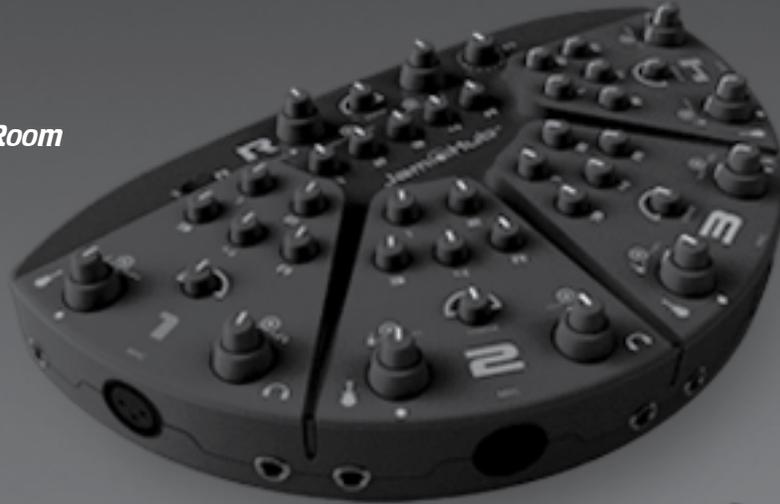


JamHub™ the silent rehearsal studio

BedRoom



GreenRoom



TourBus



JamHub™ Silent Rehearsal Studio Safety Guide

This Safety Guide contains important safety and handling information for JamHub.



Read all safety information below and operating instructions before using JamHub to avoid injury. For detailed operating instructions, see the User Guide that follows this Safety Guide.

WARNING: Failure to follow these safety instructions could result in fire, electric shock, or other injury or damage.

Handling JamHub and Using Power Supply Cord

Do not bend, drop, crush, puncture, incinerate or open JamHub. Power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them.

Water and Moisture

JamHub should not be used near water (e.g. near a bathtub, washbowl, kitchen sink, laundry tub, in a wet basement, or near a swimming pool, etc.). Do not use JamHub in rain. Take care not to spill any food or liquid into or onto JamHub.

Non-use Periods

The power cord of the JamHub should be unplugged from the outlet when left unused for a long period of time.

Use of Power Adapter

The JamHub Power Adapter may become warm during normal use. Always allow adequate ventilation around the JamHub Power Adapter and use care when handling. Unplug the JamHub Power Adapter if any of the following conditions exist:

- The power cord or plug has become frayed or damaged.
- The adapter is exposed to rain, liquids, or excessive moisture.
- The adapter case has become damaged.
- You suspect the adapter needs service or repair.
- You want to clean the adapter.

Avoiding hearing damage

Permanent hearing loss may occur if headphones are used at high volume. If you experience ringing in your ears or muffled speech, stop listening and have your hearing checked. The louder the volume, the less time is required before your hearing could be affected. Hearing experts suggest that to protect your hearing you should limit the amount of time you use headphones at high volume.

Heat and Ventilation

JamHub should be situated away from heat sources such as radiators, heat registers, stoves, or other appliances (including amplifiers) that produce heat, and in a manner that allows for proper ventilation.

Cleaning

JamHub should be cleaned with a soft, damp cloth.

Damage requiring service

Never attempt to repair JamHub yourself. JamHub does not contain any user-serviceable parts. For service information, go to www.JamHub.com. JamHub should be serviced by qualified service personnel when:

- the power cord or the plug has been damaged; or
- objects have fallen, or liquid has been spilled into JamHub; or
- JamHub has been exposed to rain or moisture; or
- JamHub does not appear to operate normally or exhibits a marked change in performance; or
- JamHub has been dropped, or the enclosure has been damaged.

Owner's Manual Introduction

Thanks for buying the JamHub™ silent rehearsal studio. And congratulations because now you and your band can jam anywhere, anytime you want without disturbing the peace.

The JamHub team is made up of musicians and non-musicians who are equally passionate about making great quality products and servicing them well.

To learn more about our products or the JamHub story, check out www.JamHub.com. While there, you can connect with other musicians who own JamHubs or anyone on the JamHub team, including the inventor. Plus, you'll learn plenty of tips and tricks for getting the most out of this unique piece of gear.

At JamHub, we want to do everything possible to inspire you to play more music, create more music, and have more fun doing it. Isn't that what being a musician is all about?

Owner's Manual: a new approach

Owners' manuals are funny things. They are often written for -and by- "left brain" analytical types. Yet they most benefit "right brain" creative people who usually disregard them. So we decided to try something different. Since musicians are left and right brain individuals, why not design a manual that will satisfy both.

Left Brain: analytical, verbal, numeric

On this side of the page you'll find things that are more left brain targeted, like:

- Numbers
- Specs
- Feature descriptions
- Cold hard facts

Right Brain: creative, visual, emotional

On this side of the page you'll find things that are more right brain targeted, like:

- Feature benefits
- Tips and tricks
- Connecting to other gear

How to make the most of this document

Left and Right Brain: Read the JamHub Quick Start Guide **twice** and you'll be 90% of the way there. You should also thoroughly understand the "Connections" and "Setting the Levels" sections. If you know this stuff cold, you'll always have a great jam session. If you don't, you could be frustrated at times. All musicians need to understand setting levels. You'll need it for recording, live performances and for JamHub rehearsals. It's easy stuff and essential to having a great jam session. So please learn it.

***GreenRoom
model shown***



JamHub™
by BreezSong LLC

JamHub – What is it?

Left Brain:

A JamHub is a multi-input device designed specifically to allow musicians to jam or rehearse quietly and play more often. This can have many benefits, like improving the band's skills very quickly. Scientific studies show that better quality practicing leads to faster skills development. So why not make it the best rehearsal possible.

Simply plug in your practice gear, like a modeling amp, a keyboard with a headphone jack, your microphone, and your headphones. Have your bandmates do the same. Once everyone sets their own mix, you're ready to go.

You'll find with JamHub that you can play longer without disturbing others and without burning out your ears (as long as you keep the headphones at a reasonable level). Most importantly, because there aren't several loud amps in a small room muddying up the music, the clarity of your jam is greatly enhanced and rehearsals much more productive.

Lastly, with the JamHub's SoleMix™ controls, you control what you hear. So volume wars are a thing of the past. Bass player too loud? Just reach over to your JamHub section and turn him/her down. And the bass player can turn up the drums and turn down your guitar so he/she can lock into the groove. Everyone hears what they want and need to hear to improve faster.

Right Brain:

A JamHub lets you jam with your band or other bands anywhere, anytime in virtual silence. And the experience rocks. Each musician picks a color section and plugs in their instruments, mics and headphones, then, using their section's SoleMix controls, creates their own perfect mix. For the first time ever, you'll hear yourself with amazing new clarity and no more volume wars. So, not only will you be jamming more often, but you'll also be getting better faster and working out totally new arrangements to the same old songs.

Table of Contents

Left Brain:

The Table of Contents below will help guide you through each section of the manual and get you to things quickly and efficiently.

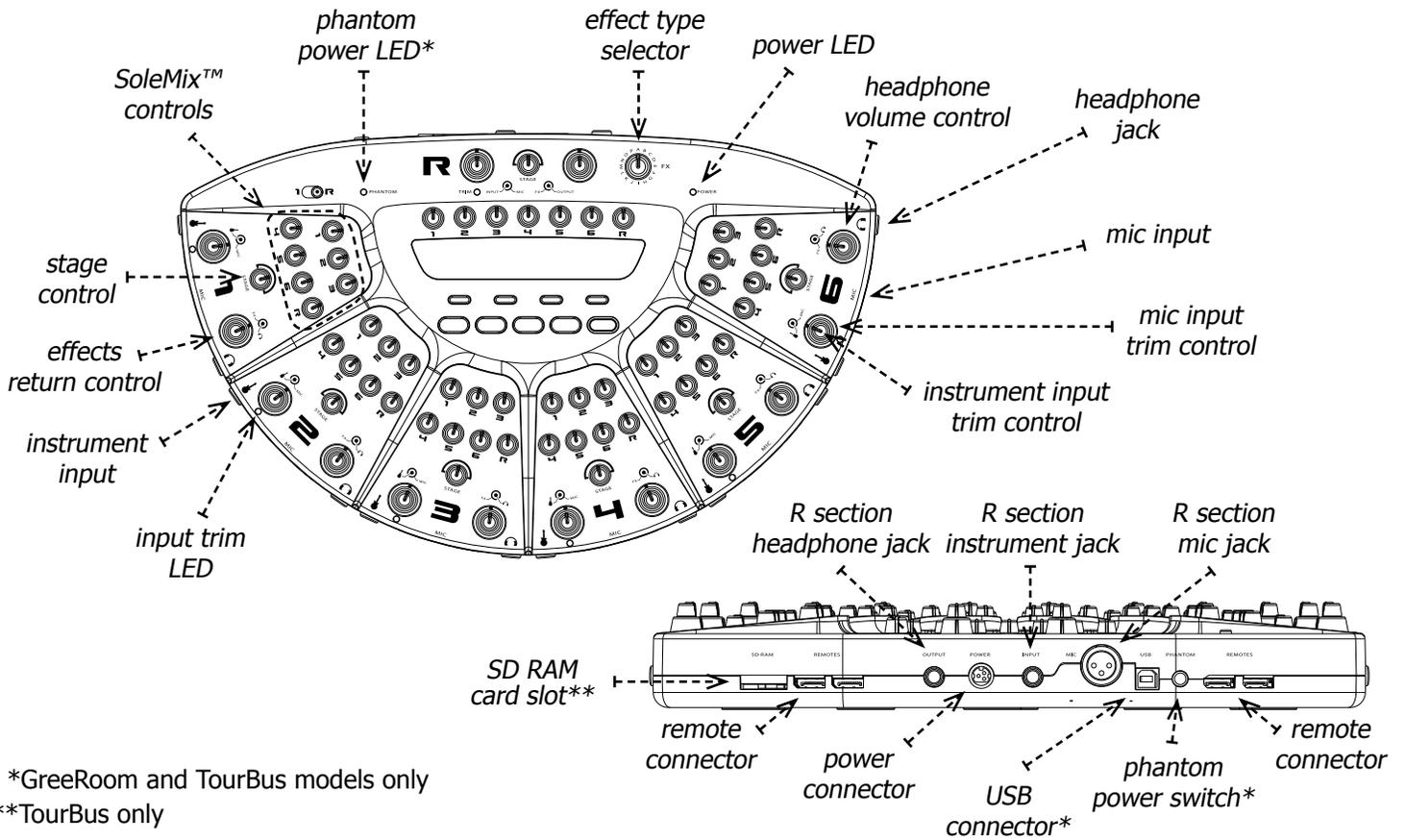
Right Brain:

The Table of Contents below is probably not necessary because we know you're just going to flip through the manual until you find the picture you think best answers your question. That's why we included so many illustrations.

Contents

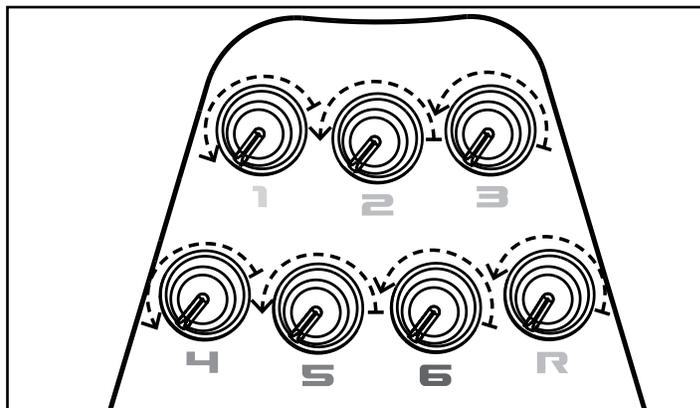
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Getting Started



*GreeRoom and TourBus models only
 **TourBus only

Step 1: Turn down all knobs



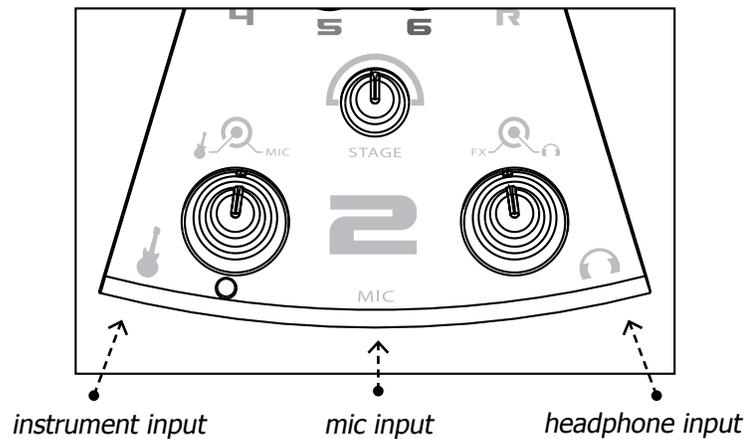
Left Brain:

Turn all the knobs on the JamHub to zero (100% counterclockwise) to protect the device and your headphones from grounding and connection pops.

Right Brain:

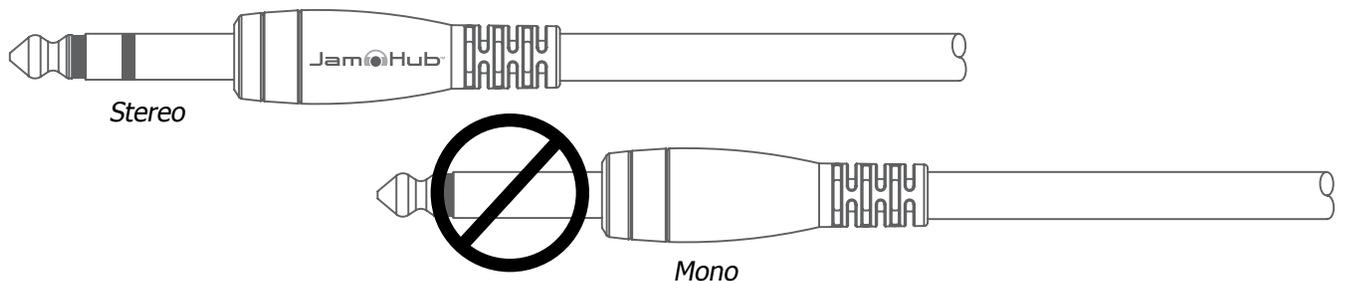
Protect your ears and your gear: turn all knobs down on every section of the JamHub before putting on the headphones. Okay, do this NOW.

Step 2: Connections



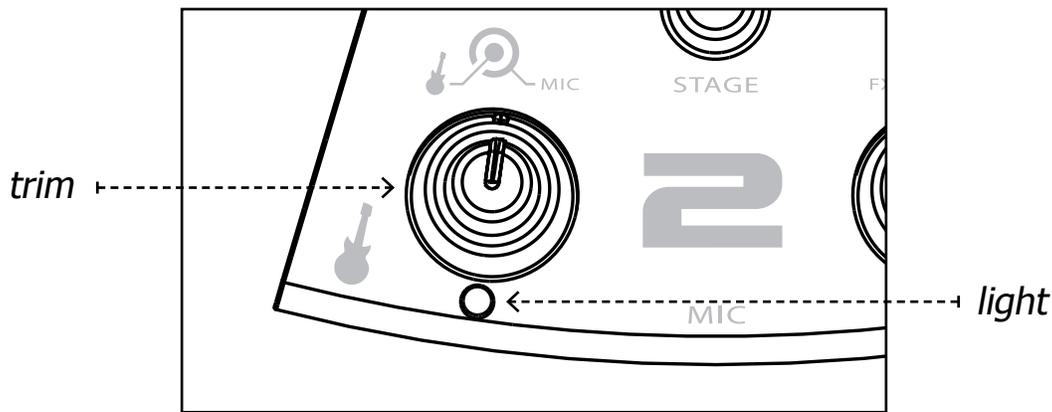
1. Plug in the power adapter. The blue LED light tells you when the JamHub is ready.
2. Pick a section to call your own.
3. Plug in your instrument with a Stereo (TRS) cable. Use your instrument's or amp's headphone jack. for best sounding results.
4. Plug in a microphone.
5. Plug in your headphones.
6. Tell your bandmates to follow steps 2 through 5.
7. OK, you're almost ready to rock. But first some very important info:

IMPORTANT! Connect your instruments with a stereo instrument cable or stereo adapter!



When hooking up your instrument it's important to use a stereo cable. The JamHub is a stereo environment, just like the real world, where you use two ears every day. Because your instrument's output often includes reverb and other stereo effects, we designed the JamHub to take that signal and make the listening experience great for each musician. If you use a mono cable, like a standard guitar cable, you'll be 100% in the left ear because of the way a mono cable works with a stereo jack. You can use the included mono 1/4" female to stereo 1/4" male adapter if you need to use a mono cable.

Step 3: Setting the trim levels



1. Use the double knob called "trim" to set your input gain (note: you don't need to put on headphones to do this step). Use the light under the dual trim knobs to get this right.
2. Speak into the mic and turn the outer/bottom knob up (clockwise) until the LED turns yellow. Then turn it back a little.
3. Play your instrument and turn the inner/top knob up (clockwise) until the LED turns yellow. Then turn it back a little.
4. Watch your trim settings throughout the jam session. Sometimes input levels can change as the band gets warmed up. Use the table below as your guide.

In summary

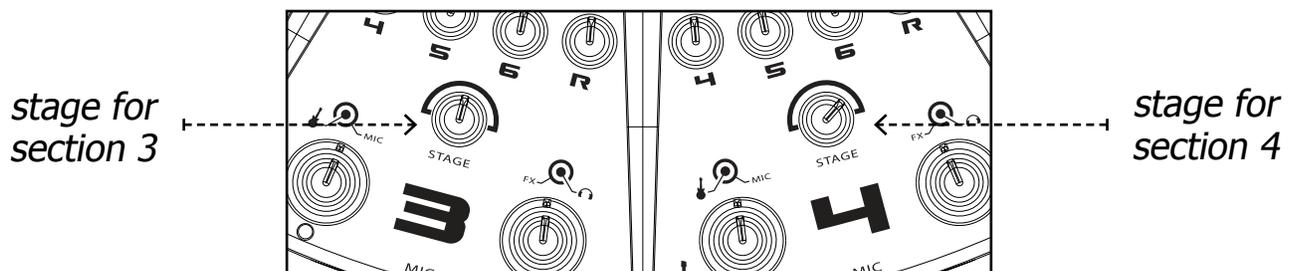
Left Brain:

green = signal
yellow = near clipping (-6dB)
red = preamp clipping (+6dB)

Right Brain:

green = good
yellow = caution
red = bad

Step 4: Pick a virtual location with the stage control



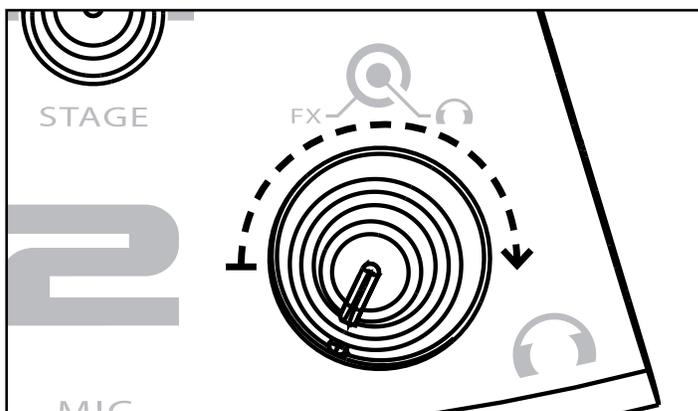
Left Brain:

The stage control is simply a pan or balance control to help ensure that musicians don't crowd the mix. Because our hearing system has two receptors separated by about 6 inches (your ears) we have the ability to perceive sounds coming from different locations. Great audio engineers have known for a long time that by "moving" things sonically to their own location, our hearing system is optimized and we experience greater clarity. (There's a great article on Wikipedia about this amazing property of our hearing system. Read all about it @ http://en.wikipedia.org/wiki/Cocktail_party_effect)

Right Brain:

Does everyone in your band stand in the middle of the stage when jamming? Of course not. So spread out sonically with the Stage Control. The experience will be similar to what happens when you're playing live. You'll hear things with greater clarity and the jams will be more enjoyable. If you want to understand why great recordings have instruments panned to different locations, check out this article at Wikipedia @ http://en.wikipedia.org/wiki/Cocktail_party_effect. Learning to spread out will help you as a band in the studio as well.

Step 5: Turn up the headphone volume



Left Brain:

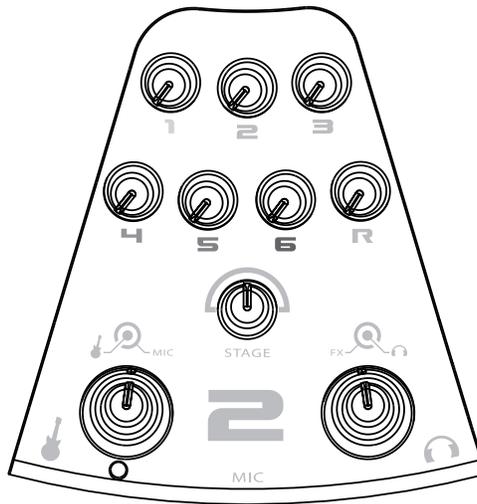
Start with the headphone output control at zero (100% counterclockwise) and slowly turn it up. Because every section of the JamHub has its own individual mix, output levels will vary even before they get to the headphone amps. So start low and turn up slowly. Also remember headphones have a wide variety of impedances. While JamHub is designed to handle them all, the setting of each headphone volume knob is going to be different.

Right Brain:

Don't burn out your ears. Bring the volume up s-l-o-w-l-y. Also, while the JamHub does work with most headphones, it can't make cheap or poor quality ones sound better. Sorry, we're gear makers not miracle workers.

(A plea from the JamHub inventor: Please be careful with your hearing. Burning out your ears is dumb. It's kind of like a guitar player clipping off his fingers little by little. They can't grow back. And trust us, you're going to want to keep playing for a long, long time.)

Step 6: Using the SoleMix control section



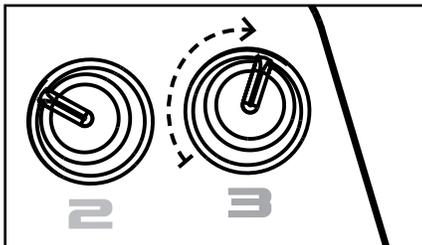
Left Brain:

Each SoleMix control section allows you to tap the many stereo busses located within your JamHub, giving you an exceptional level of control over what each musician hears as their output mix.

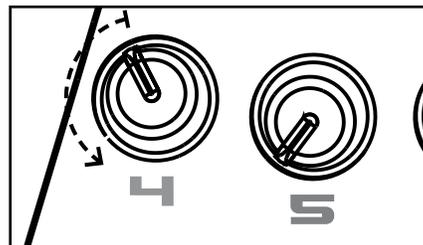
Right Brain:

Each SoleMix control section is like an individual mixer. You get to create the mix that's right for you while the other band members do the same. Think of the JamHub's output controls as many mixers put together in one portable, affordable unit. Each person controls their own mix and their own creative space.

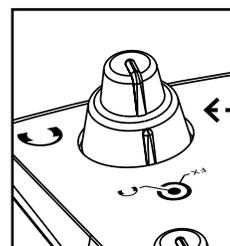
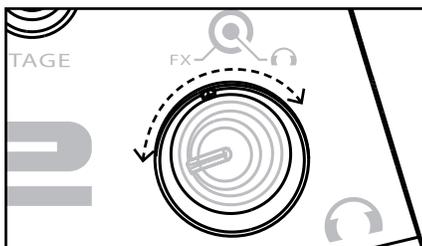
Want to hear more of the musician in section 3? Turn up the #3 knob.



Want to hear less of the musician in section 4? Turn down the #4 knob.



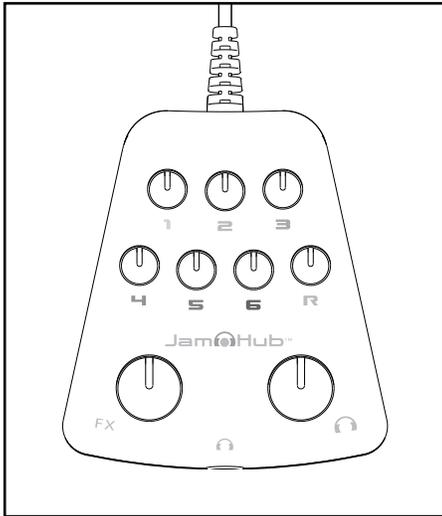
Want to hear more or less effects? Turn the effects return knob up or down.



Effects return is located under the headphone volume on each SoleMix section of the JamHub's main unit. It's also its own knob on the SoleMix remote.

See the "Effects Section" for more information

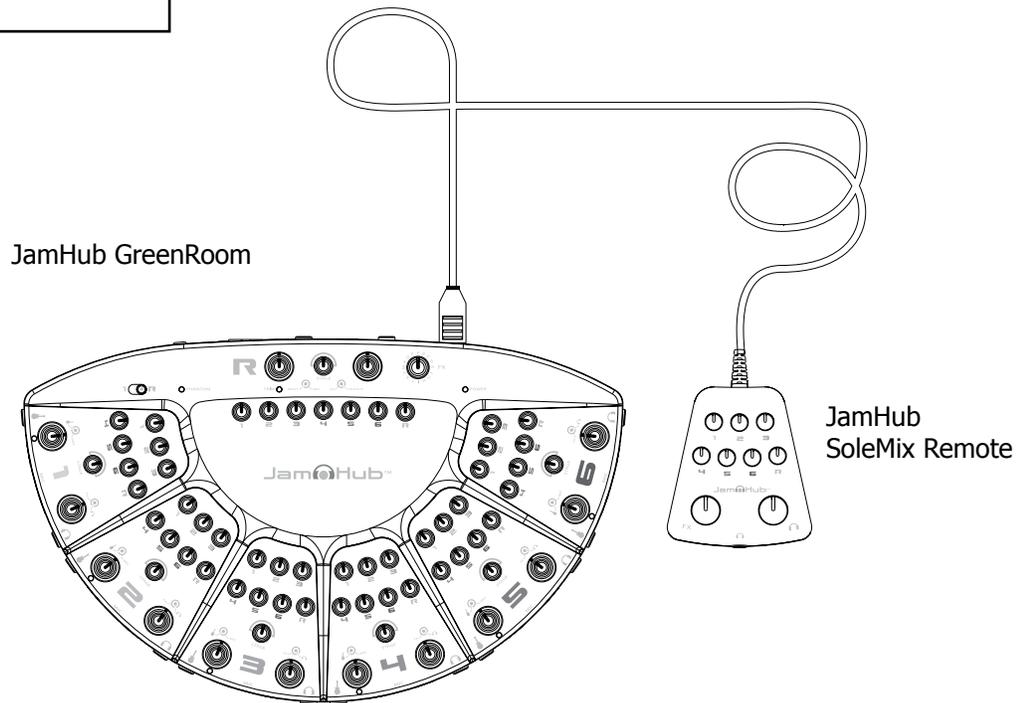
Step 7: SoleMix remote setup



All JamHub models allow you to add a SoleMix remote. If you purchased a JamHub GreenRoom or TourBus model, it is included. The BedRoom model has 1 SoleMix remote connector. GreenRoom and TourBus both have 4. If you want to add one or more SoleMix remotes to your JamHub system, they are available at your local authorized JamHub dealer.

The SoleMix remote lets you create a unique mix for the output jack on the remote. Each remote has its own headphone jack so you can have complete control over your mix and output level with one cable from the JamHub main unit.

The SoleMix remote was created so that drummers, keyboard players and musicians who are “stuck” behind their gear can make mix changes without moving to the JamHub main unit. The remote acts just like the SoleMix section on the JamHub minus the input section (input trims, jacks and stage control). Below is an illustration of a remote setup option.



Left Brain:

The SoleMix remote is its own output section that taps all of the input busses. For example, a JamHub GreenRoom has 7 SoleMix sections on the main unit, plus one remote. So there are 8 possible unique mixes right out of the box. Should you buy three additional remotes, and maximize the output capability of the GreenRoom model, you'll have 7 output sections on the unit and 4 output sections via remotes for a grand total of 11 potential mixes from one JamHub. We believe that this capability will allow for a wide array of setup options, giving you a lot of choices and capacity for years to come.

Right Brain:

The SoleMix remote is like adding another “output mixer” to the system; it’s a mixer without any inputs. And, you can add a remote to any system.

(Note: Even though the SoleMix remote has 7 mix controls like GreenRoom and TourBus, it works just as well with BedRoom; audio controls 5 and 6 are simply inactive.)

You should now know enough to start jamming. But we encourage you to read the full manual. There are still a few things about your JamHub that need to be explained. And don't forget to visit the “Community” section at www.JamHub.com to let us know you're out there and learn about other JamHub owner experiences.

Diving into the SoleMix controls

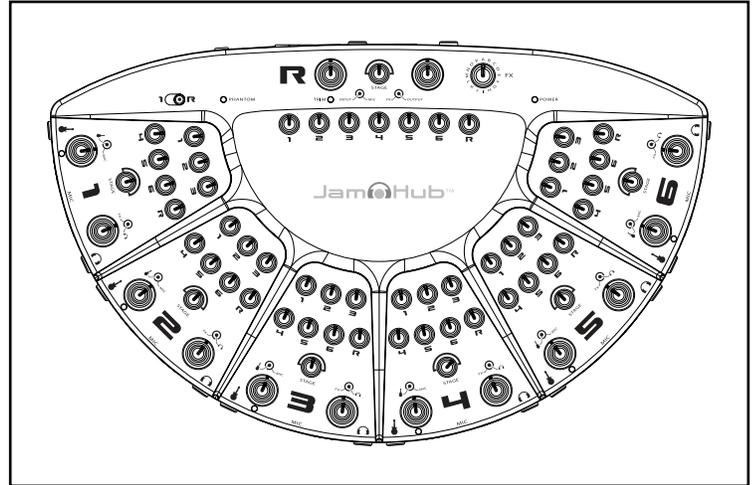
The SoleMix controls found on each JamHub section and on the SoleMix remote are easy to understand and use once you know the basic layout and design of a JamHub system.

First, look at your JamHub from the top. You'll see that there are 4 or 6 numbered sections and they are color-coded. (We'll get to the "R" section in a minute, so hang in there.)

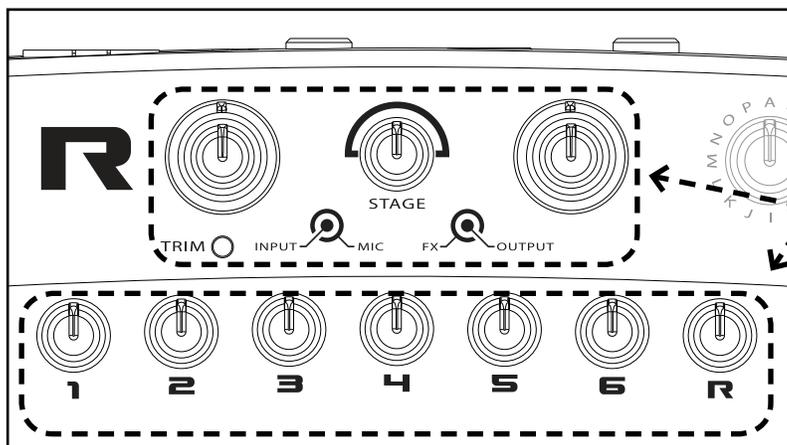
Typically you'll want to use one section per musician. If you are the guitar player, you connect your mic and amp modeling device into section 1. Now everyone in the band can use their SoleMix controls to balance your sound in their headphones by simply turning up or down the control marked "1" on their SoleMix section. The same applies to the "2", "3" and "4" controls.

And don't forget about the effects return knob. This allows you to decide how much of the effects engine you want to hear. The "dry" signal comes through each person's numbered SoleMix controls and the "wet" signal comes through the "FX" control (under the headphone volume).

What's cool about a JamHub is that once you know one section of the product, you know all the sections of the product. Pretty easy, huh?



What's up with the "R" section?



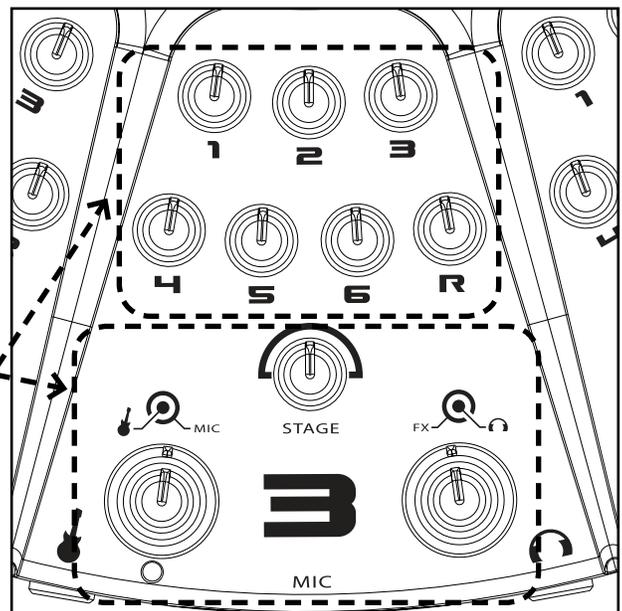
"R" section layout

Here's a little secret. The R section (for "rear" or "recording") functions exactly the same as all the other SoleMix sections. While it may look a little different, take a closer look. You'll see that all the knobs are the same. The only difference is how they are laid out on the JamHub.

Want to jam along with your favorite tune, or need to learn a new song? Plug your MP3 player into the R section. Then each musician can decide how much of the song to hear by turning up (or down) the R knob in their SoleMix section.

The R section is also designed for recording. Just like one musician's mix is different from another's, a recording mix is unique. Can you use it for another musician? Sure! Remember, it is simply another section of the JamHub. But instead of a number on the label, we put an R.

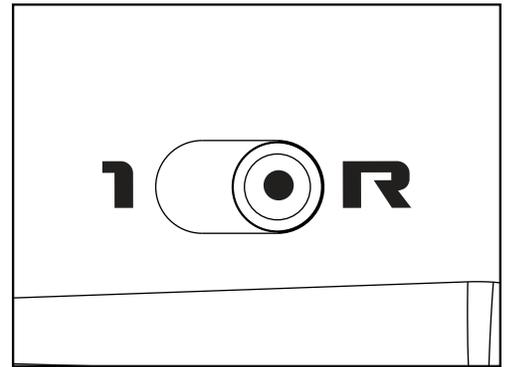
Just set up a computer or a portable recorder and create a mix for recording. Make sure whoever you want in charge of the recorded mix is also plugged into section 1. Read on to find out why.



SoleMix section layout

The 1-R switch for auditing your recording mix

The 1-R switch is for listening to the mixes coming from section 1 and the R section. If you're the person responsible for the recording mix, you'll need to hear both the R mix as well as your own mix on channel 1. So we designed the JamHub with a handy little switch that allows you to quickly flip back and forth between these two sections.



Left Brain:

This switch takes the output of the R section and redirects it to section 1 headphone jack. When the switch is in the 1 position, the SoleMix output for section 1 is sent to the headphone jack that is part of section 1. When the switch is in the R position, the output that is being sent to the R headphone jack is rerouted to the headphone jack in section 1.

Right Brain:

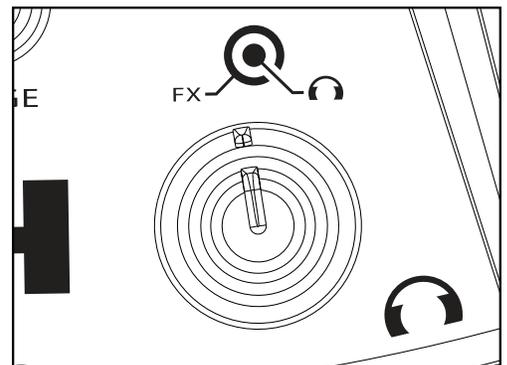
If you're in charge of the recording mix, you need to hear your mix for playing and the mix for recording. To do this, you can disconnect your headphones from your section's headphone jack and plug them into the R section's headphone jack to hear the recording mix. Or, make section 1 your mix, leave your headphones plugged in, and use the 1—R switch to quickly alternate between your mix and the recording mix.

Effects engine and settings

The effects engine in your JamHub silent rehearsal studio allows you to create a "room" inside the unit and decide how much of it you want to hear. Or, you can try one of the pure effects like flanger or phaser for something a little different.

Each section, and each remote, can decide how much of the effects engine they would like in their mix. It's part of the SoleMix controls so that each player can decide how much they want to "wet out" the vocals.

The effects engine is connected to the mic inputs only. We did this because most modeling amps, keyboards and electronic drums have their own built-in effects. If you've ever heard one reverb put on top of another reverb, you understand why we avoided mixing the two.



Left Brain:

The stereo effects engine is coupled to a set of 24-bit 48kHz audio codecs to ensure great sound quality. The effects engine has 16 preset algorithms which cover all of your basic needs and a few unusual effects thrown in for fun. The codecs are wide bandwidth (100dB) and low noise (s/n of 105dB).

Right Brain:

The effects options cover a variety of styles and lets each musician use the effects knob to control how much or how little of them they want to hear.

Here's the guide to the effects engine in your JamHub silent rehearsal studio

Effects table

Dial Location	Name of effect	Description	Left Brain	Right Brain
A	Slap D	Slap-back Delay	A delay that represents a room with a hard wall at the opposite end.	For that Rock-a-billy sound.
B	Ping D	Ping Pong Delay	Your JamHub is a full stereo device and this ping pong delay takes advantage of that.	Delays in stereo, very nice. Listen to it with both ears.
C	Big	Big Ambiance	A big room with a fair amount of reflections.	This one has ambiance in the name. Hearing is believing.
D	Early	Early Reflections	A delay with a series of early reflections.	A small, dead room with walls close by.
E	Chorus	Chorus	Pitch and time modulation to create a sound that is sometimes called "larger" than the dry signal.	A phaser and a flanger together gives you a chorus like effect. Check it out.
F	Echo	Echo	A repeat of the original signal.	Echo, echo, echo...
G	Flanger	Classic flanger effect	Essentially a sweeping comb filter where the original signal is mixed with a time changing original signal.	Flangers sound like a jet flyby. Try it, you might like it. But again, let's keep it limited to a song or two, okay?
H	Phaser	Classic phase shifting effect	Modulated peaks and troughs. (just like the classics)	Phaser effect for you vocals. Try it, but only once in a while for effect.
I	Spring	Reverb Spring (2.0 seconds)	2.0 seconds of reverb from a spring reverb tank.	Spring reverbs on a mic? Why not? And it won't crash the tank if you knock your JamHub while using this setting.
J	Chapel	Reverb Chapel (3.0 seconds)	3.0 seconds of reverb with plenty of late reflections.	Reverb that's between a church and a big hall.
K	Gated	Reverb Gated (0.8 seconds)	A gated reverb that's 0.8 seconds long.	Adds a little bit of reverb without making things sound too cluttered.
L	Reverse	Reverb Reverse (1.2 seconds)	A reverse reverb with 1.2 seconds of reverb time.	What? Reverse reverb? Okay, let's give it a try!
M	Church	Reverb Church (7.0 seconds)	7.0 seconds of reverb with a lot of late reflections.	Making music at church has never been this easy.
N	Med	Reverb Room (1.8 seconds)	1.8 seconds of reverb with short early reflections.	Like playing a small room with hard surfaces and more reflections.
O	Hall	Reverb Big Hall (2.8 seconds)	2.8 seconds of reverb with later reflections.	Like playing in a room that fits 300~500 people.
P	Small	Reverb Small Hall (1.5 seconds)	1.5 seconds of reverb with early reflections.	Like playing in a room that fits 100 people.

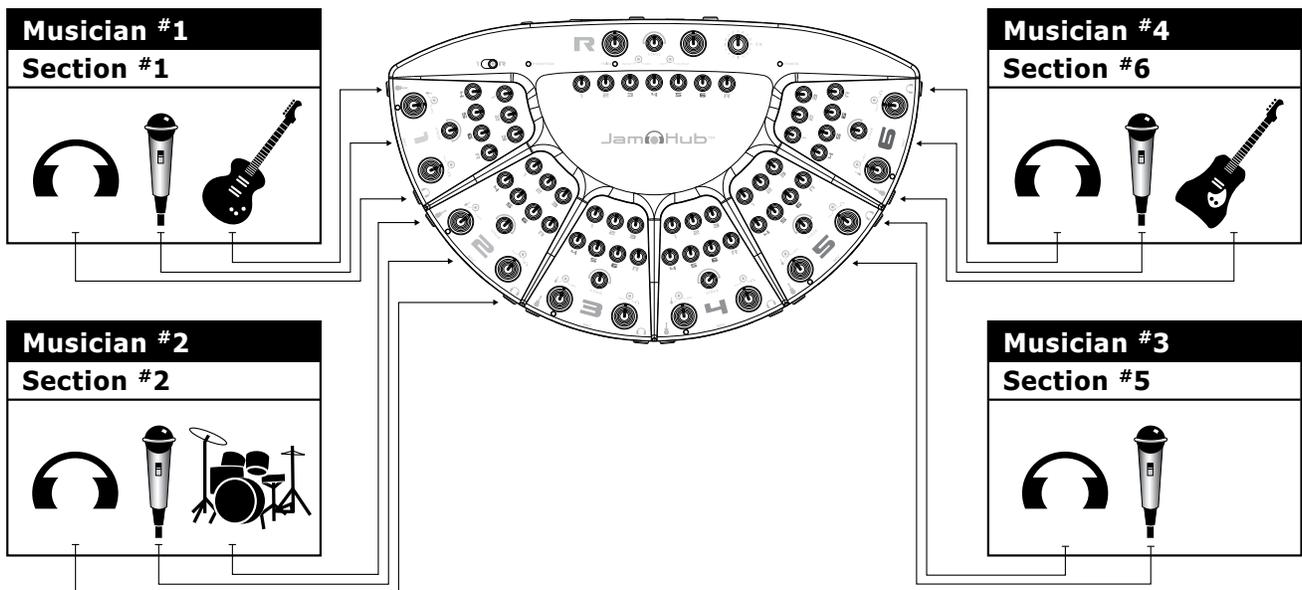
Model Comparisons

Feature	BedRoom	GreenRoom	TourBus
Audio channels	15 total – 5 stereo, 5 mic	21 total – 7 stereo, 7 mic	21 total – 7 stereo, 7 mic
Outputs	5 headphone	7 headphone 1 USB	7 headphone 1 USB
SoleMix remotes included	None	One	Two
SoleMix remote connectors	One	Four	Four
Phantom power	No	Yes	Yes
Recording	Analog via 1/4" jack	Analog via 1/4" jack or digital via USB	Analog via 1/4" jack or digital via USB or integrated recorder

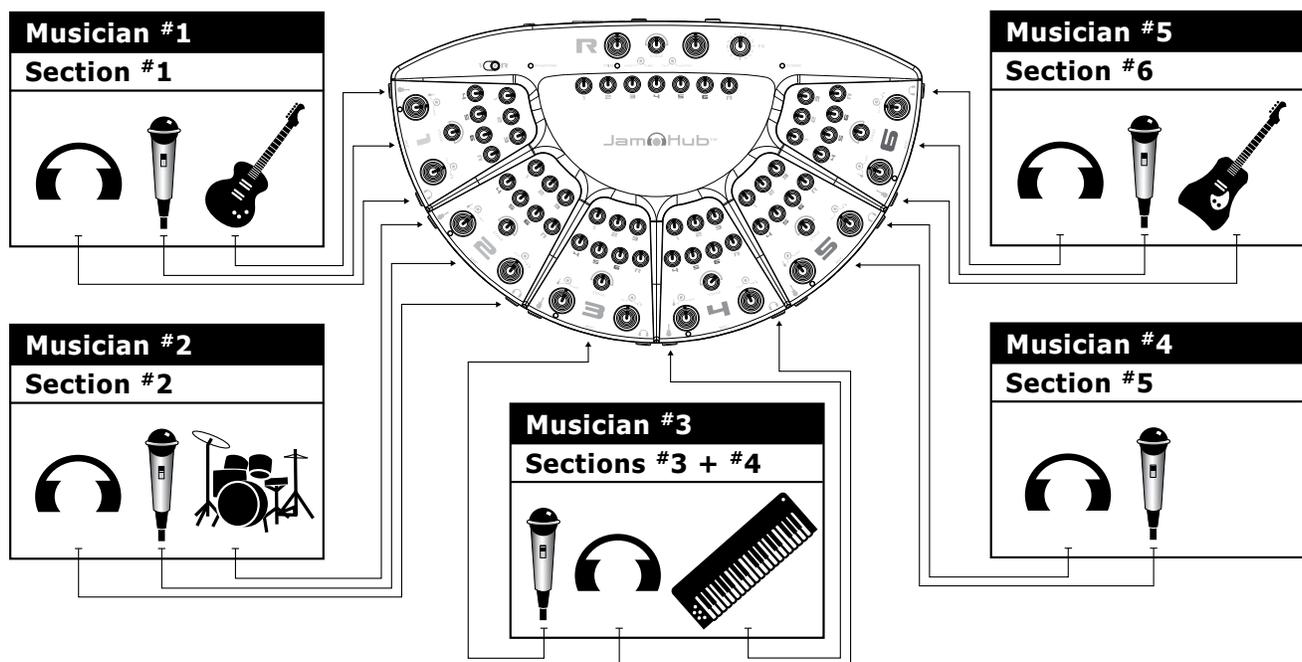
Useful hook-up diagrams to review

(GreenRoom model shown)

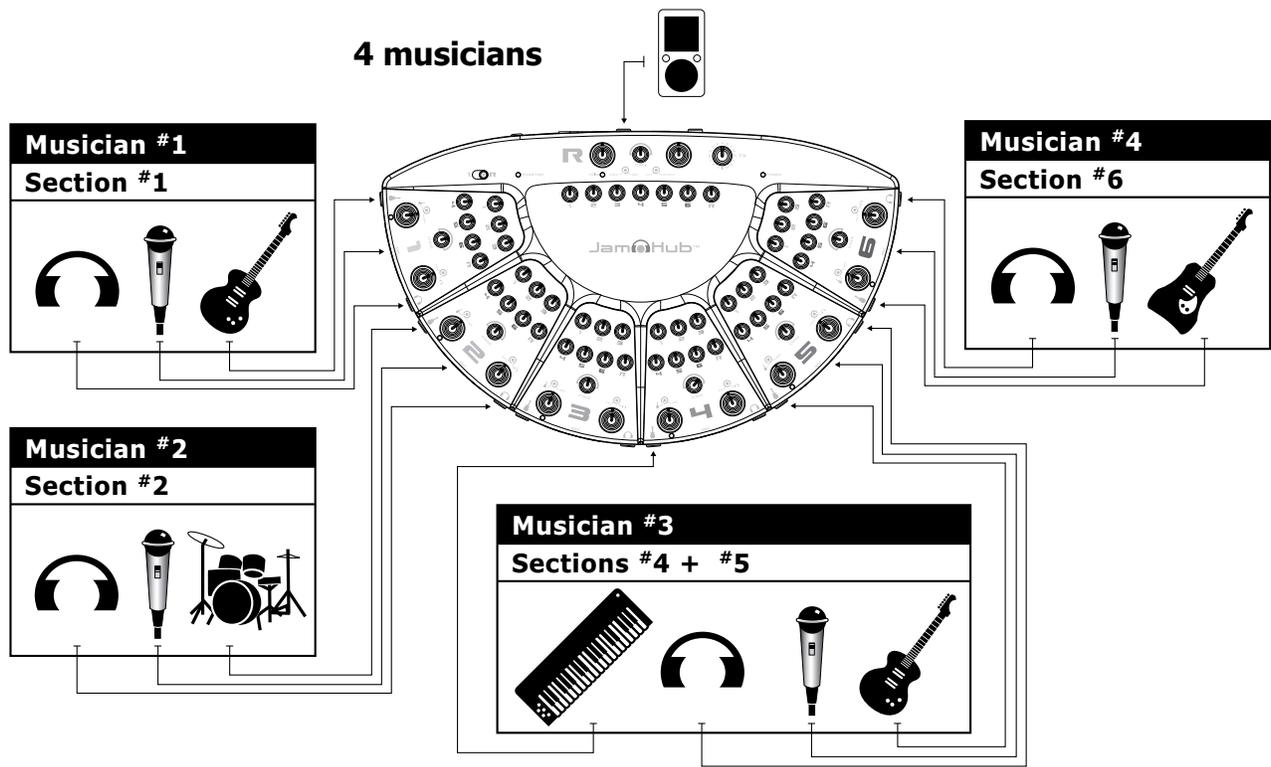
4 musicians



5 musicians



Note: for more control musician #3 has split instrument and vocals over two input sections.

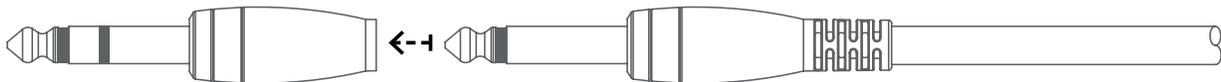


Note: this musician is playing guitar and keyboard and uses two sections

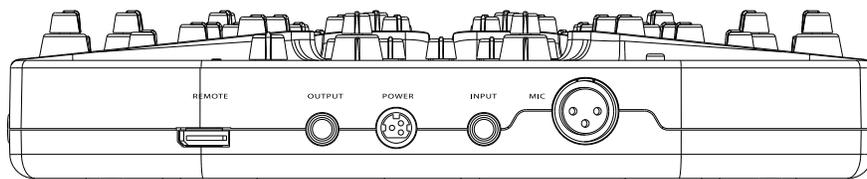
For instrument connections please use a stereo cable or the included mono-to-stereo adapter.

Stereo Adapter

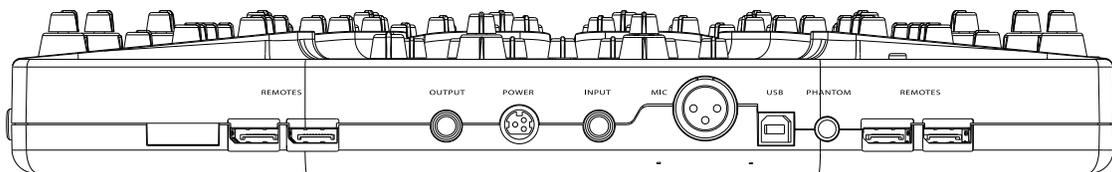
Mono Cable (acoustic guitar, mono bass, etc.)



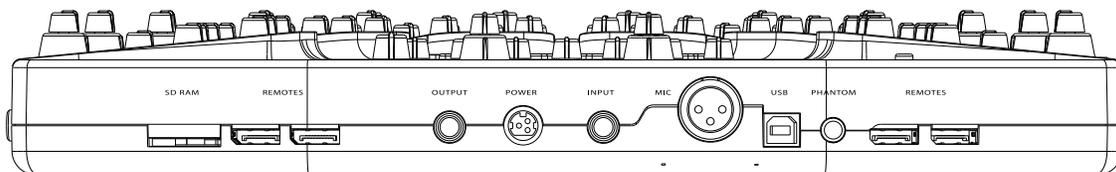
Rear views



JamHub BedRoom



JamHub GreenRoom



JamHub TourBus

A more detailed review of setting trim controls

Left Brain:

As with other equipment (mixers, recording interfaces, some old tube amps, etc.) getting the trim right matters. So we've simplified things by using a familiar structure: green = signal, yellow = warning, red = clipping. We believe it's important to understand gain structure and get it right every time. And it's applicable to nearly every piece of music gear you'll own.

Right Brain:

Read below, this is just good stuff to know for recording, live sound and getting great sound into and out of your JamHub silent rehearsal studio.

A simple analogy for trim and headroom

Let's think of music as a person bouncing up and down on a trampoline. They can bounce a small amount or a large amount. This is "dynamics." Sometimes we bounce low, sometimes high. Most musicians are always changing the "bounce" because most songs have both soft parts and loud parts.

Now let's move that trampoline into a room with a ceiling. Ever heard of the term "headroom?" Well, headroom is the distance between our head and the ceiling in our trampoline room. The ceiling isn't moving, but we can raise and lower the trampoline to give us more headroom, right? If our music is not very dynamic, that is our bounces are small, we need less headroom. If some of our bounces are big, we'd better make sure the trampoline is far enough below the ceiling that when we bounce hard we don't hit our head and run out of headroom.

So how do we move the trampoline up or down? With the "trim" control. The trim control sets the trampoline higher or lower. We can see how close we are getting to the ceiling by watching the LEDs: green = ok, yellow = getting close, red = bumping our heads.

Clipping is the term engineers use to describe when the amp is out of room (when our heads are bumping on the ceiling). It describes what's happening to the electrical signal. Our ears perceive clipping when we hear a sound that has been distorted or compressed. With a guitar, distortion can sound good, but with vocals it usually does not sound good.

Signal to noise is the ratio of good stuff to bad stuff in your system. Signal is music. Noise is stuff you don't want. If we don't get the trim turned up as high as possible, then the noise that is in the atmosphere will start to be as loud as the music. Think of the noise as the floor in our trampoline room. We want to be as far off the floor as possible, so we can really bounce high. If the trampoline is too close to the floor, we'll limit the quality of our jumps because our feet will hit the floor.

When setting up your trim levels, there are a few things to keep in mind. First, leave plenty of headroom so that as you get going you won't get distortion from the system. Ideally, when you set the maximum trim control, you should be playing at the loudest volume. For example, a singer should not whisper in the mic to set the trim control, but sing as loud as possible. If they whisper, we'll set the trim (trampoline height) too high and run out of headroom the first time they yell "HEY". Conversely, if they yell too loudly in the mic, the trim control will be set too low. Then when our singer whispers, we won't hear her above the rest of the instruments.

If you're setting the trim for an instrument, leave room for solos. Your solo volume should be solid green with a little yellow in the LED. Then turn yourself down a bit with your device's foot pedal or volume control. That will leave room for you to jump to the top of the mix when it's time for a solo.

For a vocal mic, you can simply move away from the mic, or "back off" the mic, to lower the volume. You see the pros do this all the time. It's a great technique to know and is easy to learn, especially with a JamHub silent rehearsal studio.

We hope this section helped with the mystery of setting trim control. Over the years we've heard some crazy things about trim controls like, "always set it to 9:00"; "Keep it as low as possible"; "Set all inputs the same"; And worse. The truth is, there is no "magic setting". Every mic, instrument and piece of gear is different and needs its own unique setting. And even if your band has the exact same mic for two singers, their individual voices are different. So they'll need their own unique trim settings. Just follow the LED's guidance, watch the trim levels throughout the jam and you will be fine.

Additional GreenRoom and TourBus Features: Phantom Power

The GreenRoom and TourBus models both support +48V phantom power for condenser mics. To turn it on, simply push on the button found on the back of the unit and the red +48V LED will illuminate red.

What if only one person uses a condenser mic? No problem. Phantom power is for condenser mics, yet won't damage dynamic mics. Check out the Wikipedia.org article on how phantom power works if you want to learn more @ http://en.wikipedia.org/wiki/Phantom_power.

Summary

Thanks for reading all the way to the end of the JamHub Owner's Manual. We hope that you feel like you've mastered your new silent rehearsal studio and that you can help others should they need some guidance. After all, one of the best things about being a musician is getting together with other musicians and creating something new.

We invite you to visit our forum at www.JamHub.com. There you can connect with the JamHub team; share your JamHub stories; enter in some just-for-fun contests; and get on our eNewsletter list. If you're touring, drop us a note and tell us about all the crazy places you're finding to jam now that you have the freedom to play anywhere, anytime.

So enjoy. And keep making more music!

FAQs

An updated list of FAQs can be found on our web site, www.JamHub.com. And for help with those "not so frequently asked" questions, come to the JamHub community section of our website where there are musicians, engineers and tech support folks answering questions that have come up since we printed the manual.

No questions? Great, we've done a good job but please come by our community section, who knows, maybe you can help someone else with their JamHub.

Q: Can I use a JamHub with acoustic drums?

A: Yes! In fact, things still sound clear and controlled. Just hang a mic or two above the drum kit and plug that into the JamHub. Or, use a small mixer and three mics to create a great stereo drum sound and connect that mix to your JamHub. We recommend a mic near the snare, one near the toms/ride and a kick drum. Pan the two area mics left and right, put the kick down the middle and send the stereo mix into one of the JamHub channels. Sweet.

Q: If I use acoustic drums, will the JamHub make them quiet?

A: No. You'll still have to deal with loud drums, but you can still keep the overall volume lower if there isn't a loud bass amp, guitar amp(s), keyboard amp and PA speakers. So while this isn't as quiet as electronic drums, you can still prevent that next level of volume that comes with amps competing with each other in a room.

Q: How do I use an acoustic guitar with a JamHub?

A: Does it have a pickup? If no, put a microphone in front of the guitar and plug the microphone into an open mic input on the JamHub studio.

A: Does it have a pickup? If yes, and you want to go direct, grab a mono-to-stereo jack and plug it into the guitar end of your stereo cable. You might find that with one of the new "for acoustics" Direct Inject (DI) boxes or floor pedals, that you like the sound and control of the acoustic better. There are a lot of engineering reasons for this (impedance matching is the biggest of them) and that's why DI boxes are used by the pros. If you're going to play an acoustic, you're going to need a DI box someday.

Q: What instruments do not work with a JamHub?

A: We don't know of any yet. There may be some out there, but we haven't found them. Some companies have dedicated their existence to creating instruments that can be played anywhere and anytime... some even have an electronic accordion line (not just one model, but an entire line of them!!!). Horn players can use silent practice inserts and cases to quiet horns and create a headphone signal that you can send to your JamHub. Guitars, bass, drums, hand percussion, keyboards, accordions, wind instruments, even a thermine will work! Just look for a headphone jack on the gear and you're ready to start jamming quietly with your JamHub studio.

FAQs continued

Q: Do you have any tips for new users?

A: Yes. JamHubs are completely new. That's because we introduced them just this year. And since we invented them, we know a lot about how to make it easy to get started. Here are our top tips:

1. Use good TRS (Stereo) cables and plug the cable going to the JamHub instrument jack directly into your headphone output on your modeling amp, keyboard or electronic drums.
2. Get headphone cable extensions so you can move around as much as you want
3. Use good headphones for good listening. The JamHub is acoustically transparent. It won't change your sound. So if your headphones lack quality, the JamHub can't fix it.
4. Get a microphone for each player, even if you don't sing. Once you put on the headphones, it's easier to communicate if everyone has a mic.
5. Guitarists: a modeling amp with a foot pedal allows you to control the volume of your sound so you can turn up for leads. Keyboard player: use your instrument's volume control to do the same.

Q: How come there aren't any EQ knobs?

A: A JamHub is not designed to alter your sound, but to distribute it and give you more mix control. You should have a good sound before sending your signal to the JamHub, then use the JamHub to share it with your bandmates.

Q: Why are the files .WAV files? Why doesn't the JamHub TourBus model encode to MP3?

A: Anytime you compress audio you lose information and quality can suffer. With the very low cost of RAM we decided to keep the files in a .WAV format, even though they take a lot more room. If you want to encode your files in an MP3 format, simply download one of the many free MP3 encoders, like iTunes, and convert away. You'll do so knowing that you've got great quality files to start from.

Please read

Exposure to extremely high noise levels may cause a permanent hearing loss. Individuals vary considerably in susceptibility to noise induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a sufficient time. The U.S. Government's Occupational Safety and Health Administration (OSHA) has specified the following permissible noise level exposures.

Duration Per Day In Hours	Sound Level dBA. Slow Response
8	90
6	92
4	95
3	97
2	100
1-1/2	102
1	105
1/2	110
1/4 or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels use hearing protectors while this unit 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 a permanent hearing loss if exposure is in excess of the limits as set forth above.

LIMITED WARRANTY – JAMHUB™ SILENT REHEARSAL STUDIO

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This limited warranty gives you specific legal rights. You may have other rights that vary from state to state or country to country.

If there’s ever a problem with your JamHub that your retailer can’t fix, please give us the opportunity to try and make it right.

BreezSong LLC

PO BOX 482

Whitinsville, MA 01588 USA

(877) JAM-HUBS (USA)

To register, go to www.JamHub.com or info@JamHub.com