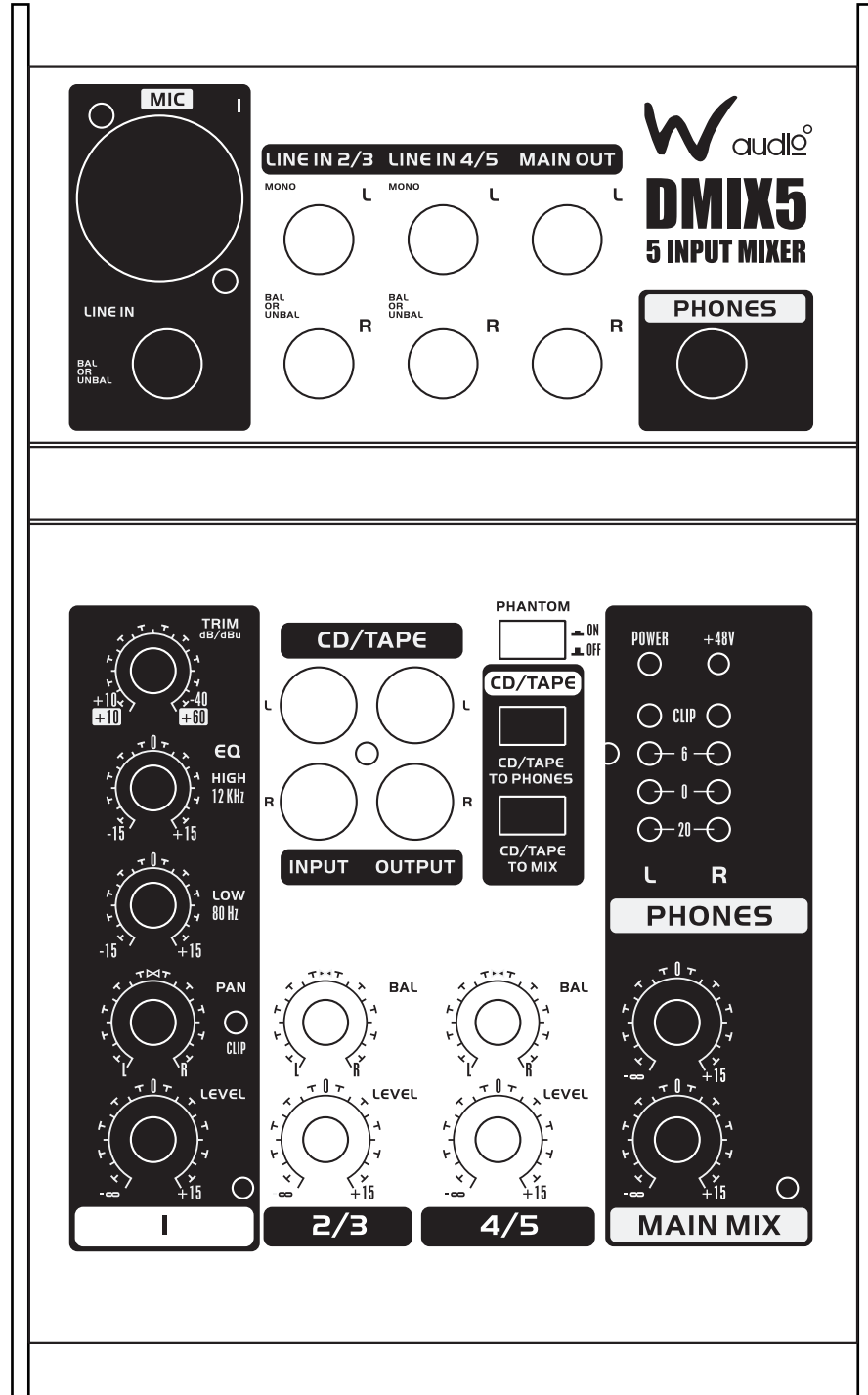


DMIX SERIES



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

www.prolight.co.uk

ENGLISH

USER MANUAL

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

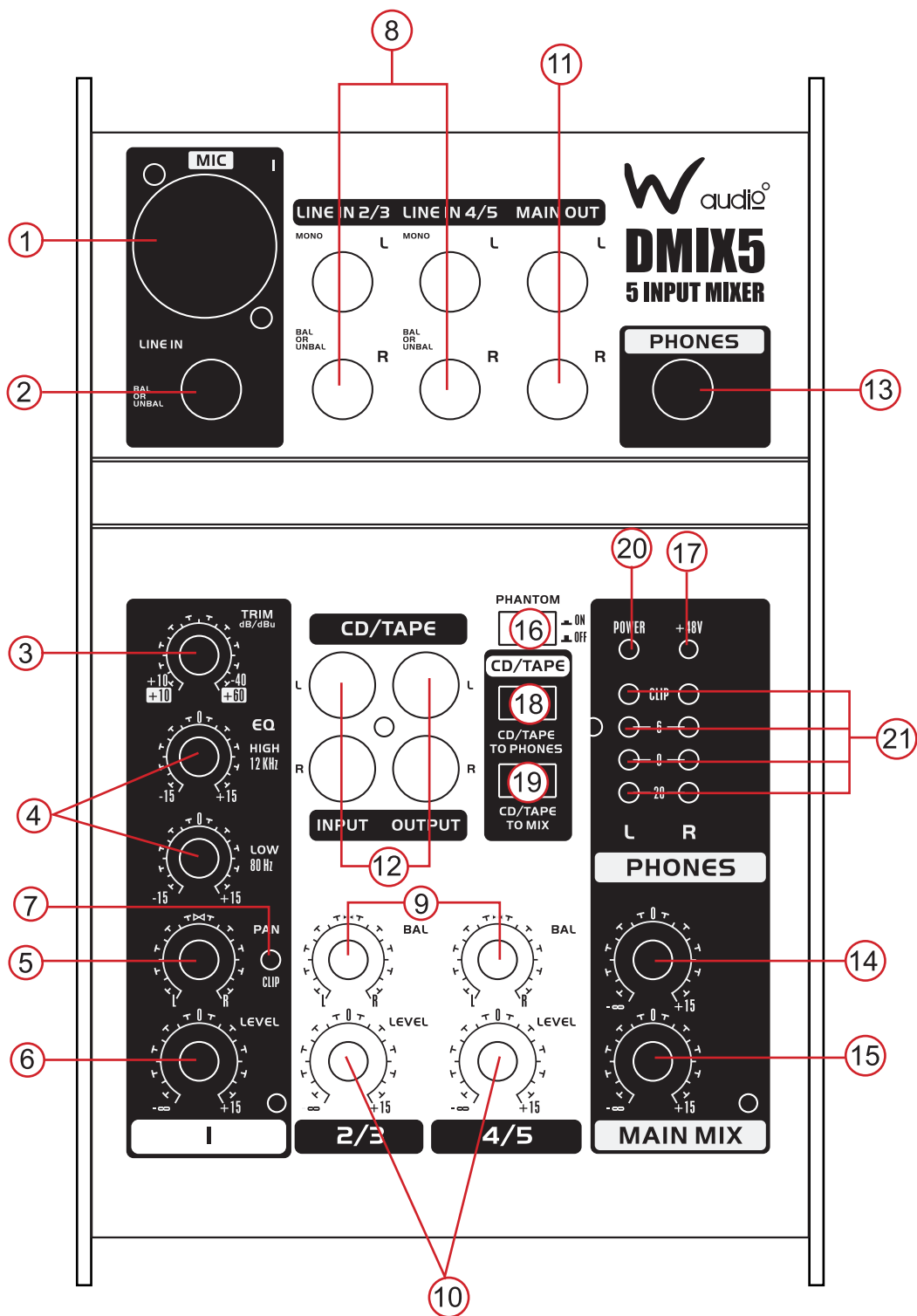
The equalisers used for the DMIX Series are based on the legendary circuitry of high-end consoles designed in Britain, which are renowned throughout the world for their warm and musical sound. Even with extreme gain settings these equalisers ensure outstanding audio quality.

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

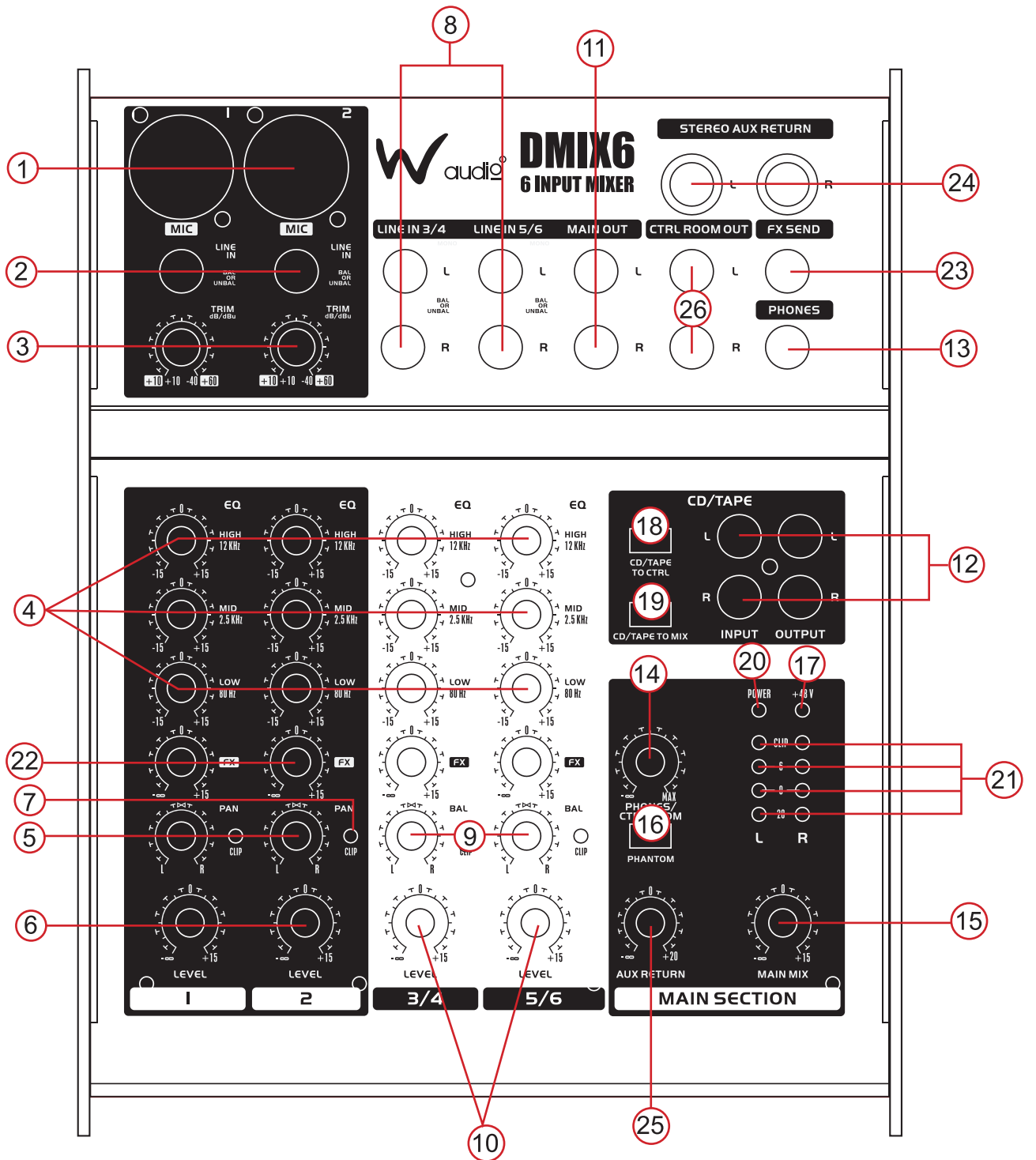
Overview:

DMIX5:



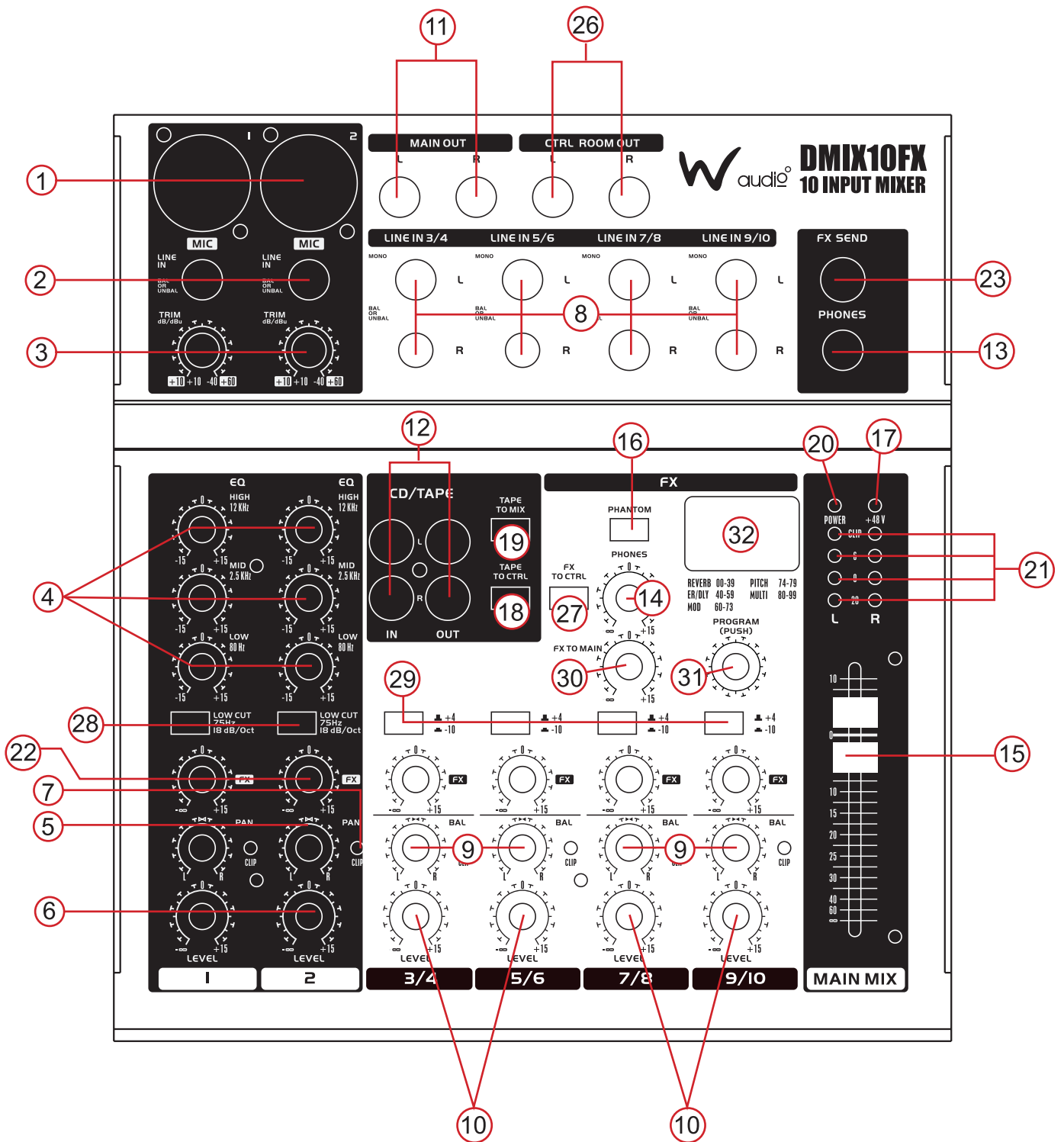
Overview:

DMIX6:



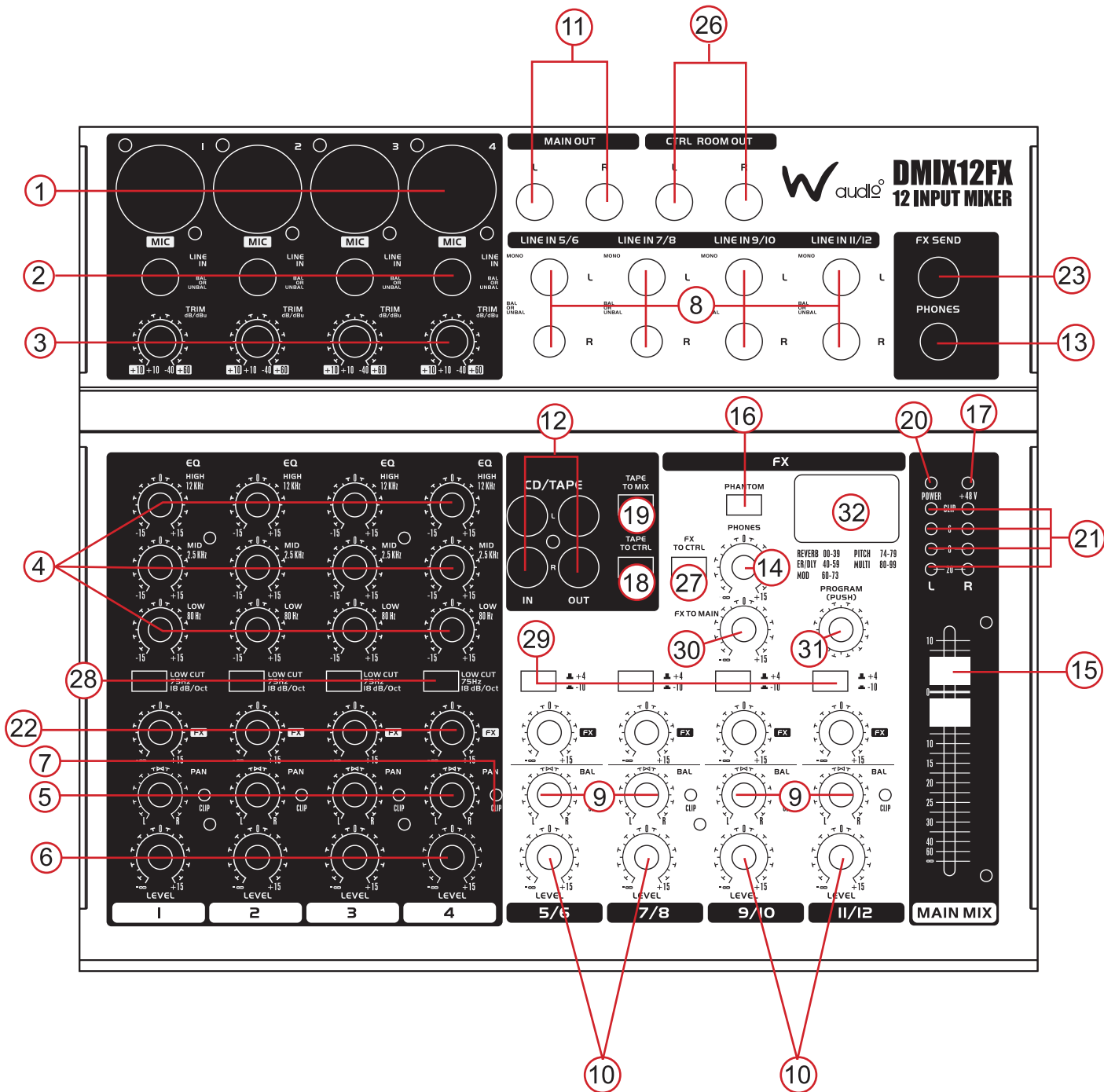
Overview:

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 counterclockwise whenever you connect or disconnect a signal source to one of the inputs.

The scale has 2 different value ranges: 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 channel's 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 inputs 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 signals 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.

Identification:

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 or a 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 is 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.

Identification:

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 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.

Identification:

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	No.	EFFECT	Description
HALL 00-09			DELAY 50-59		
00	SMALL HALL 1	approx. 1.0s reverb decay	50	SHORT DELAY 1	Like a short shattering
01	SMALL HALL 2	approx. 1.2s reverb decay	51	SHORT DELAY 2	1-2 short impulse(s)
02	SMALL HALL 3	approx. 1.5s reverb decay	52	SHORT DELAY 3	1-2 short impulse(s)
03	MID HALL 1	approx. 1.8s reverb decay	53	MID DELAY 1	Classical Delay for up-temp music (115-125 BPM)
04	MID HALL 2	approx. 2.0s reverb decay	54	MID DELAY 2	Classical Delay for mid-temp music (105-115 BPM)
05	MID HALL 3	approx. 2.5s reverb decay	55	MID DELAY 3	Classical Delay for slow-temp music (95-105 BPM)
06	BIG HALL 1	approx. 2.8s reverb decay	56	LONG DELAY 1	Classical Delay for raggae-temp music (85-95 BPM)
07	BIG HALL 2	approx. 3.2s reverb decay	57	LONG DELAY 2	Classical Delay for dub-temp music (75-85 BPM)
08	BIG HALL 3	approx. 4s reverb decay	58	LONG DELAY 3	Extra long (near infinite) delay effect
09	CHURCH	approx. 7s reverb decay	59	LONG ECHO	Extra long canyon echo effect
ROOM 10-19			CHORUS 60-69		
10	SMALL ROOM 1	approx. 0.5s reverb decay	60	SOFT CHORUS 1	Unobtrusive effect
11	SMALL ROOM 2	approx. 0.8s reverb decay	61	SOFT CHORUS 2	Unobtrusive effect with different colour
12	SMALL ROOM 3	approx. 1.0s reverb decay	62	WARM CHORUS 1	Analogue sounding
13	MEDIUM ROOM 1	approx. 1.2s reverb decay	63	WARM CHORUS 2	Analogue sounding with different colour
14	MEDIUM ROOM 2	approx. 1.5s reverb decay	64	PHAT CHORUS 1	Pronounced chorus effect
15	MEDIUM ROOM 3	approx. 1.8s reverb decay	65	PHAT CHORUS 2	Pronounced chorus effect with different colour
16	BIG ROOM 1	approx. 2.0s reverb decay	66	CLASSIC FLANGER	Standard flanger effect
17	BIG ROOM 2	approx. 2.2s reverb decay	67	WARM FLANGER	More analogue touch
18	BIG ROOM 3	approx. 2.5s reverb decay	68	DEEP FLANGER	Deep modulation impression
19	CHAPEL	approx. 3s reverb decay	69	HEAVY FLANGER	Extremely pronounced effect
PLATE 20-29			PHASE / PITCH 70-79		
20	SHORT PLATE	approx. 1.0s reverb decay	70	CLASSIC PHASER	Standard phaser effect
21	MID PLATE	approx. 1.5s reverb decay	71	WARM PHASER	More analogue touch
22	LONG PLATE	approx. 2.2s reverb decay	72	DEEP PHASER	Deep modulation impression
23	VOCAL PLATE	approx. 1.2s reverb decay	73	HEAVY PHASER	Extreme strong effect
24	DRUMS PLATE	approx. 1.0s reverb decay	74	PITCH SHIFT DETUNE	2-3 times detune for a wider solo voice sound
25	GOLD PLATE 1	approx. 1.2s reverb decay	75	PITCH SHIFT +3	Minor third added voice
26	GOLD PLATE 2	approx. 2.0s reverb decay	76	PITCH SHIFT +4	Minor third added voice
27	SHORT SPRING	approx. 1.0s reverb decay	77	PITCH SHIFT +7	Quint above the added voice
28	MID SPRING	approx. 2.0s reverb decay	78	PITCH SHIFT -5	Fourth down added voice
29	LONG SPRING	approx. 2.5s reverb decay	79	PITCH SHIFT -12	1 octave down added voice
GATED / REVERSE 30-39			MULTI 80-89		
30	GATED REV SHORT	approx. 0.8s gate time	80	CHORUS + REVERB 1	Soft chorus + medium-short reverb
31	GATED REV MID	approx. 1.2s gate time	81	CHORUS + REVERB 2	Deep chorus + medium-long reverb
32	GATED REV LONG	approx. 2.0s gate time	82	FLANGER + REVERB 1	Soft flanger + medium-short reverb
33	GATED REV XXL	approx. 3.0s gate time	83	FLANGER + REVERB 2	Deep flanger + medium-long reverb
34	GATED REV DRUMS 1	approx. 0.8s gate time	84	PHASER + REVERB 1	Soft phaser + medium-short reverb
35	GATED REV DRUMS 2	approx. 1.2s gate time	85	PHASER + REVERB 2	Deep phaser + medium-long reverb
36	REVERSE SHORT	approx. 0.8s gate time	86	PITCH + REVERB 1	Soft voice detuning + medium-short reverb
37	REVERSE MID	approx. 1.2s gate time	87	PITCH + REVERB 2	Fourth above interval + medium-long reverb
38	REVERSE LONG	approx. 2.0s gate time	88	DELAY + REVERB 1	Short delay + medium-short reverb
39	REVERSE XXL	approx. 3.0s gate time	89	DELAY + REVERB 2	Medium-long delay + medium-long reverb
EARLY REFLECTIONS 40-49			MULTI 90-99		
40	EARLY REFLECTION 1	Short	90	DELAY + GATED REV	Short delay + medium-long gated reverb
41	EARLY REFLECTION 2	Medium-short	91	DELAY + REVERSE	Medium-short delay + medium long reverse reverb
42	EARLY REFLECTION 3	Medium-long	92	DELAY + CHORUS 1	Short delay + soft chorus
43	EARLY REFLECTION 4	Long	93	DELAY + CHORUS 2	Medium-long delay + deep chorus
44	SHORT AMBIENCE	Short	94	DELAY + FLANGER 1	Short delay + soft chorus
45	MID AMBIENCE	Medium-short	95	DELAY + FLANGER 2	Medium-long delay + deep chorus
46	LIVE AMBIENCE	Medium-Short	96	DELAY + PHASER 1	Short delay + soft phaser
47	BIG AMBIENCE	Medium-long	97	DELAY + PHASER 2	Medium-long delay + deep phaser
48	STADIUM	Long	98	DELAY + PITCH 1	Short delay + forth down interval
49	GHOST AMBULANCE	Extra-long special FX	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