

M-200i Product Information and Training Resources

Product Information

<http://www.roland.com/products/en/M-200i/>

<http://www.roland.com/support/article/index.cfm?q=downloads&p=M-200i>

Roland M-200i Digital Mixer Review - CCI Solutions (Part 1)

<http://www.youtube.com/watch?v=fQ8uDr4-dlQ>

Roland M-200i Digital Mixer Review - CCI Solutions (Part 2)

<http://www.youtube.com/watch?v=RifviLwINok>

Roland M-200i V-Mixer with S-1608 Digital Snake Overview - Sweetwater Sound

<http://www.youtube.com/watch?v=02aU7yLTxus>

YouTube Search

http://www.youtube.com/results?search_query=roland+m-200i&oq=M-200i

Roland Systems Group YouTube Page

<http://www.youtube.com/user/RolandSystemsGroup/videos?view=0>

Roland M-200i Introduction Webcast

http://www.youtube.com/watch?v=6oZ_5xN9ixU

Roland M-200i Live Mixing Console

<http://www.youtube.com/watch?v=KnFtGXT-DRg>

Roland M-200i Tutorials

M-200i: Connecting an iPad with a Wireless Router

<http://www.youtube.com/watch?v=DWfnFiNnQW8>

M-200i: Connecting an iPad with a Wireless USB LAN

<http://www.youtube.com/watch?v=ILEwMcP-TBI>

M-200i: Setting up a Channel

<http://www.youtube.com/watch?v=jtnG7Eej9a8>

M-200i: Using Dynamics - Gates & Compressors

<http://www.youtube.com/watch?v=uf37ECUsDSO>

M200i: Inserting an Effect into a Channel

<http://www.youtube.com/watch?v=shCW242zuCI>

M200i: Creating an Effect Loop (Reverb, Delay, Chorus)
<http://www.youtube.com/watch?v=GVZkSETW9Vw>

M-200i: Adjusting EQ on Input Channel or Output Bus
http://www.youtube.com/watch?v=FxA9I_hem6A

M-200i: Patching and Routing Signals
<http://www.youtube.com/watch?v=zl1D8BUTDFI>

M-200i: Sending Audio to Output Buses
<http://www.youtube.com/watch?v=Jf-6ACbYilw>

M-200i: Using the Graphic EQ
<http://www.youtube.com/watch?v=Bq7l3aBT50w>

M200i: Sharing a Microphone on Two Channels
<http://www.youtube.com/watch?v=QV0xAauhDM0>

M-200i: Setup DCA and Mute Groups
http://www.youtube.com/watch?v=-QmOR_jKNCE

M200i: Using Tap Tempo for Delay Effects
<http://www.youtube.com/watch?v=3mBIX9-CWZk>

M200i: Recording/Playback with USB Flash Drive
<http://www.youtube.com/watch?v=A8kQanvg0e4>

M200i: Using Scenes
http://www.youtube.com/watch?v=8VdyJ6lw_OE

M-200i Training Videos



0:56 Using the Graphic EQ
www.youtube.com/watch?v=Bg7I3aBT50w



1:47 Creating an Effect Loop
(Reverb, Delay, Chorus)
www.youtube.com/watch?v=GVZkSETW9Vw



1:15 Inserting an Effect into a
Channel
www.youtube.com/watch?v=shCW242zuCI



1:33 Sharing a Microphone on Two
Channels
www.youtube.com/watch?v=QV0xAauhDM0



0:50 Using Tap Tempo for Delay
Effects
www.youtube.com/watch?v=3mBIX9-CWZk



1:09 Using Scenes
www.youtube.com/watch?v=8VdyJ6lw_OE



0:51 Recording/Playback with USB
Flash Drive
www.youtube.com/watch?v=A8kQanvg0e4



1:10 Using Dynamics - Gates &
Compressors
www.youtube.com/watch?v=uf37ECUsDS0



1:37 Setup DCA and Mute Groups
www.youtube.com/watch?v=-QmOR_jKNCE



0:51 Sending Audio to Output Buses
www.youtube.com/watch?v=Jf-6ACbYilw



0:54 Adjusting EQ on Input Channel
or Output Bus
www.youtube.com/watch?v=Fx9I_hem6A



0:58 Setting up a Channel
www.youtube.com/watch?v=jtnG7Eej9a8



1:43 Patching and Routing Signals
www.youtube.com/watch?v=zI1D8BUTDFI



2:13 Connecting an iPad with a
Wireless USB LAN
www.youtube.com/watch?v=ILEwMcP-TBI



3:03 Connecting an iPad with a
Wireless Router
www.youtube.com/watch?v=DWfnFiNnQW8

M-200i Comprehensive iPad Control Meets Professional Mixing Console

World Class Sound Quality in an All-In-One Console – the M-200i V-Mixer

- 32 Channel Mixer w/Moving Faders.
- 4 Band PEQ / Comp & Gate (w/Key-in Filter) per channel.
- 8 AUX / 4 Matrices - with EQ, Dynamics & Delay.
- 8 DCAs / 4 Mute Groups.
- 4 Stereo Effects / 4 GEQ (31 Band).
- 24 Analog Inputs, 12 Analog Outputs and Stereo Digital Output (AES/EBU).
- REAC Expandable.
- 19" Rackmount Compatible.



The flexibility and mobility of comprehensive iPad control fused with the reliability and precision of a professional digital mixing console.

- Cutting edge hybrid surface that combines an iPad with a physical controller.
- The iPad functions as a large touch screen display. Use the iPad for intuitive control of effects and other graphical manipulation, while physically controlling the volume with the motorized faders. The advanced "Touch & Turn" surface provides a more convenient mixing environment than ever before by allowing you to touch a parameter on the iPad and control it with a physical knob.
- Highly flexible performance regardless of your operational preferences.
- By incorporating the iPad, the M-200i can be operated in a variety of styles to fit any situation. Sound checks can be performed remotely from the stage or any location/seat in the room using the iPad. At the same time, all operations can still be performed at the console using the built-in display and dedicated knobs and buttons.
- Internal or remote preamp circuitry is digitally controlled for full recall.



- The preamp control circuit is fully digitalized so at the touch of a button, all the parameters can be saved or recalled instantly. An externally connected Digital Snake is easily connected and remotely controlled perfectly from the M-200i surface.
- - M-200i Remote M-200i Remote Control Application for the iPad
- iPad control. Once you experience it you wonder how you lived without it. The perfect integration of iPad control with a tactile mixing surface.
- By simply installing the dedicated application, "M-200i Remote", you can control all key M-200i features from an iPad. Channel strips, channel EQ, channel dynamics, AUX SENDs, Scenes and other functions can be easily accessed. Use a simple swipe to move between channels. Make your faders longer for even more precise control. Visually drag, pinch or stretch EQ curves on a large screen. The M-200i Remote is a free download from the App Store.

Comfortable mixing capacity with 32ch inputs + Main/8AUX/4Matrix outputs.

Despite its compact size, the M-200i ensures a comfortable 32ch input mix capacity. The output has the full specifications of Main (LR) / 8 AUX / 4 Matrix, which supports many mixing applications. Any of the built-in 24 analog inputs, the 40x40 channels on the REAC port, the effect outputs, and USB memory recorder can be assigned to the 32 channels.

All input channels are equipped with two dynamics processors and a 4-band parametric EQ.

A gate/expander, compressor and 4-band parametric EQ are available on all 32 channels. The basics of any mix starts with good channel processing and the M-200i has it covered. The Main/8AUX/4Matrix output buses are all equipped with a compressor, 4-band parametric EQ, limiter, and delay.



24x12 Analog I/O that is easily expanded with REAC.

16 mic/line inputs, 8 line inputs, 2 main outputs, and 10 assignable outputs are all included in the compact body. Connect a Digital Snake to the REAC port to expand the number of inputs and outputs. It is also equipped with stereo digital output (AES/EBU) for directly connecting digital devices, as well as two headphone outputs for multiple-operator monitoring.



Discrete design of high-grade preamp circuit. Instantly save/recall all parameters.

16 inputs are equipped with a discretely designed high-grade microphone preamp circuit. The full digital control specification allows for instant saving and recalling of all parameters such as input gain, padding, and phantom power.

An externally connected Digital Snake is fully controlled remotely.



Equipped with four versatile multi-effect processors. No need for outboard gear.

Four multi-effect processors can be easily inserted into any input channel, AUX bus, matrix bus and final output bus. Effect types can be selected from fifteen kinds of processors including reverb and delay, as well as three kinds of Roland "Vintage Effects" which are praised by audio engineers throughout the world.

Four 31-band graphic EQs - crucial for fine sound correction.

Four 31-band graphic EQs are included which are indispensable for live venues. Used together with signal delay on output bus, detailed sound adjustments can be easily performed with the M-200i. In a venue where more detailed sound correction is required, four more 31-band graphic EQs can be used by selecting the graphic EQ from the four multi-effects.



Built-in USB memory recorder for Uncompressed WAV recording.

Any two of the Main/8AUX/4Matrix outputs can be recorded as a 16-bit, uncompressed WAV file by inserting a USB memory stick in the back panel. WAV files stored in USB memory can be also be played from any input channel. In addition, the USB memory can be used for saving/loading configuration files on the M-200i.



Comprehensive iPad control enables even better ways to mix a room.

Not just a few functions but comprehensive control - new workflows and ways to mix a room. Remotely control all aspects of the mix from the iPad and enjoy the feeling of superior response and comfortable operation. One of the compelling features the M-200i brings is the comfort of a surface with faders, knobs and buttons so tightly integrated with fully featured iPad screens that go well beyond controlling just a limited set of features. A wireless connection is established by simply attaching the WNA1100-RL Wireless USB Adapter or a wireless LAN access point that in turn allows the user to remotely control the M-200i with the iPad from the stage or any location in the house. Operating the M-200i is not limited by its physical location.



The DOCK CABLE for connecting the iPad is included.

The DOCK CABLE connector for the iPad provides a reliable wired connection and stable operation which is not affected by fluctuations in electrical current. The DOCK CABLE connector also supplies power to the iPad.



Control remotely from a PC (Windows/Mac)



The M-200i can be controlled remotely from a PC (Windows/Mac) by using the M-200i RCS* dedicated software. You can operate the M-200i simultaneously from two iPads (docked and wireless), a PC and the M-200i itself.

*The M-200i RCS is a free download.

Three types of wireless connections.

The M-200i and an iPad can be connected wirelessly by attaching the "WNA1100-RL" (sold separately)



Connect the M-200i with a Cat5e/6 cable to a wireless LAN device such as a router to establish a wireless connection with an iPad.



Using a Wireless USB adapter, connect the M-200i to a wireless LAN device such as a router to establish a wireless connection with an iPad.



Connect the M-200i directly to an iPad without using wireless devices such as a router.

dedicated wireless USB adapter or connecting with a wireless LAN device directly. The M-200i can then be operated from a remote location such as the stage or any seat in the house using the iPad. Depending on the situation, the communication method for the iPad and the M-200i can be selected from one of three types: "cable LAN connection," "wireless LAN connection," or "Ad-Hoc connection."

Various methods of recording to fit any venue and application.

With REAC, it is a simple setup to enable high quality live multi-channel recording with the M-200i. Connect a computer's network port via a Cat5e/6 cable to the REAC port and record up to 40 channels directly to "Cakewalk SONAR Producer" DAW software. Edit and mix immediately after the recording. When the R-1000 48-track recorder/player is connected, a full playback and recording environment is enabled for virtual rehearsals, trainings and live capture. This way a fully integrated playback and recording system can be built without using a computer. Use the S-MADI unit to interface into MADI-based recording or broadcast environments.



* The S-RDK REAC Driver Kit is required for recording to Cakewalk SONAR Producer. The Roland OCTA-CAPTURE or FA-66 along with an AES/EBU to S/PDIF Converter, or the VS-700R is required for monitoring.

The superior operability of the control surface enables all operations from the unit itself.

The M-200i can perform all operations with the moving faders, buttons and knobs on the main body itself. The parameter levels, system settings, and level meters can be confirmed with the LCD screen located on the top right corner. If an unexpected problem occurs with the iPad, all operations can be performed with the M-200i exclusively.



Remote control interface including MIDI and RS-232 connectors. Supports V-LINK to sync with video equipment.

The back panel is equipped with MIDI connectors to transmit and receive data to and from external devices along with an RS-232C connector for integrated wall-panel and other types of remote control. The MIDI connectors support V-LINK, which makes it possible to link to Roland video equipment. When a device such as the V-40HD Video Switcher is connected, video images can be synchronized with the volume control of any channel – a true audio-follows-video configuration.



Expand to more inputs and outputs, fully integrated playback/record, and personal mixing system.

- Plug-and-play system expandability for any situation – this is REAC.

Roland's original digital audio transmission technology, REAC (Roland Ethernet Audio Communication). By connecting a Cat 5e/6 cable to any REAC component, a variety of systems can be easily configured. Simply connect a Digital Snake to expand inputs and outputs or connect another V-Mixer to expand mixing or monitoring capacity. When you connect a PC or the R-1000, high-quality live recording or playback is now integrated. REAC enables true expandability and flexibility.



Rear View

Specifications:

Processing

Channels/Buses	CHANNELS: 32 BUSES: MAIN L/R, 8 AUX, 4 MATRIX
Inputs/Outputs	INPUTS: 24 (64 when using optional REAC devices) OUTPUTS: 14 (Max 54 ports when using REAC Devices)
Signal Processing	AD/DA Conversion: 24 bit Sample Rate: 48.0 kHz or 44.1 kHz
Console Latency	2.0 mS (typ.) *1 *Total Latency of audio signal from M-200i's console inputs to M-200i's outputs. *Sample Rate: 48.0 kHz * Effects: No insert effects
Network Latency	2.5 mS (typ.) *1 *Total System Latency of audio signal from S-1608 inputs to outputs via M-200i's REAC ports. *Sample Rate: 48.0 kHz * Effects: No insert effects

Connectors

Inputs/Outputs/Others	INPUT jacks (1 to 16): XLR-3-31 type (balanced, phantom power) INPUT jacks (17 to 22): 1/4 inch Phone type (balanced) INPUT jacks (23 to 24): RCA Phono type ASSIGNABLE OUTPUT jacks (1 to 6): XLR-3-32 type (balanced) ASSIGNABLE OUTPUT jacks (7 to 10): 1/4 inch Phone type (balanced) MAIN OUTPUT jacks (L, R): XLR-3-32 type (balanced) PHONES jack: Stereo 1/4 inch phone type, Miniature phone type AES/EBU OUT jacks: Optical type REAC port: RJ-45 EtherCon type RS-232C connector: 9-pin D-sub type MIDI connectors (OUT/THRU, IN): 5-pin DIN type USB MEMORY port: USB Type A USB WLAN ADAPTOR port: USB Type A USB COMPUTER port: USB Type B LAN port: RJ45 type DOC CABLE port : 10-pin mini DIN type DOC CABLE port : 10-pin mini DIN type DC IN jack Grounding terminal *XLR type: 1 GND, 2 HOT, 3: COLD *Phantom power: DC+48V (unloaded maximum), 14mA (maximum load, All XLR type inputs)
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Input/Output Characteristics

Frequency Response	ASSIGNABLE OUTPUT jacks (1 to 10): -2 dB / +0 dB (20k ohms load, +4 dBu, typ.) MAIN OUTPUT jacks (L, R): -2 dB / +0 dB (20k ohms load, +4 dBu, typ.) PHONES jack: -3 dB / +0 dB (40 ohms load, 150 mW, typ.) *Sample Rate: 48.0 kHz or 44.1 kHz Input Connector: INPUT 1 to 24 (Pad: ON, Input sens: +4 dBu, 20 Hz to 20 kHz)
Total Harmonic Distortion + Noise	ASSIGNABLE OUTPUT jacks (1 to 10): 0.05 % (+4 dBu, typ.) MAIN OUTPUT jacks (L, R): 0.05 % (+4 dBu, typ.) PHONES jack: 0.05 % (40 ohms load, 150 mW, typ.) *Sample Rate: 48.0 kHz or 44.1 kHz *Input Connector: INPUT 1 to 24 (Input sens: +4 dBu, 20 Hz to 20 kHz)
Dynamic Range	ASSIGNABLE OUTPUT jacks (1 to 10): 102 dB (typ.) MAIN OUTPUT jacks (L, R): 102 dB (typ.) *Sample Rate: 48.0 kHz or 44.1 kHz *Input Connector: INPUT 1 to 24 (Input sens: +4 dBu, 20 Hz to 20 kHz)
Crosstalk@ 1 kHz	INPUT jacks (1 to 24): -80dB (Input sens: +4 dBu, IHF-A, typ.) ASSIGNABLE OUTPUT jacks (1 to 10): -88 dB (typ.) MAIN OUTPUT jacks (L, R): -88 dB (typ.) *Sample Rate: 48.0 kHz or 44.1 kHz
Nominal Input Level (Variable)	INPUT jacks (1 to 16): -65 to +4 dBu
Input Impedance	INPUT jacks (17 to 24): -28 to +4 dBu INPUT jacks (1 to 16): 14 k ohms INPUT jacks (17 to 24): 10 k ohms
Non Clip Maximum Input level	INPUT jacks (1 to 24): +22dBu (1 kHz, 20 k ohms load, typ.)

Nominal Output Level	ASSIGNABLE OUTPUT jacks (1 to 10): +4 dBu (Load impedance: 10 k ohms, typ.) MAIN OUTPUT jacks (L, R): +4 dBu (Load impedance: 10 k ohms, typ.)
Output Impedance	ASSIGNABLE OUTPUT jacks (1 to 10): 600 ohms (typ.) MAIN OUTPUT jacks (L, R): 600 ohms (typ.) PHONES jack: 49 ohms (typ.)
Recommended Load Impedance	ASSIGNABLE OUTPUT jacks (1 to 10): 10 k ohms or greater MAIN OUTPUT jacks (L, R): 10 k ohms or greater PHONES jack: 40 ohms or greater
Minimum Load Impedance	PHONES jack: 16 ohms
Non Clip Maximum Output level	ASSIGNABLE OUTPUT jacks (1 to 10): +22 dBu (1 kHz, 10 k ohms load, typ.) MAIN OUTPUT jacks (1 to 10): +22 dBu (1 kHz, 10 k ohms load, typ.) PHONES jack: 150 mW + 150 mW (1 kHz, 40 ohms load, typ.)
Residual Noise Level (IHF-A, typ.)	-88 dBu (All faders: Min) -80 dBu (Main Fader: Unity, Channel faders: Unity only one INPUT1 channel, Preamp sens: Min) -61 dBu (Main Fader: Unity, Channel faders: Unity only one INPUT1 channel, Preamp sens: Max) *Input 150 ohms terminate *Output Connector: ASSIGNABLE OUTPUT jacks (1 to 10), MAIN OUTPUT jacks (L, R) *Sample Rate: 48.0 kHz or 44.1 kHz
Equivalent Input Noise Level (E.I.N.)	-126 dBu (Main Fader: Unity, Channel faders: Unity only one channel, Preamp sens: Max) *Output Connector: ASSIGNABLE OUTPUT jacks (1 to 10), MAIN OUTPUT jacks (L, R) *Sample Rate: 48.0 kHz or 44.1 kHz
Others	
Display	Graphic LCD 132 x 64 dots with backlight
Current Draw	3.6 A
Operation Temperature	+5 to +40 degrees Celsius
Accessories	DOCK CABLE, TABLET STAND, AC Adaptor, Power Cord, Owner's Manual
Options	Rackmount Kit: RA-10U, Wireless USB Adapter: WNA1100-RL USB Flash Memory
Size and Weight	Width (W)491mm Depth (D)490 mm19 Height (H)198 mm Weight9.8 kg

Use USB Flash Memory sold by Roland. Other products are not guaranteed to work.

*0dBu=0.775Vrms

*In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

*1: When a REAC Splitter S-4000D or a switching hub is used in-line with REAC cables, the network latency will increase by the amount of processing delay introduced by the splitting device itself. The actual delay is dependant upon the specifications of the splitting device, though the maximum delay amount for a single splitting device should be no more than 200 microseconds.

All specifications and appearances are subject to change.