

# professional mixing consoles

# PX17E PX18E

## PX18E

20 inputs / 16 channels  
(8 mono + 4 stereo/mono)

# PX19E

## PX17E

16 inputs / 12 channels  
(8 mono + 4 stereo/mono)



## PX19E

28 inputs / 24 channels  
(8 mono + 4 stereo/mono)

### professional mixing consoles with built-in

### 2 x 160 programs stereo multieffects processor

Behind each model of PX Series mixing console there's a vision to combine technology features with the greatest ease of use. Sure, technology has to deliver what music deserves, but must not draw more passion and concentration from the musician, than the music itself.

Inside the Px Series we use hybrid ceramic ICs and individually laser-trimmed resistors on the shortest possible signal path. So you get a sonic behaviour above the average, great dynamic headroom and very low noise floor. The built-in power supply, like in other Montarbo mixing consoles, has been designed to work properly even at very low voltages without turning the whole mixing console into a hum and buzz generator.

You know, playing is more fun when you really listen what you want to.

Then, you know you can take the PX Series models with you not only on stage, for they perform like true multi-purpose ones, from recording to conference sound reinforcement.

Something you maybe can't see on the board, but can rely on, is the reliability and ruggedness that comes with

# Montarbo



every Montarbo product, designed to withstand the rigours of professional operation on the road.

Familiar reliability and ruggedness, they say.

# PX17E/18E/19E

All of the three models differ only in channels number.

## MAIN FEATURE

### • MONO INPUT CHANNELS

balanced XLR MIC input (with switchable phantom power on 4 channels in PX17E and PX18E, on 6 in PX19E); unbalanced jack LINE input, also usable as insert; channel GAIN control; 3-band EQ with parametric control of the mid-range (HF - MF level - MF freq - LF); 2 monitor sends A/B (pre-fade, post-eq); 2 auxiliary sends C/D (switchable pre/post fade); 2 effect sends E1/E2 (post-fade, post-eq); PANpot; PEAK LED indicator; 60 mm volume fader.

### • STEREO INPUT CHANNELS

they have exactly the same features of the mono channels but besides the XLR MIC input they have 2 LINE jack inputs (L/R); 3-band EQ and stereo balance (BAL).

### • MASTER SECTION

the 2 built-in stereo multieffect processors (56-bit DSP with 24-bit Delta-Sigma conversion) each with 160 programs and independent controls feature: 2-line (E1/E2) Liquid Crystal Display; PROGRAMS selection wheel; E1/E2 button (allows operating on LCD line E1 or E2); LOAD button (loads the selected program); dual 5-segment input level LED array; TONE controls; A-B monitor sends (pre-fade); stereo balance controls (BAL); effect ON switch (with LED indicator); VOLUME fader (60 mm); FOOTSWITCH jacks for remote control of the 2 effects processors (E1-E2 FT/SW); 2 external effects sends (EFF SEND 1-2 jack outputs) with independent level controls; 2 stereo returns (STEREO EFF.RET 1-2 L/R jack inputs) each with GAIN control, L/R stereo balance (BAL), A-B monitor sends and 60mm volume fader; 2 monitor lines (A-B) each with: 4-band EQ, unbalanced XLR AUX outputs, insert stereo jack socket, 10-segment output level LED array and VOLUME fader (60 mm); 2 auxiliary lines (C-D) with jack outputs and level controls; L/R MASTER outputs (unbalanced XLRs + insert stereo jack sockets) with 10-segment output level LED arrays and 60 mm volume faders; MONO OUT (unbalanced jack) for the master L/R mono signal, with volume control; L/R CONTROL ROOM (jack outputs) with independent volume control; TAPE IN/OUT L/R (stereo PIN sockets) with tape-in level control; 10-band stereo graphic EQ with on/off switch; phantom power switch (48V D.C.); stereo PHONES jack output with volume control.

I tre modelli differiscono tra loro solo per il numero dei canali.

## CARATTERISTICHE GENERALI

### • CANALI DI INGRESSO MONO

ingresso MIC bilanciato XLR (con alimentazione phantom inseribile su 4 canali nel PX17E e PX18E, su 6 nel PX19E); ingresso LINE (jack sbilanciato) utilizzabile anche come insert; regolazione guadagno (GAIN); EQ a 3 bande con medi parametrici (HF - MF level - MF freq - LF); 2 mandate monitor A/B (pre-fade, post-eq); 2 mandate ausiliarie C/D (commutabili pre/post fader mediante pulsante); 2 mandate effetti E1/E2 (post-fade, post-eq); PANpot per il controllo della stereofonia; indicatore LED di picco; fader di volume da 60 mm.

### • CANALI DI INGRESSO STEREO

a differenza dei canali mono, oltre all'ingresso XLR per microfono (MIC), dispongono di 2 ingressi jack di linea (LINE L/R) sbilanciati; EQ a 3 bande e bilanciamento stereo (BAL).

### • SEZIONE MASTER:

i 2 processori multieffetto stereo incorporati (DSP a 56 bit con conversione Delta Sigma a 24 bit) con 160 programmi ciascuno dispongono di: display a cristalli liquidi (su 2 righe, E1 ed E2); manopola PROGRAMS per la selezione dei programmi; pulsante E1/E2 per programmare il processore E1 o E2 sul display; pulsante LOAD per caricare il programma selezionato; rampe a 5 LED per il livello di ingresso (INPUT LEVEL); controlli di TONO; mandate monitor A/B (pre-fade); controlli BAL; pulsanti ON; fader di VOLUME da 60 mm; prese jack per interruttore a pedale (E1 ed E2 FT/SW); 2 mandate effetti esterni (uscite jack EFF SEND 1/2) con controlli di volume; 2 ritorni effetti stereo (ingressi jack STEREO EFF. RET 1-2 L/R) ognuno con controllo di guadagno GAIN, bilanciamento stereo (BAL), mandate monitor A-B e fader di volume (60mm); 2 linee monitor (A-B) ognuna con: EQ 4 bande, uscita sbilanciata XLR (AUX), presa jack stereo di inserzione, rampa di LED a 10 segmenti per il livello di uscita e fader di volume; 2 linee ausiliarie (C/D) con uscite jack e controlli di livello; uscite MASTER L/R (XLR sbilanciati + prese jack stereo di inserzione) con indicatori di livello a 10 segmenti e fader di volume (60 mm); uscita master MONO (jack sbilanciato) con volume indipendente; CONTROL ROOM L/R (uscite jack) con volume indipendente; TAPE IN/OUT L/R (prese PIN) con volume d'ingresso; EQ grafico stereo a 10 bande con pulsante EQ; interruttore phantom (48V D.C.); uscita cuffia stereo (PHONES) con controllo di volume.

Die drei Modelle unterscheiden sich nur in der Anzahl der Kanäle voneinander.

## ALLGEMEINE EIGENSCHAFTEN

### • MONO EINGANGSKANÄLE:

symmetrische XLR-MIC-Eingänge (schaltbare Phantomspeisung auf 4 Kanäle beim PX17E und PX18E auf 6 Kanäle beim PX19E) und unsymmetrische LINE-(Klinken)-Eingänge, die auch als Insert benutzbar sind; GAIN; 3-Band Equalizer mit parametrischen Mitten (HF - MF level - MF freq - LF); 2 Monitor-Wege A/B (pre-fade, post-eq); 2 Aux-Wege C/D (schaltbar pre/post fader); 2 Effekt-Wege E1/E2 (post-fade, post-eq); PAN-Poti; PEAK-LED-Anzeige; 60mm Lautstärke-Fader.

### • STEREO EINGANGSKANÄLE:

mit den gleichen Features, nur 2 asymmetrische L/R LINE-Eingänge, plus symmetrischer XLR-Eingang für Mikrofon (MIC); sie verfügen auch über 3-Band EQ und Stereo-Balance (BAL).

### • SUMME-TEIL:

die 2 eingebauten stereo multieffekt-Prozessoren (56-Bit DSP mit 24 Bit Delta-Sigma Konverter) je mit 160 Programmen, verfügen über: Zweizeilen-Flüssigkristall-Sichtanzeige (E1/E2); PROGRAMS-Drehknopf für die Auswahl der Programme; E1/E2-Knopf zum Wählen von E1 oder E2 auf der Sichtanzeige; LOAD-Knopf zum Laden des ausgewählten Programms; 5-Segment Eingangspegel-LED-Anzeigen (INPUT LEVEL); Klangregler (TONE); A/B Monitor Sends (pre-fade); Balance-Regler (BAL); ON-Schalter; 60 mm-Fader; Klinkenbuchsen für Ein/Aus Fußschalter (E1 u. E2 FT/SW); 2 Extern-Effekt-Sends (EFF SEND 1/2 Klinkenausgänge), je mit Lautstärkereglern; 2 Stereo-Effekt>Returns (STEREO EFF.RET 1-2 L/R Klinkeneingänge) je mit GAIN, Stereo-Balance (BAL), A-B Monitor-Sends und Lautstärkefader; 2-Monitorausgänge (A-B) je mit: asymmetrischer XLR-Buchse (AUX A/B), Insert Stereoklinkenbuchse, 4-Band EQ, 10-Segment LED-Anzeige und 60mm Lautstärkefader; 2 Aux-Ausgänge (C/D) pre/post-fader, je mit Klinkenbuchse und Lautstärkereglern; L/R MASTER-Ausgänge (asymmetrische XLR + Insert-Stereo-Klinkenbuchsen) je mit 10-Segment LED-Anzeige und 60mm Lautstärkefader; MONO-Ausgang (asymmetrische Klinkenbuchse) mit eigenem Lautstärkereglern; CONTROL ROOM L/R (Klinken-Ausgänge) mit unabhängigem Lautstärkereglern; TAPE IN/OUT L/R (Cinch-Buchsen, stereo Ein/Ausgänge für Tonbandgerät) mit Eingangsvolumen; 10-Band-Stereo Graphik-EQ mit EQ-Schalter; Phantom-Schalter (48V D.C.); Stereoklinkenausgang für Kopfhörer (PHONES) mit Lautstärkereglern.



# anal mixing

- MONO INPUT CHANNEL
- STEREO INPUT CHANNEL
- MASTER SECTION with 2 STEREO MULTIEFFECT PROCESSORS



# professional mixing consoles

# consoles



# PX17E/18E/19E

Les trois modèles se différencient seulement par le nombre de canaux.

## CARACTÉRISTIQUES GÉNÉRALES

### • CANAUX D'ENTRÉE MONO

entrée MIC symétriques XLR (avec alimentation phantom sur 4 canaux dans le PX17E et PX18E, 6 dans le PX19E); entrée LINE (jack asymétrique) utilisable en tant que insertion; réglage du GAIN; égaliseur à 3 bandes avec médium paramétrique (HF/MF level/MF freq/LF); 2 départs moniteurs A/B (pre-fade, post-eq); 2 départs auxiliaires C/D commutables pre-fader ou post-eq; 2 départs effets E1/E2 (post-fade, post-eq); potentiomètre PAN; voyant LED de crête; fader de volume (60mm).

### • CANAUX D'ENTRÉE STÉRÉO

ils sont pratiquement identiques, mais possèdent, en plus de l'entrée MIC symétrique XLR, 2 entrées ligne (L/R LINE) asymétriques, égaliseur 3-bandes et balance stéréo (BAL).

### • SECTION MASTER

les 2 processeurs multieffets stéréo intégrés (basés sur un DSP à 56-bit avec conversion Delta-Sigma à 24bit) chacun à 160 programmes, sont dotés de: Affichage à cristaux liquides (à 2 lignes, E1 et E2); bouton PROGRAMS; bouton E1/E2 (pour choisir si agir sur le processeur E1 ou E2); bouton LOAD (pour charger le programme sélectionné); rampes niveaux d'entrées à 5 LED (INPUT LEVEL); contrôles de tonalité (TONE); départs monitor A/B (pre-fade); contrôles BAL; poussoirs ON; faders de volume de 60 mm; prises jack (E1 et E2 FT/SW) pour interrupteurs à pédale des deux effets. 2 départs effets (sorties jack EFF SEND 1/2) avec contrôles de volumes; 2 retours effet stéréo (entrées jack STEREO EFF. RET 1-2 L/R) chacun avec réglage du GAIN, contrôle balance stéréo (BAL), départs monitor A/B, faders de volume; 2 lignes moniteurs (A-B) chacune avec: EQ à 4 bandes, sortie XLR asymétrique (AUX), prise jack stéréo de insertion, crémètre à LED à 10 segments et fader de volume; 2 lignes auxiliaires (C-D) avec sorties jack et contrôles de volume; sorties MASTER L/R (XLR asymétriques + jack stéréo d'insertion) avec crémètres à LED à 10 segments pour le contrôle des niveaux et faders de volume (60 mm); sortie master MONO (jack asymétrique) avec volume indépendant; CONTROL ROOM L/R (sorties jack) avec volume indépendant; TAPE IN/OUT L/R (entrées /sorties PIN stéréo) avec volume d'entrée; Égaliseur graphique stéréo à 10 bandes avec poussoir EQ; poussoir phantom (48V D.C.); sortie stéréo pour casque (PHONES) avec contrôle de niveau.

Los tres modelos difieren entre si solamente en el numero de canales.

## CARACTÉRÍSTICAS GÉNÉRALES

### • CANALES DE ENTRADA MONO:

entrada microfónica (MIC) balanceada XLR (con alimentación phantom activable en 4 canales en los PX17E y PX18E, en 6 canales en el PX19E); entrada de línea (LINE) desbalanceada jack, utilizable también como 'insert'; regulación de la ganancia (GAIN); EQ de 3 bandas con control paramétrico de los medios (HF - MF level - MF freq - LF); 2 envíos monitor A/B (pre-fade, post-eq); 2 envíos auxiliares C/D conmutables pre/post fader mediante botón; 2 envíos de efectos E1/E2 (post-fade, post-eq); PAN-pot; indicador LED de pico y atenuador de 60mm.

### • CANALES DE ENTRADA ESTÉRÉO

son prácticamente idénticos, salvo por la presencia de 2 entradas de línea (LINE L/R) desbalanceadas, además de una entrada microfónica (MIC) XLR; EQ de 3 bandas y balance estéreo (BAL).

### • SECCION MASTER

los 2 procesadores multiefectos estéreo incorporados (DSP de 56 bit; conversión Delta-Sigma de 24bit) cada uno con 160 programas, son dotados de: display con cristales líquidos (de 2 líneas, E1 y E2); botón regulador PROGRAMS que permite seleccionar los programas; pulsador E1/E2 que permite pasar de la línea E1 a la E2 en el display; pulsador LOAD que permite cargar el programa seleccionado; rampas de LED para el nivel de entrada (INPUT LEVEL); controles de tono (TONE); envíos monitor A/B (pre-fade); controles BAL; pulsadores ON; atenuadores de 60 mm; tomas jack para conmutadores de pedales (E1 y E2 FT/SW). 2 envíos de efectos (salidas jack EFF SEND 1/2) con mandos independientes; 2 retornos de efectos estéreo (entradas jack STEREO EFF. RET 1-2 L/R) cada uno con control de la ganancia GAIN, control del balance (BAL), envíos monitor A/B y atenuadores de 60 mm; 2 salidas monitor (A-B) cada una con: EQ de 4 bandas, XLR desbalanceado (AUX), jack estéreo insert, rampa de LED para el nivel de salida y atenuador de volumen; 2 salidas auxiliares (C-D) con tomas jack y controles de niveles; salidas MASTER L/R (XLR desbalanceados + tomas jack estéreo insert) con rampas de LED para el nivel de salida y atenuadores de volumen de 60 mm; salida master MONO (jack desbalanceado) con volumen independiente; salida estéreo CONTROL ROOM (tomas jack) con volumen independiente; TAPE IN/OUT L/R (entrada/salida PIN estéreo) con volumen de entrada; EQ gráfico estéreo de 10 bandas con botón EQ; pulsador phantom (48V D.C.); salida para casco estéreo (PHONES), con control de nivel.

FRANÇAIS

ESPAÑOL



# PX17E/18E/19E

# mixing

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## Montarbo



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## 2 x 160 PROGRAMS / EFFECTS INDEX

**000** → **010 STEREO GEN.** Adds a short delay to the signal to create a pseudo stereo effect out of mono sources.

**011** → **030 HALO** It's a digital recreation of the old magnetic Montarbo reverb. A typical 60s effect, with a real vintage character.

**031** → **040 ECHO** Classic multiplex effect. Delay time increases with program number.

**041** → **050 ECHO + REV.** Delay and reverb blended together make for the impressive effect you can listen on most contemporary productions.

**051** → **060 VOICE REV.** Reverbs specially tailored to enhance vocals' character.

**061** → **070 PERCUSSION REV.** Ambience effects that enrich both acoustic and electronic percussions. It is specially suited to sampled signals (keyboards, electronic drums, samplers..).

**071** → **080 HALO + REVERB** Halo and Reverb effects blended together.

**081** → **089 PING PONG** Basically an auto-panned delay, popular on many rock hits, the samples are being routed alternatively to full left and full right master.

**090 BOUNCE** This effect produces repeats whose frequency starts widely spaced to become closer and closer.

**091** → **100 EARLY REFLECTIONS** Adds early reflections without the decaying reverb. Useful to thicken many different sounds. It is specially suited to sampled signals (keyboards, electronic drums, samplers..).

**101** → **110 STEREO FLANGER** It may be considered as a very intense chorus, with two voices crossing their stereo image and with feedback acting as 'comb filter'. The frequencies corresponding to the filter's notches and peaks change continuously, producing thus the typical flanging sound.

**111** → **120 STEREO CHORUS** It produces a warm and rich sound. Three voices are derived from the input signal and are sent to the Left and Right channels and to the center. The result is that even the thinner voice will sound like an ensemble. It is ideal to enliven a guitar accompaniment and to 'fatten' a voice.

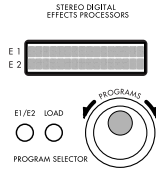
**121** → **130 DETUNE** Slightly after the tuning of the source to stimulating a 'doubling' effect with an increased tuning alterations.

**131** → **136 DUAL PITCH** A wonderful 'harmonizer' with two voices trasposing the input signal pitch in real-time. Your voice will be automatically accompanied by a chorus.

**137** → **140 SINGLE PITCH** Harmonizer with one voice trasposing the input signal pitch in real-time.

**141** → **150 PITCH CHANGE + REV.** The combination of the two effects will make your voice sound warmer and thicker. The Pitch Change will add a voice in the center of the stereo image, thus creating an harmonizer effect. A warm Plate-type Reverb effect, particularly suited to voice, is added in cascade.

**151** → **160 PITCH CHANGE + REV.** Unmistakably a 'must' of many 80's records, starts at low level, builds up and quit abruptly. Usually served with percussion.



### • Mono input channels:

Micro (sensitivity / impedance)  
Line (sensitivity / impedance)  
Phantom power supply  
Channel gain range  
Equalization

- 60dB / 2,2 kΩ  
- 30dB / 33 kΩ  
48 V  
30dB  
H.F ±15dB @ 15 kHz  
M.F (freq) 0,18±3 kHz  
M.F (level) ±15dB  
L.F ±15dB @ 50 Hz

### • Stereo input channels:

Micro (sensitivity / impedance)  
Line L/R (sensitivity / impedance)  
Channel gain range  
Equalization

-60dB / 2,2 kΩ  
- 48dB / 10KΩ  
34dB  
H.F ±15dB @ 15 kHz  
M.F ±15dB @ 600 Hz  
L.F ±15dB @ 50 Hz

### • All channels:

Equivalent input noise  
Crosstalk (between channels)  
Peak LED indicator  
Fader (throw / attenuation)

-127dB  
> 70dB / 1kHz  
+ 16dB, 6dB before clipping  
60mm / > 80dB

### • Dual Multieffect DSP

A-D and D-A conversion  
Internal DSP  
Bandwidth

24 bit Delta-Sigma conversion  
56 bit  
40Hz + 15kHz

### • External effect send

Nominal level

2  
-10dB

### • Effect return (stereo)

Nominal level

2  
-10dB

### • Auxiliary send

Nominal level / max. level

4  
0dB / +22dB

### • Monitor outputs

Nominal level / max. level  
Insert-in/out: nominal level  
Equalization

4  
0dB / +22dB  
0dB  
H.F ±15dB @ 15kHz  
H.Mid ±15dB @ 3,5kHz  
L.Mid ±15dB @ 400Hz  
L.F ±15dB @ 50Hz

### • Master outputs

Nominal level / max. level  
Insert-in/out: nominal level  
Frequency response  
THD  
SNR  
Stereo graphic equalizer

L/R, C. Room, Mono  
0dB / +22dB  
0dB  
20Hz + 30kHz, (+0dB/-2dB)  
< 0,03%  
80dB (nom.levels, EQ flat)  
31-63-125-250-500 Hz,  
1-2-4-8-16 kHz / ±12dB

### • L/R Tape in-out: Nominal levels

In: - 20dB Out: -10dB

### • Headphones: Load impedance

200 + 600Ω

### • Dimensions:

PX17E: 62 x 10,5 x 56,2 cm  
PX18E: 73 x 10,5 x 56,2 cm  
PX19E: 95 x 10,5 x 56,2 cm

### • Weights:

PX17E: 12,5 kg  
PX18E: 15,5 kg  
PX19E: 18,5 kg