SOUNDCRAFT D-MIX 1000 1080

USER GUIDE

Soundcraft



• Soundcraft Electronics 1995

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1. Introduction

Introduction

Precautions and Safety Instructions

Introduction

The D-MIX1000 is designed as a high performance mixer for the professional DJ. Front panel controls are kept to a minimum to give a clear and uncluttered appearance while providing sufficient flexibility and choice to meet individual requirements.

The design of mixer allows for installation in standard 19" rack mountings, occupying 8U of height, or for dropping through a desktop.

The mixer provides complete freedom of layout, with interchangeable mono and stereo input modules. The Master module may be located anywhere in the frame to allow for individual preferences. All connections are on the underside of the mixer for easy access when mounted through a desktop.

Module Options

Frames may be fitted with a choice of modules as follows:

- Mono Mic/Line Input module with insert point and 3-band EQ. Two Mono input modules are fitted as standard.
- Stereo Input module, with two switched stereo sources, one of which may be internally configured with RIAA equalisation for turntables. The modules are set with RIAA equalisation active as standard (factory fitted). Six stereo inputs are fitted as standard.

A Master module is fitted as standard, containing main outputs, monitoring, master faders and metering.

Metering

The mixer is fitted with two meters:

- Main Left/Right outputs
- Monitor/Cue, normally displaying L-R or Aux mix unless a Cue switch is pressed, when the meters display the Cue signal.

Power Supplies

The console requires the DCP100 power supply.

Warranty

1 **Soundcraft** is a trading division of Harman International Industries Ltd .

End User means the person who first puts the equipment into regular operation.

Dealer means the person other than Soundcraft (if any) from whom the End User purchased the Equipment, provided such a person is authorised for this purpose by Soundcraft or its accredited Distributor.

Equipment means the equipment supplied with this manual.

2 If within the period of twelve months from the date of delivery of the Equipment to the End User it shall prove defective by reason only of faulty materials and/or workmanship to such an extent that the effectiveness and/or usability thereof is materially affected the Equipment or the defective component should be returned to the Dealer or to Soundcraft and subject to the following conditions the Dealer or Soundcraft will repair or replace the defective components. Any components replaced will become the property of Soundcraft.

3 Any Equipment or component returned will be at the risk of the End User whilst in transit (both to and from the Dealer or Soundcraft) and postage must be prepaid.

4 This warranty shall only be available if:

a) the Equipment has been properly installed in accordance with instructions contained in Soundcraft's manual; and

b) the End User has notified Soundcraft or the Dealer within 14 days of the defect appearing; and

c) no persons other than authorised representatives of Soundcraft or the Dealer have effected any replacement of parts maintenance adjustments or repairs to the Equipment; and

d) the End User has used the Equipment only for such purposes as Soundcraft recommends, with only such operating supplies as meet Soundcraft's specifications and otherwise in all respects in accordance Soundcraft's recommendations.

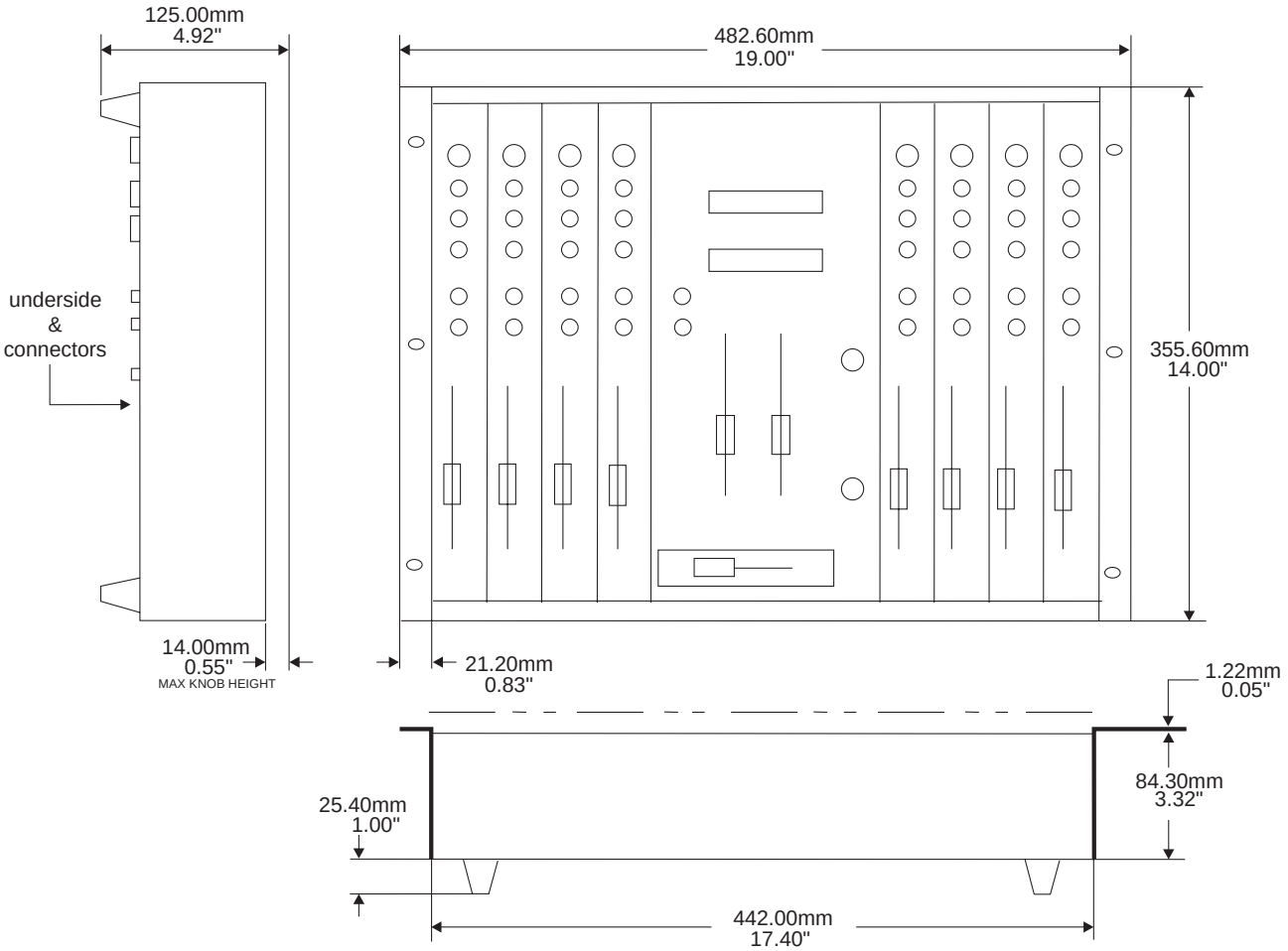
5 Defects arising as a result of the following are not covered by this Warranty: faulty or negligent handling, chemical or electro-chemical or electrical influences, accidental damage, Acts of God, neglect, deficiency in electrical power, air-conditioning or humidity control.

6. The benefit of this Warranty may not be assigned by the End User.

7. End Users who are consumers should note their rights under this Warranty are in addition to and do not affect any other rights to which they may be entitled against the seller of the Equipment.

2. Installation

Dimensions


125.00mm
4.92"
482.60mm
19.00"
underside
&
connectors
355.60mm
14.00"
14.00mm
0.55"
MAX KNOB HEIGHT
21.20mm
0.83"
1.22mm
0.05"
84.30mm
3.32"
25.40mm
1.00"
442.00mm
17.40"

Installation

The D-MIX1000 is designed for reliability and high performance, and is built to the highest standards. Whilst great care has been taken to ensure that installations are made as troublefree as possible, care taken at this stage, followed by correct setting up will be rewarded by a long life and reliable operation.

Wiring Considerations

A For optimum performance it is essential for the earthing system to be clean and noisefree, as all signals are referenced to this earth. A central point should be decided on for the main earth point, and all earths should be 'star-fed' from this point. It is recommended that an individual earth wire be run from each electrical outlet, back to the system star point to provide a safety earth reference for each piece of equipment.

B Install separate mains outlets for the audio equipment, and feed these independently from any other equipment.

C Avoid locating mains distribution boxes near audio equipment, especially tape recorders, which are very sensitive to electromagnetic fields.

D Where possible ensure that all audio cable screens and signal earths are connected to ground only at their source.

Power Supply

Always ensure that you use the correct PSU for your mixer. The D-MIX1000 uses a DCP100 power supply.

Warning!

Before switching on your D-MIX1000 console, check that the mains voltage selectors on the power supply unit is set to the correct mains voltage for your area, and that the fuse is of the correct rating and type. This is clearly marked on the case of the power supply. Do not replace the fuse with any other type, as this could become a safety hazard and will void the warranty.

Precautions and Safety Instructions

General Precautions

Avoid storing or using the mixing console in conditions of excessive heat or cold,or in positions where it is likely to be subject to vibration, dust or moisture. Do not use any liquids to clean the fascia of the unit: a soft dry brush is ideal. Use only water or ethyl alcohol to clean the trim and scribble strips. Other solvents may cause damage to paint or plastic parts.

Avoid using the console close to strong sources of electromagnetic radiation (e.g video monitors, high power electric cabling): this may cause degradation of the audio quality due to induced voltages in connecting leads and chassis. For the same reason, always site the power supply away from the unit.

Caution! **In all cases, refer servicing to qualified personnel.**

Handling and Transport

The console is supplied in a strong carton. If it is necessary to move it any distance after installation it is recommended that this packing is used to protect it. Be sure to disconnect all cabling before moving. If the console is to be regularly moved we recommend that it is installed in a foamlined flightcase. At all times avoid applying excessive force to any knobs, switches or connectors.

Power Suppies & Cables

Always make sure that the power supply unit (PSU) has been set to the same voltage as the mains supply.

Always use the power supply and cable supplied with the mixer: the use of alternative supplies may cause damage and voids the warranty; the extension of power cables may result in malfunction of the mixing console.

Warning! **Always switch the power supply off before connecting or disconnecting the mixer power cable, removing or installing modules, and servicing. In the event of an electrical storm, or large mains voltage fluctuations, immediately switch off the PSU and unplug from the mains.**

Always ensure that you use the correct PSU for your mixer. The D-Mix1000 requires a DCP100 supply.

Signal Levels

It is important to supply the correct input levels to the console, otherwise signal to noise ratio or distortion performance may be degraded; and in extreme cases, damage to the internal circuitry may result. Likewise, on all balanced inputs avoid sources with large common-mode DC, AC or RF voltages, as these will reduce the available signal range on the inputs. Note that 0dBu=0.775V RMS.

The microphone inputs are designed for use with balanced low impedance (150 or 200 ohms) microphones.

The Phones output is a 3-pole "A" gauge jack, suitable for high impedance headphones (400ohms), and will appear to be low if domestic 8ohm headphones are used.

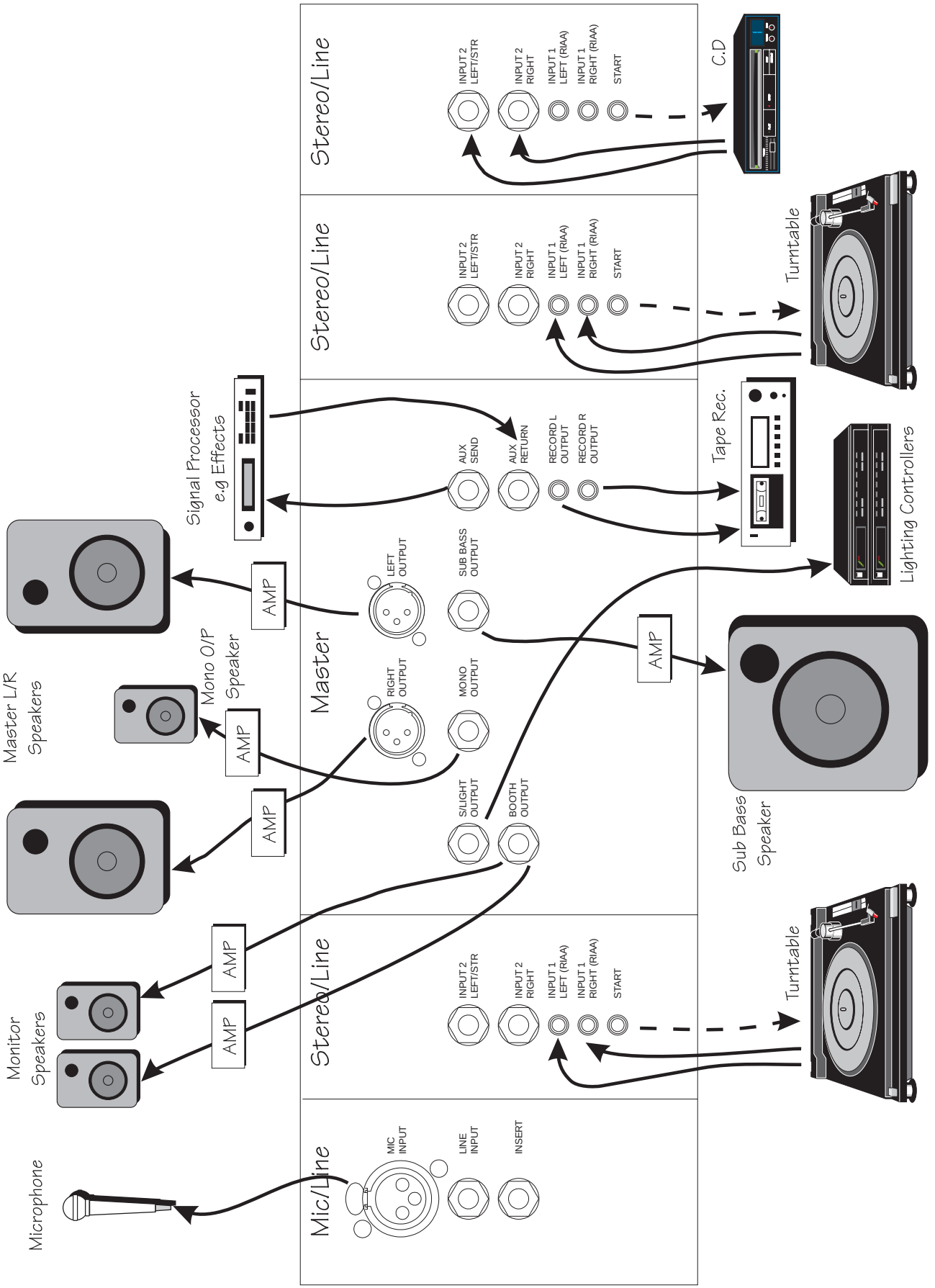
Caution! **Do not use unbalanced microphones or battery powered condenser microphones without isolating the +48V phantom power: degraded performance or damage to the microphone may result.**

The sensitivity of the Mic inputs is variable from -16dBu to -70dBu, with a maximum input level of +4dBu. The Mono Line Input sensitivity is variable from -46dBu to +8dBu with a maximum input level of +22dBu.

The Stereo Input is provided with a gain trim of +/-10dB, with a maximum input level of +22dBu.

The main outputs of the mixer (Left/Right) are balanced at a nominal level of 0dBu. Maximum output level is +26dBu into 600 ohms.

A Typical Installation



Connections

Wiring conventions

The D-MIX1000 uses various different types of audio connector: 3-pin XLR , ¼" 3-pole jacks and RCA phono connectors. This section describes how to connect external equipment to the console. Correctly-made cables of the proper type will ensure peak performance from your mixer.

Mono Input Module

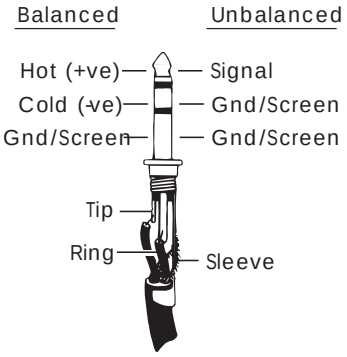
Mic Input

The mic input accepts XLR-type connectors and is designed to suit a wide range of BALANCED or UNBALANCED low-level signals, whether from delicate vocals requiring the best low-noise performance or close-miked drum kits needing maximum headroom. Professional dynamic, condenser or ribbon mics are best because these will be LOW IMPEDANCE. While you can use low-cost HIGH IMPEDANCE mics, you do not get the same degree of immunity to interference on the microphone cable and as a result the level of background noise may be higher. If you turn the PHANTOM POWER on (J1 on the PCB fitted to position B) the socket provides a suitable powering voltage for condenser mics.

DO NOT use unbalanced sources with the phantom power switched on. The voltage on pins 2 & 3 of the XLR may cause serious damage.

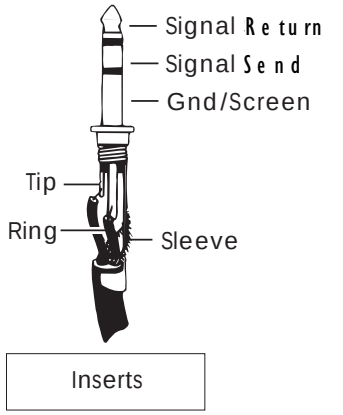
The input level is set using the SENS Knob.

Line Input



Accepts 3-pole "A" gauge (TRS) jacks, or 2-pole mono jacks which will automatically ground the "cold" input. Use this input for sources other than mics, such as tape machines or CDs. The input is BALANCED for low noise and immunity from interference, but you can use UNBALANCED sources by wiring up the jacks as shown below, although you should then keep the cable lengths as short as possible to minimise interference pick-up on the cable. Note that the ring must be grounded if the source is unbalanced. Set the input level using the SENS knob.

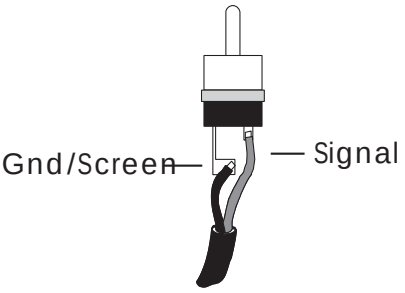
Insert Point



The unbalanced, pre-EQ insert point is a break in the channel signal path, allowing limiters, compressors, special EQ or other signal processing units to be added in the signal path. The Insert is a 3-pole "A" gauge jack socket which is normally bypassed. When a jack is inserted, the signal path is broken, just before the EQ section.

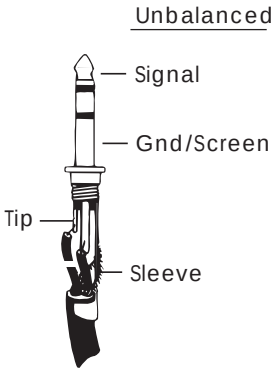
The signal from the channel appears on the RING of the plug and is returned on the TIP.

Connections



Input 1 Stereo Inputs

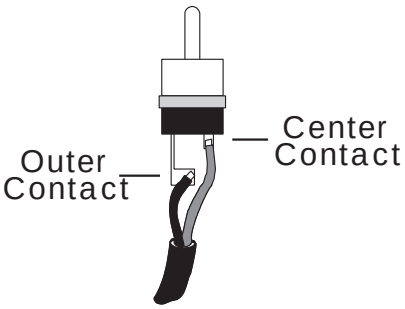
The Input 1 sockets accept phono jacks. The Inputs are UNBALANCED. Input 1 may be used for tape machines, CDs or turntables. If they are used for turntables then the inbuilt RIAA input filters must be selected. This is done by setting the module jumpers J1 and J2 to position A. See Page 2.13 for jumper details.



Input 2 Stereo Inputs

These Inputs are UNBALANCED. They accept 2-pole mono jacks. These may be used for sources such as tape machines or CDs. Mono sources can be fed to both paths by plugging into the Left jack only.

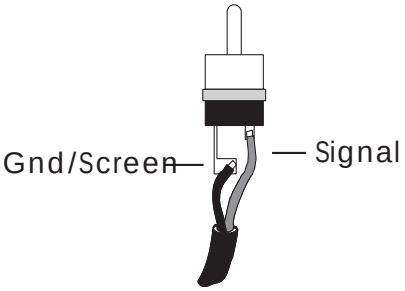
Start Socket



The Start socket accepts phono plugs. A switch contact closes between the screen and the centre contacts in the module whenever the modules ON switch is depressed. It may be used to remote start a turntable or tape machine etc. Consult the hand book for the turntable or tape machine to see if it has remote start capabilities.

Under no circumstances must the mains be placed on these contacts.

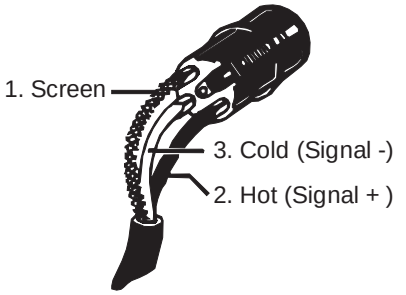
Record Left & Record Right Outputs

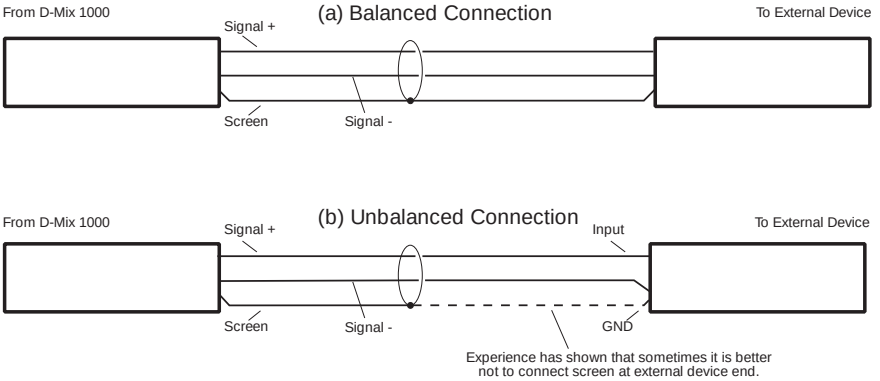


The Record outputs may be connected via two phono plugs, one for the left signal and one for the right signal.

Outputs Left & Right

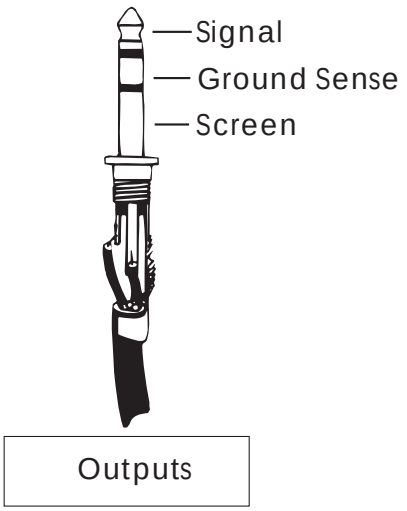
The left and right outputs are on 3-pole XLR sockets, wired as shown on the left. They are balanced outputs, allowing long cable runs to balanced amplifiers and other equipment.

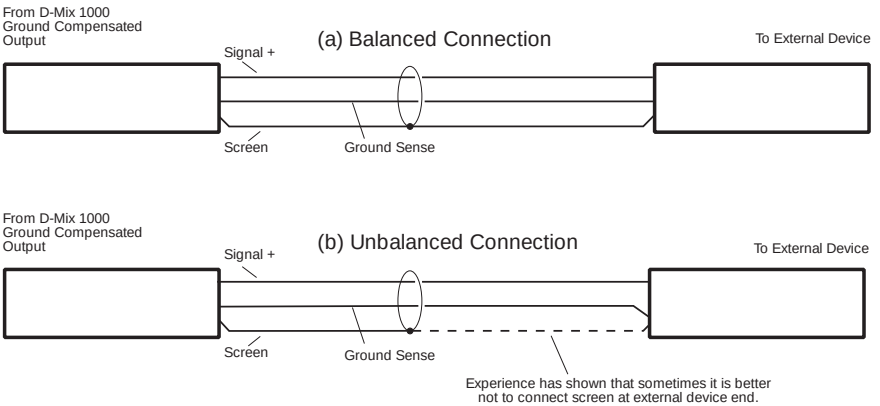




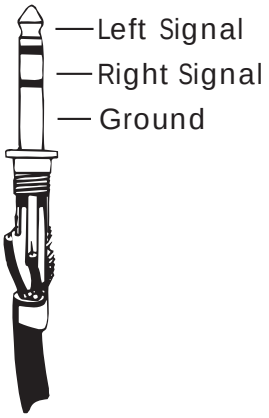
Mono Output & Sub Bass Output

The Mix and Aux outputs are on 3-pole a gauge jack sockets, wired as shown on the left and below, and incorporate ground compensation which helps to avoid ground loops and their associated hums and buzzes when feeding into unbalanced equipment.



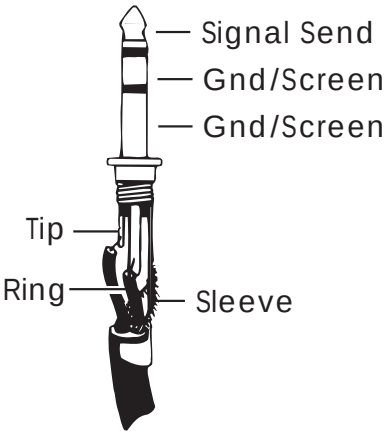


Connections



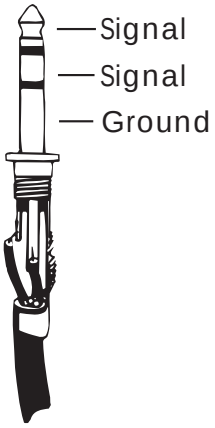
Booth & Headphone Outputs

The DJ Booth and Headphone outputs are connected via 3-pole "A" gauge jacks.



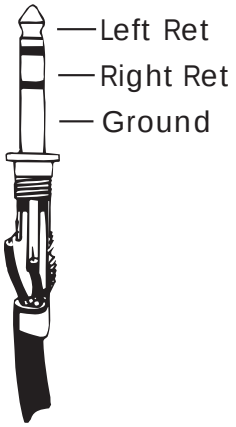
Sound To Light Output

The Sound to Light output can be connected via 3-pole "A" gauge jack.



Aux Send

The Aux Send can be connected via 3-pole "A" gauge jack.

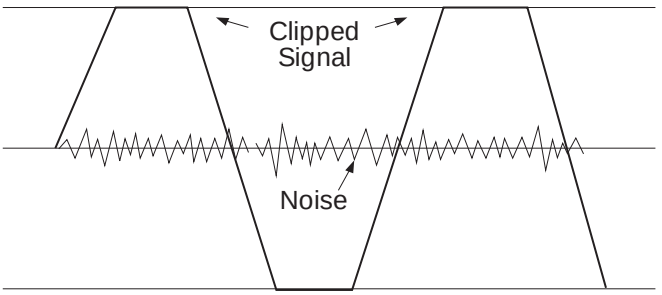


Aux Return

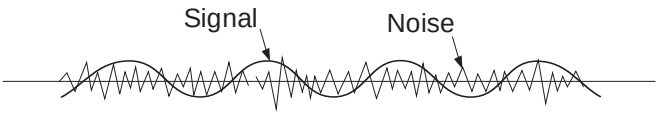
The Aux Return can be connected via 3-pole "A" gauge jack.

Setting Up

You will probably use your D-Mix1000 with a wide range of different types of sound source, and these will be at varying signal levels. It is important to set the SENS control correctly to give the best performance. If the input level is too high the signal will distort as it overloads the channel and causes clipping. If it is too low the level of any background hiss will be more noticeable and you may not be able to get enough signal level to the output of the mixer. This is illustrated in the diagram below.



If the signal is too high, clipping distortion may occur.



If the signal level is too low it may be masked by the noise.

Set up the Stereo/Line channels as follows:

(1) Plug in the chosen source (e.g Turntables, CDs).

(2) Set the Master faders up fully.

(3) Provide the chosen source with a typical signal level and press the CUE button just below the fader. The signal level should now be shown on the CUE bargraph meter.

(4) Adjust the SENS until the meter is just reaching the yellow LED (0dB) at a typical maximum source level with a steady signal. This leaves enough headroom to cope with peaks in the signal without distortion.

(5) Adjust each channel in the same way.

(6) With your amplifier and speakers connected, set the amplifier by using the amplifiers gain control to give the level that will be required in actual use.

(7) All the levels should now be set correctly to avoid clipping etc.

Removing And Replacing Modules

Removing Modules

Each Input Module is secured to the D-Mix1000 frame by two screws, the Master module is secured by four screws.

Remove the screws using a cross-head screw driver.

Turn the console on to its underside, so it is face down. Here the connectors can be located. Remove the screws holding in XLRs and the nuts holding the jack sockets in. *You may find it helpful to refer to the black sticker on the console to make sure you are removing the correct components for the module which you require.*

Slowly turn the console back over to its original position, the module should now be free for removal.

Lift the module a few inches out from the desk frame, just enough so the ribbon cable is exposed. Gently ease off the loom connector from the bottom of the PCB.

The module should now be completely free from the desk.

Replacing modules

Line the module up so it can slot easily into the desk frame and connect the ribbon cable back onto the PCB.

Turn the console onto its underside and replace XLR fixing screws and Jack socket nuts.

Turn the console back to its original position and replace the module fixing screws situated on the face of the module.

The module should now be securely fixed to the console.

It is important to note that the modules may be configured to the users requirements but caution must be taken not to damage the main wire loom. Be careful not to trap the loom between any of the modules.

Removing And Replacing The Cross Fader

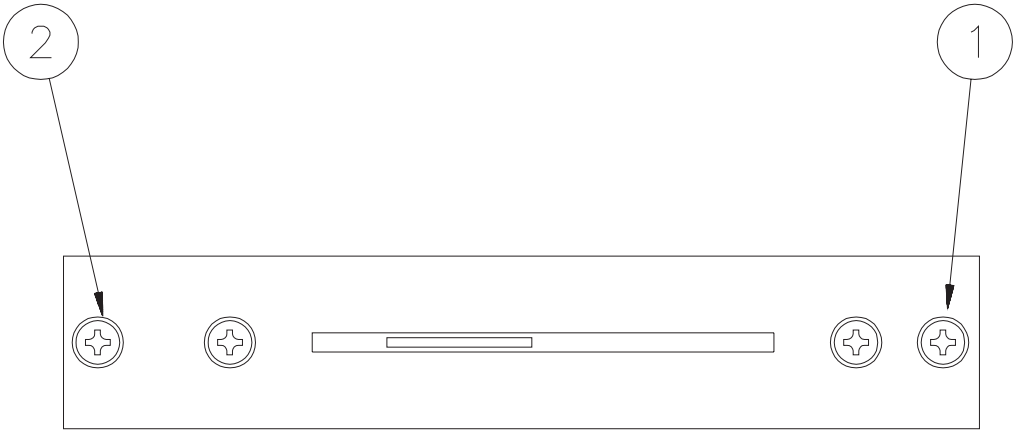
With a cross-head screw driver, remove the two Cross Fader fixing screws. These are labelled numbers 1 and 2 on the diagram.

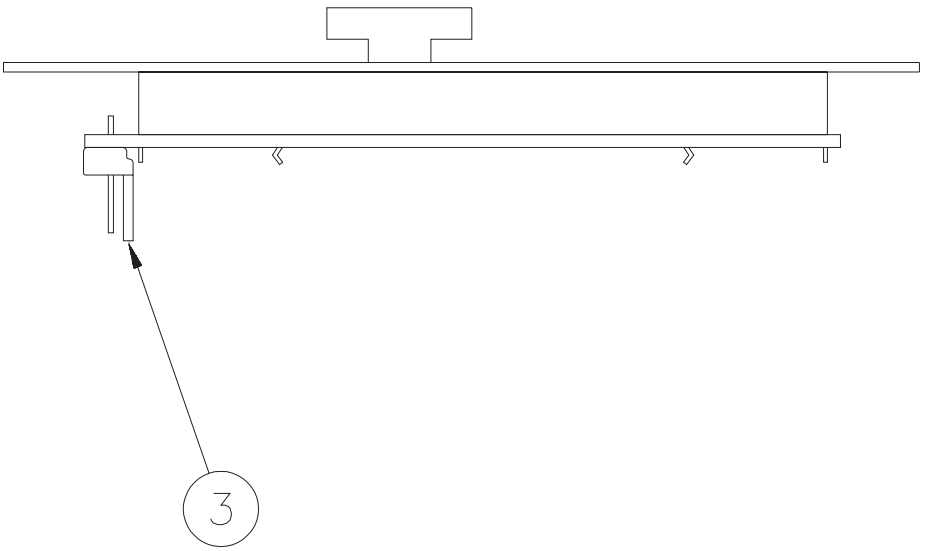
Gently lift out the fader, being careful not to apply too much force on the wire loom connecting the Cross Fader to the console.

Gently ease the plug off of the Cross Fader PCB. This is shown as number 3 on the diagram below.

The Cross Fader should now be free for removal.

To replace the Cross Fader follow the instructions above in the opposite order.





Jumpers

Several functions on the D-Mix1000 may be altered by internal adjustment of jumpers on the PCBs.

Mic/Line Input Module Jumper Options (SC3451)

J1A Fit to disable +48V phantom power to the Mic input XLR. (Default)

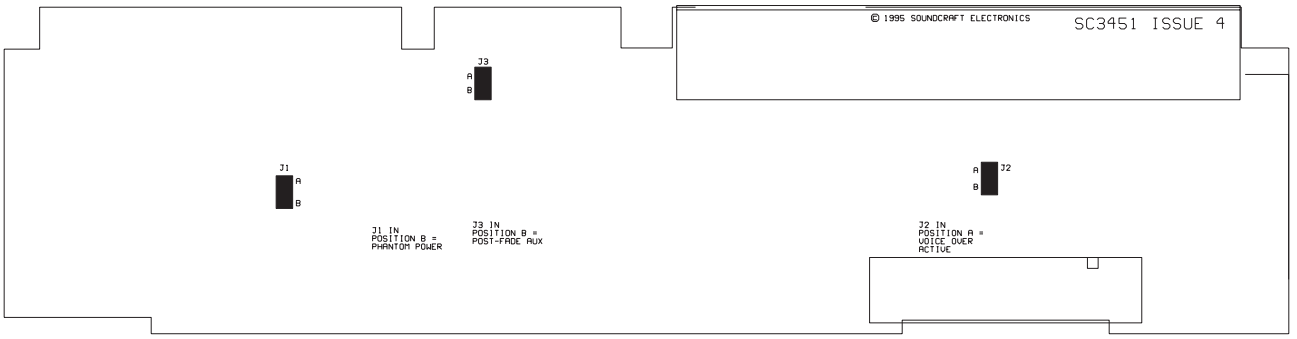
J1B Fit to enable +48V phantom power to the Mic input XLR.

J2A Fit in position A to enable Voice-Over. (Default)

J2B Fit in position B to disable the Voice-Over.

J3 Fit in position A for Aux source pre-fade. (Default)
Fit in position B for Aux source post-fade.

The black rectangles on the diagrams below show jumper positions.

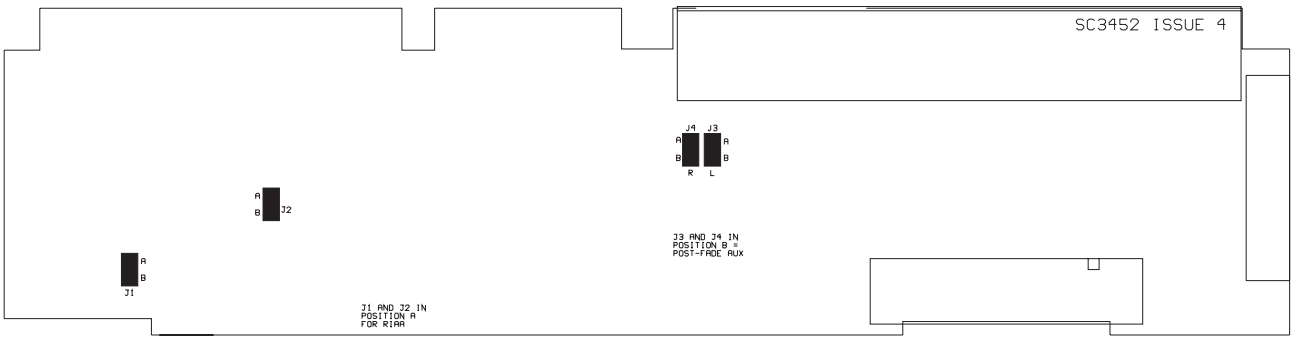


Stereo Input Module Jumper Options (SC3452)

J1,2A Fit to enable RIAA equalisation on Line 1. (Default)

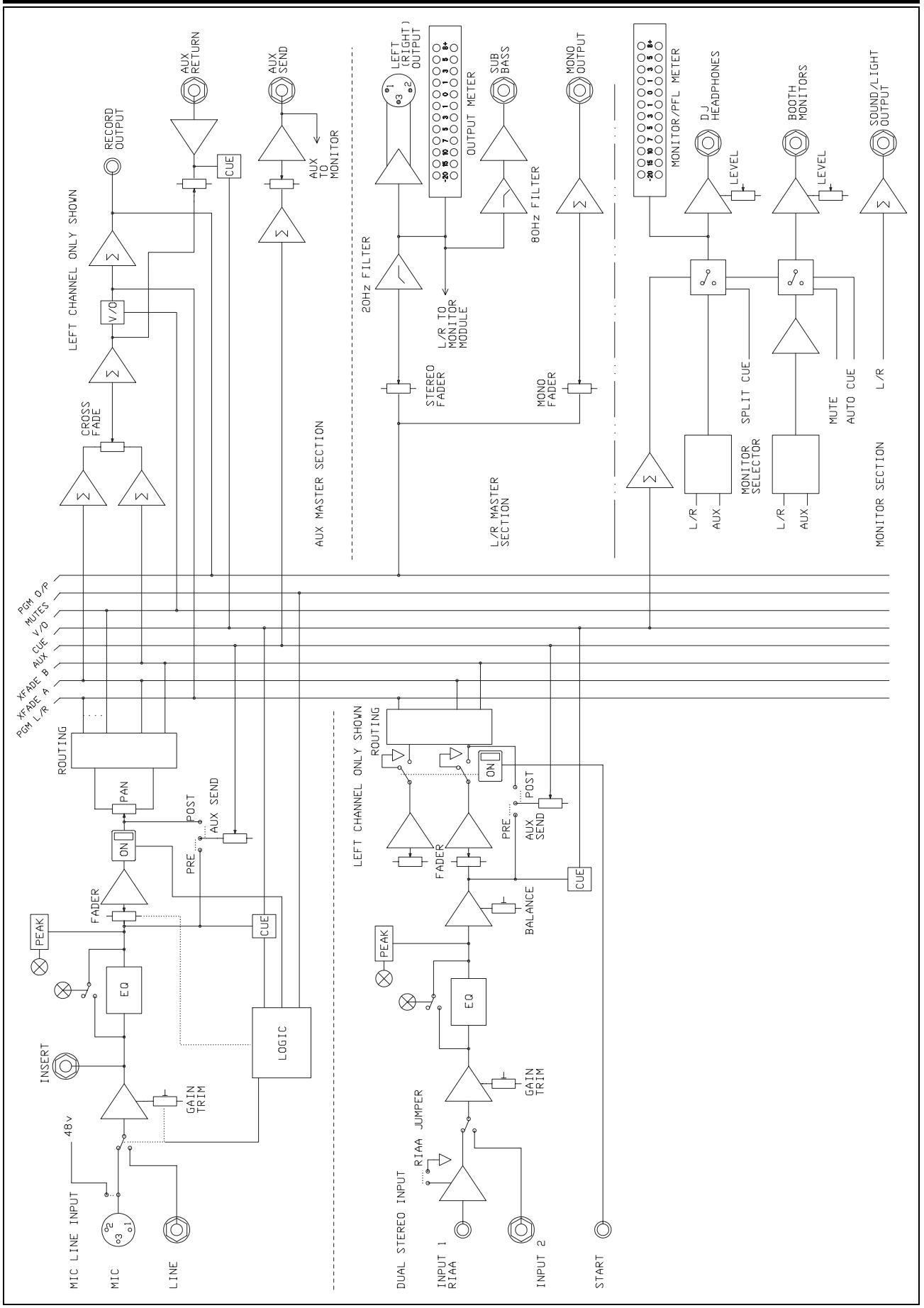
J1,2B Fit to enable -10dBV (Non-RIAA) input level on Line 1.

J3,4 Fit in position A for Aux source pre-fade. (Default)
Fit in position B for Aux source post-fade.



3. System Block Diagram

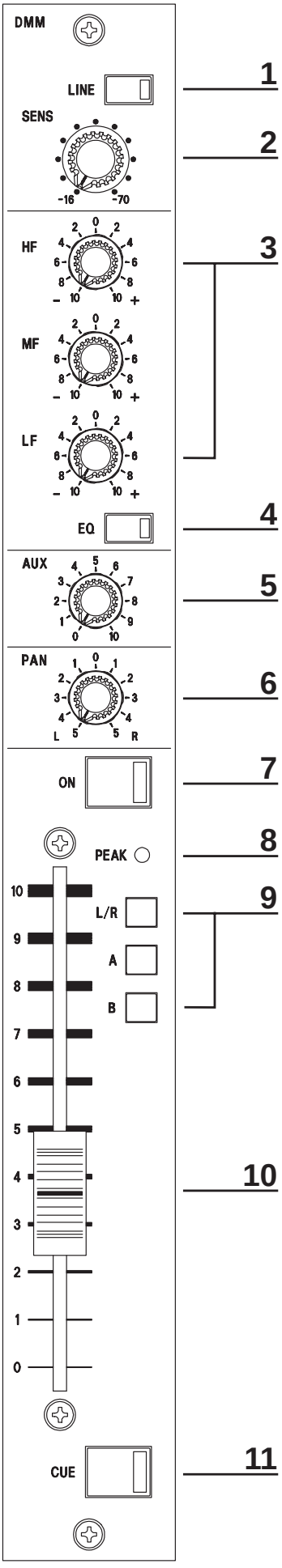
D-Mix1000 System Block Diagram



4. Mic/Line Input Module

Description & Operation

Specification



Mic/Line Input Module

Input Stage

Two inputs are provided to the module, one microphone level input on an XLR connector, and one line level on a 1/4" stereo jack. The MIC input has +48V Phantom Power available for condenser microphones which may be activated by setting an internal jumper on the circuit board.

A pre-EQ **Insert Point** is also provided for the addition of a limiter or other signal processor to the input channel.

1 The **LINE** switch selects the Line input when pressed and the Mic input when released. An LED in the switch illuminates when the Line input is selected.

2 The **SENS** (Sensitivity) control adjusts the level of the selected input, and should be set up carefully to ensure a good signal to the rest of the mixer. If it is set too high the signal will distort as it overloads the channel and causes clipping. If it is set too low the level of any background hiss will be more noticeable and you may not be able to get enough signal level to the output of the mixer.

Equalisation

3 The Equaliser (EQ) allows precise manipulation of the sound, particularly to improve the sound of microphone sources where the original sound is often far from ideal.

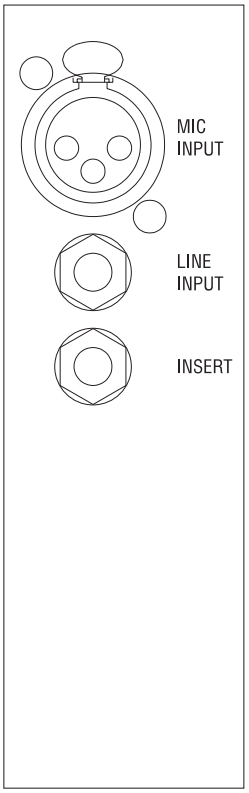
Three EQ bands are provided, giving 10dB of boost or cut at frequencies of 100Hz (LF), 3.5kHz (MF) and 8kHz (HF).

4 The EQ may be switched in and out of circuit by the **EQ** switch. An integral LED illuminates when the EQ is in circuit (switch pressed). Toggling this switch on and off allows an instant comparison between the equalised signal and the untreated signal.

5 An AUX feed is provided for use with an effects unit, reverb or as an additional output from the mixer. The **AUX** control sets the send level from the channel, and this is mixed with the signal from any other channels required before being sent to the Aux Send output jack at an overall level set by the Master module AUX SND control. The send from the channel may be selected as pre- or post fader by changing the position of internal jumpers.

6 The **PAN** control sets the amount of the channel signal feeding the Stereo Mix output, either directly or via the A/B Crossfader (see Channel Output below), allowing you to move the source smoothly across the stereo image. Turning the control clockwise moves the source progressively to the right in the stereo image, and turning the control anticlockwise moves the source to the left.

7 The large illuminated **ON** switch activates the channel when pressed, and mutes the channel when released. If the Aux Send is selected as pre-fade, the ON switch will not affect the Aux signal, but will mute it with the main channel output if selected as post-fade.



Rear Connector Panel

8 The **PEAK** LED warns the DJ of excessive signal level in the channel before distortion occurs. The signal is sampled just after the EQ section, and illumination of the LED will indicate that the input sensitivity is set too high, or that the EQ settings are too extreme.

Channel Output

9 The channel signal may be assigned directly to the main **L/R** mix, or may be switched to either the **A** or **B** side of the Crossfader which enables smooth transitions between selected sources. The routing switches are interlocking.

10 The output signal level from the channel is set by the long-travel **FADER**. If the channel input is selected to MIC, moving the fader from the end stop will also cause the DJ Booth monitors to be muted when a Cue is active, to prevent feedback.

11 The large illuminated **CUE** switch enables the pre-fade channel signal to be routed to the DJ's headphones and the booth monitors if required. The mono channel signal is sent equally to both sides of the stereo Cue mix, and is not affected by the position of the Pan control.

Jumper Options

J1A Fit to disable +48V phantom power to the Mic input XLR. (Default)

J1B Fit to enable +48V phantom power to the Mic input XLR.

J2A Fit in position A to enable Voice-Over. (Default)

J2B Fit in position B to disable Voice-Over.

J3 Fit in position A for Aux source pre-fade (Default)
Fit in position B for Aux source post-fade

Specification

Microphone Input

Electronically balanced	
Input impedance	2kΩ
Maximum input level	+4dBu
Sensitivity range	-70dBu to -16dBu
E.I.N.	-128dB, 150 ohm source

Line Input

Electronically balanced	
Input impedance	20kΩ
Maximum input level	+22dBu
Sensitivity range	-46dBu to +8dBu

General

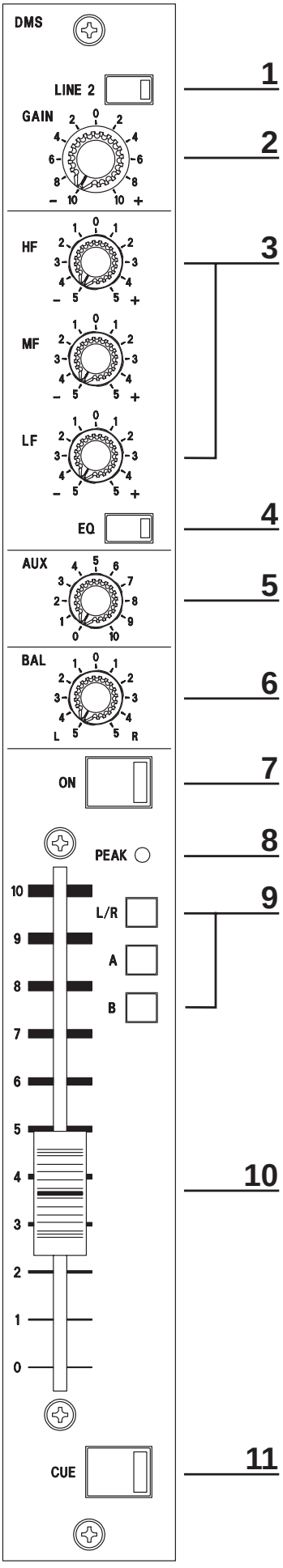
Frequency Response	+0,-1.0dB, 20Hz to 20kHz
Distortion, Line In to L-R Output	0.005% @ 1kHz

Stereo Input Module

Description & Operation

Specification

Stereo Input Module



Input Stage

Two switched stereo inputs are provided to the module, one on 1/4" stereo jacks and one on RCA phono plugs. The inputs would typically be used for CD players, DAT machines or VTRs, and Line 1 input may also be reconfigured by changing internal jumpers to provide RIAA equalisation for turntables. A remote start facility is included for controlling turntables, CD players or other equipment.

1 The **LINE 2** switch selects Line 2 input when pressed and Line 1 input when released. An LED in the switch illuminates when the Line 2 input is selected.

2 The **GAIN** control trims the level of the selected input by +/-10dB to compensate for different sources.

Equalisation

3 The Equaliser (EQ) allows correction of the sound, to enhance poor recordings or compensate for different room acoustics. Since the sources which would typically be connected to the stereo inputs will generally be of reasonable sound quality, the EQ controls on these inputs have less range than the similar section on the Mono input modules, giving more subtle control.

Three EQ bands are provided, giving 6dB of boost or cut at frequencies of 100Hz (LF), 3.5kHz (MF) and 8kHz (HF).

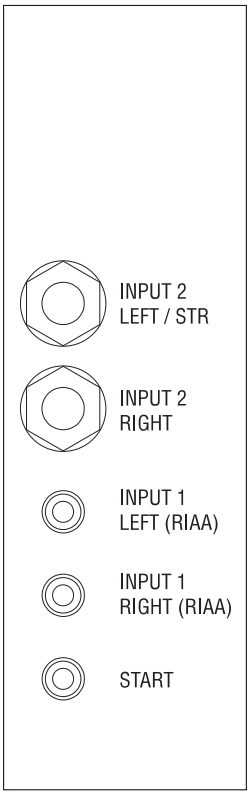
4 The EQ may be switched in and out of circuit by the **EQ** switch. An integral LED illuminates when the EQ is in circuit (switch pressed). Toggling this switch on and off allows an instant comparison between the equalised signal and the untreated signal.

5 A mono AUX feed is provided for use with an effects unit, reverb or as an additional output from the mixer. The **AUX** control sets the send level from the channel, and this is mixed with the signal from any other channels required before being sent to the Aux Send output jack at an overall level set by the Master module AUX SND control. The send from the channel may be selected as pre- or post fader by changing the position of internal jumpers.

6 The **BAL** (Balance) control provides +/-6dB level adjustment for the signal feeding the Stereo Mix output, either directly or via the A/B Crossfader (see Channel Output below), allowing compensation for imbalance in the source signal.

7 The large illuminated **ON** switch activates the channel when pressed, and mutes the channel when released. If the Aux Send is selected as pre-fade, the ON switch will not affect the Aux signal, but will mute it with the main channel output if selected as post-fade. Pressing the ON switch also provides an isolated contact closure on the remote START phono socket to control external equipment.

8 The **PEAK** LED warns the DJ of excessive signal level in the channel before distortion occurs. The signal is sampled just after the EQ section, and illumination of the LED will indicate that the input gain is set too high, or that the EQ settings are too extreme.



Rear Connector Panel

Channel Output

9 The channel signal may be assigned directly to the main **L/R** mix, or may be switched to either the **A** or **B** side of the Crossfader which enables smooth transitions between selected sources. The routing switches are interlocking.

10 The output signal level from the channel is set by the long-travel **FADER**.

11 The large illuminated **CUE** switch enables the stereo pre-fade channel signal to be routed to the DJ's headphones and the booth monitors if required.

Jumper Options

J1,2A Fit to enable RIAA equalisation on Line 1 (Default).

J1,2B Fit to enable -10dBV (Non-RIAA) input level on Line 1.

J3,4 Fit in position A for Aux source pre-fade (Default).
Fit in position B for Aux source post-fade

Specification

Line Inputs

Input impedance	20kΩ (RIAA 47kΩ)
Maximum input level	+22dBu
Sensitivity range	-46dBu to +8dBu
Noise	-80dB

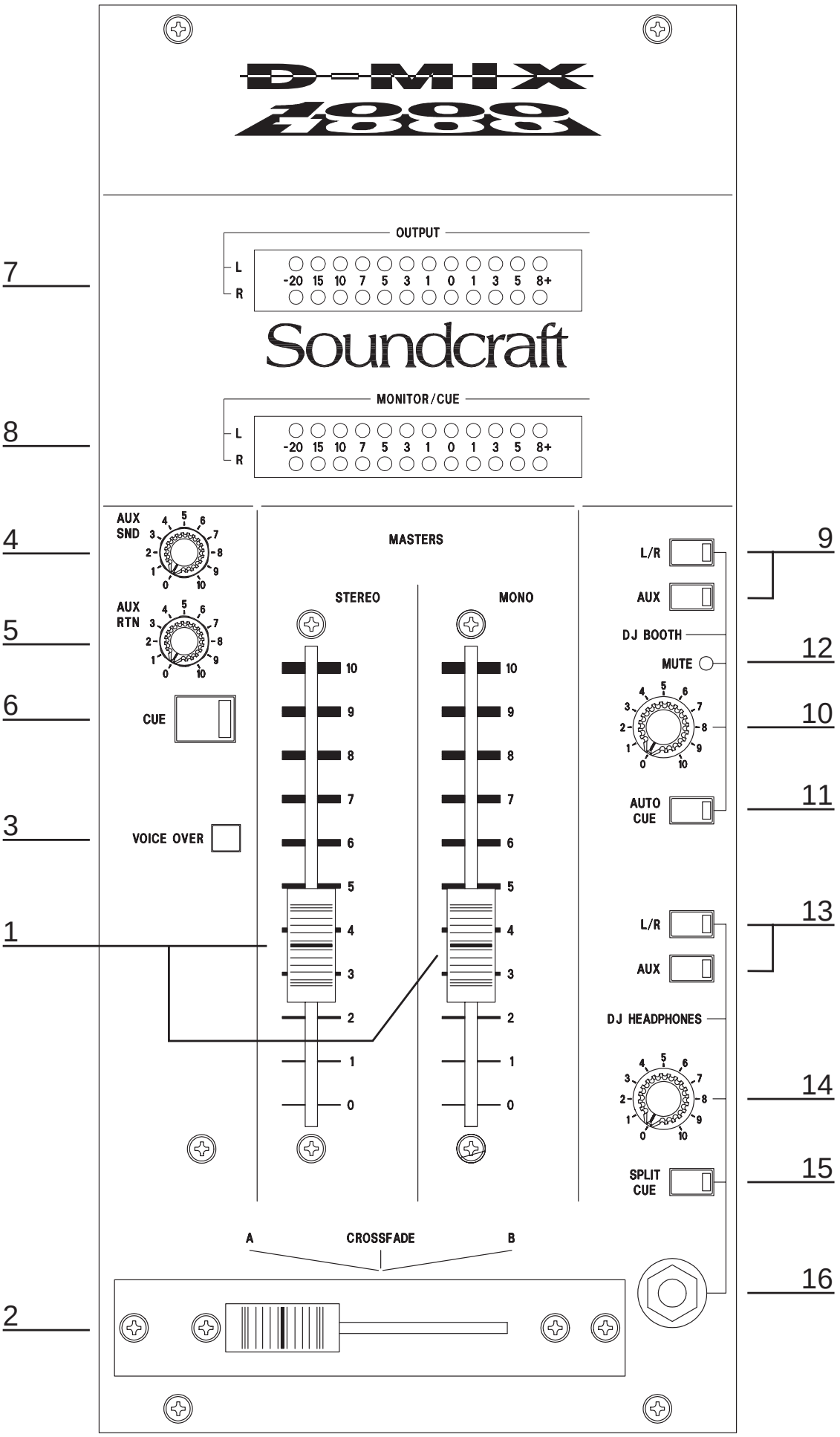
General

Frequency Response	+0,-1.0dB, 20Hz to 20kHz
Distortion, Line In to L-R Output	0.005% @ 1kHz

Master Module

Description & Operation

Specification


D-MIX
1888
OUTPUT
L
R
-20 15 10 7 5 3 1 0 1 3 5 8+
Soundcraft
MONITOR/CUE
L
R
-20 15 10 7 5 3 1 0 1 3 5 8+
AUX SND
AUX RTN
CUE
VOICE OVER
MASTERS
STEREO
MONO
10 9 8 7 6 5 4 3 2 1 0
L/R
AUX
DJ BOOTH
MUTE
AUTO CUE
L/R
AUX
DJ HEADPHONES
SPLIT CUE
A
CROSSFADE
B
1
2
3
4
5
6
7
8
9
10
11
12
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15
16

Master Module

The Master module incorporates the mix amps for the stereo and Aux busses, master level control for the mixer outputs and provides the DJ with headphone or loudspeaker monitoring and level display on high quality vacuum display bargraph meters.

Main Outputs

1 Two long travel Master **FADERS** control the final output level of the Stereo mix and a Mono sum of the Left/Right outputs.

2 The input channels are provided with routing switches which allow the signal to be sent directly to the Stereo Mix, or to one side of the **A/B CROSSFADER**, which then feeds the main outputs via the master faders (see above). When the Crossfader is fully to the left the 'A' output is active, and channels may be preset silently to the 'B' side of the Crossfader. Moving the Crossfader from A to B produces a rapid and smooth transition to the preset sources. The process can then be repeated with sources preset on the 'A' side.

Ducking

3 A selected mono input can be assigned (by setting an internal link on the input module) to operate in conjunction with the master module to give an automatic VOICE OVER facility for the DJ's microphone. When the **VOICE OVER** switch is pressed, if the selected mono input is switched to MIC, the mic signal will activate the ducking system on the master module and dim the active output of the Crossfader. The dim threshold is adjusted by an internal preset. Any channels assigned directly to the Stereo Mix are unaffected.

Aux Send and Return

4 The Aux signals from the channels are mixed and sent to the Aux Send jack at an overall level set by the **AUX SND** control.

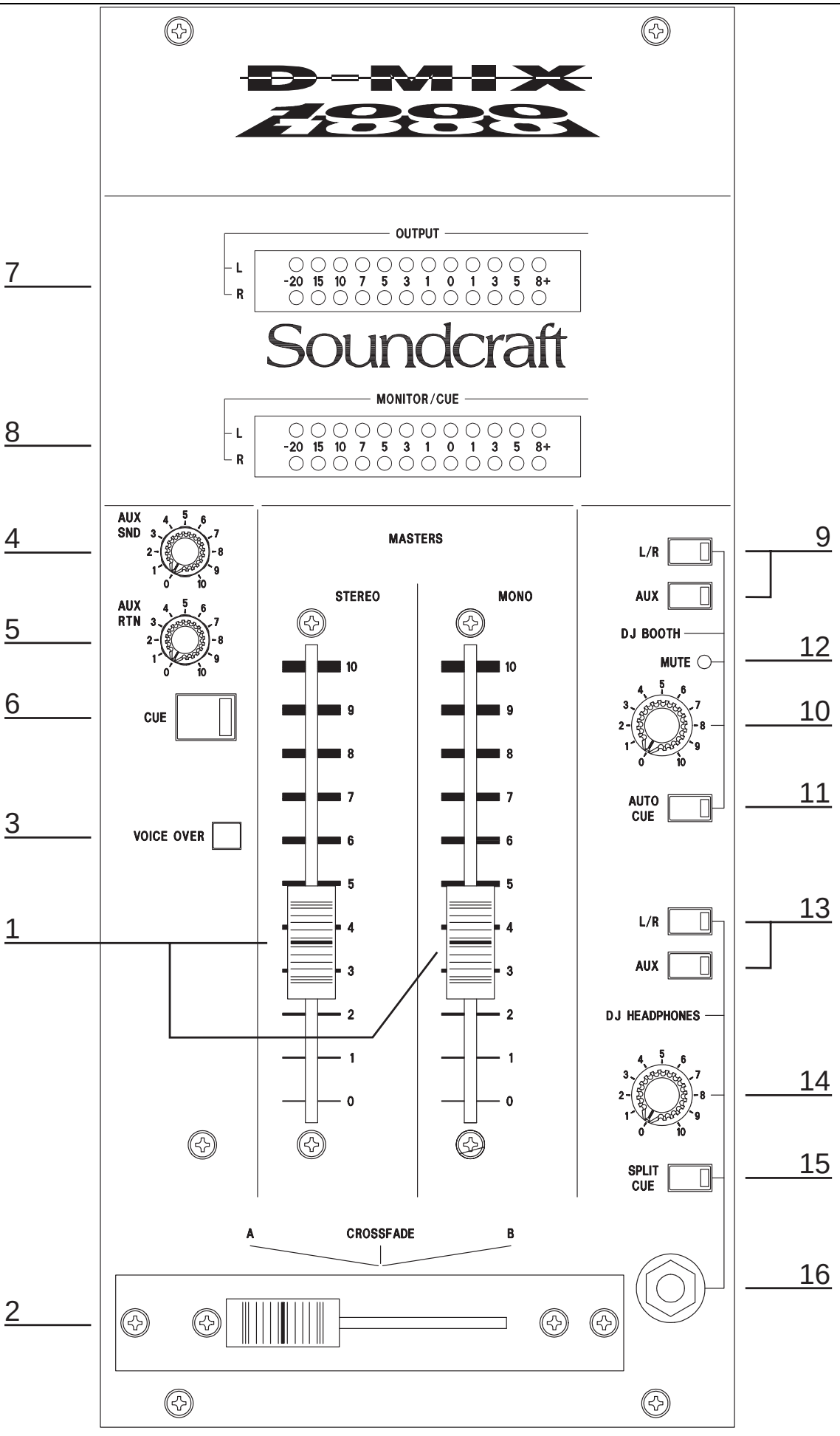
5 The stereo Aux Return enables effects or other additional sources to be mixed directly to the Stereo Mix at a level set by the **AUX RTN** control. The Aux Return will be dimmed by the Voiceover system when active, and is mixed into the stereo output before the master fader.

6 The Aux Return signal may be monitored by pressing the illuminated **CUE** switch, which feeds the signal to the DJ headphones or Booth loudspeakers if Auto Cue is active *(see below)*.

The Aux Send and Return are typically used for effects, reverb or as a zone input or output.

Metering

7 A dual bargraph **OUTPUT METER** displays the level of the Stereo output. The upper bar displays the Left output and the lower bar displays the Right output.


D-MIX
1088
OUTPUT
L
R
-20 15 10 7 5 3 1 0 1 3 5 8+
Soundcraft
MONITOR/CUE
L
R
-20 15 10 7 5 3 1 0 1 3 5 8+
AUX SND
AUX RTN
CUE
VOICE OVER
MASTERS
STEREO
MONO
10 9 8 7 6 5 4 3 2 1 0
L/R
AUX
DJ BOOTH
MUTE
AUTO CUE
L/R
AUX
DJ HEADPHONES
SPLIT CUE
A
CROSSFADE
B
7
8
4
5
6
3
1
2
9
12
10
11
13
14
15
16

8 A dual bargraph **MONITOR/CUE METER** displays the level of the DJ's headphone feed. The upper bar displays the Left output and the lower bar displays the Right output. The meter follows the selection of L/R or AUX as the source for the headphones *(see 13 below)*, and is replaced by the CUE signal when a Cue is active, or a Split Cue when SPLIT CUE is selected *(see 15 below)*.

DJ Booth Output

A DJ Booth output provides loudspeaker monitoring and cueing, and this is separate from the DJ Headphones output.

9 The source for the DJ Booth output may be selected as either the **L/R** output or the **AUX** output.

10 The level of the DJ Booth output is set by this rotary fader.

11 When **AUTO CUE** is pressed, the Booth output is replaced by any active Cue signal. The original source is reinstated when the Cue is removed. The integral LED illuminates when Auto Cue is active.

12 A mute signal is generated by any active output from a Mono input channel which is switched to MIC and this is used to automatically mute the DJ Booth output while that mic is 'live' to prevent howlround. The **MUTE** Led illuminates to show when the output is muted.

DJ Headphones

A DJ Headphones output provides monitoring and cueing on headphones, and this is separate from the DJ Booth loudspeaker output. The phones output is a 3-pole "A" gauge jack, suitable for high impedance headphones (400 ohms), and will appear to be low if domestic 8ohm headphones are used.

13 The source for the DJ Headphones may be selected as either the **L/R** output or the **AUX** output. When a CUE is active, the selected source is replaced by the Cue signal in stereo *(see also SPLIT CUE below)*.

14 The level of the DJ Headphones is set by this rotary fader.

15 When **SPLIT CUE** is pressed, instead of the normal Headphones output being replaced completely by an active Cue signal, the Cue feed appears in the right earphone and a mono mix of the normal feed is heard in the left earphone, giving the DJ continuous monitoring of the mixer output if required. The integral LED illuminates when Split Cue is active. The Monitor/Cue meter follows the headphone signal.

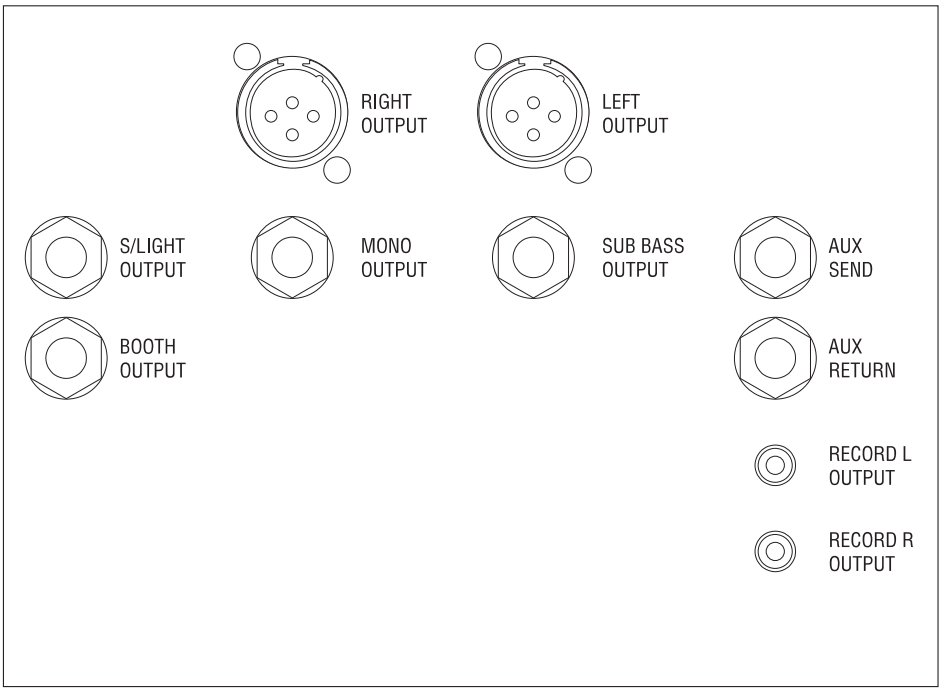
16 The headphones output is a standard 1/4" 3-pole jack.

Additional Outputs

The pre-fade Stereo Mix output is also fed to an unbalanced **RECORD OUTPUT** on RCA phono connectors, and a ground compensated mono **SUB-BASS** output via a 20Hz -80Hz filter.

A separate mono **S/LIGHT OUTPUT** is provided to drive sound to light controllers.

Rear Connector Panel



Specification

Output Levels

L-R output	+4dBu for 0VU nominal (+26dBu max into 600 ohm)

Distortion

Line In to L-R output	0.005% @ 1kHz

Crosstalk

Channel to Channel	-85dB @ 1kHz