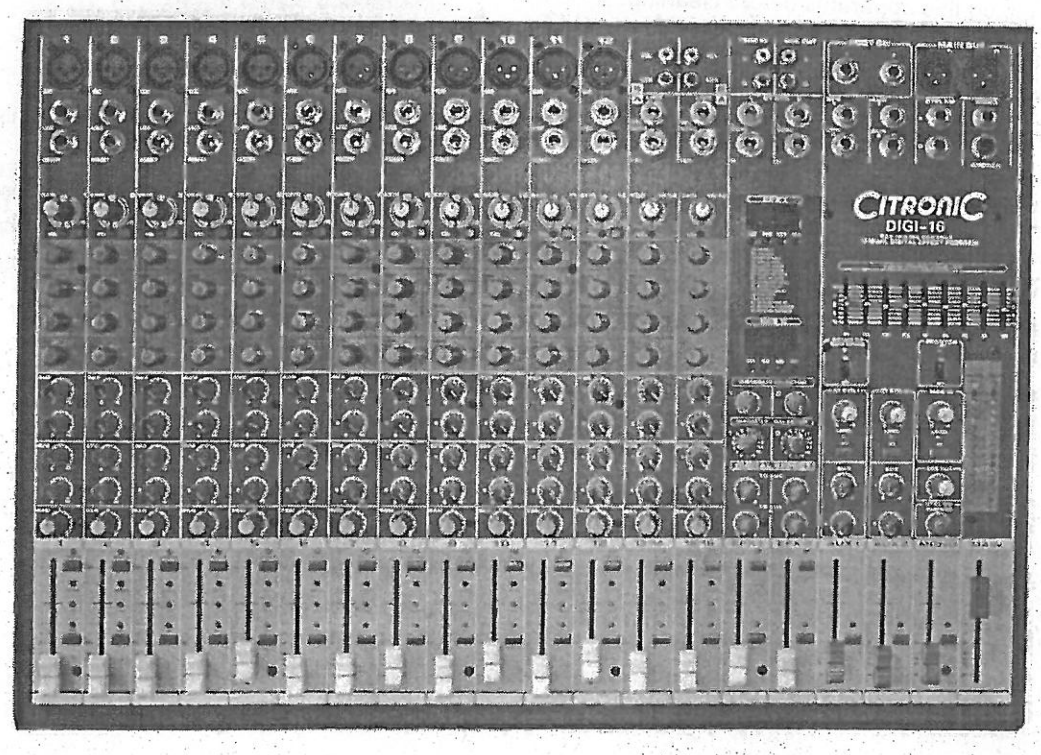
CITRONIC®

MIXER

DIGI-12/DIGI-16



User Manual

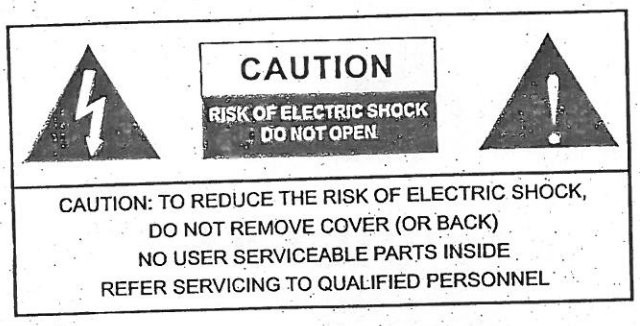
IMPORTANT SAFETY INSTRUCTIONS

The apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus. The MAINS plug is used as the disconnect device, the disconnect device shall remain readily operable.

Warning: the user shall not place this apparatus in the confined area during the operation so that the mains switch can be easily accessible.

1. Read these instructions before operating this apparatus.
2. Keep these instructions for future reference.
3. Heed all warnings to ensure safe operation.
4. Follow all instructions provided in this document.
5. Do not use this apparatus near water or in locations where condensation may occur.
6. Clean only with dry cloth. Do not use aerosol or liquid cleaners. Unplug this apparatus before cleaning.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plug, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lighting storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

WARNING: To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

CAUTION: Use of controls or adjustments or performance of procedures other than those specified may result in hazardous radiation exposure.

HACIENDO CONEXIONES

1. MIC

These XLR microphone inputs are for balanced and unbalanced signals. They can be used in conjunction with microphones – such as professional condenser, dynamic or ribbon microphones - with standard XLR male connectors. With low noise preamplifiers, these inputs serve for crystal clear sound replication.

NB. When using an unbalanced microphone, please ensure phantom power is switched off. However, when using condenser microphones the phantom power of the corresponding channel should be activated.

2. LINE

These inputs accept 1/4" TRS and 1/ 4" TS line inputs for the addition of various music instruments – such as keyboards, drum machines,electric guitars,as well as a variety of other electric instruments.

3. INSERT

The primary use for these TRS phone jacks is for the addition of external devices, such as dynamic processors or equalizers, to the corresponding mono input channel. This will require a Y cord that can send and receive signals of the mixer to and from an external processor.

4. GAIN

This controls the sensitivity of the input signal, which is sent to the corresponding input channel. The gain should be adjusted to a level that allows the maximum use of the audio, while still maintaining the quality of the feed. This can be accomplished by adjusting it slightly before a level that will cause the Peak Indicator to light up. If the PAD switch is activated, the Gain control will act as a Trim control.

5. FCL

This LED illuminates when the Feedback noise comes from this channel.if the indicator LED lights on,adjust EQ or LEVEL to take off Feedback noise.

6. Fader cut off (75 Hz)

This button will activate a high-pass filter that reduces all frequencies below 75 Hz at 18 dB per Octave, helping to remove any unwanted ground noise or stage rumble.

7. HIGH

This control is used to give a shelving boost or cut of ±15 dB to high frequency (12 kHz) sounds. This will adjust the amount of treble included in the audio of the channel, adding strength and crispness to sounds such as guitars, cymbals, and synthesizers.

8. MID

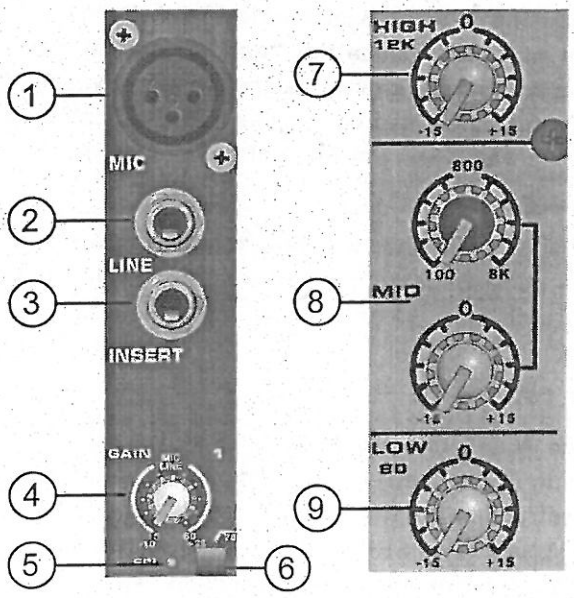
This control is used to provide a peaking style of boost and cut to the level of middle frequency (100 Hz-8kHz)sounds at a range of ±15 dB. Changing middle frequencies of an audio feed can be rather difficult when used in a profession -al audio mix,as it is usually nore desirable to cut middle frequency sounds rather than boost them,soothing overly harsh vocal and instrument sounds in the audio.

9. LOW

This control is used to give a shelving boost or cut of ±15 dB to low frequency (80 Hz) sounds. This will adjust the amount of bass included in the audio of the channel, and bring more warmth and punch to drums and bass guitars.

10.AUX

AUX 1 and 2 controls will alter the signal level that is being sent to the auxiliary 1 and 2 mixing buses, the signal of which is suitable for connecting stage monitors,allowing artists to listen to the music that is being playing.



11. EFX

These controls alter the signal level that is sent to the EFX mixing buses, the signals of which can be used in conjunction with external signal processors (this signal can be returned to mixer via the stereo return inputs),or simply as additional auxiliary outputs for any means required.The EFX 2 (DSP) control will send the channel's signal directly to the internal digital EFX engine.

12. PAN

This alternates the degree or level of audio that the left and right side of the main mix should receive. On mono channels, this control will adjust the level that the left and right should receive, where as on a stereo channel, adjusting the BAL control will attenuate the left or right audio signals accordingly. There are three positions: Left, Right and Center.

13. Control de Nivel de Canal (Fader)

This control will alter the signal level that is sent from the corresponding channel to the main mixing bus.

14. MUTE

Press this switch to mute the channel.and Aux Send buses(pre*and post-fader).You can still solo the channel in PFL mode when the MUTE switch is pushed in.

15. PEAK

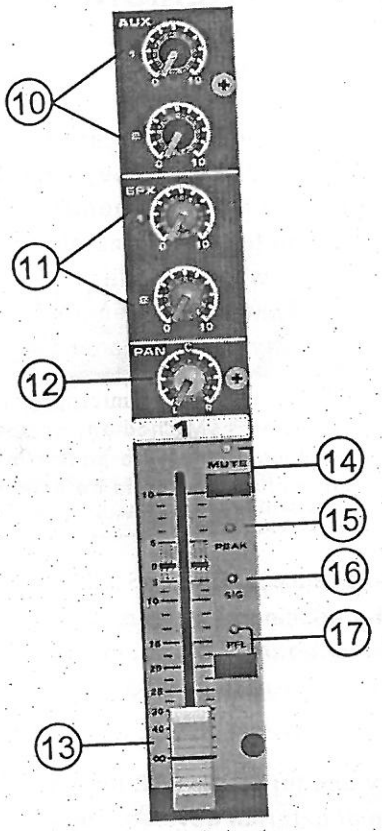
This LED indicator will illuminate when the device hits high peaks, 6 dB before overload occurs. It is best to adjust the gain of the channel to a level slightly before that which will cause the Peak indicator to light up. This will ensure a greater dynamic range your audio. This indicator also doubles as a PFL indicator, and will light up when the PFL button is pushed.

16. SIG

This LED indicator will illuminate when a signal of the corresponding channel reaches -20dB, giving an indication of any signal being sent through to the input channel.

17. PFL

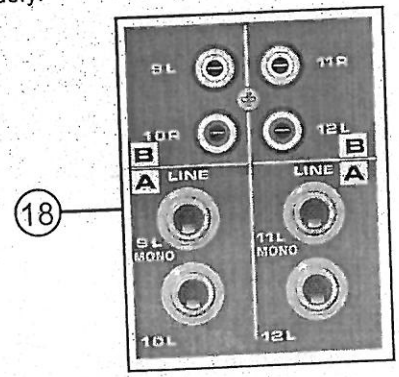
The PFL – or Pre-Fader Listen – button is pushed to allow the signal of a corresponding channel to be sent to the Ctrl Rm/Phones control (pre-fader, post -EQ),for use with either headphones or studio monitors.This allows easier setting of the input gain and tracking of audio by sound engineers. The Peak LED will illuminate when the PFL is activated.



18. Stereo Channel Inputs A and B(Channels9/10,11/12)

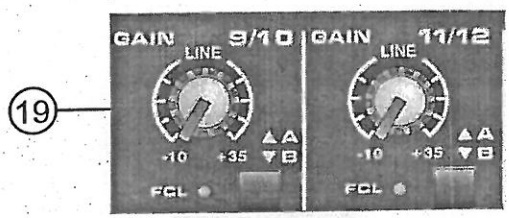
The Powerpod 1860 Plus powered mixer provides 2 pairs of stereo input channels,the inputs of which differ slightly to the mono channels. The first two (9-10, 11-12), are 1/4"TRS plug stereo line inputs and can be used to connect external devices with professional line level signal (+ 4dBu) like CD or DAT players or external signal processors. In addition to the 1/4" inputs, two pairs of stereo RCA line inputs are included for maximum flexibility, allowing consumer level CD and tape players to be used.In order to receive the signal from the RCA inputs you should place the A/B selector switch should be pushed in.

NOTE: Both the stereo 1/4" TRS and stereo RCA inputs are 'linked' and therefore cannot be used simultaneously.



19. STEREO CHANNEL A/B BUTTON

When this button is released,the stereo channels (13/14,15/16)will receive their signals from the 1/4 inputs.Howeer,when this button is pushed in,the stereo channel will receive the corresponding stereo RCA input's signal.

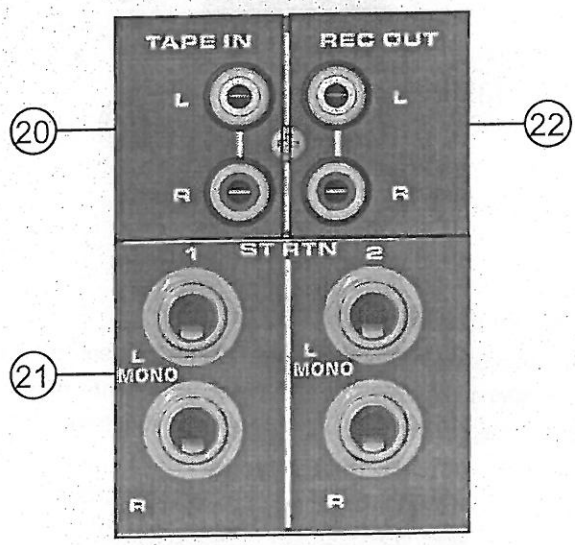


20. TAPE IN

These inputs accommodate RCA connections from such devices as tape and CD players. The line from this feed is directed to the Tape In mixing bus, before being fed through to the Main L/R mixing bus.

21. ST RTN (SEND RETURN)

These TS inputs connect the mixer with parallel external devices, such as sub mixers or external effect processors, receiving the processed signal from another source and feeding it to the AUX 1, AUX 2 and Main L/R mixing buses.



22. REC OUT

As with the Tape Inputs, these outputs will accommodate RCA connectors, able to be fed to a variety of recording devices.

23. FOOT SWITCH

These inputs support 1/4" TS plugs and can be used for the inclusion of external line level sig-nals to the built -in power amplifier. If a device is connected to the power amp inputs, the main feed (according to the power amp control switch) will automatically bypass the power amp and the inserted feed will be amplified and sent to the Speaker Outputs instead.

24. MAIN OUT

These two outputs will send the final stereo line level signal from the main mixing bus.The pri-mary purpose of these jacks is to send the Main output to external devices that may run in parallel with the mixer. This may include additional power amplifiers, mixers, PA systems, as well as a wide range of other possible signal processors.

25. EFX

These 1/4"TS outputs are the final output from the EFX send mixing bus.This feed may be used to connect to an external digital effect processor,or even to an amplifier and speakers, depending on your desired settings.

26. AUX

These phone jack outputs are the final output of line -level signal fed from the corresponding auxiliary mixing bus, and are best suited for use with stage monitors. Feeding the output from the Auxiliary outs to an amplifier – and possibly an equalizer – and then to a floor monitor speaker allows artists to monitor their own instruments or vocals whilst performing.

27. CTRL RM

These phone jack outputs feed a dry signal from either the Control Room supplying audio to indoor areas that the sound from the main speak-ers does not reach. The control room's signal,on the other hand,can be used for the inclusion of an active monitor within a booth. Well, they're our suggestions,but it's your call.

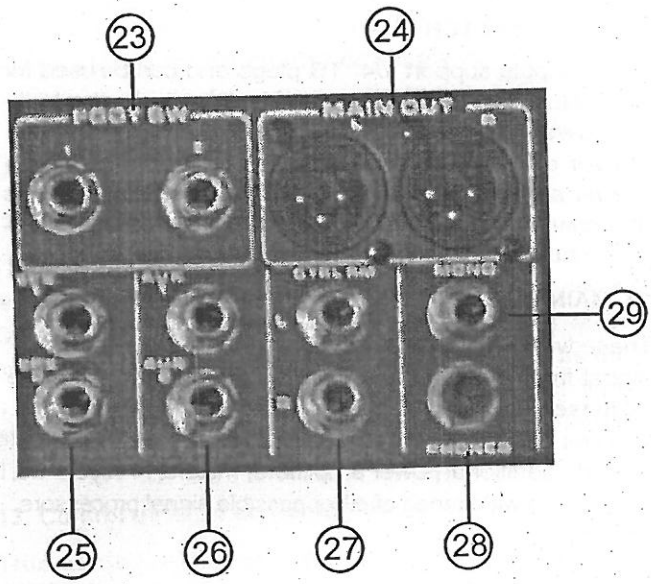
28. PHONES

This stereo output port is suited for use with headphones, allowing monitoring of the mix. The audio level of this output is controlled using the Control Room/Phones control.

29. MONO

This 1/4" TS output feeds a dry audio signal from the mono mixing control located on the main mix-ing panel. This is

best suited for use with a mono sound system, or for the addition of a subwoofer to your set of speakers, adding more punch to low frequency sounds.



30.PRESET MEMORY FOR DIGITAL EFFECT

4Memory presets for digital effect programs parameter value.Pushmore than 5 seconds to automatically memorize the displayed program number with parameter value. To recall the memorized program,Push this button shortly.

31.PROORAM SELECTOR

Use this control to select 16 Effect presets.

32.PARAMETER SELECTOR

This is used for adjusting effect value.

33. AUXILIARY CONTROLS 1 AND 2

These controls alter the level of audio that is sent from the Digital Effect Processor to the cor-responding auxiliary mixing buses.

34.DSP EFFECT FADER

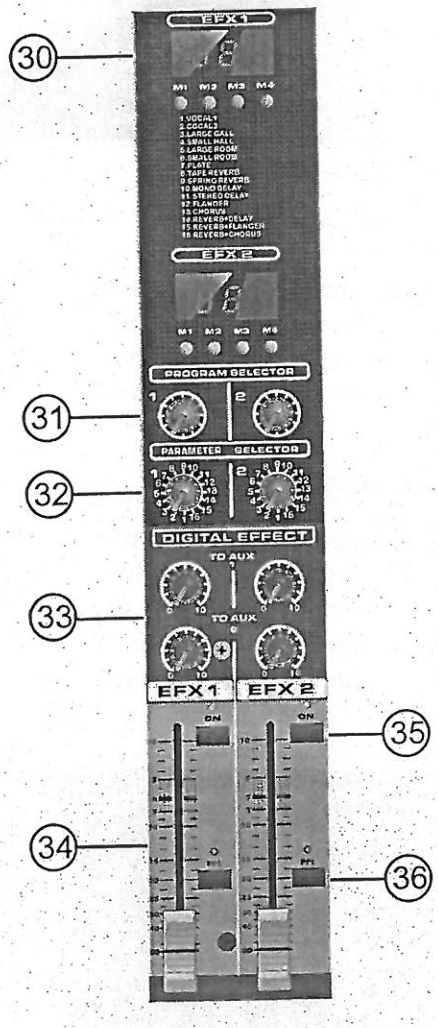
This control adjusts the level of the audio to besent from the Digital Effect mixing bus to the main mixing bus.

35.DSP EFFECT ON BUTTON

This button is pushed to turn the corresponding effext panel on or off.When the Digital Effect Processor is off,the last DFX program used will be automatically memorized and used when the unit is turned back on.

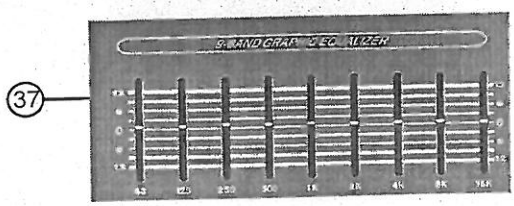
36.PFL button and Indicator

This PFL-or Pre-Fader Listen-button is pushed to allow the processed signal of the digital effect panel to be sent to the Control Room/Phones control(pre-fader),for use with eigher head-phones or studio monitors.This allowes easier tracking of audio by sound engineers.The cor-responding green LED will illuminate when PFL is activated.



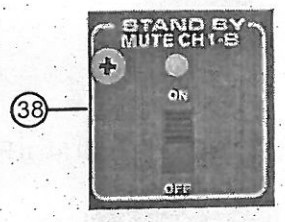
37. Graphic Equalizer and FBD

This stereo,9band graphic equalizer allows the user to adjust the frequency response of a sig-nal, with a maximum of ±12 dB of signal boost or cut for each of the frequencies.



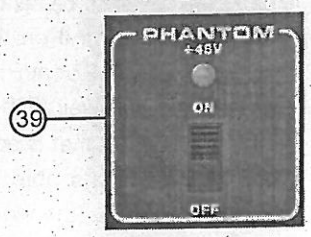
38. STAND BY

This switch enables and disables a mute of chan-nels 1 through 12 on the This feature is handy in live performances, due to the fact that the Tape Input is not muted,allowing an audio signal from CD players or other input devices to be played during performance breaks; while still ensuring microphones fail to produce hideously sounding feedback.Flicking of the stand-by switch is accompa-nied by an illuminated LED.



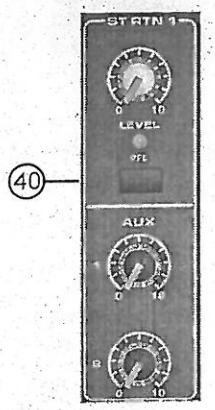
39. PHANTOM

When activated,this switch provides +48V of phantom power on pins 2 and 3 of the XLR microphone connections, allowing condenser microphones to be used on these channels.



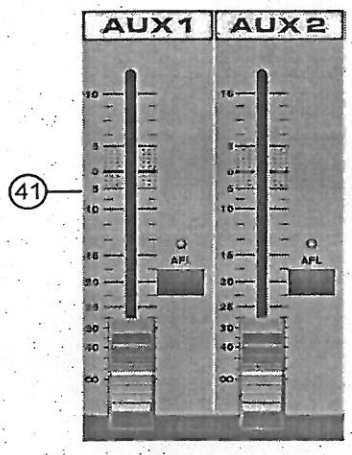
40. ST ATN

These controls are used to adjust the audio level that is received by the stereo return input jacks. They consist of 2 auxiliary level controls,for adjusting the level to be sent to the auxiliary mixing buses,and a level control, for adjusting the stereo return levels that are sent The corresponding PFL (Pre-Fader Listen) buttons allow you to send the audio of the stereo return inputs di-rectly to the Control Room/Phones control,unaltered by any level controls. Activa-tion of the PFL is accompanied by an illuminated LED.



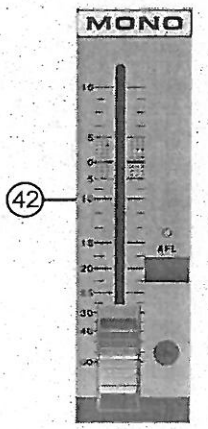
41. Auxiliary 1 and 2 Controls(Faders)

These controls alter the audio level that will be sent to the AUX outputs,suitable for connecting to floor monitors, as well as external signal processing devices,if required. The corresponding AFL (After-Fader Listen) buttons allow you to send the audio of the auxiliary mixing bus to the Control Room/Phones mix, after being altered by the corresponding fader(ie.after-fader).Activation of the AFL is ac companied by an illuminated LED.



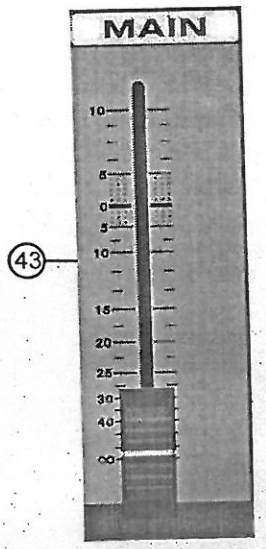
42. Mono Channel Controls

The Mono Channel fader will adjust the final au dio level that is to be sent to the Mono output ack. The corresponding jAFL(After Fader Listen)button allows you to send the post fader mono audio signal to the Control Room/Phones mix.



43. Master Level Control

This fader controls the final volume level of the Main Left and Right audio signal to be sent to the builtin power amplifier and respective outputs.



45. PWR

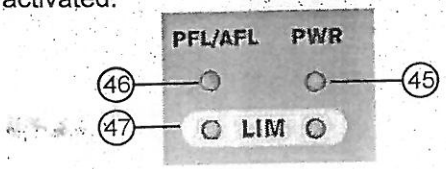
The Power Indicator,located next to the PFL/AFL indicator, will light up when the power of the Powerpod Plus is on.

46. PFL/AFL

The **PFL/AFL indicator** on the top of this meter is bi-colo red, and illuminates green when a PFL switch is active and red for an AFL. Due to the fact that any PFL has priority over any AFL (see section 52), if both an AFL and PFL are activated, only the green PFL indicator will illuminated and processed by the Ctrl Rm/Phones control area.

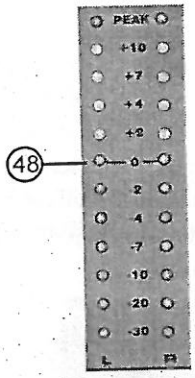
47. LIM

The low pass filter,which affects the mono signal, is activated by moving the small slide switch to the ON position – making the signal suitable for use with subwoofers.The accompanying control allows users to adjust the cut-off frequency of the filter. If users wish to use the Mono channel for monitoring or other similar purposes,the low pass filter should not be activated.



48. LEVEL METER

This level meter offers a visual display of the stereo MAIN L/R output level.Each channel's12-segment level meter consistes of green,yel-low and red color LEDs,including peak indicator,showing levels between -40dBu and +10dBu,When either a PFL or AFL is activated,the level meter offers a visual display of the signal levels of the PFLs or AFLs,monitored on the same as-pects as the level meter normally would.

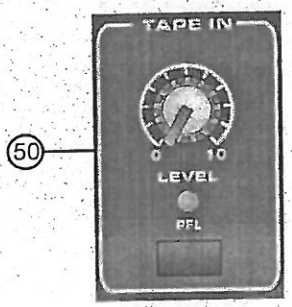


49.REC OUTilter

Use this control to adjust of output signal from REC out

50. TAPE IN

This knob controls the level of the audio to be sent to the Control Room and Phones outputs,located on the top panel of the Plus mixers. The Control Room/Phones mix receives signals from PFLs, AFLs, as well as the main mix–however not simultaneously.Any PFL that is activated has priority over all other signals, and s able to runi simultaneously with another PFL signal (the signal will be mixed together). If no PFL buttons are pushed down, then any AFL that is activated will be used instead (an AFL can also work simultaneously with other AFLs). Likewise, if neither a PFL nor an AFL is active, the MAIN Left and Right signal will be used.



51. CTRL RM/PHONES

This fader controls the final volume level of the Main Left and Right audio signal to be sent to the built-in power amp lifier and respective outputs.