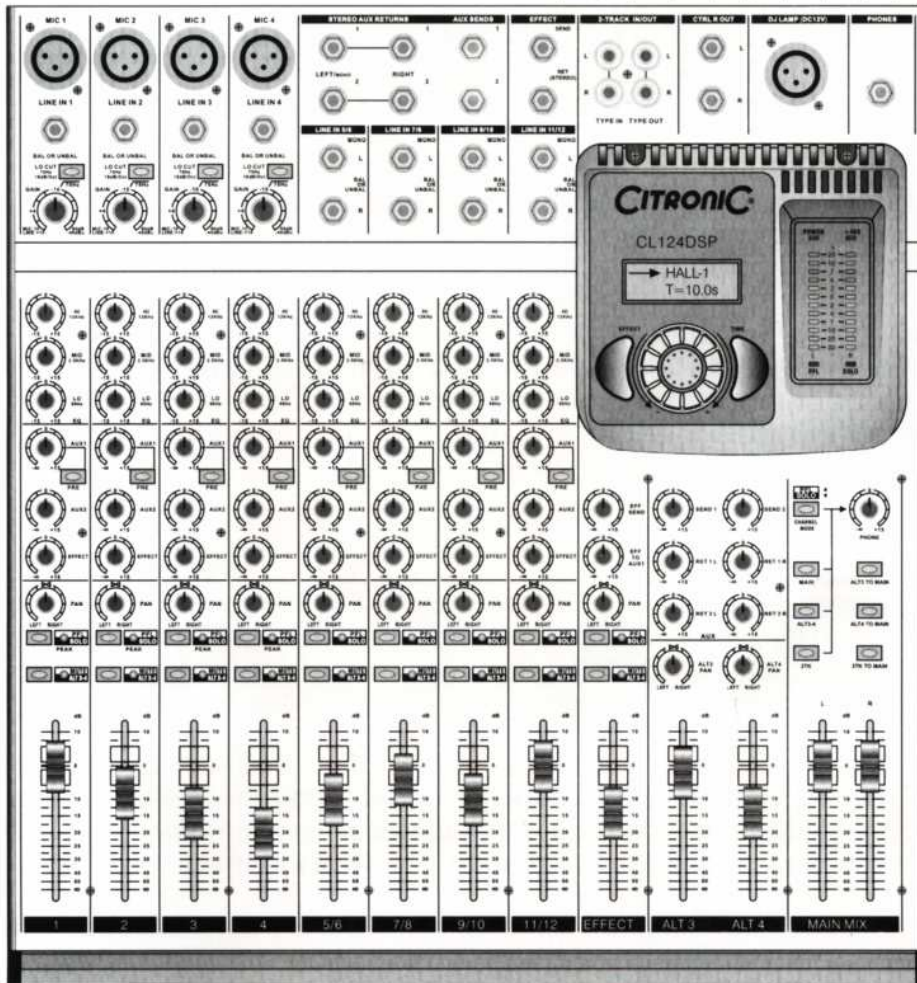


OPERATION INSTRUCTION

CITRONIC[®]

PROFESSIONAL AUDIO



CL124DSP CL204DSP

24-BIT DSP EFFECT MULTICHANNEL MIXER

SAFETY INSTRUCTIONS

1. SAFETY FIRST!

CAUTION: To reduce the risk of electric shock, do not remove bottom cover. No user-serviceable parts inside. refer servicing to qualified personnel

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

WATER AND ELECTRICITY DO NOT MIX, keep this unit away from water. If water or other liquids are spilled on or into this unit, unplug the power cord immediately from the wall socket(with DRY HANDS) and get a qualified service technician to check it out before using.

Disconnect the equipment during storms to prevent damage.

keep this unit away from heaters, radiators and other heat-producing devices.

There are no user serviceable parts inside the unit. Do not attempt to service this unit, only a qualified service technician should open this unit for servicing. Refer all servicing to qualified personnel. Opening the chassis for any reason will void the manufacturer' s warranty.

2. THE SYMBOL



The lighting 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.



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.

CAUTION: To reduce the risk of electric shock, do not remove cover(or back), no user-servicing to qualified service personnel.

3. KEEP IT CLEAN

Dust, dirt and debris can interfere with the performance of this product. Make a special effort to keep this unit away form dusty, dirty environments. Cover the unit when it is not in use. Dust it regularly with a soft, clean brush. Careful attention to these details will be time well spent and this product will reward you with years of trouble-free operation.

1. INTRODUCTION

Congratulations. And thank you for purchasing our CL DSP series mixer. a built-in DSP processor module in them. So that the series mixer incredible versatility and audio performance. All functions will be numbered consistently throughout the manual, whether they are in the text or on an illustration. Before operating your new mixer, please take some times to read the manual, and familiarize with its control layout and functions. A few minutes spent in reading, it can help you avoid trouble in the set-up and operation about this high-quality audio products.

1.1 Features:

- 1) The effects of inner DSP effector can compare with professional effector, it's high-tech can meet international standard.
- 2) With big LCD display screen easy operation.
- 3) Using SMT (Surface Mounting Technology) reliable quality .
- 4) Durable life high quality imported potentiometers.
- 5) Precise 2 groups output .
- 6) We have various choices: from 12 channels to 24 channels.

1.2 Construction

1) Mono input channels

The series mixer has 4 models. Different models have different mono channels, the mono channel with a choice of balance MIC or line inputs and an insert interface of pre channel. It has +48V phantom power supply, which insures low noise and superior transient response at all times.

2) Stereo input channels

A further 8 Line inputs on the mixer are configured as 4 input channels. It's perfect for multitrack tape returns, or for accepting outputs from MIDI and other electronic instruments.

3) Channel outputs

A high-quality true logarithmic 60mm fader feeds the Main Mix or ALT 3-4 bus via the channel Pan.

4) Aux sends

There are 3 Aux Send buses on the mixer, one of buses is Effect Send Bus.

5) Stereo Aux Return (stereo Line inputs)

The stereo Aux Returns sends to the main mix bus directly. The Aux Return may also be used for mixing in extra MIDI instrument etc.

6) Stereo Effect Return

The Stereo Effect Return and inner CL DSP processor is share with one channel. If you don't use it, you can use the stereo effect return and effect send together.

7) Main Mix Output

Main Mix Output level output via a pair of high-quality true-log 60mm stereo faders, and monitored by a pair of accurate 12-segment peak meters, surrounded by 4 status LEDs.

8)Meters

Pre channels of mixer have overload LEDs , while the L and R outputs have 12-segment peak meters. The L/R meters double up as mono PFL or stereo Solo meters. The meters should average around 0db during loud passage. If they read persistently higher, or are peaking above +10db, reduce either the main L/R faders and /or channel faders, or channel input gain. Perhaps the PFL sequence should be repeated.

In addition, your mixer provides an adjustable Phones output, a separate 2-track in/output and the above-mentioned ALT 3-4 output.

1.2 Before you begin

1) PSU (Power Supply Unit)

Any amplifier circuit is limited in its transient response by the available current. Every mixer has numerous Line level operational amplifiers (op-amps) inside. When being driven hard, many desks begin to show signs of stress due to power supply limitations. Not so with the CL DSP series mixer. The sound will always stay clean and crisp right up to the operating limits of the op-amps themselves, thanks to our generous 70W external Power Supply Unit.

NOTE: Do not connect the PSU to the CL DSP series mixer while the PSU is connected to the mains supply. Connect switched-off desk and PSU first before you connect the PSU to the mains supply. Lastly switch [58] on desk by on the back panel.

2)Packing

Your CL DSP series mixer was carefully packed in the factory and the packaging was designed to protect the unit from rough handling. Nevertheless, we recommend that you carefully examine the packaging and its contents for any signs of physical damage which may have occurred in transit.

NOTE: If the unit is damaged, please do not return it to us, but notify your dealer and the shipping company immediately, otherwise claims for damage or replacement may not be granted. Shipping claims must be made by the consignee.

3) Rack mounting the CL DSP series mixer

Enclosed in the shipping box you will find a rack mount kit(CL124DSP). If you want to make your CL DSP series mixer a rack mixer, loosen the screws on the side panels and use them to fix the rack ears (note, that there are a left and a right one).

NOTE: Be sure that there is enough space around the unit for cooling and please do not place the CL DSP series mixer on high temperature devices such as power amplifiers etc. to avoid overheating.

NOTE: When switched on, parts of the desk and the power supply unit will become very warm, this is normal during operation.

2. MONO INPUT CHANNEL

Each channel is equipped with a balanced Line input 1/4" jack socket[2], an XLR Mic input[1] and an insert interface. Pre phantom power on the back panel [65].

Note: When using the Mic input please make sure nothing is connected to the same channel's Line input, and vice versa.

Channel input level is determined by the Gain control [4]. Use Solo/PFL [14] to bring the channel input onto the left and right bargraph meters [29] respectively. This also sends the Solo/PFL-ed signal to the left and right speakers.

For level-setting (as opposed to localized listening) select the mono PFL bus rather than the post-fader (post-channel pan) stereo Solo bus (Channel Mode global switch [37] up).

In addition to switchable Solo/PFL metering, a channel LED [12] illuminates when a channel is going into overload. You do not want the overload light to come on except very intermittently during a take or a mix. If it does light persistently, reduce input gain. There is a steep Lo Cut (high pass) filter [3], slope at 18 dB/oct. at 75 Hz, for reducing floor rumble, explosives, woolly bottom end etc.

2.2 Equalizer

All mono input channels are fitted with three-band EQ and the above mentioned switchable Low Cut filter for eliminating unwanted subsonics. All three bands have up to 15 dB of cut or boost, with a centre detent for "off". The upper [5], mid [6] and lower [7] shelving controls have their frequencies fixed at 12 kHz, 2.5 kHz and 80 Hz respectively.

2.3 Aux Sends

Both Aux Sends are mono and post-EQ. Aux Send 1 [8] can be taken from a point before or after the channel fader, i.e. pre or post by Pot [9]. Aux Send 2 [10] is always wired post-fader.

For almost all FX send purposes, you will want Aux Sends to be post-fader, so that when a fader level is adjusted, any reverb send from that channel follows the fader. Otherwise, when the fader is pulled down, the reverb from that channel would still be audible. For cueing purposes, Aux Sends will usually be set pre-fader, i.e. independent of the channel fader and mute.

Most reverbs etc. sum internally the left and right inputs. There are very few that may not be driven in true stereo by using 2 Aux Sends.

There is +15dB of gain on every Aux Send. Such a high boost is usually only appropriate where the channel fader is set around -15 dB or lower. Here, an almost exclusively "wet" signal will be heard. In most consoles, such a wet mix requires the use of a pre-setting for the channel Aux Send, losing fader control. With the mixer you can have a virtually wet mix with fader control.

2.4 PAN CONTROL [12]

The pan control decides magnitude of the left and right main mix bus signal. It also decides magnitude of the ALT3-4 bus signal when the Mute/Alt3-4 key is used.

3. STEREO INPUT CHANNEL

Each stereo channel comes with two balanced Line level inputs on 1/4" TRS jacks [53][54], for left and right signals. When only the left input is connected, the channel operates in mono.

3.1 Input level setting

The stereo inputs are designed for any Line level signal. Most Line level sources such as MIDI instruments and FX units will have their own output level control. Those that are not for example CD players, all have an output level within the scope of the CL DSP series mixer. When the channel and master fader are set to unity gain the meters should read between

-4 and +7dB. Remember that there is 15 dB gain on both the channel as well as master fader.

3.2 Equalizer

The stereo input channels are fitted with three-band EQ. The equalizer has exactly the same parameters as on the mono channels.(see 2.2)

3.3 Aux Sends

These are the same as for mono channels (see 2.3). Note that a mono sum is taken from the stereo input.

3.4 Pan[18]

When a channel is run in stereo, this control functions as a balance control, determining the relative balance of the left and right channel signals being sent to the left and right Main Mix buses. For example, with the balance control turned fully clockwise, only the right portion of the channel's stereo signal will be routed to the Main Mix.

Balance also determines the relative amount of left and right channel signals being sent to buses 3 and 4 respectively when Mute / Alt 3-4 is engaged.

4. THE INNER DSP EFFECT PROCESSOR

The inner CL DSP effect processor is a 24bit, 48KHz sampling processor. The effect channel is separate.

4.1 Effect Send[19]

The effect send knob send the mix effect signal to input terminal of the CL DSP effect processor. Or through the effect send [48] into the outer effect processor.

4.2 Effect to Aux1[20]

The knob sends the signal of inner or outer effect processor into AUX SEND1, commonly the signal be used monitor.

NOTE: when AUX SEND1 be used the second effects (outer effect),the Effect to Aux1 knob don` t open.

4.3 PAN [21]

The pan control decides magnitude of the left and right main mix bus signal. It also decides magnitude of the ALT3-4 buss` s effect signal when the Mute/Alt3-4 key is used.

4.4 Effect level fader[22]

A high-quality true logarithmic 60mm fader control the effect output level.

4.5 Effect parameter control

The effect parameter control including a liquid crystal display[23],a select effects key[24], a select parameter key[26] and a adjust wheel[25].

The operation is:

First you setting effect kinds, press the select effect key[24], the arrow of display point to first row. Adjust the wheel[25] until select the effect of your need. Then select time parameter, you press the select parameter key[26], the arrow of display point to the second row, adjust the wheel[25] until select the time of your need. The parameter can be store forever.

5. MAIN SECTION

5.1 Aux Sends

Master Aux Send levels are determined by [32]. These controls have a centre detent indicating unity gain. Don't worry if your effects unit has no input gain control - you have a further +15 dB available from these outputs.

5.2 Stereo Aux Returns

There are two additional stereo Line inputs (Aux Returns 1 [33] and 2[34]) on your mixer. Them is permanently assigned to the Main Mix. If you connect a jack to the left socket only, they are used as mono channel.

5.3 Metering

Main Mix/Solo/PFL level is displayed on a pair of highly-accurate 12-segment bar graph peak meters [29]. Additional LEDs indicate Power On [27], +48 V Phantom Power present [28], and whether the mono Pre-Fader-Listen bus [31] or the stereo Solo bus [30] is engaged.

5.4 Channel mode

The Channel Mode switch [37] determines whether Solo-In-Place or Pre-Fader-Listen is assigned to the channel Solo buttons.

Solo

Solo is the preferred method for auditioning an isolated signal, or a group of signals. Whenever a Solo button is pressed, all unselected channels are muted in the monitors. Stereo panning is maintained. The Solo bus is derived from the output of the channel Pans, Aux Sends and stereo Line inputs. It is always post-fader.

PFL

Pressing [31] once disengages the stereo Solo bus, and replaces it with a separate mono PFL (Pre-Fader-Listen) bus. All "Solo" signals are reconfigured to PFL. PFL should always be used for gain-setting (see also the essential Section 6 "SETTING UP").

5.5 2-TRACK INPUT AND OUTPUT

1)Input

A 2-Track input, on RCA phono jacks [49], provides easy connection to DAT and other professional or semi-professional audio equipment.

The 2-Track input is primarily for auditioning mix playback from tape. [40] "2 TK TO CONTROL ROOM" routes this signal to the monitors and/or phones.

However, it can also be routed to the Main Mix via [38] "2 TK TO MIX" and will act as an additional input for tape playback, MIDI instruments etc. Here [40] should be disengaged, or you will be listening to the 2-Track signal twice over!

With you pressed [38], have another stereo Line input available to the mix.

2)Output

The Main Mix output is delivered by XLR connectors and TRS jacks on the back panel as well as by RCA phono jacks on the front. Level is ultimately determined by a pair of precision faders [45].

Although the 2-Track output is primarily designed for recording, it can also be used as a PA feed, or as a sent signal to the input of your sampler. Pressing [61] on the rear panel will lower the level at the XLR connectors by 20 dB.

5.6 Monitoring

Though most of you will want to audition the Main Mix most of the time [38] there are exceptions. These include the Alt 3-4 bus [39] and 2-Track playback [40].

A single volume control[41] sends the level to the headphones and main monitors.

If you want to audition external sources very often, you could connect a hi-fi pre-amp (or tape out) to your 2-Track input, allowing you to monitor a variety of extra sources such as vinyl, cassette, CD etc.

5.7 Alt 3-4 output

Depress the Mute button [16], the channel's output will be routed to the Alt 3-4 output instead of the Main Mix.

Level to the Alt 3-4 outputs (TRS jacks on the back panel) is adjusted by [39]. Use [39] to have the Signal PFL-ed ([38]and[40])up.

5.8Alt3 PAN, Alt4 PAN[35]

The pan control decides magnitude of the left and right main mix bus signal through the ALT3-4 bus. Clockwise the knob, the signal of ALT3-4's right channel become bigger. Anti-clockwise the knob, the signal become lower.

5.9 ALT3 TO MAIN MIX[42],ALT4 TO MAIN MIX[43]

You pressed the two keys, the signal of through the PAN be send to the MAIN MIX bus.

6. SETTING UP

6.1 Desk normalization

All board settings should be set to the normal default condition before or after every session. Usually faders are set to zero (minus infinity), EQ's set flat and switched out, trim pots and channel Aux Sends turned fully counter-clockwise etc. Many controls have a natural initial setting. For EQ cut and boost this is centre position. However, some settings, such as selecting pre or post for channel Aux Sends, will depend on the operating environment (e.g. studio or live), or on a particular engineer's preferred way of working.

6.2 Selecting inputs

1) Mono channels accept Mic or line inputs. If you are using the Mic input, make sure nothing is connected to the Line input (and vice-versa).

NOTE: The Mic inputs are more sensitive than the Line inputs. Do not connect MICs with Phantom Power switched on. Never use unbalanced MIC cables with the Phantom Power switched on !!! Shorting 48V to earth can cause serious damage.

2) Stereo channels accept -10dBu or +4dBu Line level signals. Any stereo channel can be run in mono simply by connecting into the left Jack socket only. These channels are suitable for a variety of line-level sources including MIDI instruments and Tape Returns from multitrack.

3) Stereo Line inputs are primarily designed for returning effects units, though these too may be given over to multitrack returns or MIDI instrument outputs.

6.3 Initializing channels for gain setting

1) Set Gain to minimum and all Aux Sends to off (fully counter-clockwise).

2) Set EQ to balance place.

3) Where applicable, set Lo Cut switch [3] ON for most miss, OFF for signals with desired very low frequency content.

4) Set channel mode to PFL[37].

5) Pressed Solo/PFL [14] switch.

6.4 Auditioning a signal and setting up a channel

1) Provide an input signal, for example roll the tape. There should also be some activity at the main L/R bargraph meters [29], indicating the PFL level.

2) For Mic/Line inputs: Adjust the Gain control [4] until transient peaks are regularly hitting +6dB. Continuous signals should not exceed 0dB.

3) For stereo Line inputs: Adjust the source's output Gain until transients are regularly hitting +6dB. Continuous signals should not exceed 0dB.

4) If EQ is used, repeat steps 1-3.

5) If an insert is used to patch in a compressor, gate, EQ etc., use the outboard processor's bypass or effect off switch to A/B monitor the effect. If it does not have a bypass switch or equivalent, you will have to keep connecting and disconnecting the device until you complete the following procedure: Adjust the processor's output level so that effected and bypassed signals are of comparable level, i.e. "unity" gain.

6) Solo/PFL switch [14] UP. Move onto next channel.

6.5 Multitrack initialization

Set up the multitrack so that any track in "record ready" condition has its input monitored when the tape is stationary. Place all tracks to be recorded into "record ready" status. (Once a recording has been made, these tracks should automatically switch to tape playback). Check that the input levels to each track are optimized before recording commences,

6.6 Recording levels

When recording to digital, it's a good idea to keep the recorder's peak meters below 0 dB. Most (not all, esp. samplers) read 0 dB with some headroom left. This is because, unlike with analogue, the onset of digital distortion is as sudden as horrible. If you really want to take your recording level to the limit (and fully exploit for instance 16-bit digital's 96 dB dynamic range), you'll have to do some calibrating. How to do it? Well, you could run a tone at 0 dB from the mixer and use that as your DAT or digital multitrack recorder reference. But your DAT or multitrack recorder may be way under its maximum input limit. Probably a better way to work out just how hard you can drive your recorder is incrementally increase the record level until the onset of digital distortion, subtract, say, 5 or 10 dB, and never exceed that level. Engage "peak hold" on your recorder before recording if you want to confirm that you haven't.

When recording to analogue, the tape machine's VU meters should show around +3dB on bass, but only around -10dB for hi hat. Although analogue distortion is more like compression at modest overload levels (often desirable on bottom end) higher frequencies cause saturation even at modest levels (resulting in an unpleasant "crunchiness"). Also, VU meters tend to progressively under-read above 1kHz, due to their sluggish response time. Hi-hats should read about -10 dB on a VU meter, as against 0 dB for a typical snare drum, and +3 dB or more for a kick drum.

Peak meters read more-or-less independent of frequency. Aim for 0 dB recording level for all signals.

6.7 Track sheet

When laying out channels for recording or mixing, try to be sensible. Keep tom-toms together, etc. Work out a scheme that suits you and stick to it. A common order is: kick drum, snare, hi-hat, tom-toms (as the audience sees the kit), cymbals (ditto), bass, guitars, keyboards, other instruments, vocals. From session to session and gig to gig you will soon know where you are without hardly ever having to look at your track-sheet.

7. CONNECTIONS

7.1 CL DSP series mixer connections

Follow us on a walk along the rear panel of your CL DSP mixer, starting left:

[56] WARNING AND CAUTION

Warning and caution on the mixer's rear panel.

[57] AC Power

For connecting the mixer to the Power Supply Unit (PSU). Always connect mixer and PSU before you connect the PSU to the mains supply.

[58] Power switch

Once the PSU is connected to the mains supply, you may switch on your CL DSP mixer, Allow 1 minute after powering up for the system to equilibrate before setting input gains.

[59] DJ lamp switch

Turn on the switch, the DJ lamp lights.

Let's now have a look at all the inputs and outputs on the CL DSP mixer. Most of them are balanced.

Unbalanced equipment may be connected to balanced inputs/outputs. Either use mono 1/4" jacks or connect ring and sleeve of TRS jacks (or leave pin 3 of XLR plugs unused).

[60] Main outputs (XLR)

Balanced XLR, wired pin 1 ground/screen, pin 2 hot (+ve), pin 3 cold (-ve). Maximum level is +28 dBu.

[61] Main output level switch

Level to the XLR Main outputs (+4 dB) will be lowered to "mic level", if you pressed [61]. E.g. you can route the lowered output signal directly to the Mic inputs of another console.

[62] Main output (TRS sockets)

Unbalanced 1/4" TRS sockets, wired tip = signal, sleeve = ground/screen.

[63] Alt 3-4 output

Unbalanced 1/4" TRS sockets, wired tip = signal, sleeve = ground/screen.

[64] channel output insert

Unbalanced 1/4" TRS sockets, wired tip = signal, sleeve = ground/screen.

[65] Phantom Power switch

When using capacitor mics, +48VDC can be switched globally on or off for all mic channels (also see "Mic inputs").

NOTE: Care should be taken not to plug mics into the console (orstagebox) while the Phantom Power is on. Also, mute the Monitor/PA speakers when turning Phantom Power on or off.

Let us now move onto the front panel of your CL DSP mixer.

[1] Mic inputs

Balanced XLR, wired pin 1 = ground/screen, 2 = hot (+ve), 3 = cold (-ve). Remember the Phantom Power switch [65].

[2] Line inputs

Balanced 1/4" TRS sockets, wired tip = hot (+ve), ring = cold (-ve), sleeve = ground/screen.

[55] Stereo Line input

Four stereo pairs, balanced 1/4" TRS sockets, wired tip = hot (+ve), ring = cold (-ve), sleeve = ground/screen.

[53, 54] Stereo Aux Returns 1/2

Two stereo pairs, unbalanced 1/4" TRS sockets, wired tip=signal, sleeve = ground/screen.

[46] Aux Sends 1/2

Unbalanced 1/4" TRS sockets, wired tip = signal, sleeve = ground/screen.

[48] Effect Send

Unbalanced 1/4" TRS sockets, wired tip = signal, sleeve = ground/screen.

[47] Effect Return

Stereo line input, Unbalanced 1/4" TRS sockets, wired tip = signal, sleeve = ground/screen.

[49] 2-Track in / out

RCA sockets for use with tape recorders etc., signal = Main Mix.

[50] Control Room outputs

Will feed a pair of speakers (via an amp), of course unbalanced 1/4" TRS sockets, wired tip = signal, sleeve = ground/screen.

[51] DJ lamp
XLR socket, DC +12V, 1=ground, 2=-15V

[52] Phones outputs
 Will feed headphones. 1/4" TRS socket, wired tip = left signal, ring = right signal, sleeve = ground/screen.

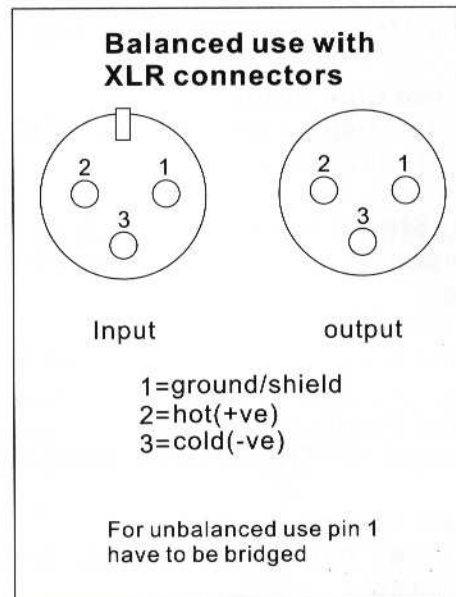
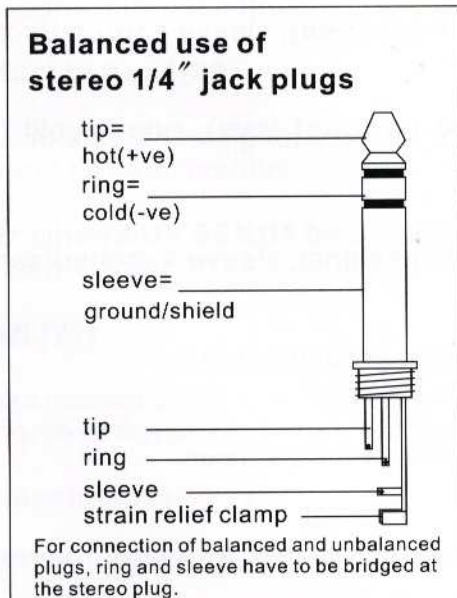
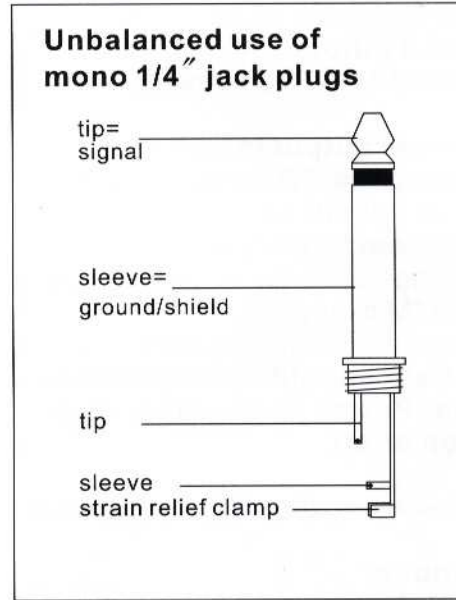
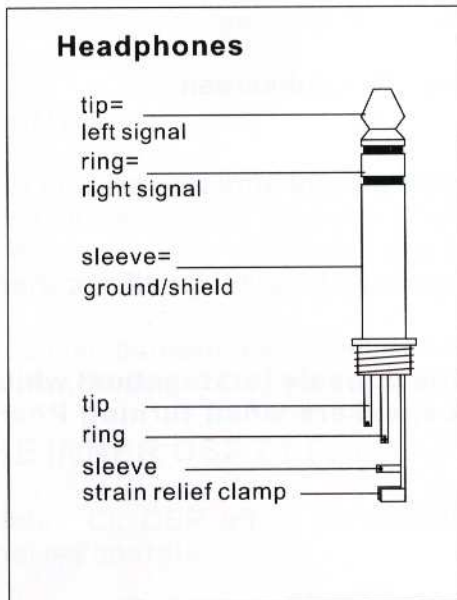


Fig . 1: Different plug types

8. SPECIFICATIONS

Mono input channels

Mic input (electronically balanced, discrete input configuration)
 Frequency response 10HZ to 60KHz, +/-3dB 20Hz-20KHz +/-0. 5dB
 Distortion (THD&N) 0,007% at +4dBu, 150 Ohm source
 Mic E.I.N.(22 Hz-22 kHz) -129.5dBu, 150 Ohm source
 -117.3dBqp, 150 Ohm source
 -132.0dBqp, input shorted
 -122.0dBqp, input shorted
 Gain range +10dB to +60dB
 SNR 113.6dB

Lineinput (electronically balanced)

Frequency response 10HZ to 60HZ, +/-3dB 20Hz-20KHz +/-0. 5dB
 Distortion (THD&N) 0.007% at +4dBu, 1KHZ, bandwidth 80KHZ
 Sensitivity range +10dBu to -40dBu

Stereo input channels

Line input unbalanced
 Frequency response 10HZ to 55HZ +/-3dB 20Hz-20KHz +/-0. 5dB
 Distortion (THD&N) 0.007% at +4dBu, 1KHZ, bandwidth 80KHZ

Equalization

Hi shelving 12KHZ +/-15dB
 Mid bell 2. 5KHZ +/-15dB
 Lo shelving 80HZ +/-15dB

Main Mix Section

Noise Bus noise, fader 0 dB, channels muted:
 -100.0 dBr(ref.: +4 dBu), fader 0 dB, all input channels
 assigned and set to Unity Gain: -88.5 dBr (ref.: +4 dBu)
 Max output +22 dBu balanced XLR,
 +22 dBu unbalanced, 1/4" jacks
 Aux Returns gain range Off to Unity to+20 dB
 Aux Sends max out +22 dBu
 DJ Lamp 12VDC400mA

Inner DSP effect processor

A/D, D/A commtator 24 bit
 sample rate 48KHz
 Effect kinds 14

Power Supply

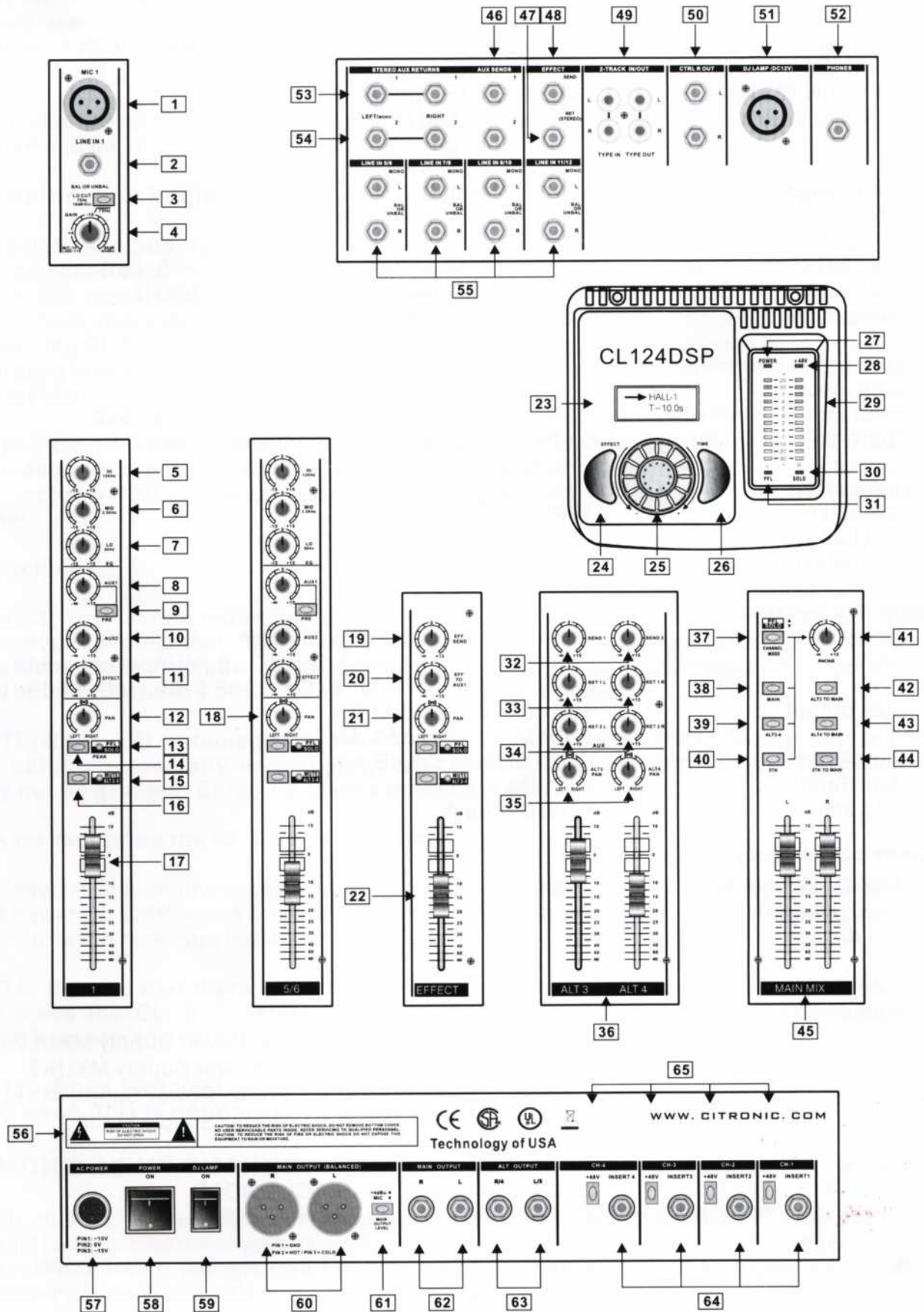
Mains voltage China 220V/50Hz
 USA/Canada 115V ~, 60 Hz, Power Supply MXUL2
 U.K./Australia 240V~, 50 Hz, Power Supply MXUK2
 Europe 115V/230V ~, 50 Hz, Power Supply MXEU2
 Japan 100V ~, 60 Hz, Power Supply MXJP2

Physical

Dimensions (L*W*H)	CL124DSP 355x400x100mm	CL204DSP 565x400x100mm
Net weight	7. 9Kg	9. 8Kg
Shipping weight	9. 9Kg	12. 3Kg

CL DSP SERIES MIXER

APPENDIX Front & back panels



CL DSP SERIES MIXER

Block diagram

