

Analog Mixers

DM12

12 Input Analogue Live and Studio Mixer with MIDAS Microphone Preamplifiers

- Live performance and studio recording analogue mixer with 12 input channels
- 8 mono input channels with award-winning MIDAS microphone preamplifiers
- 2 electronically-balanced stereo line input channels on 1/4" TRS connectors
- 3 band EQ on mono channels with swept mid band
- 2 aux sends with pre/post fader switching
- 60 mm precision long-life faders
- Rugged chassis construction for durability in portable applications
- Auto-ranging universal switch-mode power supply
- 10-Year Warranty Program*
- Designed and engineered in the U.K.



The compact DM12 honours your stage or studio desktop space, while providing incredible sonic performance, amazing versatility – and an unheard of level of affordability.

What is the secret behind DM12's superb, studio-quality sound? The DM12 features 8 award-winning, **MIDAS** microphone preamplifiers with true +48 V Phantom Power, acclaimed by audio engineers the world over for their transparency and nuanced low noise, high-headroom design. Add to this TRS Line Inputs on all 12 channels (8 mono and 2 stereo), mono channel Inserts and 3-band EQ with mid-frequency sweep, 2 switchable pre/post-fader aux sends, 2 monitor outs and 2-track RCA I/O, and you have an analogue work of art – the fully featured DM12!



Live Performance and Studio Recording

With 12 channels, the DM12 has more than enough microphone and line inputs to manage a small band or worship team with channels to spare – both on the stage and in the studio. It is also the ideal choice for use as a keyboard or drum sub-mixer for larger scale performances.

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Dedicated Stereo Inputs

Line channels 9/10 - 11/12 are dedicated stereo channels, making them ideal for stereo instruments, such as keyboards – and can also be used for mono signals thanks to a convenient balance control on each 2-channel grouping. These channels can also be used as return inputs for signals sent external effects processing equipment.



Sublimely Musical British EQ

The British consoles of the 1960s and '70s changed the sound of rock and roll – without them the British Invasion might not have happened. Those legendary mixing desks soon became the envy of engineers and producers all over the world. The 3-band channel EQ on our DM12 mixers is based on that very same circuitry, allowing you to imbue signals with incredible warmth and detailed musical character. The sweepable mid-frequency band provides a broad tonal palette with which to fine-tune the ideal signal. Even when applied generously, these equalizers exhibit sweet forgiveness and superb audio quality.

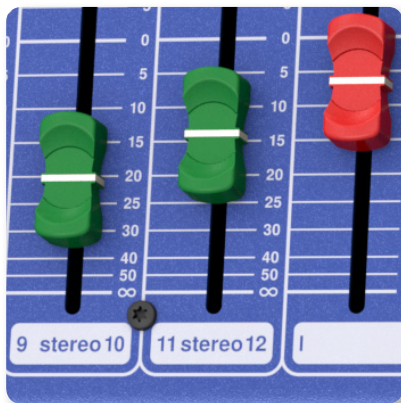
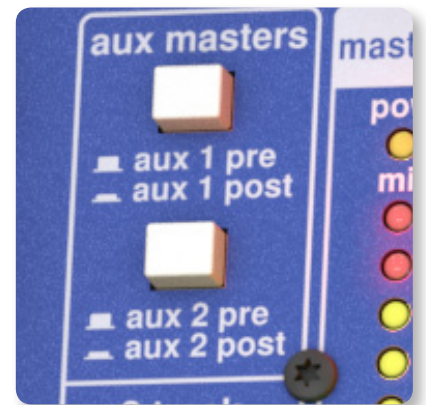
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Dual Aux Sends

The DM12 is also equipped with 2 aux sends with pre/post fader switching for added versatility. Users can select to use them for external effects processing, custom monitor mixes, or a combination of the two. Additional monitoring outputs are provided of the main mix for stage or studio monitor applications.



Classic Precision

All of DM12 mixer's 60 mm faders have been carefully designed to provide a long life of highly precise level setting, ensuring repeatable and flawless performance for many years to come.

Quality is Job #1

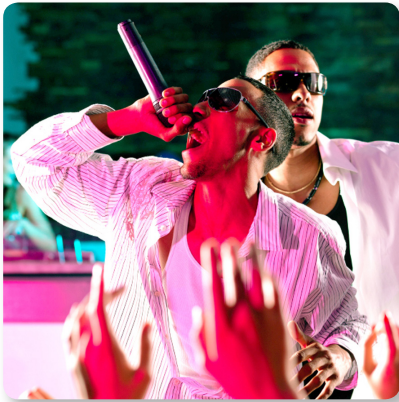
While some manufacturers cut quality when they design small mixers, we understand that every mixer should provide uncompromising performance and a robust feature set. The very embodiment of quality, from its rugged construction and top-of-the-range components to that unmistakable MIDAS sound – the DM12 is a truly professional audio console.



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Value

No matter what your audio mixing needs, the DM12 provides the performance and features required to take your talent to the next level, at a price that is custom-tailored for the budget-savvy user. Professional sound quality, our legendary [MIDAS](#) mic preamps, 3-band EQs with sweepable mids, and much more make the DM12 mixer ideal for both your live gigs and recording. Try one out today, or feel free to order yours online.

You Are Covered

We always strive to provide the best possible Customer Experience. Our products are made in our own [MUSIC Tribe](#) factory using state-of-the-art automation, enhanced production workflows and quality assurance labs with the most sophisticated test equipment available in the world. As a result, we have one of the lowest product failure rates in the industry, and we confidently back it up with a generous [Warranty program](#).

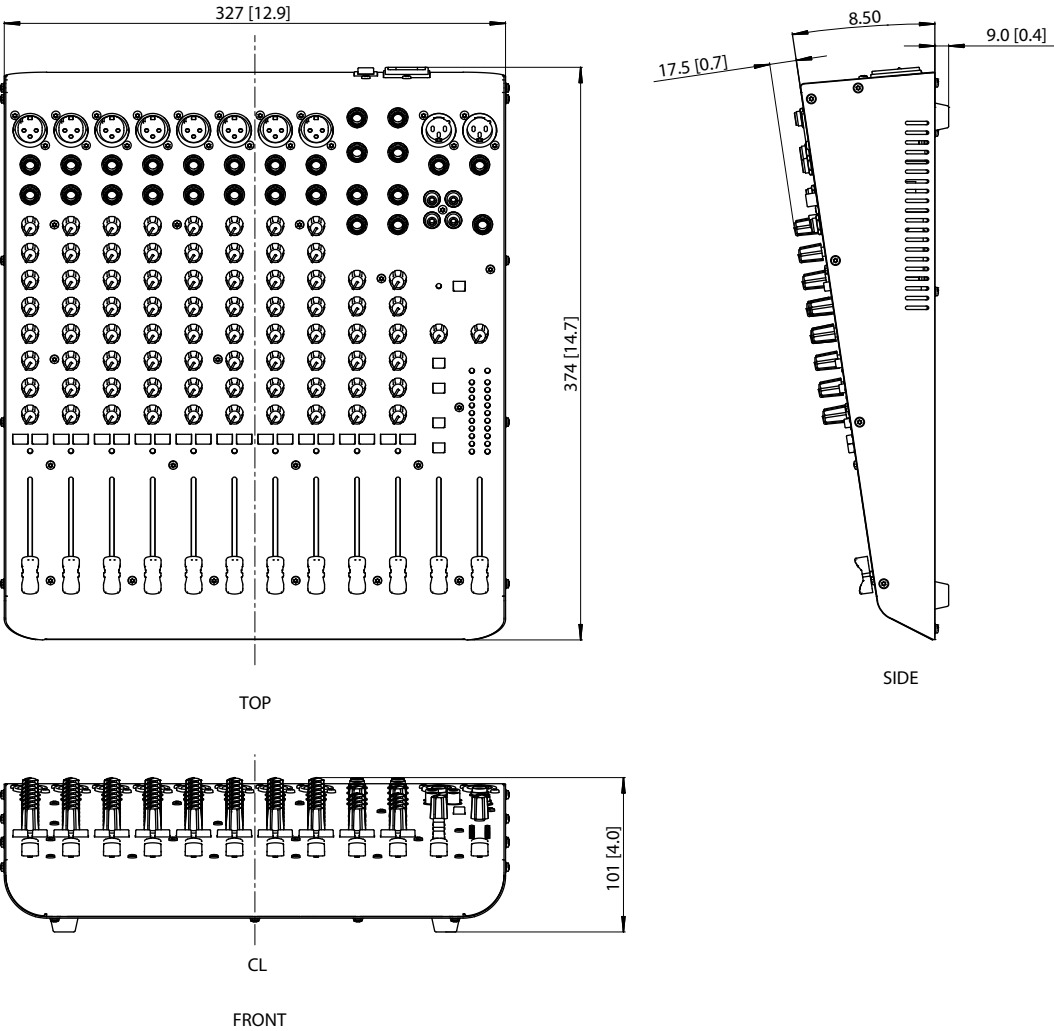


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Dimensions



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Technical Specifications

Mono Inputs

Mic inputs (MIDAS mic preamp)	8
Type	XLR, balanced
Mic EIN @ 60 dB gain, 50 Ω source at insert send	-131 dBu, unweighted, 20 Hz to 20 kHz
Mic EIN @ 60 dB gain, 150 Ω source at insert send	-128 dBu, unweighted, 20 Hz to 20 kHz
Noise @ 10dB Gain, at insert send	-97 dBu, unweighted, 20 Hz to 20 kHz
Frequency response (-1 dB) at main output	20 Hz to 20 kHz (-1 dB)
Frequency response (-3 dB) at main output	70 kHz (-3 dB)
Mic Gain range	+10 dB to +60 dB
Max. input level	+11 dBu @ +10 dB gain
CMRR @ +60dB gain	Typically -90 dB
Impedance	2 k Ω , balanced
Distortion (THD+N) at 0 dBu	0.005% @ 1kHz
Phantom power	Switchable, +48 V

Line Input

Type	¼" TRS, balanced
Impedance	20 k Ω balanced / unbalanced
Line Gain range	-10 dB to +40 dB
Max. input level	+30 dBu

Stereo Inputs

Type	4 x ¼" TRS connector, balanced
Impedance	20 k Ω balanced / unbalanced
Gain range	-20 dB to +20 dB
Max. input level	+21 dBu

Equaliser

Low	± 15 dB @ 80 Hz, shelving
Mid (mono inputs only)	± 15 dB @ 150 Hz to 3.5 kHz, variable semi-parametric
High	± 15 dB @ 12 kHz, shelving

Channel Inserts

Type	¼" TRS connector, unbalanced
Max. input / output level	+21 dBu

Aux Sends

Type	2 x ¼" TRS connector, balanced
Impedance	240 Ω balanced, 120 Ω unbalanced
Max. output level	+21 dBu

Monitor Out

Type	2 x ¼" TRS connector, balanced
Impedance	240 Ω balanced, 120 Ω unbalanced
Max. output level	+21 dBu

Main Out

Type	2 x XLR, electronically balanced
Impedance	100 Ω balanced, 50 Ω unbalanced
Max. output level	+21 dBu

Main Out Inserts

Type	2 x ¼" TRS connector, unbalanced
Max. input / output level	+21 dBu

Phones Output

Type	¼" TRS connector, unbalanced
Impedance	25 Ω
Max. output level	+21 dBu

2-Track Input

Type	2 x RCA, unbalanced
Impedance	20 k Ω
Max. input level	+21 dBu

Record Out

Type	2 x RCA, unbalanced
Impedance	1 k Ω
Max. output level	+21 dBu

Main Mix System Noise

Main mix @ $-\infty$, channel fader @ $-\infty$	-104 dBu, unweighted, 20 Hz to 20 kHz
Main mix @ 0 dB, channel fader @ $-\infty$	-91 dBu, unweighted, 20 Hz to 20 kHz
Main mix @ 0 dB, channel fader @ 0 dB	-84 dBu, unweighted, 20 Hz to 20 kHz

Power Supply / Voltage (Fuses)

Switch mode power supply	100-240 V~ 50/60 Hz, switchable (T 1.6 A H 250 V)
Power consumption	40 W
Mains connection	Standard IEC receptacle

Dimensions / Weight

Dimensions (H x W x D)	95 x 328 x 370 mm (3.7 x 12.9 x 14.6")
Weight	3.9 kg (1.8 lbs)

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Architecture & Engineering Specifications

The audio mixing console shall be an analogue design suitable for use in live performance and studio recording, and equipped with 8 MIDAS microphone preamplifiers.

The mixing console shall have 8 mono channels, and each shall provide the following: 1 balanced XLR microphone input, 1 balanced ¼" TRS line level input, and a ¼" TRS Insert. A gain control shall provide adjustment of the input signal from 10 to 60 dB (mic) and -10 to +40 dB (line). An EQ treble control shall provide a range of 15 dB of boost and cut of shelving EQ at 12 kHz. An EQ mid control shall provide a range of 15 dB of boost and cut, and a mid-sweep control shall provide peak EQ adjustment from 150 Hz to 3.5 kHz. An EQ bass control shall provide a range of 15 dB of boost and cut of shelving EQ at 80 Hz. Aux 1 and Aux 2 controls shall provide adjustment of the Auxiliary 1 and 2 outputs from 0 to +10 dB. A pan control shall position the mono channel in the mix. A PFL (pre fader listen) switch shall allow the channel signal to be soloed and routed to the master meters, monitors, and headphones. A mute switch shall be provided to mute the channel, and a peak LED shall indicate channel signal overloading. A 60 mm mono channel fader shall allow adjustment of the channel level in the mix.

The mixing console shall have 2 stereo channels, and each shall provide the following: 2 balanced ¼" TRS line level inputs. A stereo gain control shall provide adjustment of the input signal from -20 to +20 dB. An EQ treble control shall provide a range of 15 dB of boost and cut of shelving EQ at 12 kHz. An EQ bass control shall provide a range of 15 dB of boost and cut of shelving EQ at 80 Hz. Aux 1 and Aux 2 controls shall offer adjustment of the Auxiliary 1 and 2 outputs from 0 to +10 dB. A balance control shall position the stereo channels in the mix. A PFL (pre fader listen) switch shall allow the channel signal to be soloed and routed to the master meters, monitors, and headphones. A mute switch shall be provided to mute the channel, and a peak LED shall indicate channel signal overloading. A 60 mm stereo channel fader shall allow adjustment of the channel levels in the mix.

The mixing console shall be provided with 2 balanced ¼" TRS Auxiliary outputs. Each mono and stereo channel shall have an Aux 1 and Aux 2 level control. Each Aux output shall be provided with a pre-fader/post-fader switch.

The mixing console shall be provided with 2 balanced ¼" TRS monitor outputs. Level adjustment shall be provided with a local level control. The output shall be a copy of the main mix, or the pre-fader output from any soloed channels (channel PFL switch engaged), or the 2 track input.

The mixing console shall be provided with 2 unbalanced RCA line level inputs, and 2 switches shall allow the input signals to be routed to the main mix, or to the monitor outputs. There shall be 2 unbalanced RCA line level outputs to allow the main mix to be recorded.

The mixing console shall be provided with 1 stereo ¼" TRS output for headphone monitoring of the main mix, or soloed channels (channel PFL switch engaged). Level adjustment shall be provided by a Phones level control.

The mixing console shall be provided with 2 balanced XLR outputs to send out the final left/right mix to external amplifiers and equipment. Adjustment of the final mix output shall be provided by 2x 60 mm master faders. 2 ¼" TRS main out insert jacks shall be provided.

Global 48 Volt phantom power shall be provided to each microphone input via a phantom power switch. A +48V LED shall indicate when phantom power is activated.

2 LED ladders shall indicate the levels of the main mix, or soloed channels (channel PFL switch engaged). An LED will indicate when the mixer is powered on, and a PFL LED will indicate when the meters are monitoring soloed channels.

The mixing console shall be provided with an internal switch mode power supply, capable of operation at AC voltages ranging from 100 to 240 VAC, at 50/60 Hz. The mains connection shall be a standard IEC receptacle.

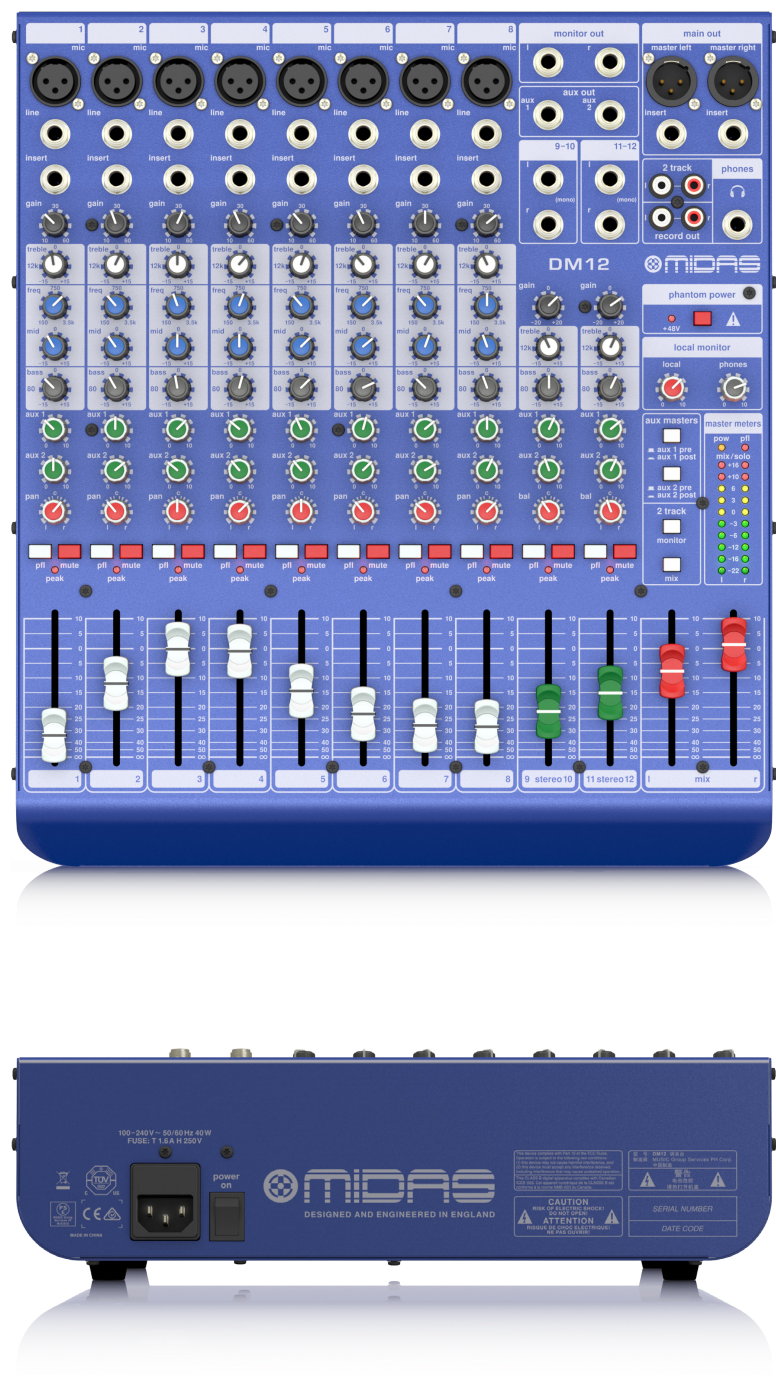
The mixing console dimensions shall be 95 mm high x 328 mm wide x 370 mm deep (3.7 x 12.9 x 14.6"). The nominal weight shall be 3.9 kg (1.8 lbs).

The mixing console shall be the MIDAS DM12. No other mixing console shall be acceptable unless submitted data from an independent test laboratory verifies that the above combined performance / size specifications are equalled or exceeded.

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