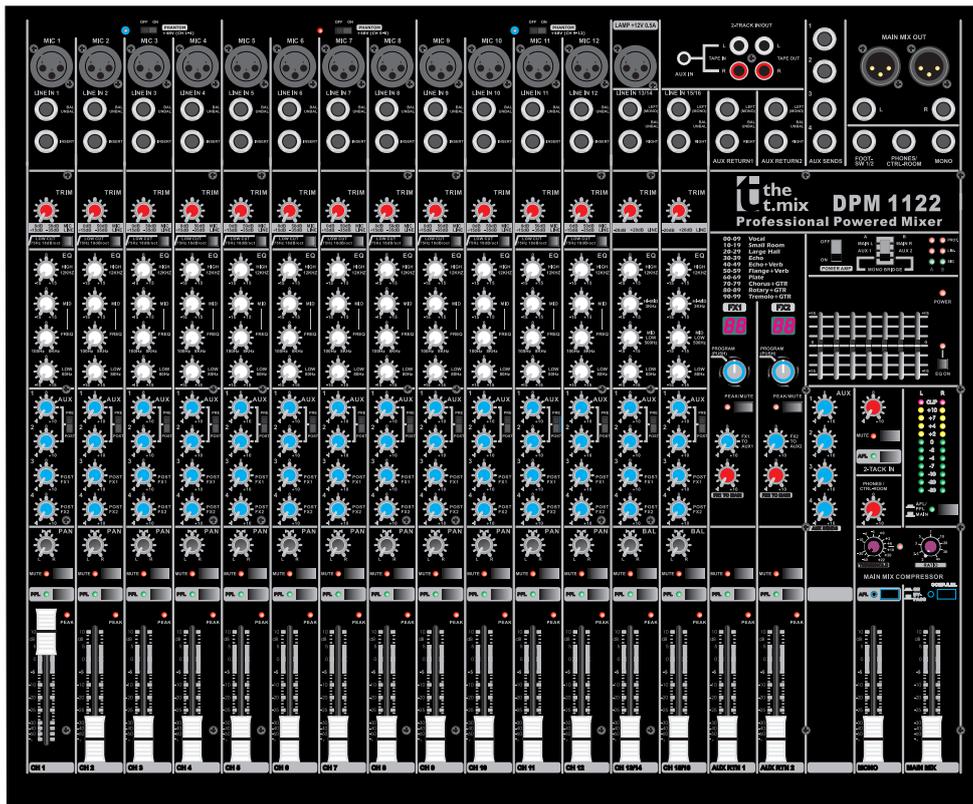


Owner's Manual

POWER MIXER

with 24-bit Digital Effects

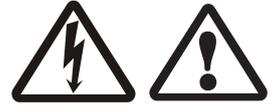


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Important Safety Instructions!

For your own safety you must read through this chapter at first completely!



Risk of electrical shocks.

- Only connect the device to a properly wired and earthed mains power socket providing mains voltage of 230 V ~ /50 Hz.
- Do not operate the device if the power cord or the mains plug are damaged.
- Never submerge the device in water. Wipe it with a slightly moistened cloth only.
- Do not expose the device to rain and never use it in a damp or wet environment.
- Make sure that the power cord never becomes wet or moist during use.
- Under no circumstances may you open the device housing. Should you do so your safety would not be assured and the warranty will become void. There are no operational components whatsoever inside, only really high voltage that can give you a deadly shock!
- Do not place objects containing fluids, e.g. flower vases or beer bottles, on or near the device.
- Notice regarding disconnection from mains-power:
To completely disconnect the device from mains power, you must pull the plug from the power socket. For this reason the device must be placed in a position where unobstructed access to the power socket is assured at all times, so that in an emergency you will be able to immediately pull out the plug. To eliminate the risk of fire you must completely disconnect the power plug from the power socket when the device is not going to be used for a long time, for example, during holidays.
- Always grasp the power cord by the plug. Do not pull on the cord itself and never touch the power cord with wet hands as this could result in a short circuit or an electrical shock. Do not place the device, speakers or anything else on the power cord and make sure that it does not become clamped. Never tie knots in the power cord and do not bind it together with other cables. Lay the power cord so that no one can step on or stumble over it. A damaged power cord can cause a fire or an electrical shock. Check the power cord from time to time. Should it become damaged contact our customer service department to have it replaced.
- Always operate the device only on a correctly earthed socket, never sever the power cord's earth wire. Otherwise a LIFE THREATENING situation exists!

Risk of fire!

- Never leave the device unattended during operation.
- Never cover the ventilation slots of the device while it is on. Do not place the device in locations that are subject to direct sunlight. If you do, it may overheat and become irreparably damaged.
- Do not operate the device on surfaces that restrict normal airflow around the device, for example, a bed, sofa, carpet or similar surfaces.
- Never operate the device in the vicinity of heat sources such as cookers, heating elements or other heat producing installations.
- Do not place open fire sources, such as candles, on the device.
- Before a storm and/or a thunderstorm with a risk of lightning, please disconnect the device from the electrical power source.

Risk of personal injury!!

- Keep children away from the power cord and the device. Children frequently underestimate the dangers of electrical devices.
- Provide a stable location for the device.
- Do not operate the device if it has sustained a fall or is damaged. Have the device checked or, if necessary, repaired by qualified technicians.
- Keep sufficient distance from speaker boxes when operated with high volume level. Listening to music with high sound pressure level may cause permanent damage to your hearing!



Cleaning and Care

- NEVER submerge the device or its components in water or other fluids! Do not allow any liquids to penetrate the housing. This would damage the device or cause a short circuit.
- Cleaning the housing: Remove the power plug from the power socket beforehand. Clean the housing surface with a slightly damp cloth. Never use petrol, solvents or detergents that can damage the units surface!

Introduction

Thank you for your purchasing of THE T.MIX DPM 1122 16-channel Power mixer with 24-bit digital multi-effect built-in. Your THE T.MIX DPM 1122 is a remarkable compact powered mixer that doesn't find many equals in the market today. With 12 microphone and 2 stereo line-level inputs for serious live performances, your THE T.MIX DPM 1122 also includes a 24-bit digital multi-effect with 10 factory presets and 10 variations for every preset, for a total of 100 different digital effects. There is a three bands EQ on mono input channels, four bands EQ on stereo input channels. Use it for small gigs, church applications or conference.

Enjoy your THE T.MIX DPM 1122 and make sure to read this manual carefully before operation!

Features

- ▶ **12 MIC inputs, 2 stereo inputs, 2 AUX stereo inputs, 1 RCA 2-track input and 1Ø 3.5 AUX stereo input.**
- ▶ **MONO channels:**
 - Low-distortion MIC preamp with high dynamic range.
 - Balanced XLR and TRS inputs.
 - Low cut filters 75Hz 18dB/oct on each channel.
 - 3-band swept mid EQ on each channel.
 - +48V phantom power with one switch every four MIC inputs.
- ▶ **STEREO Channel:**
 - Balanced TRS inputs.
 - +/-20dB signal level controls.
 - 4-band EQ on each channel.
- ▶ **MUTE, PFL switches, PEAK LED and a high-quality 60mm fader on each channel.**
- ▶ **4 AUX sends: AUX1/2 are configured as switchable PRE/POST, AUX3/AUX4 for internal DSP & discrete output.**
- ▶ **2 built-in DSPs sending signal to AUX sends or main mix bus.**
- ▶ **7-band graphic EQ.**
- ▶ **Compressor with variable threshold and ratio on MAIN MIX bus.**
- ▶ **12 segment signal level meters, use PFL (AFL)/MAIN MIX switch to change PHONES/ CTRL-ROOM output signal.**
- ▶ **Built-in high-quality D class amplifier with signal, CLIP, and protection LEDs.**

Quick Start

This is the fastest way to get something out from your THE T.MIX DPM 1122, if you have a keyboard and a microphone.

1. Plug the microphone into channel 1 MIC IN.
2. Turn down AUX and LEVEL controls on that input channel.
3. Put the EQ controls on centre position.
4. Connect 2 passive cabinets to the rear speaker output sockets.
5. Turn on your THE T.MIX DPM 1122.
6. Sing or speak into the microphone with normal volume and adjust the channel fader of half.
7. If you like, you can adjust the EQ at this stage.
8. The CLIP LED on the L/R master LED meter should flash only occasionally, otherwise you will hear distortion. If this LED is not active and you still hear distortion, please turn down a little the input TRIM control.
10. Connect a stereo keyboard to channel 13/14 and repeat the above sequence. If the CLIP LED is not active but you hear distortion, please reduce the output level of the source instrument

Here you are. It is your first gig with your THE T.MIX DPM 1122.

Becoming acquainted with the Operational Surface

t.mix DPM 1122 Professional Powered Mixer

00-09 Vocal
10-19 Small Room
20-29 Large Hall
30-39 Echo
40-49 Echo+Verb
50-59 Flange+Verb
60-69 Plate
70-79 Chorus+GTR
80-89 Rotary+GTR
90-99 Tremolo+GTR

FX1 PROGRAM (PUSH)
FX2 PROGRAM (PUSH)

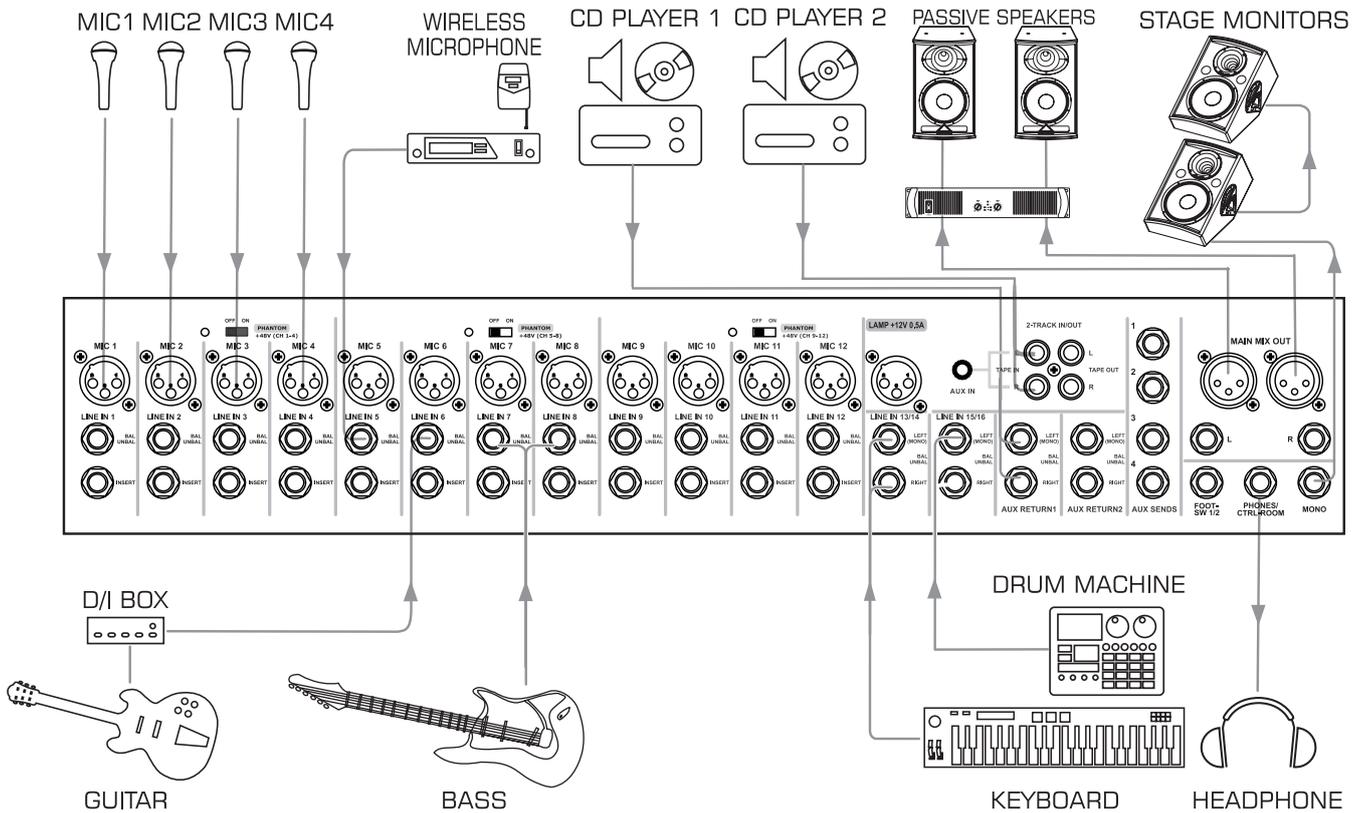
PEAKMUTE PEAKMUTE
FX1 TO AUX1
FX2 TO AUX2
FX2 TO MAIN
FX2 TO MAIN

POWER AMP ON/OFF
MONO BRIDGE A/B

MAIN MIX COMPRESSOR
COMP/FLAT
OR PFL
OR PFL

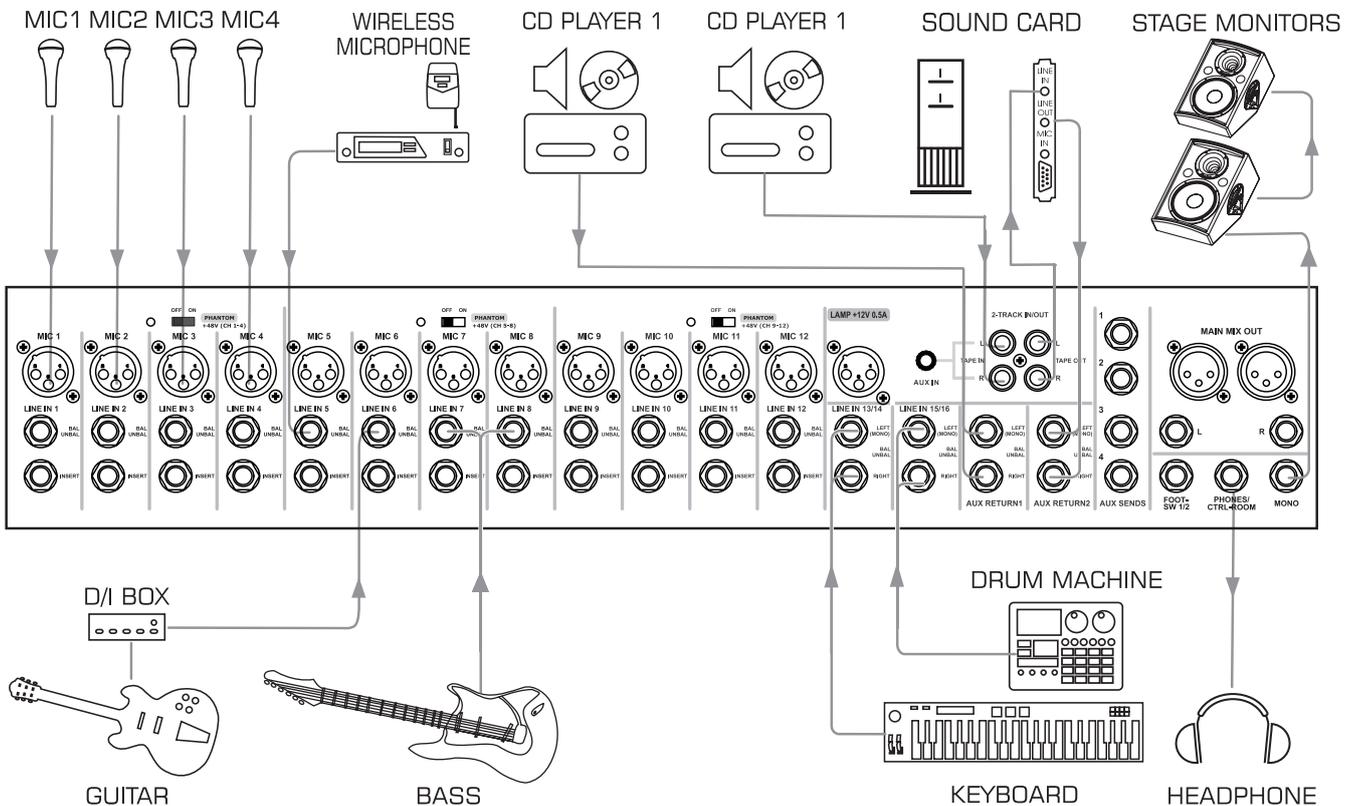
CH 1 **CH 2** **CH 3** **CH 4** **CH 5** **CH 6** **CH 7** **CH 8** **CH 9** **CH 10** **CH 11** **CH 12** **CH 12/14** **CH 10/16** **AUX RTN 1** **AUX RTN 2** **MONO** **MAIN MIX**

Small Gig Hookup Diagram



(the displayed amplifier is optional - of course you can connect the speakers to the speaker sockets on the rear panel of the mixer.)

Computer Set-up Diagram



. . . on the front Panel

1. The MONO MIC/LINE Channels

Your THE T.MIX DPM 1122 is equipped with 12 low-noise microphone preamplifiers with optional phantom power, 50 dB of gain and over 100dB of S/N ratio. You can connect almost any type of microphone. Dynamic microphones do not need phantom power. Use phantom power only with condenser microphones but make sure that the phantom power button is disengaged before connecting the microphone. Phantom power will not damage your dynamic microphones, so make sure to read the microphone instructions manual before engaging phantom power. These channels are also equipped with 1/4" TRS balanced/unbalanced LINE-IN plugs to connect line-level instruments such as keyboards, drum machines and effect devices.

2. MONO Channel INSERT

This is where you connect external sound processors such as compressor-limiter, equalizers, etc. The insert point is available on the first 12 MIC channels only. For the other channels you can always insert the processor in between the sound source (such as keyboard or drum machine) and the THE T.MIX DPM 1122 input. The insert sockets can be used as direct-outs to feed the input of a multi-track recorder.

3. STEREO INPUTS

These are channels 13/14 and 15/16. They are organised as stereo pair and provided with 1/4" TRS phone sockets. If you connect only the left jack, the input will operate in mono mode, that is the mono signal will appear on both mix channels. You can use these inputs with a stereo keyboard, drum machine, etc.

4. MONO Channel TRIM

This control is provided with 2 different indications: One is for the MIC and the other for LINE levels. When you use a microphone, you should read the MIC ring (0~-50dB); when you use a line level instrument, you should read the LINE ring (+15~-35dB). For optimum operation you should set this control in a way that the PEAK LED (17) blinks only occasionally in order to avoid distortion on the input channel.

5. STEREO Channel TRIM

When you use a line level instrument, you shall read the ring (+20~-20dB). For optimum operation you shall set this control in a way that the PEAK LED (17) blinks only occasionally in order to avoid distortion on the input channel.

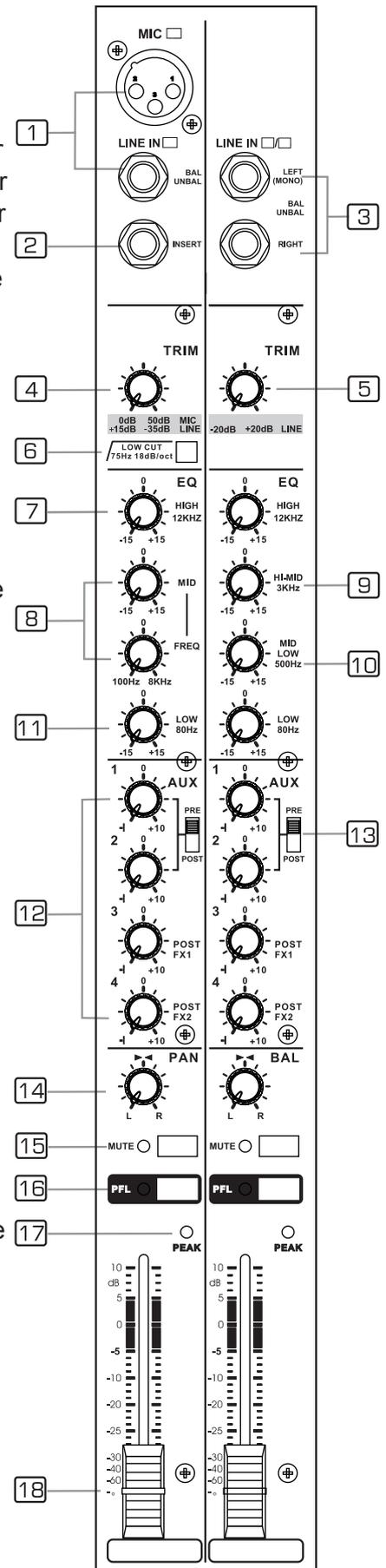
6. LOW-CUT Button

By pressing this button you will activate a 75 Hz low frequency filter with a slope of 18 dB per octave. You can use this facility to reduce the hum noise infected by the mains power supply, or the stage rumble while using a microphone.

EQUALISER

There are 3 bands EQ with sweepable MID on all mono input channel 1-12: HI, MID and LOW band.

There are 4 bands fixed frequency EQ on the stereo channel 13-16: HI, HI-MID, MID-LOW and LOW band. All bands provide up to 15 dB of boost or cut.



7. HI

If you turn this control up, you will boost all the frequencies above 12 kHz (shelving filter). You will add transparency to vocals and guitar and also make cymbals crispier. Turn the control down to cut all frequencies above 12 kHz. In such way you can reduce sibilance of human voice or reduce the hiss of a Tape player.

8. MID

This is a peaking filter and it will boost/cut frequencies from 100 Hz to 8 kHz depending on the position of the MID freq control. This control will affect especially upper male and lower female vocal ranges and also the harmonics of most musical instruments.

9. HI-MID

This control gives you up to 15 dB boost/cut at 3 kHz. It is useful for controlling voices. You can accurately polish your performance via adjusting this knob.

10. MID-LOW

This control gives you up to 15dB boost or cut at 500Hz.

11. LOW

If you turn this control up, you will boost all frequencies below 80Hz. You will give more punch to bass drum and bass guitar and make the vocalist more “macho”. Turning it down, you will cut all the frequencies below 80Hz. In this way you can avoid low-frequency vibrations and resonance, thus preserving the life of your woofers.

12. AUX SENDS Level Control

These four controls are used to adjust the level of the respective signal sent to AUX bus, AUX1 and AUX2 can be switched to PRE/POST-FADER via the PRE/POST switch, so, generally, they can be used for monitor application and effects & sound processors input. AUX3 and AUX4 are configured as POST-Faders. In this typical compact unit, excluding sending out the signal directly to the external effect or processor equipment, AUX SEND3/4 can also be assigned to the internal onboard effect module.

13. PRE/POST Switch

This switch is used to select pre- or post-fader for signal sent from input channel to AUX sends bus 1-2. When you turn this switch to “pre”, the pre-fader signal will be sent to the corresponding AUX bus pair.

14. PAN/BAL Control

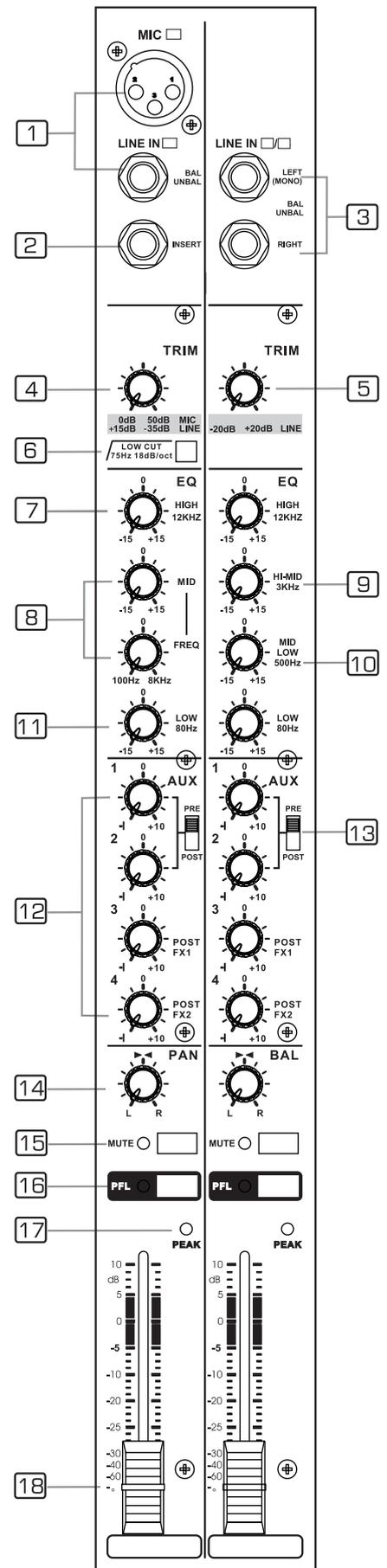
Abbreviation of PANORAMA control for mono channels, or the stereo channels, always says, BALANCE control. Keep this control in centre position, then the signal will be positioned in the middle of the stage.

15. MUTE Switch & LED

Each channel is equipped with a MUTE switch. The LED next to it illuminates, when the MUTE section is activated. Pressing this switch is equal to turning the fader down, which can mute the corresponding channel output except for the channel INSERT send.

16. PFL (pre-fader listen) Switch & LED

Each channel has a PFL switch which will send a signal from a post-EQ pre-fader location to the AFL/PFL mix bus. This LED illuminates when the PFL is turned down. Use this when you wish to use the headphones to monitor only a specific channel. Moreover, you can monitor a channel no matter the channel fader is lowered or the MUTE switch is on when this PFL switch is engaged. This will not affect the signals that are sent to the MAIN MIX bus and AUX buses.



17. PEAK LED

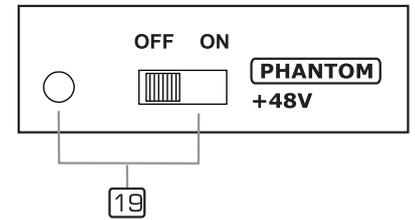
Inside your DPM 1122 the audio signal is monitored in several different stages and then sent to the PEAK LED. When the LED is red illuminated, it warns you that you are reaching signal saturation and possible distortion. Then you should reduce the input level for avoiding distortion.

18. FADER

This fader will adjust the overall level of this channel and set the amount of signal sent to the main mix.

19. +48 Volt Phantom Power & LED

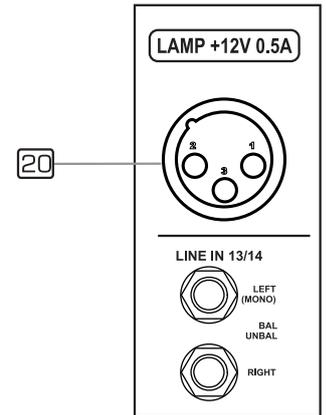
It is available only to the XLR MIC sockets. This LED illuminates when power is switched on. Never plug in a microphone when phantom power is already on. Before turning phantom power on, make sure that all faders are down. In this way you will protect your stage monitors and main loudspeakers.



20. LAMP

This lovable LAMP is very convenient for your operation, it is located in the top right corner of the front panel, and provides the 12V socket that can drive standard XLR-type (pin1 is for ground, pin 2 is for live terminal, pin3 is not connected) lamps.

Note: don't connect a microphone to this jack, otherwise, the microphone would be damaged.



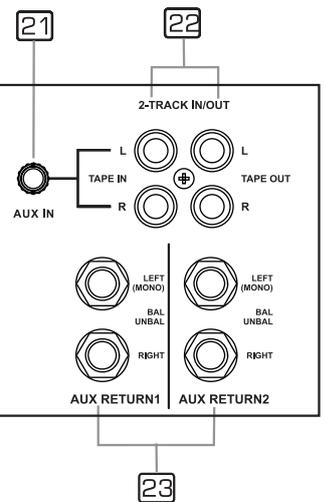
21. AUX IN

This 3.5 mm Ø stereo jack joins the same mix bus with the Tape IN input. It can be connected to MP3- or CD players, computers, etc.

22. 2-TRACK IN/OUT

- TAPE IN: Use the Tape input if you wish to listen to your mix from a Tape or DAT Recorder.

- TAPE OUT: These RCA jacks will route the main mix into a tape recorder.



23. AUX RETURNS

Use these stereo 1/4" sockets to return the sound of an effect unit to the main mix. You can also use them as the extra auxiliary inputs, but they are primarily used to connect the output of external processors.

DSP SECTION

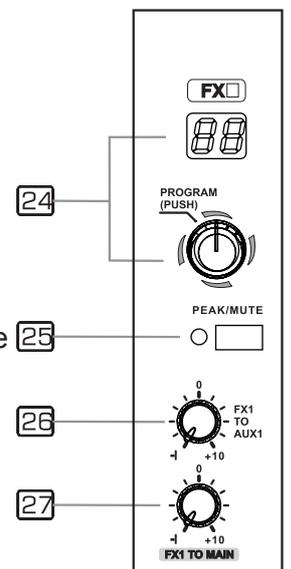
There is a powerful 24-bit/100 presets digital multi-effects included in your DPM 1122. Effects include reverbs, chorus, flanger, delay, and combinations of the above.

24. PRESET Selector & DISPLAY

Adjust this knob to select the right effect you wish to perform and the display interface indicates selected preset. There are totally 100 options for you: Echo, Vocal, Plate, and versatile two-effect combinations. When you are satisfied with the right preset, please push this knob to store this preset you want.

25. PEAK/MUTE Switch & LED

This switch is used to activate/deactivate the effect facility. Sometimes, you can also use the FX FOOTSWITCH (Ⓢ) for convenient operation. The LED lights up when the signal sent to effect is too strong, in case of the digital effect module being muted, this LED also lights up.



26. FX1 TO AUX1/FX2 TO AUX2 Level Control

This knob is used to adjust the level of the processed signal which is sent from the DSP to AUX1/2 bus.

27. FX1/2 TO MAIN Level Control

This fader is used to adjust the level of the processed signal which is sent from the DSP to MAIN MIX bus.

28. AUX1-4 Controls

These knobs are used to adjust the amount of the signal sent from the AUX SENDS1-4 jacks to the AUX1, 2 ,3 and 4 buses.

29. 2-TRACK IN LEVEL Control

This knob is used to adjust the level of the signal sent from the 2TR IN and AUX IN jacks to the MAIN MIX bus. The adjustable range goes from $-\infty$ to +10dB.

30. AFL Switch & LED

When this switch is ON, the LED will light up and the output signal that passes through the corresponding fader or knob is sent to the AFL/PFL mix bus.

31. PHONES/CTRL-ROOM Control

This knob is used to adjust the level of PHONES output, which can be varied from $-\infty$ to +10dB.

32. AFL/PFL/MAIN Switch & LED

By pressing the switch, you can choose the output signal source of PHONES/CTRL-ROOM. When the switch is OFF, the stereo LED meter will indicate the signal level of MAIN MIX OUT outputs, when the switch is ON, the AFL/PFL LED lights up. Then the LED meter indicates the signal level of AFL/PFL mix bus.

33. LED METER Display

The LED meter display indicates the output signal level.

34. STEREO GRAPHIC EQ

Each one of these faders will boost or attenuate the selected frequency at a preset bandwidth. When all faders are in centre position, the output of the equalizer is in flat response.

35. EQ Switch & LED

Engage this button to add the stereo graphic EQ into the main mix output circuit, also the LED lights up. It can be used to modify the frequency “contour” of a sound. If you release the button free, the stereo graphic EQ will be bypassed.

36. POWER LED

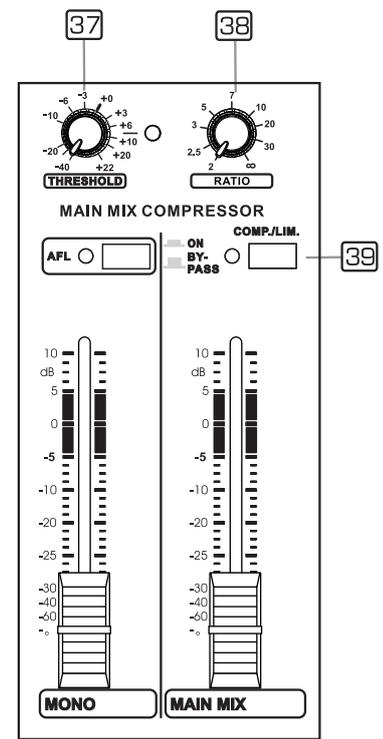
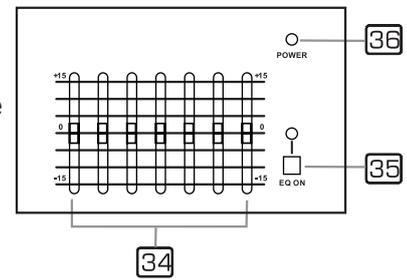
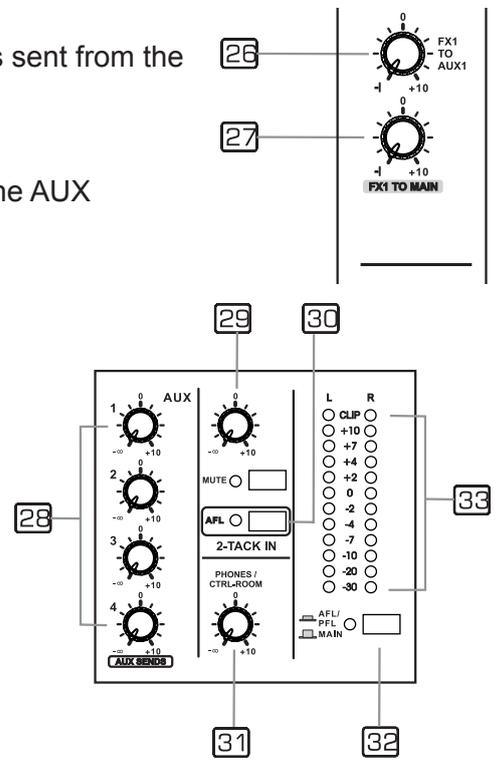
This LED will light up when the unit is powered on.

37. THRESHOLD Control & LED

The threshold control has a range of -40 to +22dB, allowing applications from low level compression to high level limiting. The threshold control determines the audio level above which level reduction occurs. When the signal peaks exceed the selected threshold, the LED lights up and level reduction occurs.

38. RATIO Control

This control determines the ratio of change in output level to change in input level for signal above threshold. If the output remains constant no matter how high the input level, we have an infinite input/output ratio. It should be remembered that the control has no effect on signal portions below threshold.



39. COMP./BYPASS Switch & LED

Push this switch, the LED will light up and you will activate the MAIN MIX COMPRESSOR. You can also use the bypass switch to make a comparison between processed and unprocessed signal.

40. AUX SENDS Connectors

These 1/4" phone jacks are used to send out the signal from the AUX bus to external devices such as effect units and/or stage monitors.

41. MAIN MIX OUT

These jacks are used to output the signal of the MAIN MIX bus. The final output level from these jacks is adjusted by the MAIN MIX fader.

42. MONO OUTPUT Jack

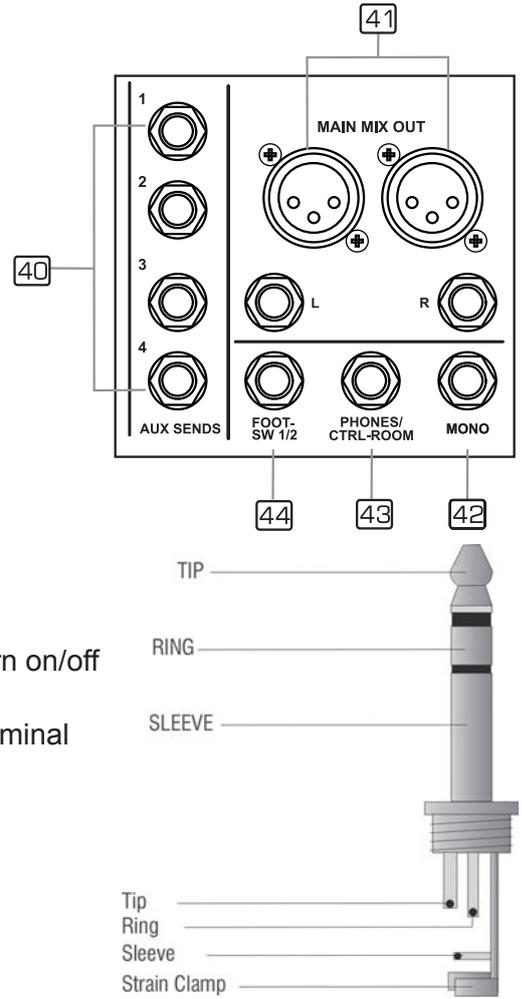
Use this MONO jack to connect the input of an external amplifier or active monitor speaker.

43. PHONES Jack

This jack will be used to send the signal to a headphone or to a pair of powered studio monitors.

44. FOOTSWITCH Jack

This 1/4" jack can be used to connect an external foot switch to turn on/off the onboard effect module. (TIP terminal controls FX1, RING terminal controls FX2, sleeve terminal connects common terminal.)

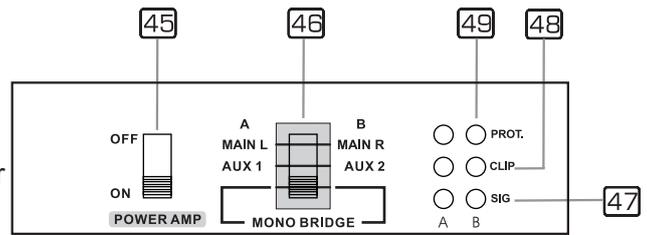


45. POWER AMP Switch

This switch is used to control the amplifier input signal.

46. POWER AMP. MODE Switch

This switch provides three modes: MAIN L/MAIN R; AUX1/AUX2; BRIDGE. Select any one of these modes to specify the signals to be routed to the corresponding jacks according to the speaker connection at the speaker jacks on the rear panel. For details please refer to later content.



47. Signal LED

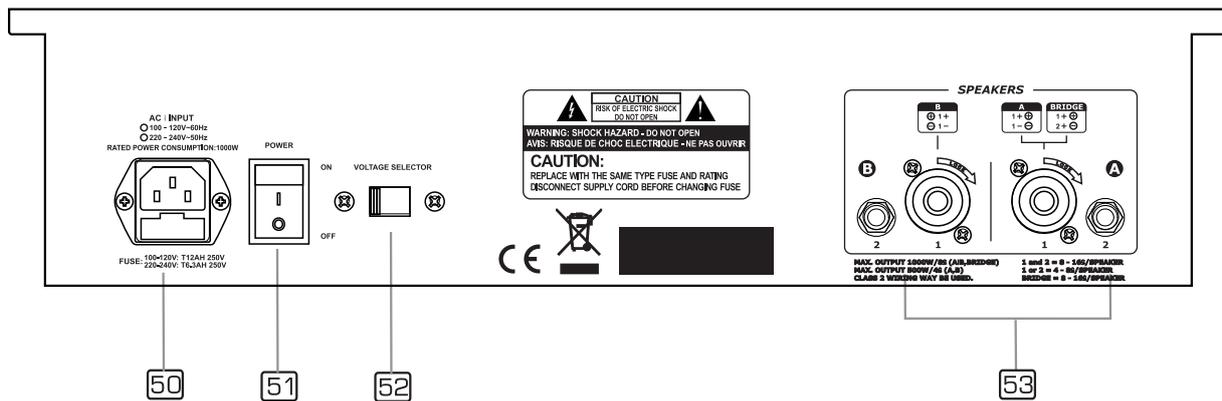
This LED will light up when the signal at the output is at least 100mV.

48. CLIP LED

This LED will flash when distortion reaches a level of 0.5%, turn the respective signal level control down so that the LED only flashes occasionally.

49. Protection LED

It will light up when the unit is in protection mode due to overheating, short circuit, low impedance load or other causes.



50. AC Inlet with FUSE Holder

Use it to connect your DPM 1122 to the main AC with the supplied AC cord. Please check the voltage available in your country and how the voltage for your unit is configured before attempting to connect your unit to the main AC.

51. POWER ON/OFF Switch

This switch is used to turn the main power ON and OFF.

52. VOLTAGE Selector

There are two kinds of voltages for your operation. From this switch you can select the voltage at 100~120VAC or 220~240VAC. Always set this switch according to the voltage available in your country.

53. SPEAKERS Jacks

These jacks are used to connect speakers. They are configured with 4-way speakon connectors and 1/4" phone jacks. You can determine the signal that is output to these jacks according to the setting of the AMPLIFIER MODE select switch.

Note: In order to avoid damage to the built-in amplifier, please pay attention to the allowed impedance of the speaker. Very low load impedances may damage the amplifier.

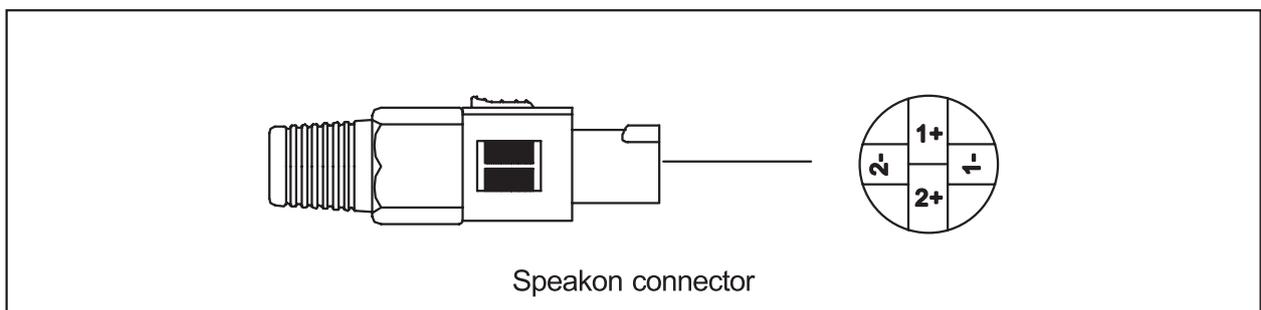
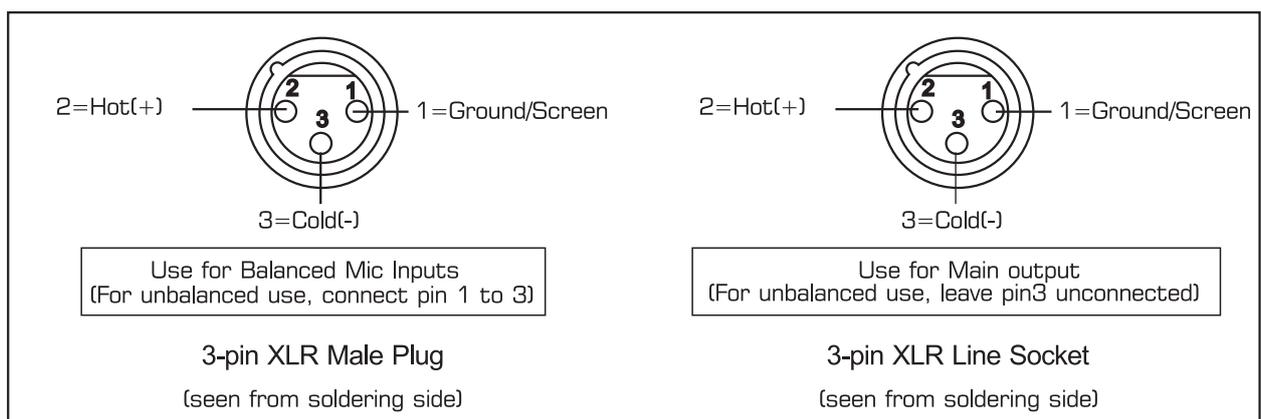
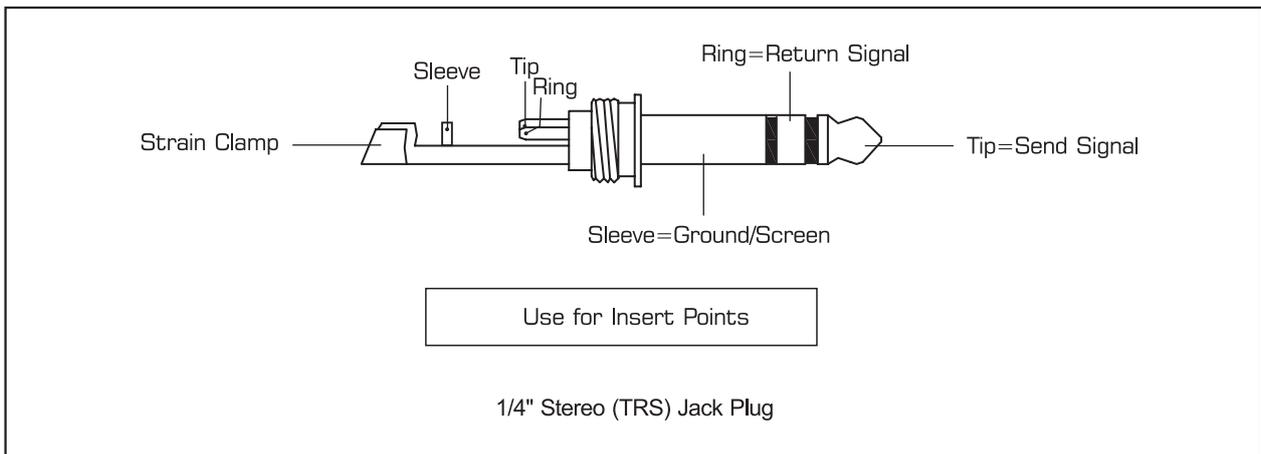
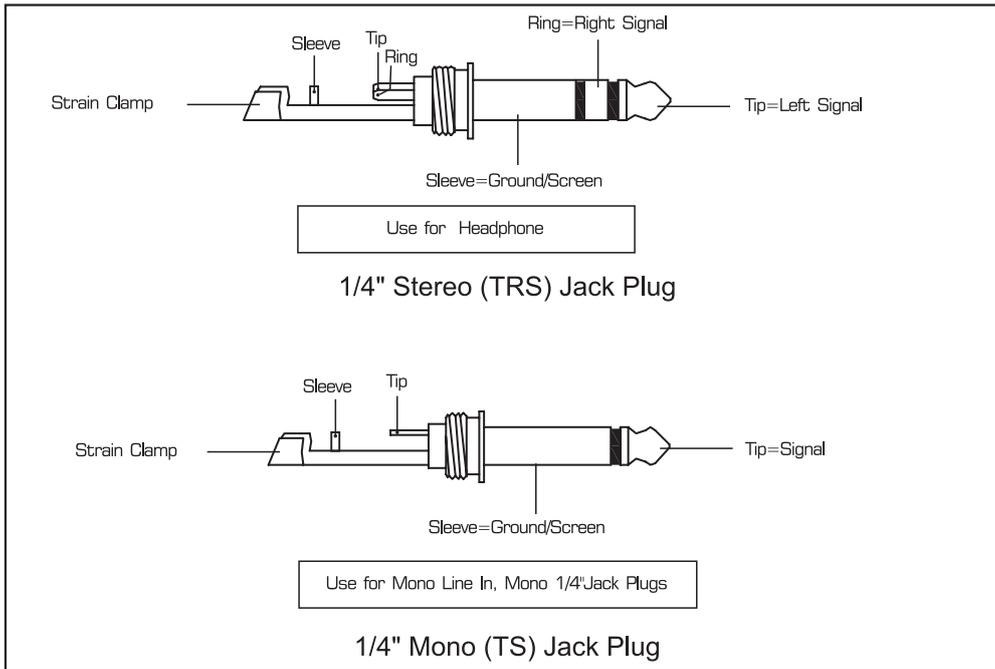
Installation and Connection

Ok, you have got to this point and you are now in the position to successfully operate your DPM 1122. However, we advise you to read the following section carefully to be the real master of your mixer. Not paying enough attention to the input signal level, the routing of the signal and the assignment of the signal will result in unwanted distortion, a corrupted signal or no sound at all. So you should follow the following procedure for every single channel:

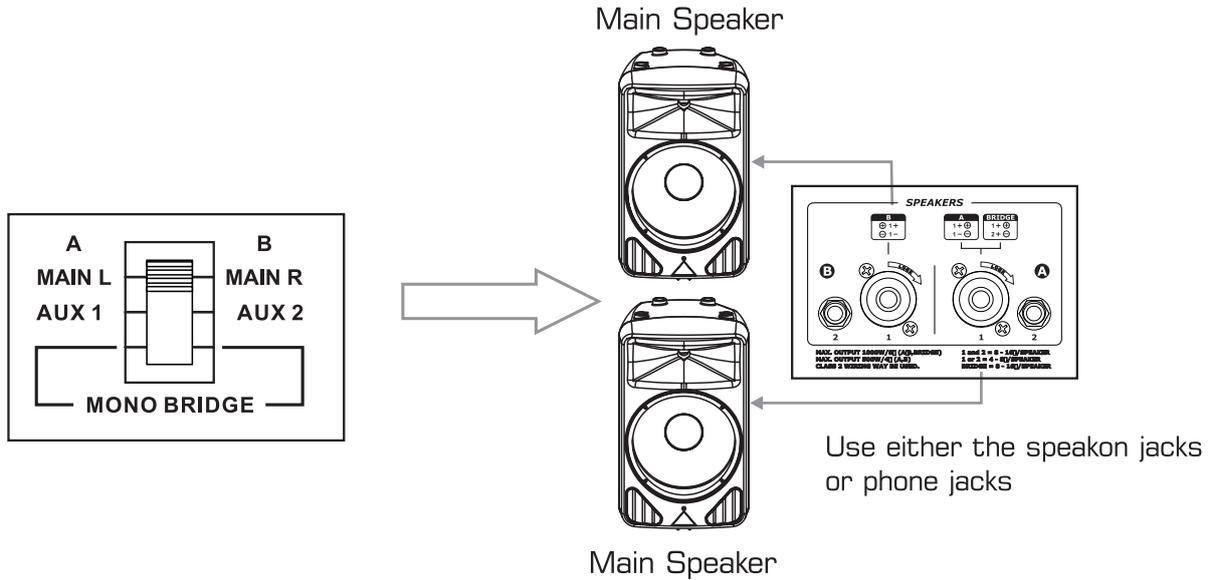
1. Turn down all input and output gain controls.
2. Connect phantom powered microphones before switching on the +48 Volt phantom power switch.
3. Set the output level of your THE T.MIX DPM 1122 or the connected power amplifier at no more than 75%.
4. Position EQ controls on middle position.
5. Position panoramic (PAN) control on centre position.
6. Increase the input gain properly for maintaining the good headroom and ideal dynamic range.
7. Depending on the actual application, turn slowly the input and output level controls for obtaining the maximum gain before distortion.
8. Now repeat the same sequence for all input channels. The main LED meter could move up into the red section. In this case you can adjust the overall output level through the main mix control.

Audio Connections

You can connect unbalanced equipment to balanced inputs and outputs. Simply follow these schematics:

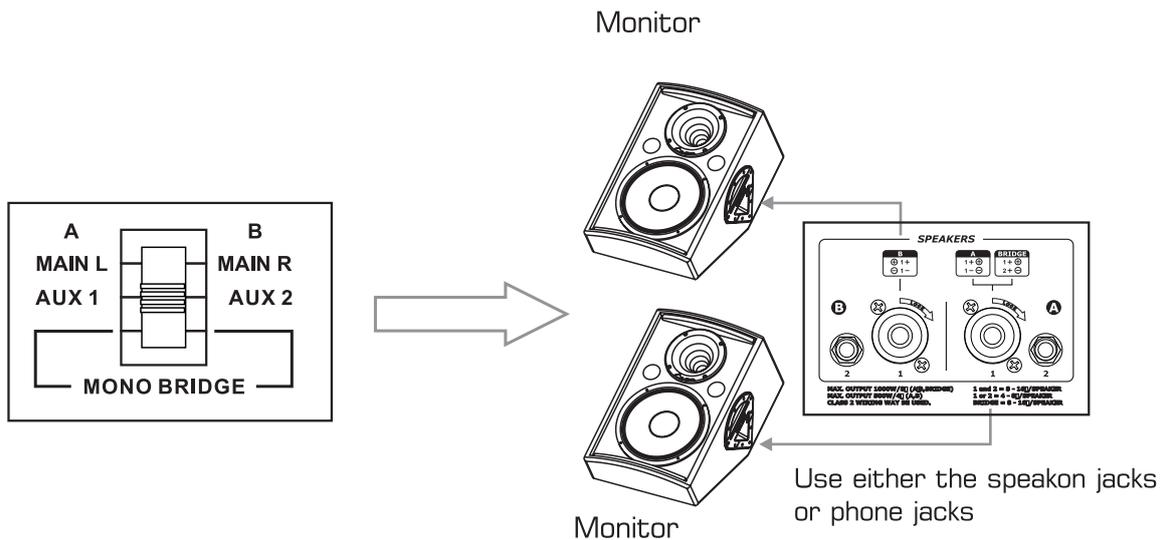


And now some tips how to use the AMPLIFIER MODE switch



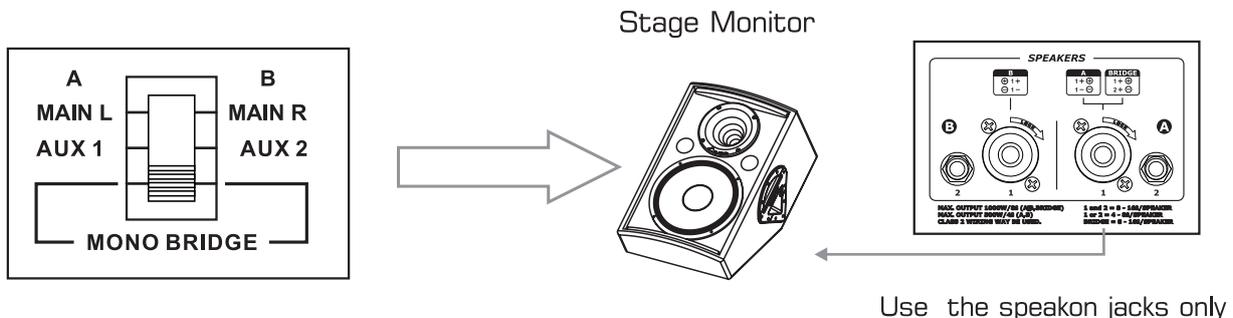
MAIN L + MAIN R Mode

This is the most common application. The built-in amplifier drives two main speaker cabinets Left and Right. The AMPLIFIER MODE is on MAIN L+MAIN R position.



AUX1 + AUX2 Mode

With the AMPLIFIER MODE in AUX1+AUX2 position, the built-in amplifier drives two monitor speakers.



Bridge Mode

With the AMPLIFIER MODE switch in BRIDGE position the two power amplifiers in your DPM 1122 drive together a single speaker cabinet with the sum of the power of the 2 amps. Usually this solution is used to drive a single subwoofer or stage monitor and the main out output on the front panel are used to feed a pair of powered speakers as mid-high units.

Preset List

No.	Preset	Description	Parameter
00~09	Echo	Reproduce the sound in input on the output after a lapse of time or delay.	Delay Time: 145-205ms
10~19	Echo + Verb	Echo with Room effect.	Decay time: 208~650ms Delay time: 1.7~2.1s
20~29	Tremolo	Amplitude modulation of the signal.	Rate:0.6Hz~5Hz
30~39	Plate	Simulate the transducers sound like classic bright vocal plate.	Delay time: 0.9~3.6s
40~49	Chorus	Recreate the illusion of more than one instrument from a single instrument sound.	Rate:0.92Hz~1.72Hz
50~59	Vocal	Simulate a small space with slight delay time.	Rev. delay time : 0.8~0.9s Pre-delay : 0~45ms
60~69	Rotary	Simulate the sound effect achieved by rotating horn speakers and a bass cylinder.	Modulation depth: 20%~80%
70~79	Small Room	Simulate a bright studio room.	Delay time : 0.7s~2.1s Pre-delay : 20~45s
80~89	Flanger + Verb	Simulate to play with another person carrying out same the notes on the same instrument and reverb.	Delay time : 1.5s~2.9s Rate : 0.8Hz~2.52Hz
90~99	Large Hall	Simulate a large acoustic space of the sound, delay time:3.6~5.4s	Pre-delay : 23~55ms

Technical Specifications

Mono Channels	Microphone input	XLR with balanced
	Frequency response	10Hz to 20kHz, +/-3dB
	Distortion (THD&N)	<0.03% @ +4 dBu, 22Hz ~ 22kHz
	Gain range	0dB to 50dB
	Max. input	+22 dB
	SNR	> -100dBu
	Phantom power	+48V with switch control
Stereo Input Channels	Line input	1/4" TRS with balanced
	Frequency response	10Hz-55KHz, +/-3 dB
	Distortion (THD&N)	<0.03% @ +4 dBu, 22Hz ~ 22kHz
	Sensitivity range	+15dB~ -35dB
	Line input	1/4" TRS with balanced
	Frequency response	10Hz-55KHz, +/-3 dB
	Distortion (THD&N)	<0.03% @ +4 dBu, 22Hz ~ 22kHz
Impedances	Line input	+20dB ~ -20dB
	SNR	> -100dBu
	Microphone input	3.6kOhm
	All other input	10kOhm or greater
Channels EQ (mono)	Tape out	1kOhm
	All other out	120 Ohm
	High	+/-15dB@12KHz
	Mid	+/-15dB@8KHz~500Hz
Channels EQ (stereo)	Low	+/-15dB@80Hz
	High	+/-15dB@12KHz
	Mid	+/-15dB@3KHz(for HI-MID); +/-15dB@500Hz(for LOW-MID)
	Low	+/-15dB@80Hz
DSP Section	A/D and D/A converters	24bit
	Type of effects	VOCAL,SAMLL++ ROOM,LARGE HALL,ECHO,ECHO+VERB FLANGE+VERB,PLATE,CHORUS+GTR,ROTARY+GTR,TREMOLO+GTR
	Controls	100 position preset selector (10 presets x 10variation) Mute switch & Foot-switching with LED indicator
Main Mix Section	MAX. Output	+22dBu XLR balanceec & 1/4" PHONES unbalanced
	AUX range	OFF to +10dB
	Fader range	OFF to +10dB
	7 bands stereo EQ	+/-15dB @ 7bands(63,160,400,1K,2.5K,6,3KHz) with LED indicator
	Threshold	0- 10; range:-40dB~+20dB(type)with LED indicator
	Comp./Lim. (Ratio)	0- 10; range:2:1 to :1(limit)
	Hum & Noise	<-80dB @ 20Hz~22kHz, 1 channel &MAIN level: 0dB, the other: minimum
	Channel Crosstalk	<-80dB @ 0dB 20Hz~22kHz, MAIN level: 0dB, the other: minimum
	Power Amp. Section	Stereo mode
Bridged mode		1000W @ 8ohm EIAJ 520W @ 16ohm EIAJ
Power Supply		Main voltage
	Fuse	115V:12A; 230V:6.3A
Physical	Net weight	10.29kg
	Dimension (W x D x H)	543 x 450 x 138mm

Disposal

Never throw the device into the regular household waste at the end of its useful life. This product is subject to the European Directive 2002/96/EC.

- Dispose of the device through an approved disposal centre or at your community waste facility.
- Observe the current existing regulations. In case of doubt contact your disposal facility.
- The packaging is certified via a dual system. Take all packaging materials to an environmentally friendly disposal facility in compliance with the local regulations.



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