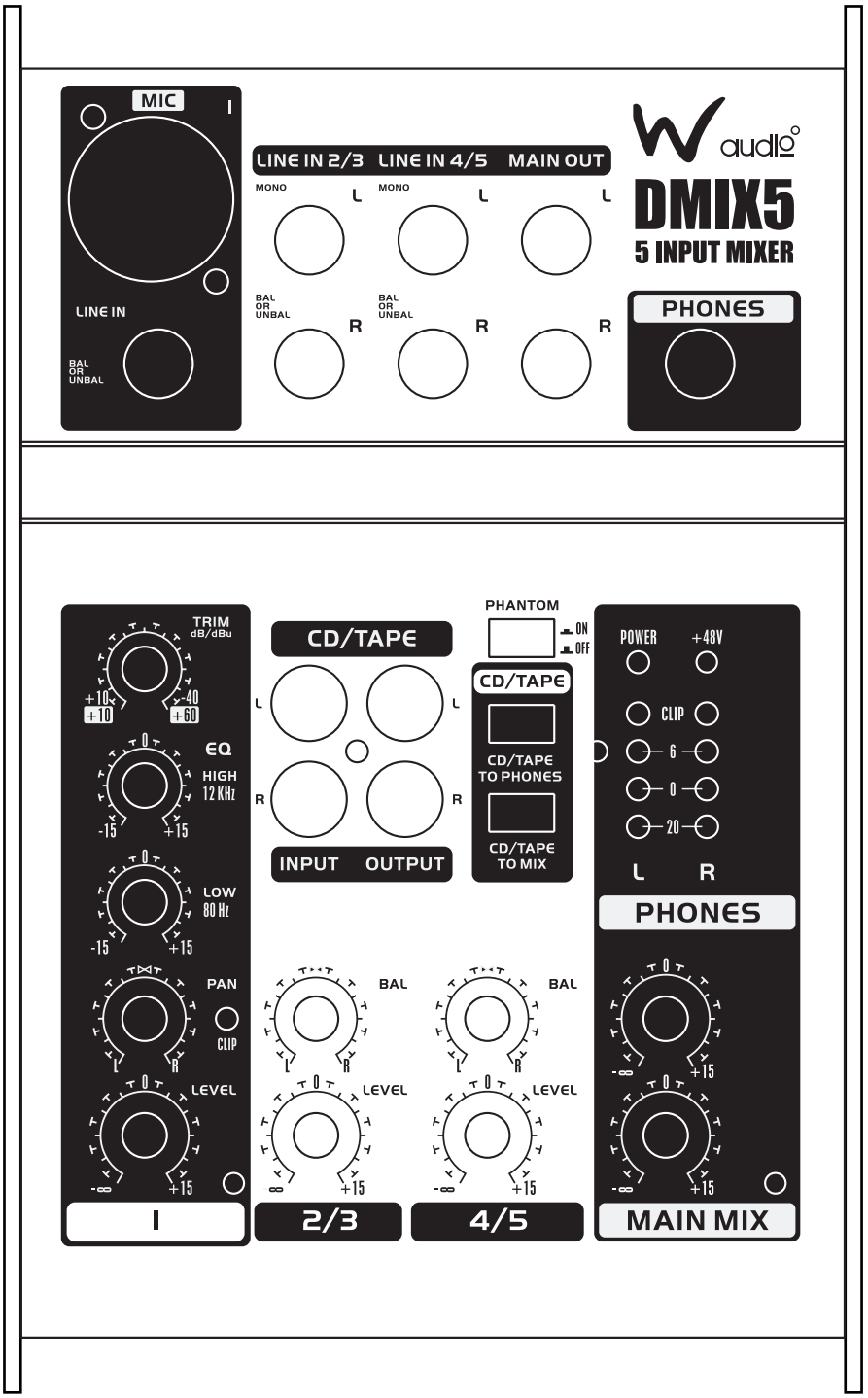
DMIX SERIES



Order Code: MIXE10 - DMIX5
MIXE11 - DMIX6
MIXE12 - DMIX10FX
MIXE10 - DMIX12FX

USER MANUAL

www.prolight.co.uk

ENGLISH

WARNING

FOR YOUR OWN SAFETY, PLEASE READ THIS USER MANUAL CAREFULLY BEFORE YOUR INITIAL START-UP!

CAUTION!

Keep this equipment away from rain, moisture and liquids.

SAFETY INSTRUCTIONS

Every person involved with the installation, operation & maintenance of this equipment should:

- Be competent
- Follow the instructions of this manual

CAUTION! TAKE CARE USING THIS EQUIPMENT!
HIGH VOLTAGE-RISK OF ELECTRIC SHOCK!!

Before your initial start-up, please make sure that there is no damage caused during transportation. Should there be any, consult your dealer and do not use the equipment.

To maintain the equipment in good working condition and to ensure safe operation, it is necessary for the user to follow the safety instructions and warning notes written in this manual.

Please note that damages caused by user modifications to this equipment are not subject to warranty.

IMPORTANT:

The manufacturer will not accept liability for any resulting damages caused by the non-observance of this manual or any unauthorised modification to the equipment.

- Never let the power-cable come into contact with other cables. Handle the power-cable and all mains voltage connections with particular caution!
- Never remove warning or informative labels from the equipment.
- Do not open the equipment and do not modify the equipment.
- Do not switch the equipment on and off in short intervals, as this will reduce the system's life.
- Only use the equipment indoors.
- Do not expose to flammable sources, liquids or gases.
- Do not carry the unit with only one handle. Always carry using both handles.
- Always disconnect the power from the mains when equipment is not in use or before cleaning! Only handle the power-cable by the plug. Never pull out the plug by pulling the power-cable.
- Make sure that the available voltage is between 220v/240v.
- Make sure that the power-cable is never crimped or damaged. Check the equipment and the power-cable periodically.
- If the equipment is dropped or damaged, disconnect the mains power supply immediately. Have a qualified engineer inspect the equipment before operating again.
- If the equipment has been exposed to drastic temperature fluctuation (e.g. after transportation), do not switch it on immediately. The arising condensation might damage the equipment. Leave the equipment switched off until it has reached room temperature.
- If your product fails to function correctly, discontinue use immediately. Pack the unit securely (preferably in the original packing material), and return it to your Prolight dealer for service.
- Only use fuses of same type and rating.
- Repairs, servicing and power connection must only be carried out by a qualified technician. THIS UNIT CONTAINS NO USER SERVICEABLE PARTS.
- WARRANTY; One year from date of purchase.

OPERATING DETERMINATIONS

If this equipment is operated in any other way, than those described in this manual, the product may suffer damage and the warranty becomes void.

Incorrect operation may lead to danger e.g.: short-circuit, burns and electric shocks etc.

Do not endanger your own safety and the safety of others!
Incorrect installation or use can cause serious damage to people and property.

Introduction:

The DMIX5, DMIX6, DMIX10FX and DMIX12FX mixing consoles offer versatility, audio quality and reliable performance from the minimal chassis size.

With the microphone preamps including phantom power as an option. Balanced line inputs and a powerful effects section. The mixing consoles in the DMIX Series are equipped for live and studio applications. Owing to state-of-the-art circuitry your DMIX console produces a warm, analogue sound that is unrivalled. The microphone channels feature high-end DMIX Mic Preamps that compare well with costly outboard preamps in terms of sound quality and dynamics and boast the following features.

- 130 dB dynamic range for an incredible amount of headroom
- Wide bandwidth ranging from below 10 Hz to over 20 KHz for crystal-clear audio reproduction
- Low-noise and distortion-free circuitry guarantees natural and transparent signal reproduction
- Perfectly matched to every conceivable microphone with up to 60 dB gain and +48 volt phantom power supply

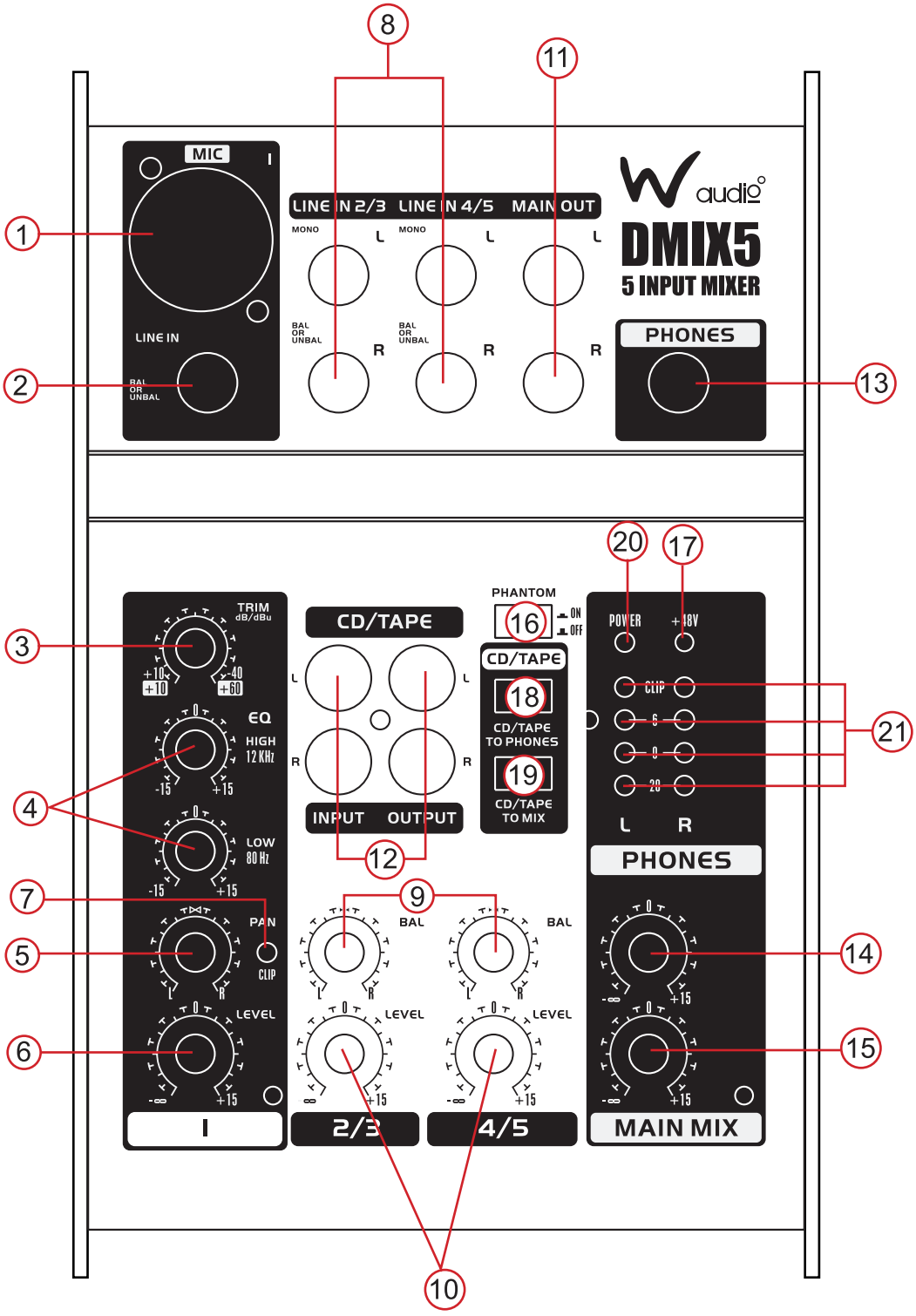
The equalisers used for the DMIX Series are based on the legendary circuitry of high-end consoles designed in Britain, which are renowned throughout the world for their warm and musical sound. Even with extreme gain settings these equalisers ensure outstanding audio quality.

EFFECTS PROCESSOR (DMIX10FX and DMIX12FX)

Additionally, your DMIX mixing console has an effect processor with 24-bit A/D converters included, which give your 100 presets producing reverb, delay and modulation effects plus numerous multi-effects in excellent audio quality

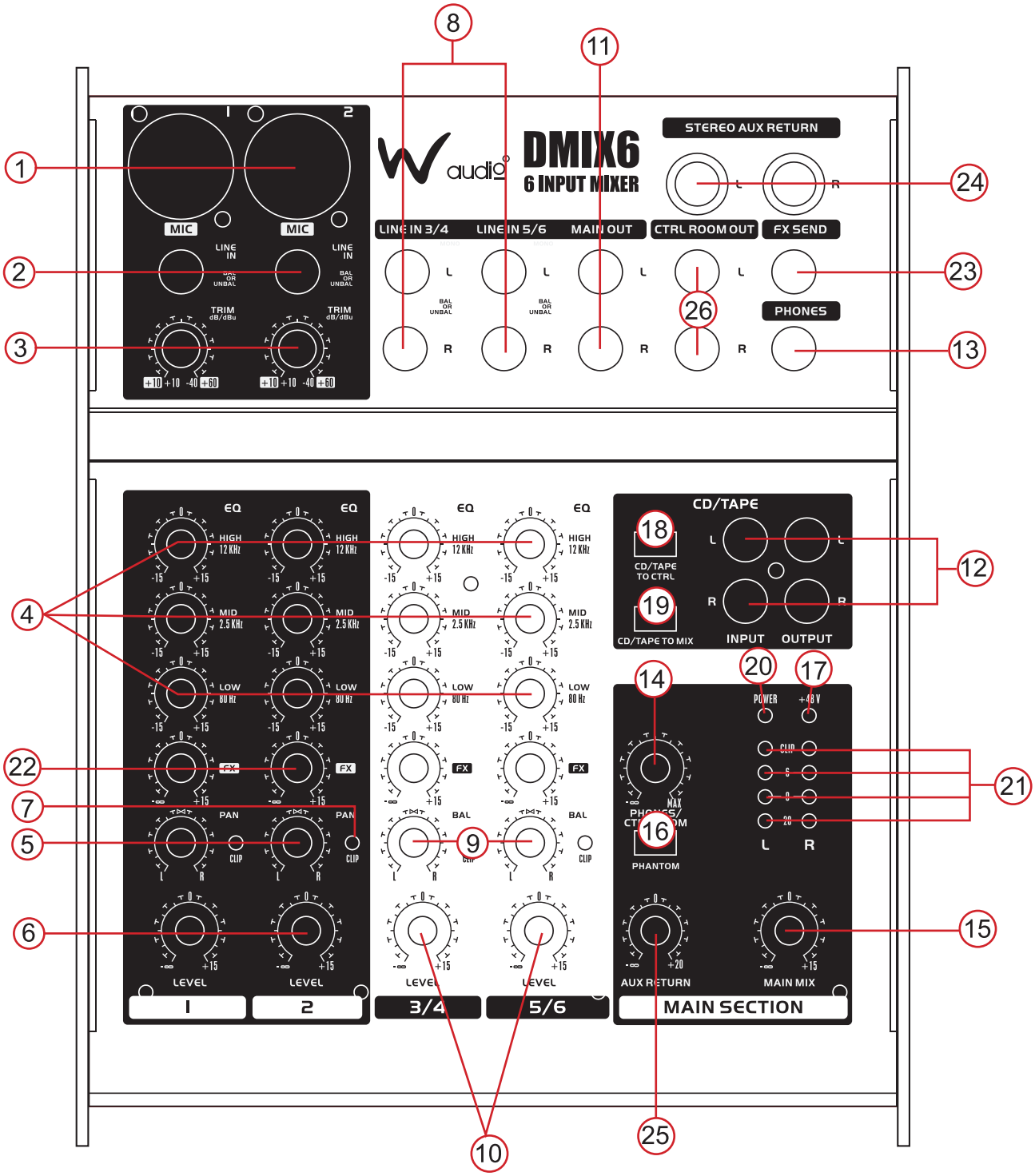
Overview:

DMIX5:



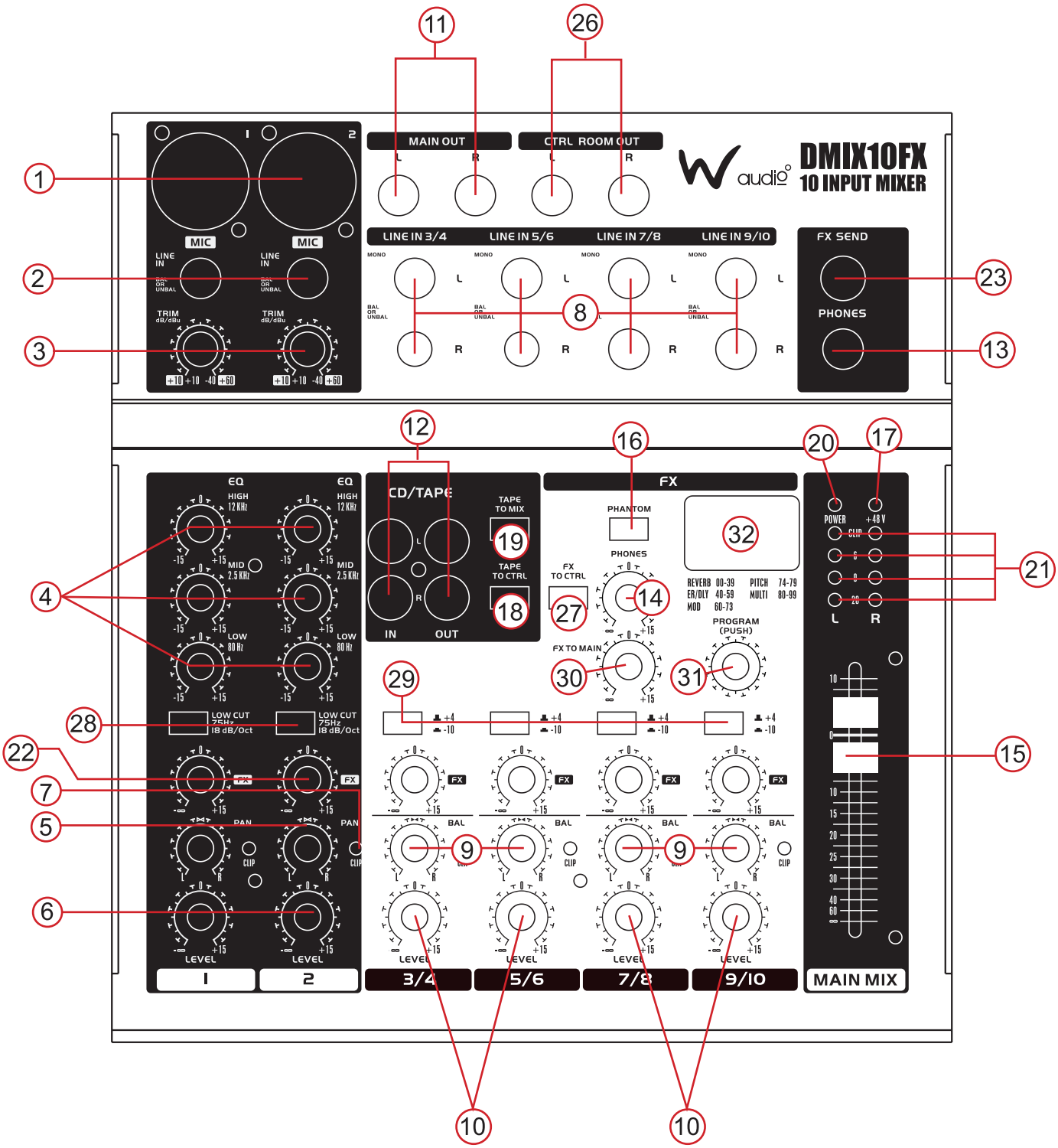
Overview:

DMIX6:



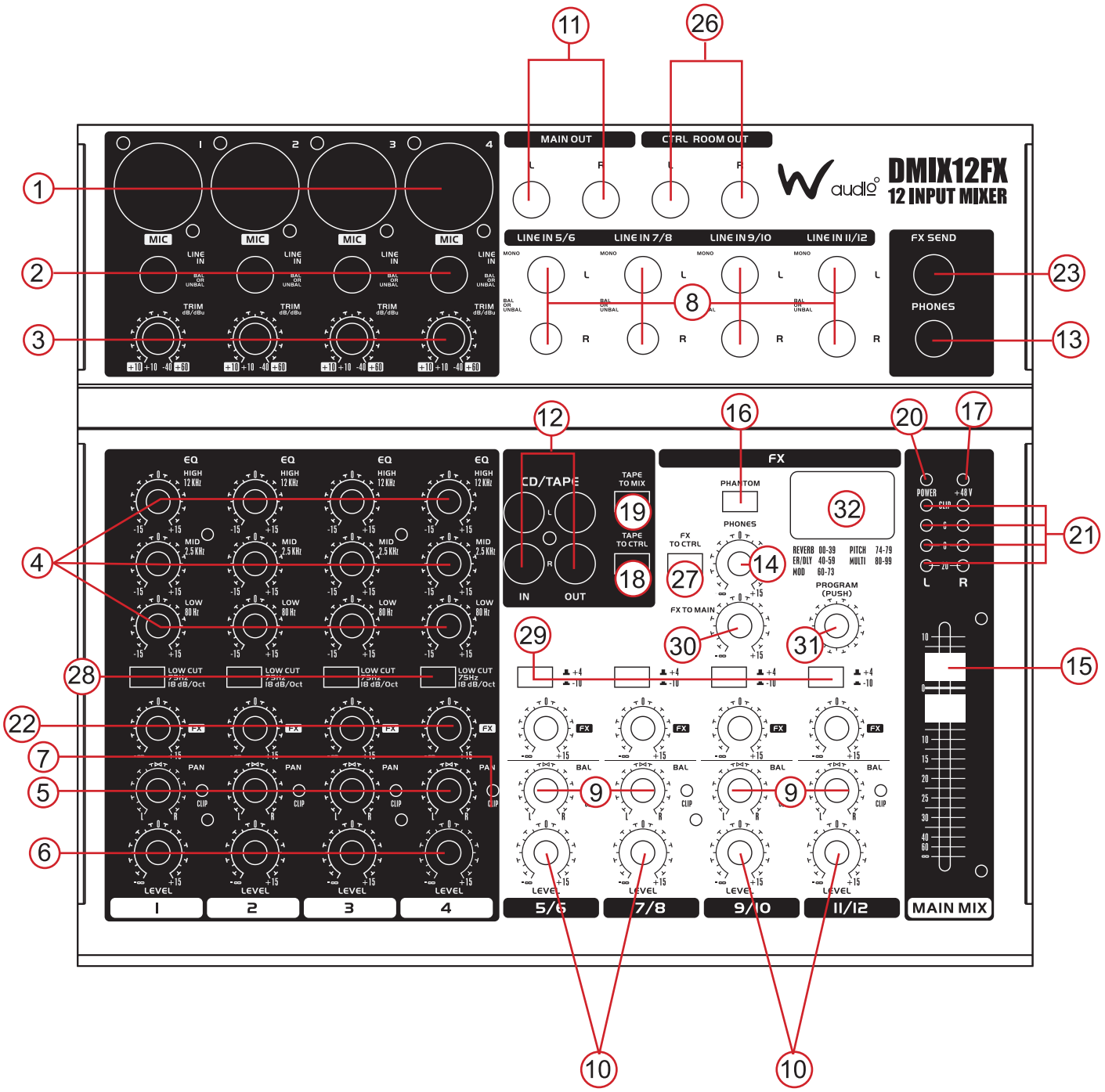
Overview:

DMIX10FX:



Overview:

DMIX12FX:



Identification:

1, MIC
Each mono input channel offers a balanced microphone input via the XLR connector and also features switchable +48V phantom power supply for condenser microphones. The DMIX preamps provide undistorted and noise-free gain as is typically known only from large format consoles.

2, LINE IN
Each mono input also features a balanced line input on a 6.35mm Jack connector. Unbalanced devices (mono jacks) can also be connected to these inputs.

3, TRIM
Use the TRIM control to adjust the input gain. This control should always be turned fully counterclock wise whenever you connect or disconnect a signal source to one of the inputs.

The scale has 2 different value range: the first value range (+10 to +60 dB) refers to the MIC input and shows the amplification for the signals fed in there.

The second value range (+10 to -40 dB) refers to the line input and shows its sensitivity.

4, EQ
All mono input channels include a 3-band equaliser (2-band equaliser DMIX5). All bands provide boost or cut of up to 15 dB. In the central position, the equalizer is inactive.

5, PAN
The PAN control determines the position of channel signal within the stereo image.

6, LEVEL
The LEVEL control determines the level of the channel signal in the main mix
-Attention: Since the FX path for the effect processor is connected post-fader, the LEVEL control has to be turned up in order to get this channels signal to the effects processor! (EXCEPT DMIX5)

7, CLIP
The CLIP LED´s of the mono channels illuminate when the input signal is driven too high, which could cause distortion. If this happens, use the TRIM control to reduce the preamp level until the LED does not light anymore.

8, LINE IN
Each stereo channel has two balanced line level input on 6.35 mm Jack connectors for left and right channels. If only the connector marked “L”(left) is used, the channel operates in mono. Stereo channels are designed to handle typical line level signals. Both inputs will also accept unbalanced connectors.

9, BAL
The Balance control determines the levels of left and right input signals relative to each other before both signal are then routed to the main stereo mix bus. If a channel is operated in mono via the line input, the control has the same function as the PAN control used in the mono channels.

10, LEVEL
The LEVEL control determines the level of the channel signal in the main mix.

11, MAIN OUT
The MAIN OUT connectors are unbalanced mono connectors.

12, CD / TAPE

INPUT
The CD/MP3/TAPE INPUTS are used to bring an external signal source (e.g. CD player, tape deck, etc.) into the console. They can also be used as a standard stereo line input.

OUTPUT
These Phono connectors are wired parallel with the MAIN OUT. Connect the inputs of a computer sound card o ra recorder here. The output signal level is setup using the highly accurate MAIN MIX fader.

13, PHONES
6.35mm stereo jack for headphones.

14, PHONES LEVEL
CONTROL ROOM LEVEL (EXCEPT DMIX5)
Use the PHONES / CONTROL ROOM level to adjust the signal level of the PHONES / CONTROL ROOM output

15, MAIN MIX LEVEL
Use the MAIN MIX level control to adjust the signal level of the MAIN MIX outputs.

16, PHANTOM POWER
Phantom power is required to operate condenser microphones and is activated using the PHANTOM POWER switch. (only available for XLR-Mic input)

17, +48V PHANTOM POWER LED
The +48V LED lights up when phantom power is turned on.

• **Caution!** You must never use unbalanced XLR connectors on the MIC input connectors if you want to use the phantom power supply. All connections must be balanced using pins 1-1, 2-2 and 3-3 straight wired.

• Please do not connect microphones to the mixer (or the stagebox/wallbox) as long as the phantom power supply in switched on. Connect the microphones before you switch on the power supply. In addition, the monitor/PA loudspeakers should be muted before you activate the phantom power supply. After switching on, wait approx. one minute in order to allow system to stabilise.

18, CD/TAPE TO PHONES
CD/TAPE TO CONTROL ROOM (EXCEPT DMIX5)
Press the CD/TAPE TO PHONES / CONTROL ROOM switch if you want to monitor the 2-track input via the PHONES OUTPUT and CONTROL ROOM OUTPUT.

19, CD/TAPE TO MIX
Press the CD/TAPE TO MIX switch if you want to monitor the 2-track input via the MIX OUTPUT.

20, POWER LED
LED lights up when the Mixer is turned on.

21, SIGNAL AND CLIP LED
The 4-segment level indicator displays the signal level. The CLIP LED´s illuminate when the output signal is driven too high, which could cause distortion. If this happens, use the MAIN LEVEL control to reduce the main level until the LED does not light anymore.

22, FX
The FX SEND controls of the stereo channels function similar to those of the mono channels. However, since the FX send buses are both mono, a mono sum is a first taken from the stereo input before it is sent to the FX bus.

23, FX SEND CONNECTOR
The FX SEND connector outputs the signal you choose from each individual channel using the FX SEND controls. You can connect this to the input of an external effects device order to process the FX bus master signal. Once an effects mix is created, the processed signal can then be routed from the effects devices outputs back into a STEREO LINE INPUT or the STEREO AUX RETURN (only DMIX6).

24, STEREO AUX RETURN (ONLY DMIX6)
The STEREO AUX RETURN connectors are used to bring the output of the external effects device (whose input is derived from the aux sends) back into the console. You can instead use these connectors as additional inputs, but any effects device will then have to be brought back into the console via a normal stereo channel. This does, however, give you the ability to use the channel EQ on the effects return signal if you wish.

-When you are using a stereo channel as effects return path, the FX control of the relevant channel should generally be turned fully down to avoid undesirable feedback.

25, STEREO AUX RETURN CONTROL (ONLY DMIX6)
Use the AUX RETURN control to determine how much of the effects signal is sent to the main mix. If only the left connector is used, the AUX RETURN automatically operates in mono.

26, CONTROL ROOM OUT
The unbalanced CTRL ROOM OUT connector carry the summed effects and main mix signals. The PHONE/CONTROL ROOM control adjusts the level of both headphones and CONTROL ROOM OUTPUTS.

27, FX TO CTRL
If you want to monitor only the FX send signal in your headphones or monitor speaker(s), press the FX TO CONTROL ROOM switch.

28, LOW CUT
In addition, the mono channels are equipped with a steep LOW CUT filter designed to eliminate unwanted low frequency signal components. These can be noise created by hand-held microphones, subsonic noise or plosive sounds created by highly sensitive microphones.

29, SENSITIVITY +4 / -10
The stereo inputs have an input sensitivity switch which selects between +4 dBu and -10 dBu. At -10 dBu (home-recording level), the input is more sensitive (requires less level to drive it) than at +4 dBu (studio level).

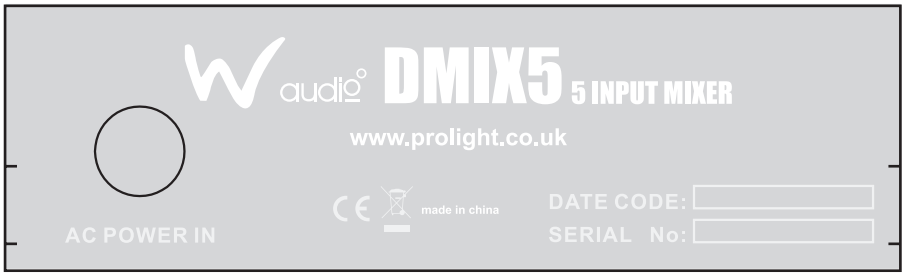
30, FX TO MAIN
The FX TO MAIN control feeds the effects signal into the main mix.

31, PROGRAM
The PROGRAM control has two functions: by turning the PROGRAM control, you choose the number of an effect. The number of the preset you just chose up blinks in the display. To confirm your selection, press the PROGRAM control and the blinking stops.

32, DISPLAY
The display shows the effect program number and contains a signal and clip LED. The SIGNAL LED on the effects module shows the presence of a signal whose level is high enough. This LED should always be on. However, make sure that the CLIP LED lights up only sporadically. If it is on constantly, you are overdriving the effects processor, which leads to unpleasant distortion.
If this occurs, turn the FX SEND control down a bit.

Rear Panels:

DMIX5:



DMIX6:

DMIX10FX:

DMIX12FX:

AC POWER IN

Connect the power supply to the 3-pin 16.8V AC x 2 connector on the rear of the console. Use the 240V AC adapter supplied to connect the console to the mains. The adapter complies with all applicable safety standards.

• Please use only the power supply unit provided with the console.
• Never connect the DMIX console to the power supply unit while the power supply unit is connected to the mains! Always connect the console to the power supply unit, then connect the power supply unit to the mains.

Effect Presets:

EFFECTS PRESETS

No.	EFFECT	Description
	HALL 00-09	
00	**SMALL HALL 1**	approx. 1.0s reverb decay
01	**SMALL HALL 2**	approx. 1.2s reverb decay
02	**SMALL HALL 3**	approx. 1.5s reverb decay
03	**MID HALL 1**	approx. 1.8s reverb decay
04	**MID HALL 2**	approx. 2.0s reverb decay
05	**MID HALL 3**	approx. 2.5s reverb decay
06	**BIG HALL 1**	approx. 2.8s reverb decay
07	**BIG HALL 2**	approx. 3.2s reverb decay
08	**BIG HALL 3**	approx. 4s reverb decay
09	**CHURCH**	approx. 7s reverb decay
	ROOM 10-19	
10	**SMALL ROOM 1**	approx. 0.5s reverb decay
11	**SMALL ROOM 2**	approx. 0.8s reverb decay
12	**SMALL ROOM 3**	approx. 1.0s reverb decay
13	**MEDIUM ROOM 1**	approx. 1.2s reverb decay
14	**MEDIUM ROOM 2**	approx. 1.5s reverb decay
15	**MEDIUM ROOM 3**	approx. 1.8s reverb decay
16	**BIG ROOM 1**	approx. 2.0s reverb decay
17	**BIG ROOM 2**	approx. 2.2s reverb decay
18	**BIG ROOM 3**	approx. 2.5s reverb decay
19	**CHAPEL**	approx. 3s reverb decay
	PLATE 20-29	
20	**SHORT PLATE**	approx. 1.0s reverb decay
21	**MID PLATE**	approx. 1.5s reverb decay
22	**LONG PLATE**	approx. 2.2s reverb decay
23	**VOCAL PLATE**	approx. 1.2s reverb decay
24	**DRUMS PLATE**	approx. 1.0s reverb decay
25	**GOLD PLATE 1**	approx. 1.2s reverb decay
26	**GOLD PLATE 2**	approx. 2.0s reverb decay
27	**SHORT SPRING**	approx. 1.0s reverb decay
28	**MID SPRING**	approx. 2.0s reverb decay
29	**LONG SPRING**	approx. 2.5s reverb decay
	GATED / REVERSE 30-39	
30	**GATED REV SHORT**	approx. 0.8s gate time
31	**GATED REV MID**	approx. 1.2s gate time
32	**GATED REV LONG**	approx. 2.0s gate time
33	**GATED REV XXL**	approx. 3.0s gate time
34	**GATED REV DRUMS 1**	approx. 0.8s gate time
35	**GATED REV DRUMS 2**	approx. 1.2s gate time
36	**REVERSE SHORT**	approx. 0.8s gate time
37	**REVERSE MID**	approx. 1.2s gate time
38	**REVERSE LONG**	approx. 2.0s gate time
39	**REVERSE XXL**	approx. 3.0s gate time
	EARLY REFLECTIONS 40-49	
40	**EARLY REFLECTION 1**	Short
41	**EARLY REFLECTION 2**	Medium-short
42	**EARLY REFLECTION 3**	Medium-long
43	**EARLY REFLECTION 4**	Long
44	**SHORT AMBIENCE**	Short
45	**MID AMBIENCE**	Medium-short
46	**LIVE AMBIENCE**	Medium-Short
47	**BIG AMBIENCE**	Medium-long
48	**STADIUM**	Long
49	**GHOST AMBULANCE**	Extra-long special FX

No.	EFFECT	Description
	DELAY 50-59	
50	**SHORT DELAY 1**	Like a short shattering
51	**SHORT DELAY 2**	1-2 short impulse(s)
52	**SHORT DELAY 3**	1-2 short impulse(s)
53	**MID DELAY 1**	Classical Delay for up-temp music (115-125 BPM)
54	**MID DELAY 2**	Classical Delay for mid-temp music (105-115 BPM)
55	**MID DELAY 3**	Classical Delay for slow-temp music (95-105 BPM)
56	**LONG DELAY 1**	Classical Delay for raggae-temp music (85-95 BPM)
57	**LONG DELAY 2**	Classical Delay for dub-temp music (75-85 BPM)
58	**LONG DELAY 3**	Extra long (near infinate) delay effect
59	**LONG ECHO**	Extra long canyon echo effect
	CHORUS 60-69	
60	**SOFT CHORUS 1**	Unobtrusive effect
61	**SOFT CHORUS 2**	Unobtrusive effect with different colour
62	**WARM CHORUS 1**	Analogue sounding
63	**WARM CHORUS 2**	Analogue sounding with different colour
64	**PHAT CHORUS 1**	Pronounced chorus effect
65	**PHAT CHORUS 2**	Pronounced chorus effect with different colour
66	**CLASSIC FLANGER**	Standard flanger effect
67	**WARM FLANGER**	More analogue touch
68	**DEEP FLANGER**	Deep modulation impression
69	**HEAVY FLANGER**	Extremely pronounced effect
	PHASE / PITCH 70-79	
70	**CLASSIC PHASER**	Standard phaser effect
71	**WARM PHASER**	More analogue touch
72	**DEEP PHASER**	Deep modulation impression
73	**HEAVY PHASER**	Extreme strong effect
74	**PITCH SHIFT DETUNE**	2-3 times detune for a wider solo voice sound
75	**PITCH SHIFT +3**	Minor third added voice
76	**PITCH SHIFT +4**	Minor third added voice
77	**PITCH SHIFT +7**	Quint above the added voice
78	**PITCH SHIFT -5**	Fourth down added voice
79	**PITCH SHIFT -12**	1 octave down added voice
	MULTI 80-89	
80	**CHORUS + REVERB 1**	Soft chorus + medium-short reverb
81	**CHORUS + REVERB 2**	Deep chorus + medium-long reverb
82	**FLANGER + REVERB 1**	Soft flanger + medium-short reverb
83	**FLANGER + REVERB 2**	Deep flanger + medium-long reverb
84	**PHASER + REVERB 1**	Soft phaser + medium-short reverb
85	**PHASER + REVERB 2**	Deep phaser + medium-long reverb
86	**PITCH + REVERB 1**	Soft voice detuning + medium-short reverb
87	**PITCH + REVERB 2**	Fourth above interval + medium-long reverb
88	**DELAY + REVERB 1**	Short delay + medium-short reverb
89	**DELAY + REVERB 2**	Medium-long delay + medium-long reverb
	MULTI 90-99	
90	**DELAY + GATED REV**	Short delay + medium-long gated reverb
91	**DELAY + REVERSE**	Medium-short delay + medium long reverse reverb
92	**DELAY + CHORUS 1**	Short delay + soft chorus
93	**DELAY + CHORUS 2**	Medium-long delay + deep chorus
94	**DELAY + FLANGER 1**	Short delay + soft chorus
95	**DELAY + FLANGER 2**	Medium-long delay + deep chorus
96	**DELAY + PHASER 1**	Short delay + soft phaser
97	**DELAY + PHASER 2**	Medium-long delay + deep phaser
98	**DELAY + PITCH 1**	Short delay + forth down interval
99	**DELAY + PITCH 2**	Medium-long delay + minor third above interval

Specifications:

Model Name:	DMIX5	DMIX6
Channels:	5	6
Mono Mic and Line Input Channels:	1	2
Mono Mic and Line Input Connectors:	XLR, Jack 6.35mm	XLR, Jack 6.35mm
Stereo Line Input Channels:	2	2
Stereo Line Input Connectors:	Jack 6.35mm mono	Jack 6.35mm mono
AUX / Effects Send Channels:	N/A	1
AUX / Effects Send Connectors:	N/A	Jack 6.35mm
Stereo AUX Return:	N/A	1
AUX Return Connectors:	N/A	Jack 6.35mm
Stereo Tape Out:	1	1
Stereo Tape Out Connectors:	Phono	Phono
Stereo Tape In:	1	1
Stereo Tape In Connectors:	Phono	Phono
Stereo Main Out Balanced:	1	1
Stereo Main Out Balanced Connectors:	Jack 6.35mm	Jack 6.35mm
Stereo Control Room Out:	N/A	1
Stereo Control Room Out Connectors:	N/A	Jack 6.35mm
Headphones Out:	1	1
Headphones Out Connectors:	Jack 6.35mm	Jack 6.35mm
Effects Processor:	N/A	N/A
Number of presets:	N/A	N/A
Controls Mono Mic and Line Input Channels:	Gain, 2-Band EQ, Pan, Channel Volume	Gain, 3-Band EQ, FX Send Pan, Channel Volume
Controls Stereo Line Input Channels:	Balance, Channel Volume	3-Band EQ, FX Send Balance, Channel Volume
Controls Main Section:	Phones Volume, Master Volume, Tape to Phones, Tape to Mix, Phantom Power	Phones Volume, Master Volume, Tape to Phones, /Control Room, Tape to Mix Phantom Power
Indicators:	Mono Channel Peak, Power, 4 Segment Level Meter, Phantom Power	Mono Channel Peak, Stereo, Power, 4 Segment Level Meter, Phantom Power
Power Supply:	External AC adaptor (16.8V)	External AC adaptor (16.8V)
Dimensions (W x H x D):	125 x 45 x 195mm	193 x 55 x 240mm

Specifications:

Model Name:	DMIX10FX	DMIX12FX
Channels:	10	12
Mono Mic and Line Input Channels:	2	4
Mono Mic and Line Input Connectors:	XLR, Jack 6.35mm	XLR, Jack 6.35mm
Stereo Line Input Channels:	4	4
Stereo Line Input Connectors:	Jack 6.35mm mono	Jack 6.35mm mono
AUX / Effects Send Channels:	1	1
AUX / Effects Send Connectors:	Jack 6.35mm	Jack 6.35mm
Stereo AUX Return:	N/A	N/A
AUX Return Connectors:	N/A	N/A
Stereo Tape Out:	1	1
Stereo Tape Out Connectors:	Phono	Phono
Stereo Tape In:	1	1
Stereo Tape In Connectors:	Phono	Phono
Stereo Main Out Balanced:	1	1
Stereo Main Out Balanced Connectors:	Jack 6.35mm	Jack 6.35mm
Stereo Control Room Out:	1	1
Stereo Control Room Out Connectors:	Jack 6.35mm	Jack 6.35mm
Headphones Out:	1	1
Headphones Out Connectors:	Jack 6.35mm	Jack 6.35mm
Effects Processor:	Yes	Yes
Number of presets:	100	100
Controls Mono Mic and Line Input Channels:	Gain, 3-Band EQ, Low Cut (75Hz) FX Send, Pan, Channel Volume	Gain, 3-Band EQ, Low Cut (75Hz) FX Send, Pan, Channel Volume
Controls Stereo Line Input Channels:	+4 / -10dB switch, FX Send, Balance, Channel Volume	+4 / -10dB switch, FX Send, Balance, Channel Volume
Controls Main Section:	Phones Volume, Master Volume, Tape to Phones/control room, Tape to Mix, Phantom Power, FX to CTRL, FX to Mix	Phones Volume, Master Volume, Tape to Phones/control room, Tape to Mix, Phantom Power, FX to CTRL, FX to Mix
Indicators:	Mono Channel Peak, Stereo channel Peak, Power, 4 Segment Level Meter, Phantom Power, FX number, FX signal, FX clip	Mono Channel Peak, Stereo channel Peak, Power, 4 Segment Level Meter, Phantom Power, FX number, FX signal, FX clip
Power Supply:	External AC adaptor (16.8V)	External AC adaptor (16.8V)
Dimensions (W x H x D):	217 x 55 x 240mm	269 x 55 x 240mm