitar and vocal as well as stereo sources such as synthesizers, samples, and rhythm machines can be combined at the console. The four or six group buses can feed the system's sound card or audio interface. The outputs from the computer are returned to the mixer for monitoring. The MG16/6FX internal effects can be a valuable sound-design tool, while lightening the computer processing load at the same time. AUX and effect sends can be used to feed external processing devices, and the insert patch points are ideal for independent channel processing.



### 2. A Small Sound Reinforcement System

A sound reinforcement system using the MG24/14FX or MG32/14FX is ideal for small clubs, churches, meeting rooms and similar venues. Mono sources such as guitar, vocal and drum mics, as well as stereo sources such as synthesizers, samples, and rhythm machines can be combined at the console. The main stereo mix is sent to a pair of powered speakers (in this example graphic equalizers are used for room voicing). The AUX send signals can be sent to amplifiers and speakers for on-stage monitoring. Signal processing can be provided by the internal effects, or external processing gear fed by the effect sends. Insert patch points allow compressors and other processing gear to be applied to specific channels.





# MG10/2 MIXING CONSOLE



# NEW MG8/2FX MIXING CONSOLE

## Just the Basics ... With Class

If you simply need to mix a few sources to stereo – but insist on the finest audio quality available – the MG10/2 or MG8/2FX is probably the way to go. They're compact and convenient to use, but won't compromise your signal in any way. With an optional adaptor the MG10/2 can even be mounted on a microphone stand for totally flexible positioning and easy access. And the MG8/2FX's built-in effects can take your music to a new dimension. For demo and music production, small sound reinforcement applications, or simply as a super utility mixer for any application, you can't lose with these compact performers.

### INPUT SECTION

#### 8 or 10 Input Channels

The MG10/2 features a total of 10 input channels: two mono microphone/line inputs and four stereo line inputs, two of which offer mono microphone input capability. The MG8/2FX has two mono microphone/line inputs and three stereo line inputs, two with mono microphone input capability. Gain trim covers a wide  $+60\text{dB}$  –  $-16\text{dB}$  range for microphone input, and  $-34\text{dB}$  –  $+10\text{dB}$  for line input.

#### A Variety of Input Connectors



Balanced XLR connectors are provided on both mono inputs and two of the stereo inputs (a total of four XLR connectors), in addition to phone jack connectors. Two of the stereo channels can accept mono microphone input either via the XLR or phone jack connectors. The remaining stereo input on the MG8/2FX, and the remaining two stereo inputs on the MG10/2, feature both phone jack and pin jack inputs for broad connectivity. A separate stereo 2TR input with pin-jack connectors is provided for independent input of signals from CD players or similar sources.

#### Four Low-noise, High-precision Mic Preamps



The microphone preamps provided on the two mono channels and two of the four stereo channels would be worth the price of the entire mixer if packaged separately. These are high-performance head amplifiers that will bring out the best in any dynamic or condenser microphone.

#### Phantom Power

So you can take advantage of the superior sonic quality of professional-class studio condenser microphones, all four high-performance mic preamps feature switchable phantom power. A single switch turns phantom power on or off for all four channels.

#### Insert I/O

Mono input channels feature insert I/O patch points so you can add compressors or EQ for vocals, a noise gate on a guitar channel, or other extra signal processing to individual channels as required.

#### 3-band Channel EQ & HPF

Designed for smooth, "musical" response, the 3-band equalizers provided on all input channels are one more sonic tool you can use to create clean, professional mixes. All mono microphone input channels also feature a switchable high-pass filter that can be used to cut out unwanted low-frequency noise.

### MASTER SECTION

#### One or Two Aux Sends & Stereo Aux Return

These mixers are also fully equipped to handle external effects and monitor systems. Use the post-fader auxiliary send on the MG8/2FX or the two sends on the MG10/2 in conjunction with the stereo auxiliary returns to add reverb, delay, or other external effects to the mix, and the pre-fader sends to feed a separate mix to your monitor system.

#### Stereo, Control Room, Rec, and Headphone Outputs

In addition to the main L and R phone-jack stereo outputs, these versatile mixers also offer phone-jack control room, pin-jack recording, and stereo phone-jack headphone outputs. You have plenty of outputs for a wide range of applications – monitoring, master recorder feed, etc.

#### 12-segment Meters for Accurate Visual Monitoring

Output level monitoring is made accurate and easy with high-visibility 12-segment level meters.

### EASE OF USE

#### Compact, Portable Design

Weighing in at a mere 1.8 kg (MG8/2FX), this mixer can easily be carried just about anywhere. You get top-quality mixing performance in the rehearsal studio, club, outdoors ... wherever you need it.

#### Optional Mic Stand Mount

What could be more convenient than having your mixer mounted on a microphone stand for freedom of placement and easy access? With the optional BMS-10A Mic Stand Adaptor you can do just that, and have your sonic control center within easy reach all the time. This can be particularly handy when using the mixer as a drum sub-mixer or as a cue box in a recording situation.



#### Easy Operation and High Reliability

All switches and controls used in these mixers have been chosen for smooth, reliable operation as well as easy visual confirmation.

#### Features Found Only on the MG8/2FX

#### Top-quality Digital Multi Effects Built In

It may be small, but the MG8/2FX is packed with a surprising amount of signal-processing power. Renowned Yamaha multi-effect technology brings you a range of reverb, delay, chorus, flanger, phaser, distortion, and other effects built in – a total of 16 types in all (Same as MG12/4FX). Each effect program has a number of editable parameters as well as effect on/off switching and return level control. Additional convenience is provided by a footswitch jack to which you can connect an optional footswitch for effect on/off switching.



#### Effect List

##### MG8/2FX

1. REVERB HALL 1
2. REVERB HALL 2
3. REVERB ROOM 1
4. REVERB ROOM 2
5. REVERB STAGE 1
6. REVERB STAGE 2
7. REVERB PLATE
8. DRUM AMBIENCE
9. KARAOKE ECHO
10. VOCAL ECHO
11. CHORUS 1
12. CHORUS 2
13. FLANGER
14. PHASER
15. AUTO WAH
16. DISTORTION

### DIMENSIONS

MG8/2FX MG10/2

