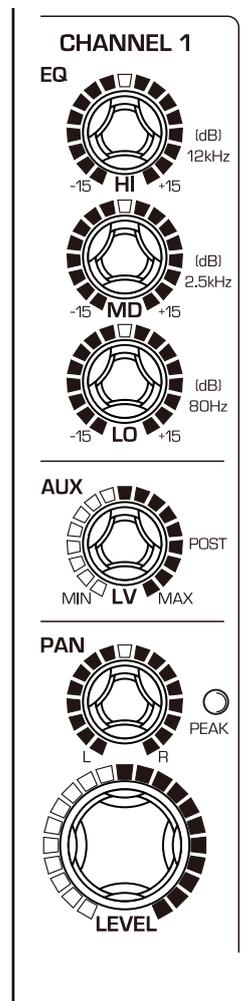




USER MANUAL

RevA 06-2014



LMD-0502
LMD-0802
DESKTOP AUDIO MIXERS

Welcome

Thank you for choosing Hill Audio for your sound system. To make sure that this product meets your expectations and provides long-term, reliable performance, please read and follow this instruction manual carefully.

Manual Language

UK	This user manual is written in English. For other languages, visit	www.hill-audio.com
FR	Ce guide est écrit en anglais. Pour les autres langues, visitez:	www.hill-audio.com
DE	Diese Anleitung ist in Englisch verfasst. Für andere Sprachen:	www.hill-audio.com
ES	Este manual está escrito en Inglés. Para otros idiomas, visite:	www.hill-audio.com
PT	Este manual está escrito em Inglês. Para outros idiomas, visite:	www.hill-audio.com
IT	Questo manuale è scritto in inglese. Per altre lingue, visitare:	www.hill-audio.com

Important safety instructions

- Read these instructions and all markings on the product. Keep these instructions.
- Heed all warnings and instructions, both in this manual and on the product.
- Clean only with a dry cloth. Unplug from AC supply before cleaning.
- Do not use this product near water and avoid any exposure to water.
- Before connecting this product to any AC supply, make sure to check whether the AC mains voltage and frequency match the indication on the product and its packaging.
- Only connect this product to an AC supply with sufficient power handling, protective earth connection, ground-fault (earth-fault) protection and overload protection.
- Disconnect the product from the AC supply during thunderstorms or longer periods of being unused.
- Make sure any heat sink or other cooling surface, or any air convection slot, is exposed sufficiently to free air circulation and is not blocked.
- Do not operate this product in environmental temperatures exceeding 35 degrees Celsius and/or 85% relative humidity.
- Position the product in a safe and stable place for operation, out of reach of unauthorized persons.
- Make sure any cable connections to and from the product are neither subject to potentially destructive mechanical impact nor present any risk of stumbling or other accident risk to people.
- Audio equipment may generate sound pressure levels sufficient to cause permanent hearing damage to persons. Always start up at low volume settings and avoid prolonged exposure to sound pressure levels exceeding 90 dB.
- Do not open this product for service purposes. There are no user-serviceable parts inside. Warranty will be void in any case of unauthorized service by the user or other not authorized persons.
- Take any precaution required by local law, applicable regulations or good business practice to avoid injury of people or material damage by use of this product.

Explanation of symbols used in this manual and on the product:



ATTENTION!
Read manual before installation and operation.



DANGER!
Safety hazard.
Risk of injury or death.



WARNING!
Hazardous voltage.
Risk of severe or fatal electric shock.



WARNING!
Fire hazard.

Description

The LMD series is a line of desktop audio mixers specifically designed for cost-sensitive applications where the ease of use is a key consideration. Available in different configurations to cater for requirements from 1 to 8 input sources, the LMD mixers are built from quality components and grant neutral and linear sound reproduction in many scenarios from live music through podcasting to home recording.

Health advice

This unit produces and absorbs electromagnetic radiation. The strength of radiation and the sensitivity for disturbing interference matches the CE and FCC requirements. A corresponding sign is printed on the backside of the unit. Any change or modification may affect the behavior of the unit concerning electromagnetic radiation, with the CE requirements eventually not to be met any more. The manufacturer takes no responsibility in this case.

Functional advice

This unit is immune to the presence of electromagnetic disturbances – both conducted and radiated - up to a certain level. Under peak conditions, the unit is classified to show a “class C” performance criteria and may encounter temporary degradation or loss of function which may need manual help to recover. In such case, disconnect the AC power from the unit and reconnect it again to recover.

Environmental advice

This unit is built to conform to the ROHS standards and the WEEE directive 2002/96/EC of the European Parliament and of the Council of the European Union. Under these regulations, the product shall not be discarded into regular garbage at the end of its life, but shall be returned to authorized recycling stations.

Unpacking

Please check that the box contains the following items:

Main parts: 1 pc. LMD mixer main unit
 1 pc. Power supply
 1 pc. Operation manual

If any part is missing, please contact your dealer immediately for replacement.

Warning



After unpacking, and before plugging the AC cord in the wall outlet, check whether the AC mains voltage and frequency is the same as this product is specified for (see sticker on power supply). Whenever the specified voltage or your AC plug should not match the local conditions, do NOT plug the AC cord into the wall outlet and contact your dealer immediately.

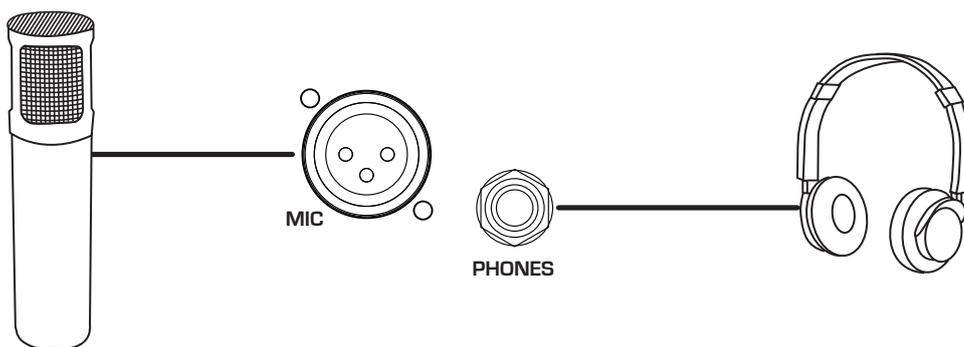
Maintenance and warranty

While we have chosen the best components to make this product as rugged and reliable as possible, some parts in audio products (potentiometers, faders, switches) are subject to wear which is a matter of operation cycles, and not of time. While providing a full time-based warranty according to the country's of purchase requirements on the function of the electronic circuitry, we hence have to limit the warranty on such electro-mechanical parts to 90 days from the date of purchase.

In many cases, malfunction of electro-mechanical parts occurs due to dust contamination, which may require cleaning of such parts. As the inside of such parts is not accessible, a common practice is to use cleaning fluids in the shape of sprays. Please be reminded that many of such fluids contain chemicals which may wash away the dust but at the same time corrode or damage contact surface and may cause cosmetic damage to other parts. We hence explicitly exclude any claims for exchange of damaged part due to mechanical or chemical impact.

QUICK START

STUDIO QUICK START: PLUG IN A MICROPHONE AND HEAR IT THROUGH HEADPHONES



Before we go through each feature on the mixer, we'll show a few common setups so that you can begin using your mixer right away. In the first example, we're going to connect a microphone and listen to it through headphones. Be sure to follow the directions so that you don't hear loud feedback through your speakers!

1. Turn the PHONES knob all the way down, and the GAIN control on channel 1 (top left) all the way down.
2. Plug your headphones into the PHONES OUT.
3. Turn the LEVEL control on channel 1 up about half way.
4. Plug your microphone into the MIC input on channel 1.
5. If you're using a condenser microphone, switch on the PHANTOM POWER function. If you're using a dynamic mic, or don't know which type you're using, leave phantom power off.
6. Turn the MAIN MIX up $\frac{1}{2}$ way.
7. Turn the GAIN control on channel 1 up about $\frac{1}{2}$ way. If the PEAK light flashes red, turn the gain back down a bit.
8. Slowly turn up the PHONES level while speaking into the microphone.

You should hear your voice through the headphones. Don't hear anything? Here are a few things to check:

- Do you need to switch phantom power on? Look at the markings

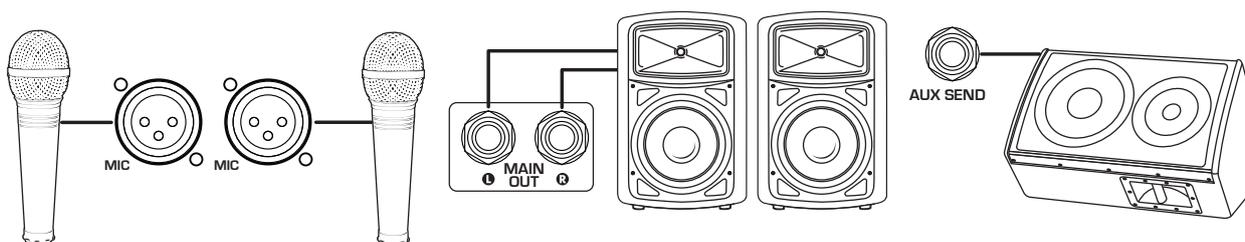
on your microphone. If it says "condenser" then Phantom Power should be switched on. If it says "dynamic" then leave it off, although phantom power won't damage a dynamic mic.

- Are the level and gain knobs turned up on channel 1? Are the Main Mix and PHONES levels turned up?
- Make sure that the PAN control is in the center.
- If the meters above Main Mix are moving, then your problem is with the headphones. If the meters aren't moving, something isn't set correctly on the mixer.

PLAY BACK FROM YOUR COMPUTER OR PORTABLE DEVICE

Next, we're going to play back from a line level device like a computer, smartphone, keyboard, or MP3 player.

1. If still set up as above, turn down the LEVEL control on channel 1. Keep the Main Mix and Control Room levels up.
2. Turn down the Level control for stereo channel 3-4 (2-3 on LMD502).
3. Plug your computer, smartphone, keyboard, or MP3 player into the LINE INPUT for channels 3-4 (2-3 on LMD502). You'll need $\frac{1}{4}$ " cables, either balanced or unbalanced will work.
4. Turn up the Level for channels 3-4 (2-3 on LMD502).



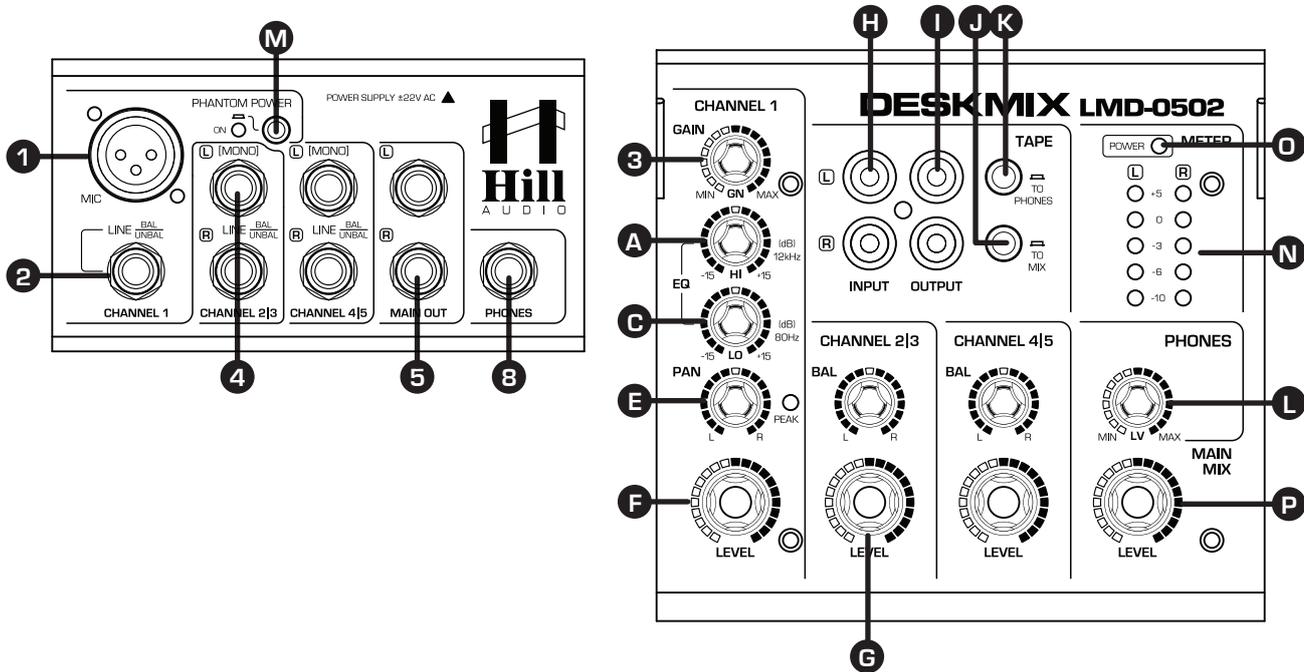
LIVE SOUND QUICK START - PLUG IN A MICROPHONE AND HEAR IT THROUGH YOUR PA SPEAKERS

Here is a typical live sound setup using two microphones, a stereo PA, and an on-stage floor monitor.

1. Turn the MAIN MIX fader (bottom right) all the way down, and the GAIN control on channels 1 and 2 (top left) all the way down.
2. Plug your speakers into the MAIN OUT left and right. Switch on the power amp.
3. Turn the LEVEL control on channel 1 up about half way.
4. Plug a microphone into the MIC inputs on channels 1 and 2.
5. If you're using a condenser microphone, switch on the PHANTOM POWER function. If you're using a dynamic mic, or don't know which type you're using, leave phantom power off.
6. Turn the MAIN MIX fader up $\frac{1}{2}$ way.
7. Slowly turn the GAIN control on channel 1 up to about $\frac{1}{2}$ way. Watch the meters above the main fader. If they go up to 0, or if the PEAK light flashes red on your channel, turn the gain back down a bit.
8. Slowly turn up the GAIN on channel 2.
9. *Switch on your stage monitor. Turn up the AUX knob on any channel you want to hear on stage.

Remember that the more microphones and speakers you use, the more possibilities there are for feedback.

Front Panel Controls LMD502



INPUT/OUTPUT JACKS:

- 1 Mic Input: XLR connector for a microphone-level signal. This input also sends phantom power to a microphone when Phantom Power is switched on.
- 2 Line Input: A 1/4" input that accepts a line-level signal. Either a balanced (TRS) or unbalanced (TS) cable can be plugged in here.
- 3 Gain Control: Controls the input gain for the selected channel, from either the mic or line input.
- 4 Left/Mono Line Input: When this input is used and not the input below, it is sent to both the left and right outputs of the stereo channel. If L and R are both used, a stereo signal is sent to the Main Out.

CONTROL SECTION:

- A High EQ: Controls a high shelving EQ, boosting or cutting frequencies from 12kHz and above
- B Mid EQ*: A peaking EQ control, boosting or cutting frequencies centered around 2.5kHz
- C Low EQ: Controls a low shelving EQ, boosting or cutting frequencies 80Hz and below
- D Aux*: A post-fader auxiliary send. It sends the channel to the Aux Send output.
- E Pan: Sends the channel to the left output, right output, or some where between.
- F Level: Controls the level of the channel going to the Main outputs.
- G Balance: Works in a similar way to a pan control, it turns down one side or the other of the stereo input.
- H Aux RCA Input: An unbalanced input for a mixdown recorder, MP3 player, computer or other playback source.

- 5 Main Out: Outputs controlled by the Main Mix fader.
- 6 Control Room Out*: Outputs controlled by the Control Room/Phones knob.
- 7 Aux Send*: Output can be connected to a stage monitor or effects processor
- 8 Phones Out: Stereo output for driving a pair of headphones. The output level is controlled by the Control Room/Phones knob.

*LMD802 ONLY

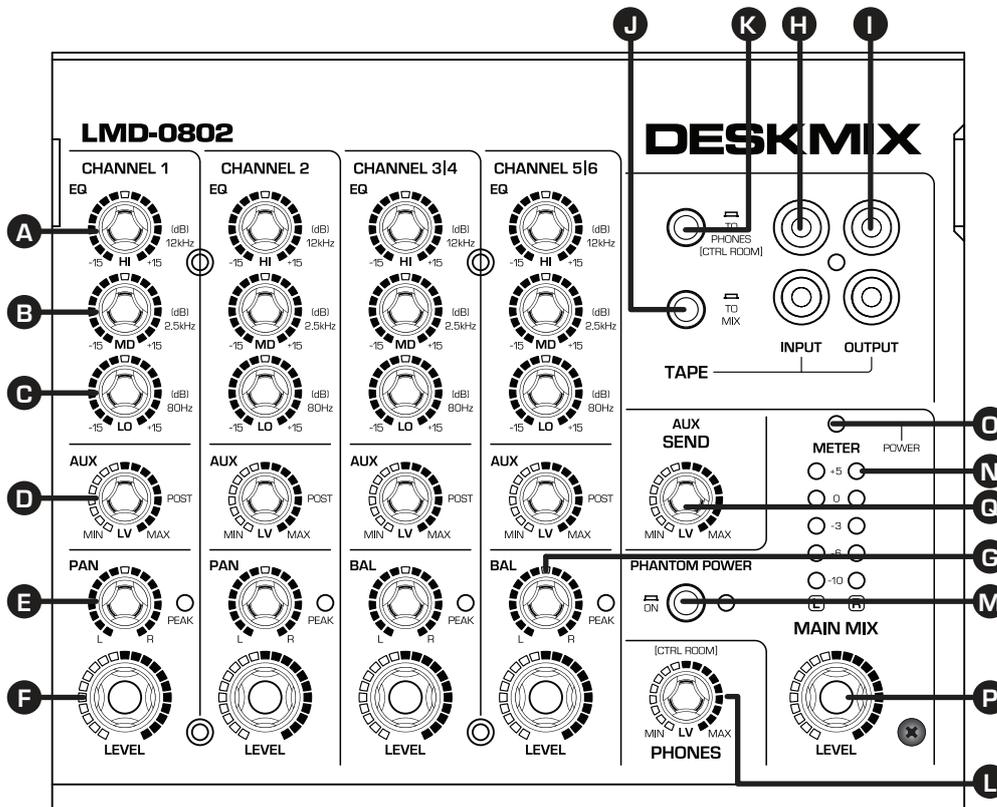
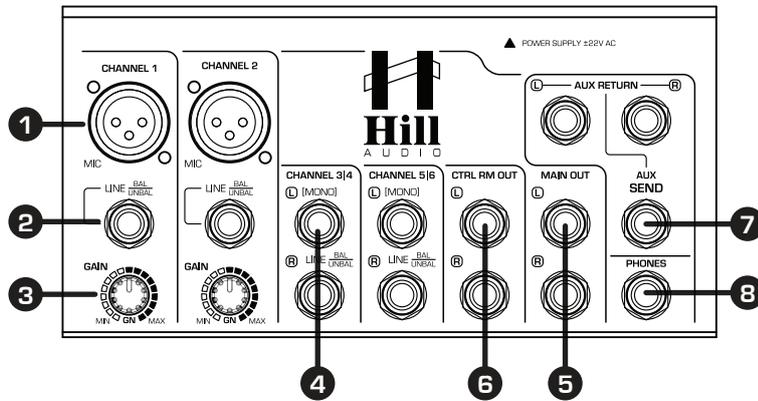
Front Panel Controls LMD802

- I** Aux RCA Output: Unbalanced output is useful to send to a recorder, such as a portable recorder or computer to record a live performance.
- J** To Mix: Sends the Aux RCA Input to the Main outputs for live sound applications.
- K** To Phones (Control Room*): Sends the Aux Input to the headphones and control room outs
- L** Control Room*/Phones level: Controls the level going to the Control Room* outputs and the Phones outputs.
- M** Phantom Power: Sends (LMD802 +48V, LMD502 +15V) phantom power to the XLR inputs.
- N** Meter: Shows the signal level being sent to the Main Outs. If the red 0 or +5 lights are on, the output is being distorted.
- O** Power LED: Shows that the mixer is switched on.
- P** Main Mix: Sets the level to the Main Outs.
- Q** Aux Send Master: The Aux Send master is the master output volume for the individual Aux Sends per each channel. This control must be turned up for individual channel Aux signals to pass to the Aux Output.



ATTENTION

Activating the phantom power supply during normal operation needs to be expedited with care, since pop noises may appear, which represent a risk to your ears and connected equipment. Turn down the outputs (P, L, Q) to minimum before activating the phantom power supply.



*LMD802 ONLY

INPUT TYPES

This chapter will review the types of inputs on the LMD502/802 mixer and explain each of their features.

CHANNELS 1-4: MIC/LINE INPUTS

MICROPHONE INPUT (MIC)

This XLR connector will accept virtually any professional microphone. It is designed for microphone level signals. If you have a device that plugs into the wall and has an XLR output (like a mic pre/channel strip, guitar multi-effects processor, computer interface), you should get an XLR-to-1/4" TRS cable and plug it into the line input (below).

Some microphones, mostly condenser mics, need phantom power to operate. Switch on phantom power on the right side of the mixer. If you're unsure if your mic needs phantom power, check the instructions or the manufacturer's website for information. Phantom power should not hurt most microphones, except for very old or damaged ribbon microphones.

Use the microphone preamp's gain control (explained below) to bring the microphone up to a high enough level to use with the mixer.

LINE INPUT (LINE)

This 1/4" input is designed for line-level signals. It accepts either balanced (TRS) or unbalanced (TS) cables. The level of this input is also controlled by the gain control, explained below.

Do not use both the microphone and line inputs on the same channel. The mixer will distort and the noise level will go up.

The line input is not designed to accept an instrument-level signal, such as the output from an electric or acoustic guitar or bass. If you want to plug your instrument into the mixer, we suggest a direct box (also called a DI box). Plug your instrument into the direct box, then plug the output of the direct box into the microphone input of the mixer.

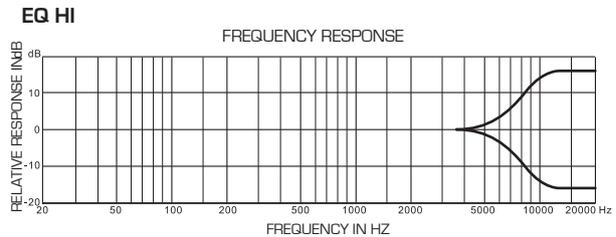
GAIN

Gain controls the level of the microphone or line level signal plugged into the mixer. If the gain is set too low, the output signal will be noisy when you turn it up at the level control. If gain is set too high, it will distort.

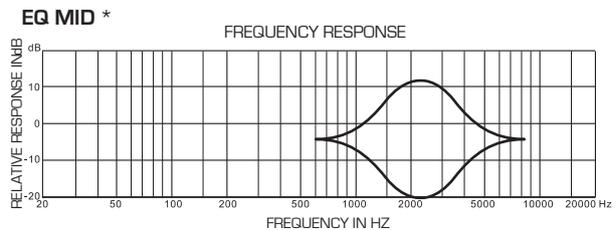
For best performance, set the gain while looking at the meters. Turn the Level control so that it's facing straight up. Then turn the gain up until you see the first or second lights on the meters. Don't set it too high – although you might not hear distortion when playing by itself, when all of the channels are playing at that level they may add together and distort the mixer.

Sidebar: "Why are there two volume controls?"

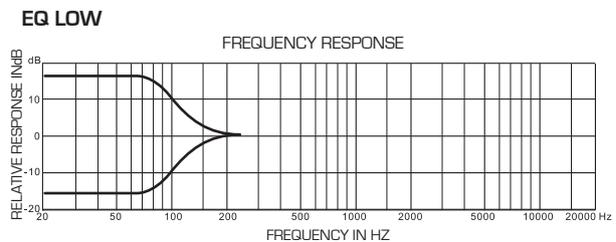
The Gain and Level controls work together to get the best performance out of the mixer. A quiet signal may need more gain than a loud guitar amp going into a sensitive microphone. Set the gain so that the level on each channel is roughly the same, then use the Level controls to set the balance that you want in your mix.



The high EQ control is a shelving EQ. What this means is that it boosts or cuts from 12kHz and everything above that. Turn it up to bring out the breath of a vocal or the high overtones of the cymbals. Turn it down to reduce finger squeaks on a guitar or bass.



The mid EQ is a peaking EQ, centered at 2.5kHz. This boosts or cuts the high midrange of your signal. You might turn it up if your vocal isn't cutting through the mix, or turn it down if a percussion part is too harsh.



This low EQ boosts or cuts everything from 80Hz or below. You might bring it up for more bottom out of your kick or bass guitar, and turn it down to reduce rumble from a vocal or wind instrument.

*LMD802 ONLY

AUX SEND *

The Aux Send is a separate bus on the LMD802 mixer. This means that you can have a different mix on the aux bus than you do on the main outputs. This comes in handy in a few scenarios:

- Sending different amounts to the effects section, so that some instruments have more reverb than others
- Setting up a headphone mix, so that a recording musician can hear exactly what they want while you listen to your own mix
- Creating a monitor mix on stage, so that band members can hear what they need to perform while you mix for the rest of the club

The LMD802's Aux Send is post fader. This means that if the level is turned all the way down, you can't send anything to the aux buss.

The aux send can be sent to different parts of the mixer, depending on what application you need it for. It always shows up at the Aux Send output of the mixer, and you might plug that into the input of a stage monitor or external effects processor. It also gets sent to the internal effects processor.

Finally, you can send it to the Control Room and headphone outputs by pressing the "Aux Send To Phones" button, next to the Control Room/Phones level control. This allows a musician to hear their own mix while recording with headphones.

If you would like to listen to a different mix through the Control Room than your artist on headphones, you will need to plug the Aux out into a headphone amplifier for the artist while you monitor the main mix.

CHANNELS 3-6: STEREO LINE INPUTS

LEFT/MONO INPUT

This 1/4" input expects a line level signal. It accepts either balanced (TRS) or unbalanced (TS) 1/4" cables. If only the Left/Mono input is used on a channel, that signal will be sent to the left and right outputs. If the Right input is also used, this input will be sent to the left output.

RIGHT INPUT

As above, this is a line level input, either balanced or unbalanced. It is sent to the right output.

AUX SEND *

This sends the channel to the aux buss. See the previous section for more information.

BALANCE (BAL)

The Balance knob has a similar effect to the pan control explained in the previous section. But the Balance control just turns down one input or the other. As you turn Balance to the right, the signal coming into the Left/Mono input gets softer. This allows you to control the panning in your mix without collapsing the stereo width of the input.

LEVEL

This controls the level of the channel going to the Main Outs. See the previous section for more information.

PAN

The Pan control moves the signal between the left and right outputs. When turned fully to the left, that channel will only show up on the left main output. When turned to the center, it will be send in equal volume to the left and right outputs. Turned fully to the right, you will only hear it through the right output.

Tip: You can use the pan control to create two mono mixes from the LMD502/LMD802. This might be more useful than a stereo mix in a large club, house of worship, conference room, or other special application.

PEAK

The Peak LED lights up when the level coming into that channel is too loud. If you see this light flash, turn that channel's Gain control down and the Level control up.

RCA INPUT

The Aux RCA Inputs are a pair of unbalanced RCA phono line inputs. They can be used for a variety of applications:

- Monitoring a mixdown recorder. Since these inputs aren't sent to the Main Outputs, there is no chance of a feedback loop.
- Playing an MP3 player through the PA between band sets, muting all microphones
- Sending a signal to the headphone outputs but not to the main outputs. You might plug a set of outputs from a computer-interface into these inputs, so that the metronome click can be sent to the headphones but not the main out.

There are two buttons that control where these inputs are heard. One is Aux RCA To Mix and the other is Aux RCA To Phones (Cntl Room.*)

When AUX RCA TO MIX is switched on, all of the inputs are muted except for the Aux RCA input. All that you will hear from the L/R outputs is what is playing into the Aux RCA input. You might use this in the example above to play an MP3 player to the PA between sets.

Pressing AUX RCA TO PHONES/CONTROL ROOM * means that only the Aux RCA input is heard through the Control Room* and Phones outputs. This is useful if you are recording the mix and only want to hear what is coming back from the recorder. This ensures that the recorder is getting the mix that you expect to hear. It also allows you to monitor the recorder output without creating a feedback loop in the speakers.

*LMD802 ONLY

OUTPUTS

MAIN OUTS

The Main Outs are line outputs. They will work with either balanced or unbalanced cables. The Main Mix fader controls the level of the Main Outputs. You might plug the main outs into a PA amplifier or a mixdown recorder.

All of the channels should show up at the Main outputs. If they don't, make sure that the "Aux RCA to Mix" button isn't pushed.

CONTROL ROOM OUTPUTS (CNTL RM OUT) *

The Control Room Outputs are a separate set of outputs for the mixer to listen to. In a home studio, you might plug these into a set of powered studio monitors. The Cntrl Rm|Ph knob controls the level going to the control room outputs (and the headphones.)

There are three sources that can be sent to the Control Room Outputs. Usually, you listen to the same mix that's coming out of the Main Outs. If the Aux RCA to Phones (Control Room) button is pressed, only the Aux RCA input will be heard through the Control Room outputs.

If the Aux Send to Phones (Cntl Room) is pressed down, the aux send will be heard through the Control Room outputs. This can be useful when preparing a headphone mix for an artist.

PHONES

This is a headphone-level output. It is designed to drive a pair of headphones with a balanced 1/4" connector. If your headphones have a 1/8" stereo jack, you will need an adapter to plug them into the mixer (included with most professional headphones.)

Note that the headphones and the control room outputs are linked – both the mix and level. If you press Aux RCA to Phones (Cntl Rm), the Aux RCA input will be sent to both the control room outs and the headphones. If you turn the control room level all the way down, there will be no signal in the headphones.

AUX SEND *

This jack sends the aux buss out of the mixer. Turn up the Aux knob on any channel to send it to the Aux Send output. See page 9 for more information about the aux buss.

AUX RCA OUTPUT

This is a pair of unbalanced line level outputs. They are just a copy of the Main Outputs. If you turn the Main Mix fader down, the level is also reduced here.

GLOSSARY OF TERMS

BALANCED

A 3-conductor (including shield), low-impedance connection. Balanced cables are the preferred method for hum-free interconnection of a sound system for their noise-rejection characteristics. (Also see Unbalanced.)

BUSS

An output destination in a mixer. For example, the left and right main outputs are called busses, because you can send a channel to one or both of them. Also spelled Bus.

CHANNEL

One of any number of signal paths in an audio circuit, such as input channel, output channel, recording channel, left channel, right channel, etc.

DECIBEL (DB)

A term representing the ratio between different audio levels. It can either refer to the electrical signal running through a channel or the acoustic sound level coming from a sound source.

EQUALIZATION

Electronic filters that adjust the level of certain frequencies. Used for tone enhancement or to reduce extraneous sounds. Two types of EQ shapes are Peak and Shelving, described below.

IMPEDANCE

Resistance in an electrical circuit measured in Ohms (Ω). Maintaining proper impedance (between amplifier and speakers for example) is important to prevent damage to the amp.

PEAK EQUALIZER CONTROL

Increase or decrease of a frequency range centered at a specific point, resulting in an EQ curve that looks like a hill (increase) or a valley (decrease). (Compare to Shelving Equalizer Control; see pages 8-9 for more information.)

PHANTOM POWER

A voltage signal that runs through a microphone cable to power condenser microphones. Harmless to microphones that don't need it, except for very old and/or damaged ribbon microphones.

REVERB

An audio effect that emulates the echo reflections and decay time of a large space.

SHELVING EQUALIZER CONTROL

Increase or decrease of all frequencies above or below a specific point. (Compare to Peak Equalizer Control; see pages 8-9 for more information.)

TRS

Acronym for Tip-Ring-Sleeve — the three parts of a three-conductor (including shield) audio plug. TRS phone plugs are often used for "balanced" mono connections, or stereo "unbalanced" (head phone) connections.

TS

Acronym for Tip-Sleeve, the two parts of an unbalanced, two-conductor (including shield) phone plug. TS connectors are sometimes called mono or unbalanced plugs or jacks.

UNBALANCED

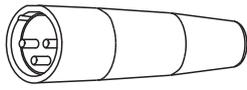
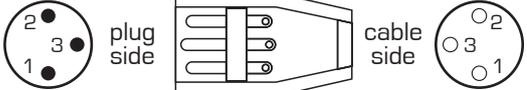
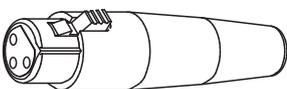
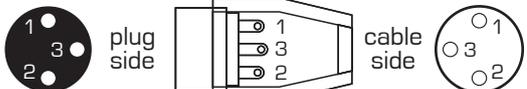
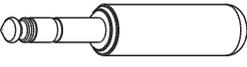
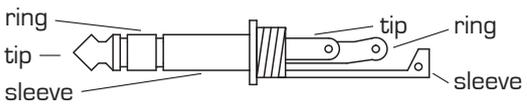
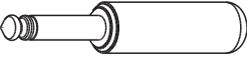
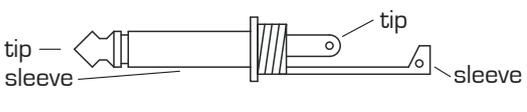
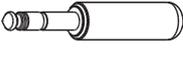
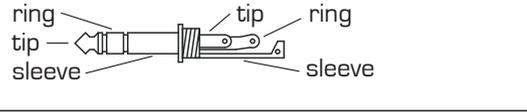
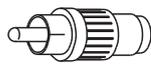
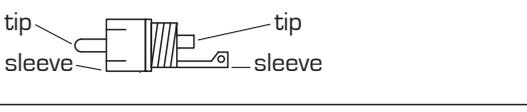
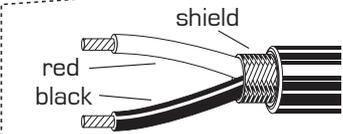
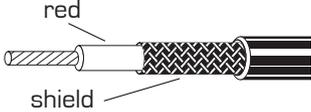
A two-conductor (including shield), high-impedance connection. These are most commonly used for instrument connections and cable runs of less than 20 feet.

XLR

The three-pin connector universally used for balanced audio connections. A balanced connection reduces outside noise and interference. (See Balanced above.)

Connections

The LMD series mixers use the below connector types, for which the pin assignment must comply with the following specification. Always make sure to use good connectors and cables to ensure proper operation. Balanced connections are to be preferred over unbalanced connections where applicable and feasible. Avoid unbalanced connections exceeding 2m of cable length.

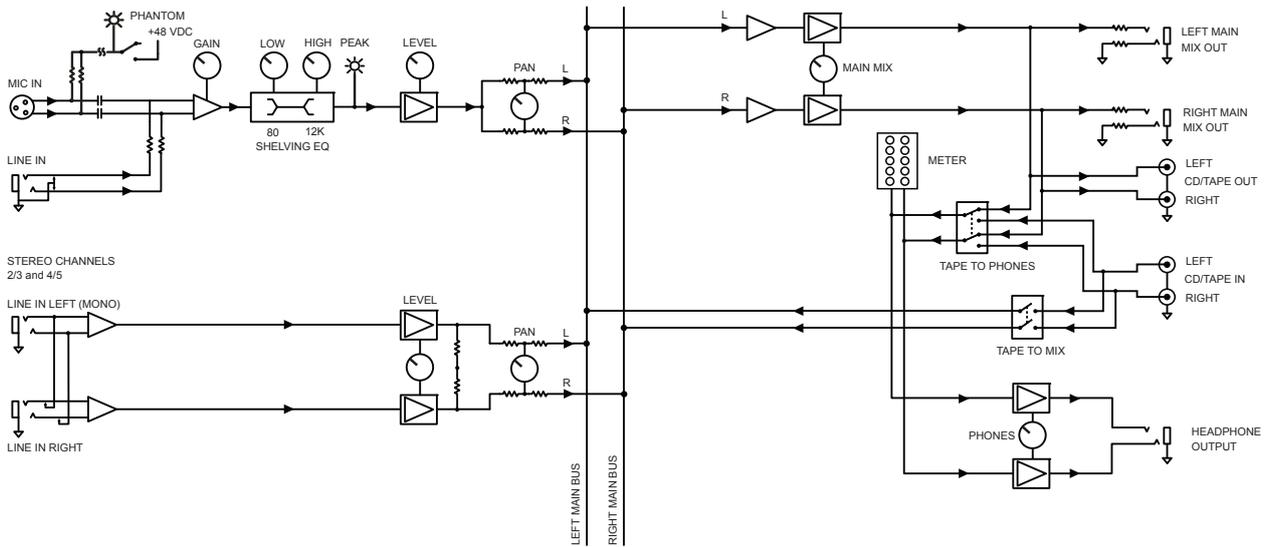
	Structure	Balanced connection	Unbalanced connection
XLR male 		red = 2 black = 3 shield = 1	red = 2 shield = 1+3
XLR female 		red = 2 black = 3 shield = 1	red = 2 shield = 1+3
6.35mm TRS-stereo 		red = tip black = ring shield = sleeve	red = tip shield = sleeve+ring
6.35mm TRS-mono 		red = tip black = sleeve shield = uncon.	red = tip shield = sleeve
3.5mm TRS-stereo 		red = tip black = ring shield = sleeve	red = tip shield = sleeve+ring
RCA 		red = tip black = sleeve shield = uncon.	red = tip shield = sleeve
CABLE Types	 <p>2-conductor shielded cable (for balanced connections)</p>	 <p>1-conductor shielded cable (for unbalanced connections)</p>	

Technical Specifications

LMD502

Preamp Noise (EIN) 20 Hz to 20 kHz, (150Ω source).....-118dB
 Residual Output Noise All level controls @ minimum.....-87dB
 Crosstalk Same channel (stereo separation).....-88dB
 Frequency response +0 / -1dB.....10Hz-22kHz

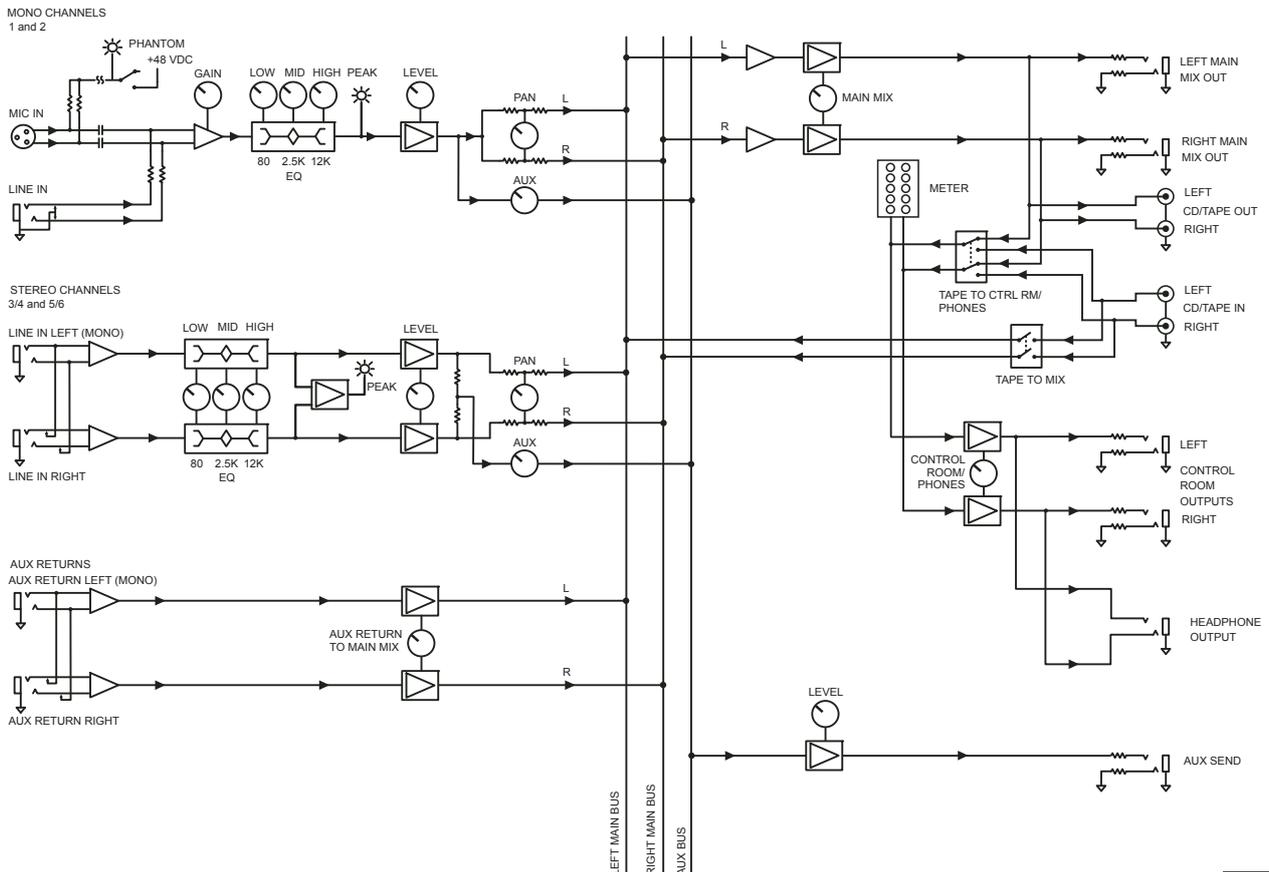
THD Mic In to Main Out, 20Hz to 20kHz.....0.008%
 AC IN (EU version).....AC220-250V~ 50Hz
 Dimensions.....W152xH198xD60mm
 Weight without PSU (PSU=0.55kg).....0.85kg



LMD802

Preamp Noise (EIN) 20 Hz to 20 kHz, (150Ω source).....-118dB
 Residual Output Noise All level controls @ minimum.....-88dB
 Crosstalk Same channel (stereo separation).....-82dB
 Frequency response +0 / -1dB.....10Hz-22kHz

THD Mic In to Main Out, 20Hz to 20kHz.....0.013%
 AC IN (EU version).....AC220-250V~ 50Hz
 Dimensions.....W212xH255xD60mm
 Weight without PSU (PSU=0.55kg).....1.45kg



EC Declaration of Conformity

Manufacturer: Adelto Technologies Limited
Address: Vanguard Way, Shoeburyness, Essex SS3 9QY, UK

We declare on our own responsibility, that the equipment

Hill Audio LMD502
Hill Audio LMD802

is in conformity with the following directives and standards or regulations:

EMC Directive 2004/108/EC
EN55103-1:2009 (Emissions)
EN55103-2:2009 (Immunity)
EN61000-3-2:2006 + A1:2009 + A2:2009
EN61000-3-3:2008

LVD Directive 2006/95/EC
EN60065:2002 A1:2006 + A11:2008 + A2:2010

ROHS Directive 2002/95/EC

and is marked as follows:



Shoeburyness, 10. May 2013
Place and date of issuing


Authorized Signature

www.hill-audio.com



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