



M32C DIGITAL RACK MIXER

Digital Rack Mixer for Installed and Live Sound Applications with
40 Input Channels and 25 Mix Buses

User Manual



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EN Important Safety Instructions



 Terminals marked with this symbol carry electrical current of sufficient magnitude to constitute risk of electric shock. Use only high-quality commercially-available speaker cables with plugs pre-installed. All other installation or modification should be performed only by qualified personnel.

 This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure - voltage that may be sufficient to constitute a risk of shock.

 This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.

 **Caution**
To reduce the risk of electric shock, do not remove the top cover (or the rear section). No user serviceable parts inside. Refer servicing to qualified personnel.

 **Caution**
To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture. The apparatus shall not be exposed to dripping or splashing liquids and no objects filled with liquids, such as vases, shall be placed on the apparatus.

 **Caution**
These service instructions are for use by qualified service personnel only. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions. Repairs have to be performed by qualified service personnel.

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any 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 are 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 plugs, convenience receptacles, and the point where they exit from the apparatus.

11. Use only attachments/accessories specified by the manufacturer.



12. Use only with the 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 lightning 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.

15. The apparatus shall be connected to a MAINS socket outlet with a protective earthing connection.

16. Where the MAINS plug or an appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.



17. Correct disposal of this product: This symbol indicates that this product must not be disposed of with household waste, according to the WEEE Directive (2012/19/EU) and your national law. This product should be taken

to a collection center licensed for the recycling of waste electrical and electronic equipment (EEE). The mishandling of this type of waste could have a possible negative impact on the environment and human health due to potentially hazardous substances that are generally associated with EEE. At the same time, your cooperation in the correct disposal of this product will contribute to the efficient use of natural resources. For more information about where you can take your waste equipment for recycling, please contact your local city office, or your household waste collection service.

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ES Instrucciones de seguridad



 Las terminales marcadas con este símbolo transportan corriente eléctrica de magnitud suficiente como para constituir un riesgo de descarga eléctrica. Utilice solo cables de altavoz de alta calidad con clavijas TS de 6,3 mm pre-instaladas (puede adquirirlos en comercios especializados en audio). Cualquier otra instalación o modificación debe ser realizada únicamente por un técnico cualificado.

 Este símbolo, siempre que aparece, le advierte de la presencia de voltaje peligroso sin aislar dentro de la caja; este voltaje puede ser suficiente para constituir un riesgo de descarga.

 Este símbolo, siempre que aparece, le advierte sobre instrucciones operativas y de mantenimiento que aparecen en la documentación adjunta. Por favor, lea el manual.

 **Atención**
Para reducir el riesgo de descarga eléctrica, no quite la tapa (o la parte posterior). No hay piezas en el interior del equipo que puedan ser reparadas por el usuario. Si es necesario, póngase en contacto con personal cualificado.

 **Atención**
Para reducir el riesgo de incendio o descarga eléctrica, no exponga este aparato a la lluvia, humedad o alguna otra fuente que pueda salpicar o derramar algún líquido sobre el aparato. No coloque ningún tipo de recipiente para líquidos sobre el aparato.

 **Atención**
Las instrucciones de servicio deben llevarlas a cabo exclusivamente personal cualificado. Para evitar el riesgo de una descarga eléctrica, no realice reparaciones que no se encuentren descritas en el manual de operaciones. Las reparaciones deben ser realizadas exclusivamente por personal cualificado.

1. Lea las instrucciones.
2. Conserve estas instrucciones.
3. Preste atención a todas las advertencias.
4. Siga todas las instrucciones.
5. No use este aparato cerca del agua.
6. Limpie este aparato con un paño seco.
7. No bloquee las aberturas de ventilación. Instale el equipo de acuerdo con las instrucciones del fabricante.
8. No instale este equipo cerca de fuentes de calor tales como radiadores, acumuladores de calor, estufas u otros aparatos (incluyendo amplificadores) que puedan producir calor.

9. No elimine o deshabilite nunca la conexión a tierra del aparato o del cable de alimentación de corriente. Un enchufe polarizado tiene dos polos, uno de los cuales tiene un contacto más ancho que el otro. Una clavija con puesta a tierra dispone de tres contactos: dos polos y la puesta a tierra. El contacto ancho y el tercer contacto, respectivamente, son los que garantizan una mayor seguridad. Si el enchufe suministrado con el equipo no concuerda con la toma de corriente, consulte con un electricista para cambiar la toma de corriente obsoleta.

10. Coloque el cable de suministro de energía de manera que no pueda ser pisado y que esté protegido de objetos afilados. Asegúrese de que el cable de suministro de energía esté protegido, especialmente en la zona de la clavija y en el punto donde sale del aparato.

11. Use únicamente los dispositivos o accesorios especificados por el fabricante.



12. Use únicamente la carretilla, plataforma, tripode, soporte o mesa especificados por el fabricante o suministrados junto con el equipo. Al transportar el equipo, tenga cuidado para evitar

daños y caídas al tropezar con algún obstáculo.

13. Desenchufe el equipo durante tormentas o si no va a utilizarlo durante un periodo largo.

14. Confíe las reparaciones únicamente a servicios técnicos cualificados. La unidad requiere mantenimiento siempre que haya sufrido algún daño, si el cable de suministro de energía o el enchufe presentaran daños, se hubiera derramado un líquido o hubieran caído objetos dentro del equipo, si el aparato hubiera estado expuesto a la humedad o la lluvia, si ha dejado de funcionar de manera normal o si ha sufrido algún golpe o caída.

15. Al conectar la unidad a la toma de corriente eléctrica asegúrese de que la conexión disponga de una unión a tierra.

16. Si el enchufe o conector de red sirve como único medio de desconexión, éste debe ser accesible fácilmente.



17. Cómo debe deshacerse de este aparato: Este símbolo indica que este aparato no debe ser tratado como basura orgánica, según lo indicado en la Directiva WEEE (2012/19/EU) y a las normativas aplicables en su país.

En lugar de ello deberá llevarlo al punto limpio más cercano para el reciclaje de sus elementos eléctricos / electrónicos (EEE). Al hacer esto estará ayudando a prevenir las posibles consecuencias negativas para el medio ambiente y la salud que podrían ser provocadas por una gestión inadecuada de este tipo de aparatos. Además, el reciclaje de materiales ayudará a conservar los recursos naturales. Para más información acerca del reciclaje de este aparato, póngase en contacto con el Ayuntamiento de su ciudad o con el punto limpio local.

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FR Consignes de sécurité



 Les points repérés par ce symbole portent une tension électrique suffisante pour constituer un risque d'électrocution. Utilisez uniquement des câbles d'enceintes de haute qualité disponibles dans les points de vente avec les connecteurs Jack mono 6,35 mm déjà installés. Toute autre installation ou modification doit être effectuée uniquement par un personnel qualifié.

 Ce symbole avertit de la présence d'une tension dangereuse et non isolée à l'intérieur de l'appareil - elle peut provoquer des chocs électriques.

 **Attention**
Ce symbol signale les consignes d'utilisation et d'entre ! Tien importantes dans la documentation fournie. Lisez les consignes de sécurité du manuel d'utilisation de l'appareil.

 **Attention**
Pour éviter tout risque de choc électrique, ne pas ouvrir le capot de l'appareil ni démonter le panneau arrière. L'intérieur de l'appareil ne possède aucun élément réparable par l'utilisateur. Laisser toute réparation à un professionnel qualifié.

 **Attention**
Pour réduire les risques de feu et de choc électrique, n'exposez pas cet appareil à la pluie, à la moisissure, aux gouttes ou aux éclaboussures. Ne posez pas de récipient contenant un liquide sur l'appareil (un vase par exemple).

 **Attention**
Ces consignes de sécurité et d'entretien sont destinées à un personnel qualifié. Pour éviter tout risque de choc électrique, n'effectuez aucune réparation sur l'appareil qui ne soit décrite par le manuel d'utilisation. Les éventuelles réparations doivent être effectuées uniquement par un technicien spécialisé.

1. Lisez ces consignes.
2. Conservez ces consignes.
3. Respectez tous les avertissements.
4. Respectez toutes les consignes d'utilisation.
5. N'utilisez jamais l'appareil à proximité d'un liquide.
6. Nettoyez l'appareil avec un chiffon sec.
7. Veillez à ne pas empêcher la bonne ventilation de l'appareil via ses ouïes de ventilation. Respectez les consignes du fabricant concernant l'installation de l'appareil.
8. Ne placez pas l'appareil à proximité d'une source de chaleur telle qu'un chauffage, une cuisinière ou tout appareil dégageant de la chaleur (y compris un ampli de puissance).

9. Ne supprimez jamais la sécurité des prises bipolaires ou des prises terre. Les prises bipolaires possèdent deux contacts de largeur différente. Le plus large est le contact de sécurité. Les prises terre possèdent deux contacts plus une mise à la terre servant de sécurité. Si la prise du bloc d'alimentation ou du cordon d'alimentation fourni ne correspond pas à celles de votre installation électrique, faites appel à un électricien pour effectuer le changement de prise.

10. Installez le cordon d'alimentation de telle façon que personne ne puisse marcher dessus et qu'il soit protégé d'arêtes coupantes. Assurez-vous que le cordon d'alimentation est suffisamment protégé, notamment au niveau de sa prise électrique et de l'endroit où il est relié à l'appareil; cela est également valable pour une éventuelle rallonge électrique.

11. Utilisez exclusivement des accessoires et des appareils supplémentaires recommandés par le fabricant.



12. Utilisez exclusivement des chariots, des diables, des présentoirs, des pieds et des surfaces de travail recommandés par le fabricant ou livrés avec le produit.

Déplacez précautionneusement tout chariot ou diable chargé pour éviter d'éventuelles blessures en cas de chute.

13. Débranchez l'appareil de la tension secteur en cas d'orage ou si l'appareil reste inutilisé pendant une longue période de temps.

14. Les travaux d'entretien de l'appareil doivent être effectués uniquement par du personnel qualifié. Aucun entretien n'est nécessaire sauf si l'appareil est endommagé de quelque façon que ce soit (dommages sur le cordon d'alimentation ou la prise par exemple), si un liquide ou un objet a pénétré à l'intérieur du châssis, si l'appareil a été exposé à la pluie ou à l'humidité, s'il ne fonctionne pas correctement ou à la suite d'une chute.

15. L'appareil doit être connecté à une prise secteur dotée d'une protection par mise à la terre.

16. La prise électrique ou la prise IEC de tout appareil dénué de bouton marche/arrêt doit rester accessible en permanence.



17. Mise au rebut appropriée de ce produit: Ce symbole indique qu'en accord avec la directive DEEE (2012/19/EU) et les lois en vigueur dans votre pays, ce produit ne doit pas être jeté avec les déchets ménagers. Ce produit doit être déposé dans un point de collecte agréé pour le recyclage des déchets d'équipements électriques et électroniques (EEE). Une mauvaise manipulation de ce type de déchets pourrait avoir un impact négatif sur l'environnement et la santé à cause des substances potentiellement dangereuses généralement associées à ces équipements. En même temps, votre coopération dans la mise au rebut de ce produit contribuera à l'utilisation efficace des ressources naturelles. Pour plus d'informations sur l'endroit où vous pouvez déposer vos déchets

d'équipements pour le recyclage, veuillez contacter votre mairie ou votre centre local de collecte des déchets.

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DE Wichtige Sicherheitshinweise



Vorsicht
Die mit dem Symbol markierten Anschlüsse führen so viel Spannung, dass die Gefahr eines Stromschlags besteht. Verwenden Sie nur hochwertige, im Handel erhältliche Lautsprecherkabel mit vorinstallierten 6,3 mm TS-Steckern. Alle anderen Installationen oder Modifikationen sollten nur von qualifiziertem Fachpersonal ausgeführt werden.

Achtung
Um eine Gefährdung durch Stromschlag auszuschließen, darf die Geräteabdeckung bzw. Geräterückwand nicht abgenommen werden. Im Innern des Geräts befinden sich keine vom Benutzer reparierbaren Teile. Reparaturarbeiten dürfen nur von qualifiziertem Personal ausgeführt werden.

Achtung
Um eine Gefährdung durch Feuer bzw. Stromschlag auszuschließen, darf dieses Gerät weder Regen oder Feuchtigkeit ausgesetzt werden noch sollten Spritzwasser oder tropfende Flüssigkeiten in das Gerät gelangen können. Stellen Sie keine mit Flüssigkeit gefüllten Gegenstände, wie z. B. Vasen, auf das Gerät.

Achtung
Die Service-Hinweise sind nur durch qualifiziertes Personal zu befolgen. Um eine Gefährdung durch Stromschlag zu vermeiden, führen Sie bitte keinerlei Reparaturen an dem Gerät durch, die nicht in der Bedienungsanleitung beschrieben sind. Reparaturen sind nur von qualifiziertem Fachpersonal durchzuführen.

1. Lesen Sie diese Hinweise.
2. Bewahren Sie diese Hinweise auf.
3. Beachten Sie alle Warnhinweise.
4. Befolgen Sie alle Bedienungshinweise.
5. Betreiben Sie das Gerät nicht in der Nähe von Wasser.
6. Reinigen Sie das Gerät mit einem trockenen Tuch.
7. Blockieren Sie nicht die Belüftungsschlitze. Beachten Sie beim Einbau des Gerätes die Herstellerhinweise.
8. Stellen Sie das Gerät nicht in der Nähe von Wärmequellen auf. Solche Wärmequellen sind z. B. Heizkörper, Herde oder andere Wärme erzeugende Geräte (auch Verstärker).
9. Entfernen Sie in keinem Fall die Sicherheitsvorrichtung von Zweipol- oder geerdeten Steckern. Ein Zweipolstecker hat zwei unterschiedlich breite Steckkontakte. Ein geerdeter Stecker hat zwei Steckkontakte und einen dritten Erdungskontakt. Der breitere Steckkontakt oder der zusätzliche Erdungskontakt dient Ihrer Sicherheit. Falls das

mitgelieferte Steckerformat nicht zu Ihrer Steckdose passt, wenden Sie sich bitte an einen Elektriker, damit die Steckdose entsprechend ausgetauscht wird.

10. Verlegen Sie das Netzkabel so, dass es vor Tritten und scharfen Kanten geschützt ist und nicht beschädigt werden kann. Achten Sie bitte insbesondere im Bereich der Stecker, Verlängerungskabel und an der Stelle, an der das Netzkabel das Gerät verlässt, auf ausreichenden Schutz.

11. Das Gerät muss jederzeit mit intaktem Schutzleiter an das Stromnetz angeschlossen sein.

12. Sollte der Hauptnetzstecker oder eine Gerätesteckdose die Funktionseinheit zum Abschalten sein, muss diese immer zugänglich sein.

13. Verwenden Sie nur Zusatzgeräte/Zubehörteile, die laut Hersteller geeignet sind.



14. Verwenden Sie nur Wagen, Standvorrichtungen, Stative, Halter oder Tische, die vom Hersteller benannt oder im Lieferumfang des Geräts enthalten sind. Falls Sie einen

Wagen benutzen, seien Sie vorsichtig beim Bewegen der Wagen-Gerätkombination, um Verletzungen durch Stolpern zu vermeiden.

15. Ziehen Sie den Netzstecker bei Gewitter oder wenn Sie das Gerät längere Zeit nicht benutzen.

16. Lassen Sie alle Wartungsarbeiten nur von qualifiziertem Service-Personal ausführen. Eine Wartung ist notwendig, wenn das Gerät in irgendeiner Weise beschädigt wurde (z. B. Beschädigung des Netzkabels oder Steckers), Gegenstände oder Flüssigkeit in das Geräteinnere gelangt sind, das Gerät Regen oder Feuchtigkeit ausgesetzt wurde, das Gerät nicht ordnungsgemäß funktioniert oder auf den Boden gefallen ist.



17. Korrekte Entsorgung dieses Produkts: Dieses Symbol weist darauf hin, das Produkt entsprechend der WEEE Richtlinie (2012/19/EU) und der jeweiligen nationalen Gesetze nicht zusammen mit Ihren

Haushaltsabfällen zu entsorgen. Dieses Produkt sollte bei einer autorisierten Sammelstelle für Recycling elektrischer und elektronischer Geräte (EEE) abgegeben werden. Wegen bedenklicher Substanzen, die generell mit elektrischen und elektronischen Geräten in Verbindung stehen, könnte eine unsachgemäße Behandlung dieser Abfallart eine negative Auswirkung auf Umwelt und Gesundheit haben. Gleichzeitig gewährleistet Ihr Beitrag zur richtigen Entsorgung dieses Produkts die effektive Nutzung natürlicher Ressourcen. Für weitere Informationen zur Entsorgung Ihrer Geräte bei einer Recycling-Stelle nehmen Sie bitte Kontakt zum zuständigen städtischen Büro, Entsorgungsamt oder zu Ihrem Haushaltsabfallentsorger auf.

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PT Instruções de Segurança Importantes



Aviso!
Terminais marcados com o símbolo carregam corrente elétrica de magnitude suficiente para constituir um risco de choque elétrico. Use apenas cabos de alto-falantes comercialmente disponíveis de alta qualidade com plugues TS de ¼" pré-instalados. Todas as outras instalações e modificações devem ser efetuadas por pessoas qualificadas.

Este símbolo, onde quer que o encontre, alerta-o para a leitura das instruções de manuseamento que acompanham o equipamento. Por favor leia o manual de instruções.

Atenção
De forma a diminuir o risco de choque elétrico, não remover a cobertura (ou a secção de trás). Não existem peças substituíveis por parte do utilizador no seu interior. Para esse efeito recorrer a um técnico qualificado.

Atenção
Para reduzir o risco de incêndios ou choques elétricos o aparelho não deve ser exposto à chuva nem à humidade. Além disso, não deve ser sujeito a salpicos, nem devem ser colocados em cima do aparelho objectos contendo líquidos, tais como jaras.

Atenção
Estas instruções de operação devem ser utilizadas, em exclusivo, por técnicos de assistência qualificados. Para evitar choques elétricos não proceda a reparações ou intervenções, que não as indicadas nas instruções de operação, salvo se possuir as qualificações necessárias. Para evitar choques elétricos não proceda a reparações ou intervenções, que não as indicadas nas instruções de operação. Só o deverá fazer se possuir as qualificações necessárias.

1. Leia estas instruções.
2. Guarde estas instruções.
3. Preste atenção a todos os avisos.
4. Siga todas as instruções.
5. Não utilize este dispositivo perto de água.
6. Limpe apenas com um pano seco.
7. Não obstrua as entradas de ventilação. Instale de acordo com as instruções do fabricante.
8. Não instale perto de quaisquer fontes de calor tais como radiadores, bocas de ar quente, fogões de sala ou outros aparelhos (incluindo amplificadores) que produzam calor.
9. Não anule o objectivo de segurança das fichas polarizadas ou do tipo de ligação à terra. Uma ficha polarizada dispõe de duas palhetas sendo uma mais larga do que a outra. Uma ficha do tipo ligação à terra dispõe

de duas palhetas e um terceiro dente de ligação à terra. A palheta larga ou o terceiro dente são fornecidos para sua segurança. Se a ficha fornecida não encaixar na sua tomada, consulte um electricista para a substituição da tomada obsoleta.

10. Proteja o cabo de alimentação de pisadelas ou apertos, especialmente nas fichas, extensões, e no local de saída da unidade. Certifique-se de que o cabo eléctrico está protegido. Verifique particularmente nas fichas, nos receptáculos e no ponto em que o cabo sai do aparelho.

11. O aparelho tem de estar sempre conectado à rede eléctrica com o condutor de protecção intacto.

12. Se utilizar uma ficha de rede principal ou uma tomada de aparelhos para desligar a unidade de funcionamento, esta deve estar sempre acessível.

13. Utilize apenas ligações/acessórios especificados pelo fabricante.



14. Utilize apenas com o carrinho, estrutura, tripé, suporte, ou mesa especificados pelo fabricante ou vendidos com o dispositivo. Quando utilizar um carrinho, tenha cuidado ao

mover o conjunto carrinho/dispositivo para evitar danos provocados pela terpidação.

15. Desligue este dispositivo durante as trovoadas ou quando não for utilizado durante longos períodos de tempo.

16. Qualquer tipo de reparação deve ser sempre efectuado por pessoal qualificado. É necessária uma reparação sempre que a unidade tiver sido de alguma forma danificada, como por exemplo: no caso do cabo de alimentação ou ficha se encontrarem danificados; na eventualidade de líquido ter sido derramado ou objectos terem caído para dentro do dispositivo; no caso da unidade ter estado exposta à chuva ou à humidade; se esta não funcionar normalmente, ou se tiver caído.



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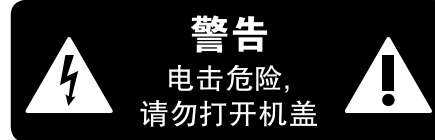
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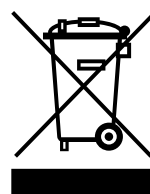
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Introduction

Welcome to the M32C user manual! After years of intense development, we are proud to offer a mixer that combines tremendous power and flexibility with a very user-friendly layout and intuitive workflow that allow you to get up-and-running right away.

The M32C is a robust-yet-streamlined mixer that features all of the basic functionality and processing of the MIDAS M32 console in a smaller form factor. When paired with our DL16 digital stagebox and either the M32-Mix app for iPad* or M32-Edit editor for PC/Mac*, the M32C becomes the centerpiece of a highly-flexible mixing system for both portable and fixed-install applications.

Dual AES50 Ethernet jacks that employ KLARK TEKNIK SuperMAC technology contribute 96 x 96 signals to the total count of 168 x 168 accessible sources and destinations. The ability to save and recall entire scenes makes set or program changes quick and simple. A front panel USB connector enables system data to be stored or a board mix to be recorded directly to external flash or hard drives.

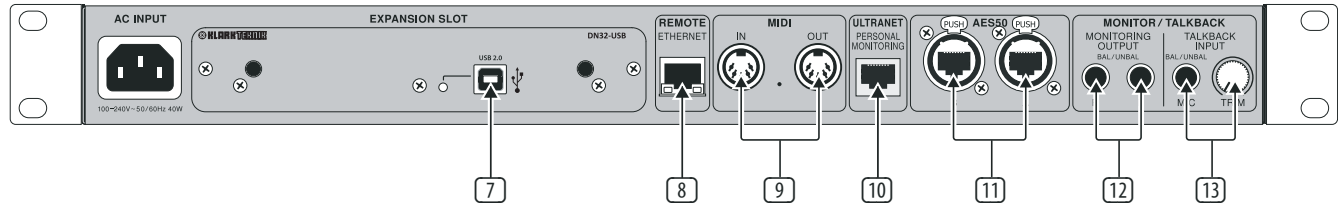
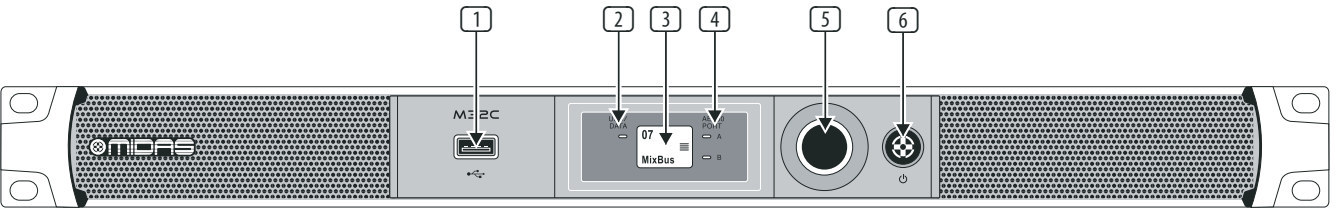
A virtual FX rack offers 8 true-stereo (16 mono) multi-effects processors, with over 60 FX models that eliminate the need for any additional outboard gear. 4 high-quality effects such as delay, chorus and reverb can run concurrently with 8 channels of 31-band graphic equalization.

The built-in USB interface card enables streaming of up to 32 tracks to and from a computer for recording, mixing and mastering purposes.

Continue through this user manual to learn all about the functionality that this powerful mixer has to offer! We also recommend that you check midasconsoles.com to make sure you have the latest firmware installed as we release frequent updates.

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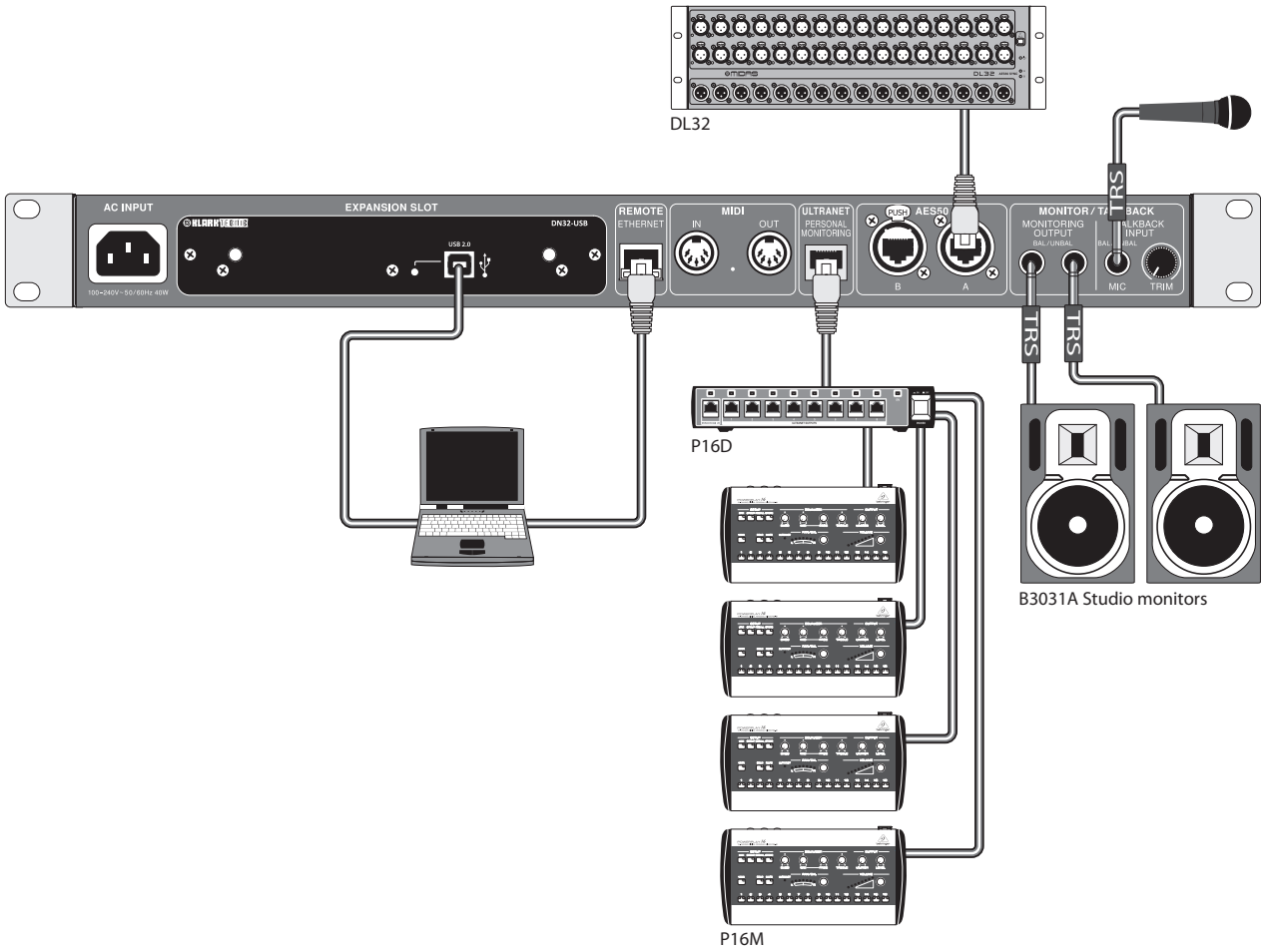
1. Callouts



- 1 USB input allows connection of USB flashdrives for firmware updates, loading/saving scenes and show files, and playing back or recording WAV files.
- 2 DATA/USB LED lights to indicate that a flashdrive has been connected and that the data has been successfully accessed.
- 3 DISPLAY shows the M32C model name after power-up, and displays relevant information when editing scenes and setup menus.
- 4 NETWORK LINK LEDs will light green to indicate proper sync, light red to indicate a sync error, and remain unlit when no connection is present.
- 5 SELECT knob navigates the display menus and edits setup parameters. See the SELECT Knob Functions section for details.
- 6 POWER button turns the unit on and off.
- 7 DN32-USB interface card allows up to 32 channels of bidirectional audio to be transmitted to and from a computer.
- 8 ETHERNET connector allows full OSC-based remote control of the M32C.
- 9 MIDI IN/OUT allows the unit to send and receive MIDI commands via standard 5-pin DIN cables.
- 10 ULTRANET connector sends 16 channels of audio to a P16 monitoring system.
- 11 AES50 A and B connectors allow 96 channels of bidirectional audio for connection to DL16 digital snakes or other M32 family products. Shielded CAT-5e cable should always be used for AES50 connections between M32 and DL16 units.
- 12 MONITORING OUTPUT jacks allow connection of active monitor speakers via balanced or unbalanced ¼" cables.
- 13 TALKBACK input accepts a dynamic microphone via ¼" TRS jack. Adjust the gain with the adjacent TRIM knob.

2. Hookup

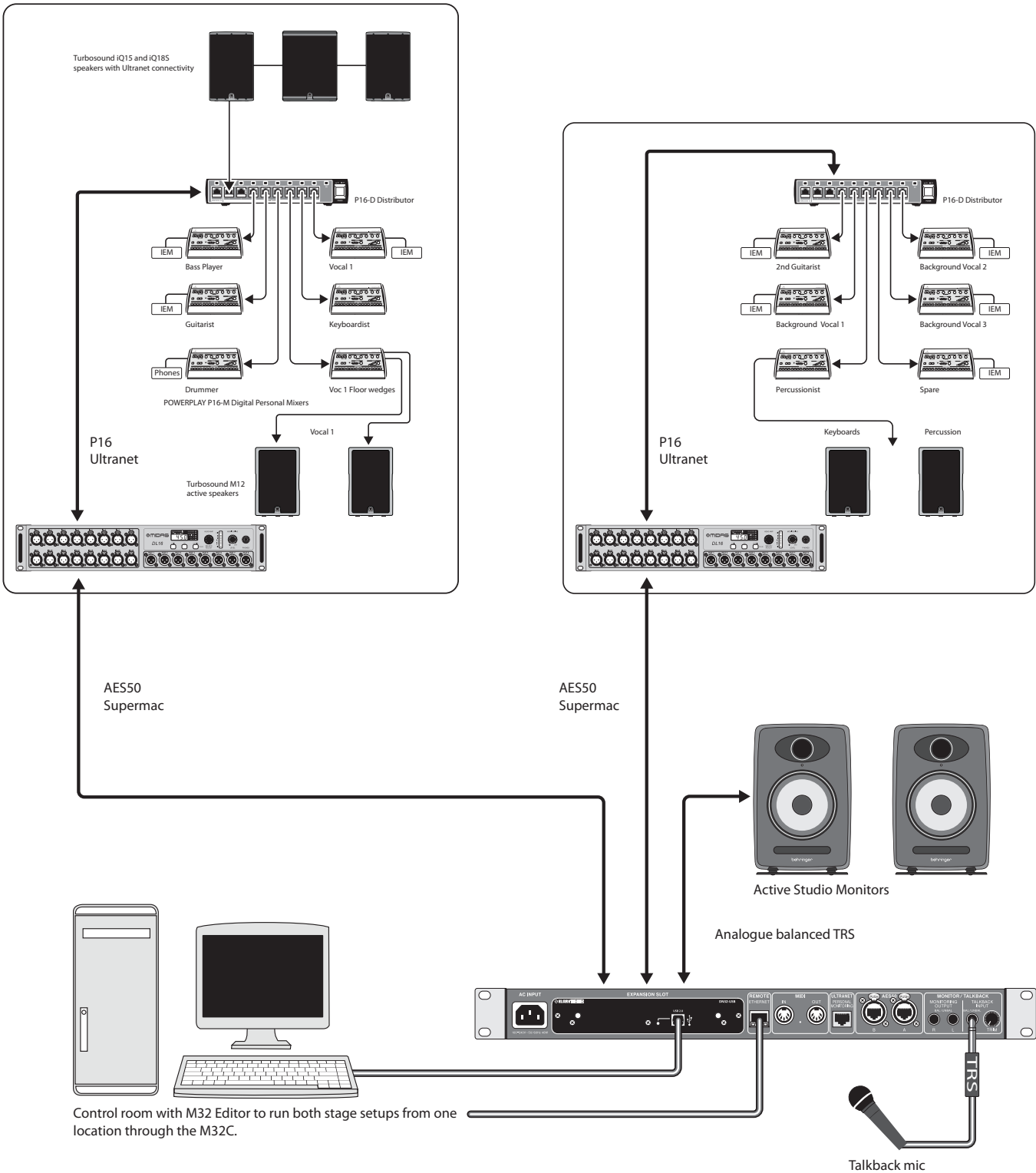
Basic Connections



Cabling for all AES50 connections between M32C and DL16/DL32 stageboxes:

- Shielded CAT-5e cable, Ethercon terminated cable ends (recommended)
- Maximum cable length 100 meters (330 feet)

Multiple Stage Setup with M32C, DL16 snake and P16 Personal Monitor System



EN3. Select Knob Functions

The SELECT knob serves several functions on the M32C. The following table describes the SELECT knob behavior in each of the available scenarios.

Action	Functional Description
Scene Select Mode (Hold the SELECT knob depressed for 2 seconds)	
Display	>“Scene” in bold >Current scene number >Next scene number and name (small) to be loaded on GO
Short press	Recalls the selected Scene from M32C internal memory “GO” > behavior depends on Scene settings/preferences (remote controlled via editing software) > Scene safes can only be set/reset remotely > Scenes/Shows from USB drives can only be accessed remotely >A complete show can be loaded from an attached USB drive into the internal memory using Setup Mode
Rotate	Preselects the next Scene
Setup Mode (Press SELECT knob to access menu)	
Rotate and press	Select and enter the Setup pages: 1. Load Show 2. Contrast 3. LEDs 4. Clock Rate 5. Sync 6. IP Address 7. IP (Subnet) Mask 8. IP Gateway 9. Lock
1. Load Show	Load show from root directory of attached USB drive >display 3 rows: -Load Show -Exit -Show Files >Exit leads back to Setup Mode root level >Turn clockwise to scroll through a list of show files found in USB root directory, push to load selected show and return to Setup Mode root level
2. Contrast	LCD contrast > Rotate to adjust 0-100 > Press to confirm and exit
3. LEDs	LED brightness > Rotate to adjust 0-100 > Press to confirm and exit
4. Clock Rate	Select the internal Sample Clock Rate > Rotate to adjust 44.1 or 48 kHz (change requires to reboot the M32C) > Press to confirm and exit
5. Sync	Choose Clock Synchronisation source > Rotate to select INT (internal), AES50 (Port) A, or AES50 (Port) B > Press to confirm and exit
6. IP Address	Select the IP Address for M32C > Rotate to adjust the first triplet (0-255) > Press to confirm > Rotate to adjust the second triplet (0-255) > Press to confirm > Rotate to adjust the third triplet (0-255) > Press to confirm > Rotate to adjust the fourth triplet (0-255) > Press to confirm and exit

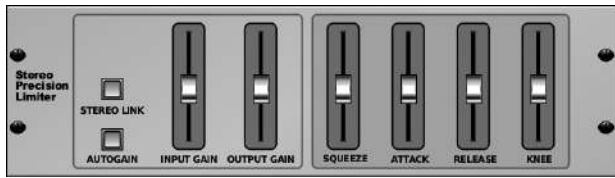
Action	Functional Description
7. IP Mask	Select the IP Subnet Mask for M32C > Rotate to adjust the first triplet (0-255) > Press to confirm > Rotate to adjust the second triplet (0-255) > Press to confirm > Rotate to adjust the third triplet (0-255) > Press to confirm > Rotate to adjust the fourth triplet (0-255) > Press to confirm and exit
8. IP Gateway	Select the IP Gateway for M32C > Rotate to adjust the first triplet (0-255) > Press to confirm > Rotate to adjust the second triplet (0-255) > Press to confirm > Rotate to adjust the third triplet (0-255) > Press to confirm > Rotate to adjust the fourth triplet (0-255) > Press to confirm and exit
9. Lock	Locks the M32C >Display “Lock Cancel” >Press to cancel locking > Rotating clockwise turns the display from Green to Red backlight and shows “LOCKED” >Press and hold the SELECT knob for 5 seconds in order to exit Locked mode

4. FX Descriptions

FX Descriptions

Here is a list and brief description of the effects available on the M32. When Stereo and Dual versions of an effect are offered, use the Stereo version when the left and right signal are to be altered together (e.g. on linked stereo channels or buses), or Dual when you want to dial different settings for the left and right signal. See the Topic Guide for instructions on how to add effects to a channel or bus.

Stereo Precision Limiter



Stereo Precision Limiter allows you to set a precise volume limit, ensuring distortion-free, optimal signal integrity. Use the M32's Stereo Precision Limiter to boost quiet signals or preventing clipping while preserving the level of “hot” signals.

AUTO GAIN activates an additional long-term gain correction, allowing automatic gain scaling of varying input level ranges. STEREO LINK applies limiting to both channels equally when activated. INPUT GAIN provides up to 18 dB of gain to the input signal prior to limiting. OUTPUT GAIN sets the final gain level of the processed signal. SQUEEZE adds compression to the signal to add punch and a slight distortion depending on the amount you dial in. ATTACK sets the attack time, ranging from 0.05 mS to 1 mS. RELEASE adjusts the release time from 0.05 mS to 1.04 seconds. KNEE adjusts the soft limiting threshold point from hard limiting (0 dB) to maximum soft limiting (10 dB).

Stereo Delay



Stereo Delay provides independent control of left and right delay (echo) times and features high and low pass filters for enhanced tone shaping of the delayed signals. Use the Stereo Delay to give your mono signals a wide presence in the stereo field.

The MIX control lets you blend the source signal and the delayed signal. TIME adjusts the master delay time up to three seconds. LO CUT adjusts the low frequency cut, allowing lower frequencies to remain unaffected by the delay. HI CUT adjusts the high frequency cut, allowing higher frequencies to remain unaffected by the delay. FACTOR L sets the delay on the left channel to rhythmic fractions of the master delay time. FACTOR R sets the delay on the right channel to rhythmic fractions of the master delay time. OFFSET LR adds a delay difference between the left and right delayed signals. The FEED LO CUT/HI CUT adjusts filters in the feedback paths. FEED L and FEED R control the amount of feedback for the left and right channels. MODE sets the feedback mode: Mode ST sets normal feedback for both channels, X crosses feedbacks between left and right channels. M creates a mono mix within the feedback chain.

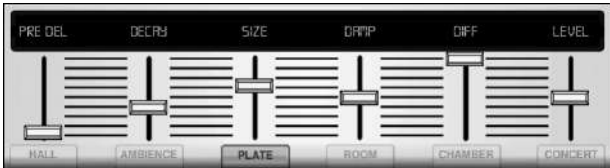
Triple Delay



Sometimes called a 3-Tap Delay, the Triple Delay provides three delay stages with independent frequency, gain, and pan controls. Create time-based echo effects with the Triple Delay to increase the sense of stereo separation.

TIME BASE sets the master delay time, which is also the delay time for the first stage. GAIN BASE sets the gain level of the first stage of the delay. PAN BASE sets the position of the first delay stage in the stereo field. LO CUT sets the frequency at which the source signal can begin passing through the delay. HI CUT sets the frequency at which the source signal no longer passes through the delay. X-FEED indicates that stereo cross-feedback of the delays is active. MONO activates a mono mix of both channels for the delay input. FEED adjusts the amount of feedback. FACTOR A controls the amount of delay time in the second stage of the delay. GAIN A controls the gain level of the second delay stage. PAN A sets the position of the second delay stage in the stereo field. FACTOR B controls the amount of delay time in the third stage of the delay. GAIN B controls the gain level of the third delay stage. PAN B sets the position of the third gain stage in the stereo field.

Hall, Ambience, Rich Plate, Room, Chamber Reverb



These 5 reverb emulations are inspired by the Lexicon 480L. Hall simulates the reverberation that occurs when sound is recorded in medium to large-sized concert halls. Ambience creates a customizable virtual acoustic space to add warmth and depth without coloring the direct sound.

The PRE DELAY slider controls the amount of time before the reverb is heard following the source signal. DECAY controls the amount of time it takes for the reverb to dissipate. SIZE controls the perceived size of the space being created by the reverb. The DAMP slider adjusts the decay of the high frequencies within the reverb tail. DIFF(usion) controls the initial reflection density, and LEVEL controls the effect output.

LO and HI CUT allow the frequencies affected by the reverb to be narrowed. BASSMULT(plier) controls the low frequency build-up. SPREAD emphasizes the stereo effect of the reverb. SHAPE adjusts the contour of the reverberation envelope. MOD SPEED controls the reverb tail modulation rate and TAIL GAIN adjusts the volume of the reverb tail. The Rich Plate and Room reverbs allow the stereo ECHO DELAY and the delay FEEDBACK to be adjusted independently for each side. The Chamber reverb allows the stereo REFL(ection) DELAY and GAIN to be adjusted independently.

Reverse Reverb



Reverse Reverb takes the trail of a reverb, turns it around, and places it in front of the sound source. Use the swelling crescendo of the Reverse Reverb to add an ethereal quality to vocal and snare tracks. (Inspired by the Lexicon 300/480L)

Adjusting the PRE DELAY knob adds up to 200 milliseconds of time before the reverb follows the source signal. The DECAY knob adjusts the time it takes for the reverb to completely dissipate. RISE controls how quickly the effect builds up. DIFF(USION) controls the initial reflection density. SPREAD controls how the reflection is distributed through the envelope of the reverb. The LO CUT knob sets a low frequency beneath which the source signal will not pass through the reverb. The HISVFR/HISVGN knobs adjust a Hi-Shelving filter at the input of the reverb effect.

Gated Reverb



This effect was originally achieved by combining a reverb with a noise gate. Our gated reverb creates the same impression by a special shaping of the reverb tail.

Gated Reverb is especially effective for creating a 1980s-style snare sound or to enlarge the presence of a kick drum. (Inspired by the Lexicon 300/480L)

PRE DELAY controls the amount of time before the reverberation is heard following the source signal. DECAY controls the amount of time it takes for the reverb to dissipate. ATTACK controls how fast the reflection density builds up. DENSITY shapes the reverb decay tail. The higher the density, the greater the number of sound reflections. SPREAD controls how the reflection is distributed through the envelope of the reverb. The LO CUT knob sets the frequency beneath which the source signal will not pass through the reverb. The HISVFR/HiSVGN knobs adjust a Hi-Shelving filter at the input of the reverb effect. DIFF(USION) controls the initial reflection density.

Plate Reverb

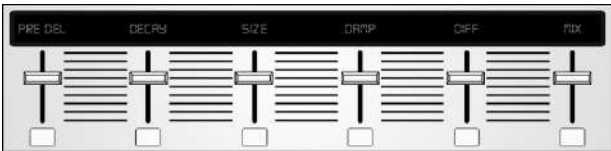


A plate reverb was originally created by sending a signal through a transducer to create vibrations on a plate of sheet metal which were then picked up as an audio signal. Our algorithm simulates that sound with high initial diffusion and a bright colored sound. M32's Plate Reverb will give your tracks the sound heard on countless hit records since the late 1950s. (Inspired by the Lexicon PCM-70)

PRE DELAY controls the amount of time before the reverberation is heard following the source signal. DECAY controls the amount of time it takes for the reverb to dissipate. SIZE adjusts the size of the virtual room created by the reverb effect. The DAMP knob adjusts the decay of high frequencies within the reverb tail. DIFF(USION) controls the initial reflection density. The LO CUT knob sets the frequency beneath which the source signal will not pass through the reverb. The HI CUT knob sets the frequency above which the source signal will not pass through the reverb. The BASS MULT(IPLIER) knob adjusts the decay time of the

bass frequencies. XOVER controls the crossover point for bass. MOD DEPTH and SPEED control the intensity and speed of the reverb tail modulation.

Hall Reverb



Classic Hall Reverb simulates the reverberation that occurs when sound is recorded in medium to large-sized concert halls. Use the Hall Reverb to give your mix a lush, three-dimensional quality that will make your performance sound larger than life. (Inspired by the Lexicon Hall)

The PRE DELAY slider controls the amount of time before the reverberation is heard following the source signal. DECAY controls the amount of time it takes for the reverb to dissipate. SIZE controls the perceived size of the space being created by the reverb effect. The DAMP slider adjusts the decay of high frequencies within the reverb tail. DIFF(usion) controls the initial reflection density. SHAPE adjusts the contour of the reverberation envelope.

Vintage Room



Vintage Room simulates the reverberation that occurs when sound is recorded in a small room. When you want to add a bit of warmth and just a touch of reverb, M32's Vintage Room breathes life into close-miced guitar and drum tracks. (Inspired by the Quantec QRS)

The VU meter displays the input and output levels. Set the early reflection times for the left and right channel with ER DELAY L and ER DELAY R. ER LEVEL sets the loudness of the early reflection level. REV DELAY controls the amount of time before the reverberation is heard following the source signal. HI/LOW MULTIPLY adjusts the decay time of the high and bass frequencies. TIME shows the duration of the reverb effect. ROOM SIZE adjusts the size of the room effect being created incrementally from small to large. HIGH CUT sets the frequency above which the source signal does not pass through the reverb. DENSITY manipulates the reflection density in the simulated room. (This slightly changes the reverb decay time). LOW CUT sets the frequency below which the source signal does not pass through the reverb.

Vintage Reverb



Based on the legendary EMT250, M32's Vintage Reverb delivers shimmering bright reverb that won't drown out or overpower your live or recorded tracks. Use Vintage Reverb to sweeten vocals and snare drums without sacrificing clarity.

When layer 1 is selected, the first slider on the left sets the reverb time from 4 milliseconds to 4.5 seconds. Slider 2 controls the low frequency multiplier decay time. Slider 3 controls the high frequency multiplier decay time. Slider 4 controls the amount of modulation in the reverb tail. When layer two is selected, slider 1 adjusts the pre delay. Slider 2 selects the low cut frequency. Slider 3 selects the Hi Cut frequency. Slider 4 adjusts the output level of the reverb.

When Layer 1 is selected, the far left encoder push button allows you to select between virtual front and rear outputs. Rear is suitable for drums due to it being less reflective. Front is well-suited for vocals and other dynamic instruments. The Vintage button enables the simulation of the input transformers.

Stereo/Dual Tube Stage/Overdrive



Tube Stage/Overdrive is a versatile effect capable of emulating a variety of modern and classic tube preamps. Available in stereo and dual-mono versions, use Tube Stage/Overdrive to dial in warm and fuzzy sounds from subtle to fully saturated.

DRIVE adjusts the amount of harmonics being driven by the effect. EVEN and ODD adjust the amount of even and odd harmonics. GAIN adjusts the output gain of the effect. LO CUT sets the input frequency below which the source signal will not pass through the effect. HI CUT sets the input frequency above which the input signal will not pass through the effect. BASS GAIN/FREQ adjust a low shelving filter at the output of the effect. TREBLE GAIN/FREQ adjust a high shelving filter at the output of the effect.

Stereo Imager



A Stereo Imager is typically used to control the placement of a signal within the stereo field during mixdown or mastering. Modeled after the BEHRINGER Edison rack unit, M32's Stereo Imager will lend a professional quality to your live and recording performances.

The BALANCE knob allows you to emphasize the mono or stereo components of the input signal. The mono and stereo signals can be panned independently with the MONO PAN and STEREO PAN knobs. OUT GAIN is used to compensate for level changes resulting from the effect. The phase can also be shifted using the shelving knobs. Select the frequency and bandwidth (Q) using the corresponding knobs, then adjust the gain with the SHV GAIN knob.

Rotary Speaker



Rotary Speaker emulates the sound of a Leslie rotating speaker. M32's Rotary Speaker provides more flexibility than its electro-mechanical counterpart, and can be used with a variety of instruments, and even vocals, to create a whirling, psychedelic effect.

The LO SPEED and HI SPEED knobs adjust the rotational speed of the SLOW and FAST Speed selection, and can be toggled with the FAST button. The ACCEL(eration) knob adjusts how quickly the speed increases and decreases from the Slow mode to the Fast mode. The rotation effect can also be disengaged with the STOP button, which will stop the movement of the speakers.

DISTANCE adjusts the distance between the Rotary speakers and the virtual microphone.

Chorus / Stereo Chorus



Chorus samples the input, slightly detunes it and mixes it with the original signal to produce a somewhat thicker, shimmering sound. Use it to thicken up background vocals, or to double the sound of brass and woodwind instruments.

Where as DELAY L/R set the total amount of delay for the left and right channel, WIDTH determines the amount of modulated delay. SPEED sets the modulation speed. MIX adjusts the balance of the dry and wet signals. You can further sculpt the sound by trimming some of the low and high end from the effected signal with the LO and HI CUT knobs. Additionally, the PHASE knob can tweak the phase offset of the LFO between left and right channel and the SPREAD knob adjusts how much of the left channel is mixed into the right and vice versa. Finally, the WAVE knob blends between the “Danish-style” digital triangular chorus sound and the classic analog sine wave.

Flanger / Stereo Flanger



The Flanger emulates the phase-shifting sound (comb-filtering) originally created by applying pressure against the flange of the reel on a tape recorder. This effect creates a unique “wobbly” sound that is quite dramatic when used on vocals and instruments.

The controls of this effect are nearly identical to the Chorus effect block. Additionally, the FEEDBACK can be adjusted with positive and negative amounts and also band-limited with the FEED HC (high-cut) and FEED LC (low-cut) knobs.

Stereo Phaser



A Stereo Phaser, or phase shifter, applies multiple STAGES of modulated filters to the input signal to create a “notch” in the frequency response, and then applies a MIX with the original for a “swirling” effect. Use M32's Stereo Phaser to add a “spaced-out” sound to vocal or instrument tracks.

SPEED adjusts the LFO rate and DEPTH sets the LFO modulation depth.

The BASE knob adjusts the frequency range of the modulated filters. The resonance is adjusted with the RESO knob. The WAVE knob shapes the symmetry of the LFO waveform and PHASE dials in an LFO phase difference between the left and right channel. The modulation source can also be the signal envelope, which produces vowel-like opening and closing tones. The ENV MOD knob adjusts how much this effect takes place (positive and negative modulation is possible), and the ATTACK, HOLD and RELEASE knobs all tailor the response of this feature.

Tremolo / Panner



Stereo Tremolo creates an up and down volume change at a constant and even tempo just like the guitar amps of yesteryear. Use M32's Stereo Tremolo to add a unique “surf-music” texture to a vocal or instrument track.

SPEED adjusts the LFO rate and DEPTH sets the amount of modulation. PHASE can be used to set an LFO phase difference between the left and right channel, which can be used for panning effects. The WAVE knob blends the LFO waveform between triangular and square shape. The signal envelope, shaped by ATTACK, HOLD and RELEASE, can be used to modulate the LFO speed (ENV SPEED) and the LFO modulation depth (ENV DEPTH).

Stereo / Dual Pitch



Pitch shifting is often used in two different ways. One is to set the Mix knob lower and only use the Cent knob to make a small offset in pitch between the wet and dry tones. This results in a “voice doubling” effect that thickens the overall sound in a more subtle way. The extreme use of the effect is to turn the Mix knob fully-clockwise so the entire signal is effected. This way, the signal can be shifted into other keys up to an octave above or below the original. When used on a voice, this results in a “chipmunk” sound or a low Darth Vader effect.

When the SEMI and CENT knobs are set at 12:00, the pitch is not altered. Making adjustments by semitone will have a very pronounced effect, whereas changes to the CENT knob will be very minor. The DELAY knob creates a time difference between the wet and dry sound. The LO and HI CUT knobs allow the effected signal to be band-limited. The Dual Pitch effect allows the left and right channels to be adjusted independently, and allows GAIN compensation and panning of the two channels.

Stereo / Dual Guitar Amp



Modeled after the Tech 21 SansAmp, the Stereo / Dual Guitar Amp simulates the sound of plugging into a real guitar amp. From shimmering cleans to saturated crunch, M32's Stereo / Dual Guitar Amp allows an electric guitar player to sound great without using an amp on stage.

The PREAMP knob adjusts the amount of input gain prior to the band-specific distortion adjustment. BUZZ adjusts the low-end breakup, PUNCH adjusts the midrange distortion, and CRUNCH tailors the high-frequency content and distortion for smooth or cutting notes. The DRIVE knob simulates the amount of power amp distortion from a tube amp. The LOW and HIGH knobs allow EQ adjustment independent of distortion content, and the overall output is controlled by the LEVEL knob. The CABINET simulation can be bypassed if the guitarist is already using a real cab, which allows the effect to function like a boost or distortion pedal. The Dual Guitar Amp allows the left and right channels to be adjusted independently.

Wave Designer



Wave Designer is a powerful tool for adjusting signal transients and dynamics, such as attack and sustain. Use it to make a snare drum really “crack” in the mix or level out volume inconsistencies of slap bass tracks. (Inspired by the SPL Transient Designer)

Adjusting the ATTACK knob can add punch or tame overly dynamic signals. Increasing the SUSTAIN knob acts in a similar way as a compressor, allowing the peaks to carry longer before decay. The effect can also be used to reduce the sustain for a more staccato sound. The GAIN knob compensates for level changes caused by the effect.

Stereo Exciter / Dual Exciter



Exciters increase presence and intelligibility in live sound applications, and are indispensable for adding clarity, air and harmonic overtones in the recording studio. This effect is particularly useful for filling out the sound in difficult rooms and for producing a more natural live/recorded sound. (Inspired by the famous Aphex Aural Exciter)

Set the frequency of the side-chain filter with the TUNE knob, and further shape the filter slope with the PEAK and ZERO FILL knobs. Turning the TIMBRE knob left of center adds more odd harmonics, while turning it right of center adds more even harmonics. Adjust the harmonic content added to the signal with the HARMONICS knob, and blend in the effected signal with the MIX knob. Engage the SOLO MODE to isolate only the audio resulting from the effect so you can hear exactly what you're adding to the mix.

Stereo Enhancer / Dual Enhancer



M32's Enhancers are so called “Psycho EQs”. They can enhance the signal spectrum in bass, midrange and high frequencies but they differ from traditional equalizers. When you need to generate maximum punch, clarity and detail, without turning up the overall volume, our enhancers are the solution. (Inspired by the SPL Vitalizer)

Adjust the BASS, MID and HI GAIN knobs to add or reduce content in those spectrums. The BASS and HI FREQUENCIES can be specifically selected, while the MID Q (bandwidth) can be adjusted instead. The OUT GAIN knob compensates for changes in level resulting from the effect, and the SPREAD knob (Stereo version only) emphasizes the stereo content for a wider mix. Engage the SOLO MODE to isolate only the audio resulting from the effect so you can hear exactly what you're adding to the mix.

Mood Filter



The Mood Filter uses an LFO generator and an auto-envelope generator to control a VCF (voltage-controlled filter), as well as a side chain function where the channel B signal controls the envelope of channel A. When applied to electronic instruments, the Mood Filter can be used to emulate the natural sound of acoustic instruments. (Inspired by the MiniMoog)

This filter can be modulated with the signal's envelope using the ENV MOD (with positive and negative amounts), ATTACK and RELEASE knobs, or the LFO can modulate the filter. The WAVE knob selects between 7 different wave forms – triangular, sine, saw plus, saw minus, ramp, square, and random. The PHASE can be offset by up to 180 degrees. The SPEED knob adjusts the rate of the LFO and the DEPTH adjusts the amount of LFO modulation. Adjust the resonance of the filter until self-oscillation with the RESO(nance) knob. BASE adjusts the range of the filter from 20 Hz to 15 kHz. The MODE switch selects between low pass (LP), high-pass (HP), band-pass (BP) and Notch. Use the MIX knob to blend the effected signal with the dry sound. With the 4 POLE switch engaged, there will be a steeper slope than the OFF (2 pole) setting. The DRIVE knob adjusts the level and can also introduce an overdrive effect (as with real analogue filters) if pushed hard. In Sidechain mode, only the left input signal is processed and fed to both outputs. The envelope of the right input signal can be used as a modulation source.

Delay + Chamber



Here we have combined Delay and Chamber reverb, so a single device can provide a variety of delay settings, plus add just the right type and amount of reverb to the selected signal. This device only uses one FX slot. (The Reverb is Inspired by the Lexicon PCM 70)

Use the BALANCE knob to adjust the ratio between delay and reverb. Low frequencies can be excluded with the LO CUT knob, and the MIX adjusts how much of the effect is added to the signal. The TIME knob adjusts the delay time for the left channel delay, and the PATTERN sets the delay ratio for the right channel delay. Adjust the FEEDBACK and trim some high frequencies with the FEED HC (high-cut) knob. The XFEED knob allows you to send the delay sound to the reverb effect, so instead of running completely parallel, the reverb effects the echos to a selected degree. The PREDELAY knob determines the hesitation before the reverb affects the signal. The DECAY knob adjusts how quickly the reverb fades. The SIZE controls how large or small the simulated space is (room, cathedral, etc.). The DAMPING knob determines the decay of high frequencies within the reverb tail.

Chorus + Chamber



Taking up only one FX slot, the Chorus + Chamber effect combines the shimmer and doubling characteristics of a studio-grade Chorus with the sweet sound of a traditional Chamber reverb. (Reverb is Inspired by the Lexicon PCM 70)

The BALANCE knob adjusts the balance between chorus and reverb. Low frequencies can be excluded with the LO CUT knob, and the MIX knob adjusts how much of the effect is added to the signal. SPEED, DELAY and DEPTH adjust the rate, delay, and modulation depth of the chorus. The LFO PHASE between left and right channel can be offset by up to 180 degrees, and WAVE adjusts the LFO waveform from a sine wave to triangular wave. The PREDELAY knob determines the hesitation before the reverb affects the signal. The DECAY knob adjusts how quickly the reverb fades. The SIZE controls how large or small the simulated space is (room, cathedral, etc.). The DAMPING knob determines the decay of high frequencies within the reverb tail.

Flanger + Chamber



Add the mind-bending, filter-sweeping effect of a state-of-the-art Flanger to the elegant sweetening of a traditional Chamber reverb—all in one FX slot. (Reverb is Inspired by the Lexicon PCM 70)

The BALANCE knob adjusts the ratio between flanger and reverb. Low frequencies can be excluded with the LO CUT knob, and the MIX knob adjusts how much of the effect is added to the signal. SPEED, DELAY and DEPTH adjust the rate, delay, and modulation depth of the flanger. FEEDBACK can be adjusted with positive and negative amounts. The PHASE can be offset by up to 180 degrees. The PREDELAY knob determines the hesitation before the reverb affects the signal. The DECAY knob adjusts how quickly the reverb fades. The SIZE controls how large or small the simulated space is (room, cathedral, etc.). The DAMPING knob determines the decay of high frequencies within the reverb tail.

Delay + Chorus



This combination effect merges a user-definable Delay (echo) with a studio-quality Chorus sure to fatten up even the “skinniest” track. Uses only one FX slot. (Inspired by the TC Electronic D-Two)

The TIME knob adjusts the delay time, and the PATTERN knob sets the delay ratio for the right channel and negative values activate a cross feedback between the two channels. The FEEDHC knob adjusts the delay high-cut frequency, while the FEEDBACK knob adjusts the number of repeats. The X-FEED knob allows you to send the delay sound to the chorus effect. The BALANCE knob adjusts the ratio between delay and chorus. SPEED, DELAY and DEPTH adjust the rate, delay, and modulation depth of the chorus. The right channel LFO PHASE can be offset by up to 180 degrees, and WAVE adjusts the chorus character by shaping the LFO waveform from sine wave to triangular wave. Use the MIX knob to blend the effected signal with the “dry” sound.

Delay + Flanger



This handy dynamic duo blends the “woosh” of soaring jet planes with classic Delay, and can be adjusted from mild to wild. This combination effect only takes up one FX slot. (Inspired by the TC Electronic D-Two)

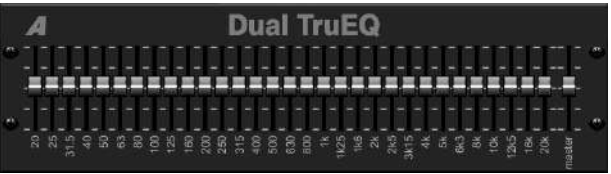
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Dual / Stereo GEQ

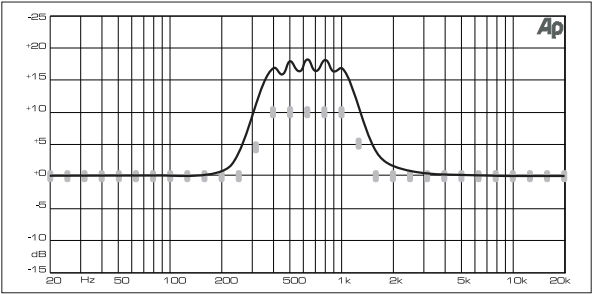


These are standard graphic equalizers that provide 31 bands of adjustment between 20 Hz and 20 kHz. A master volume slider compensates for changes in volume caused by the equalization. A maximum boost or cut of 15 dB is available for each band.

Dual / Stereo TruEQ

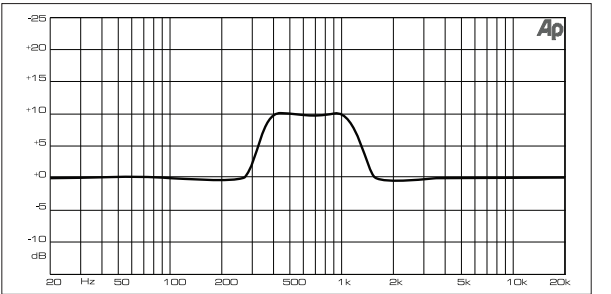


The TruEQ incorporates a special algorithm that compensates for the gain adjustment overlapping effect that adjacent frequency bands have on one another. On a standard EQ, when neighboring bands are boosted together, the resulting effect is magnified beyond what is visible from the positioning of the sliders.



Graphic equalizer without frequency response correction.

This compensated EQ will produce an adjustment that is identical to the actual positioning of the sliders.



Graphic equalizer with frequency response correction.

Rhythm Delay



The Rhythm Delay provides 4 stages of delay with independently adjustable gain and rate, allowing unique syncopation to be created in the layered repeats.

TIME BASE sets the master delay time, which is also the delay time for the first stage. GAIN BASE sets the gain for the first stage. SPREAD positions the first delay stage in the stereo field. A global FEEDBACK, LO and HI CUT adjustment are also available. FACTOR A, B and C adjust the delay rate relative to the global TIME BASE setting for the 2nd, 3rd and 4th stages respectively. Each stage also has its own GAIN adjustment. MONO activates a mono mix of both channels for the delay input. X-FEED indicates that stereo cross-feedback of the delays is active.

Modulation Delay



Modulation Delay combines three of the most used time modulation effects into one easy-to-operate unit, featuring true-stereo delay with a lush chorus, topped off with three reverb models to choose from.

The BALANCE knob adjusts ratio of delay to reverb. The processor chain can operate as serial where one effect flows into the next, or parallel where each effect is applied to the source signal independently. TIME, FEED (back), LOW and HI CUT all affect the delay. Modulation DEPTH and RATE are adjustable. Three types of reverb are available – ambience, club and hall – with adjustable DECAY and HI DAMP.

Dimensional Chorus



The Dimensional Chorus offers the most user-friendly and classic sounds, best described as “space” and “dimensional”. The 4 MODE buttons can be engaged individually or simultaneously for light chorus or very thick, exaggerated modulation. Adjust the 1st encoder to select mono or stereo operation, and press the encoder to engage or bypass the effect.

Leisure Compressor



This model of a popular tube-based optical compressor provides natural and effortlessly musical compression, inspired by the Teletronix LA-2A. Simply adjust the input GAIN and PEAK REDUCTION knob to dial in the amount of desired compression, then adjust the OUTPUT GAIN knob for the desired output level. The COMP setting will give a gentle compression ratio, whereas the LIMIT setting results in a higher ratio.

Ultimo Compressor



The Ultimo Compressor is based on the Urei 1176LN Limiting Amplifier and authentically captures the smooth character of the original class-A output stage in its FET's legendary fast attack.

Start with the INPUT and OUTPUT knobs at the -24 position for unity gain and set the ATTACK and RELEASE knobs fully counterclockwise. Select the compression ratio, then raise the ATTACK knob to lightly compress the signal. Increase the ratio for heavier compression and experiment with ATTACK, RELEASE and INPUT levels to achieve your desired result. Compensate for overall level reduction with the OUTPUT knob.

Fair Compressor



This model of a Fairchild 670 delivers some of the finest colorations in compressor history. Two small trim VRs, BIAS and BALANCE, preset the control side chain action, a 6-step knob determines the timing, and the 2 large INPUT GAIN and THRESHOLD knobs adjust the levels. There are models available for dual, stereo-linked, or mid/side operation.

Combinator



The Combinator emulates famous broadcasting and mastering compressors, utilizing automatic parameter control that produces very effective yet “inaudible” results.

The MIX knob allows some of the source signal to pass through unaffected. ATTACK and RELEASE have dedicated controls, and an Auto Release function can be engaged. Global X-OVER, RATIO, THRESH(old) and GAIN controls are available. Engage the Spectral Balance Control (SBC) to allow automatic gain balancing between the audio bands and its SPEED control to determine how aggressively the effect works. The meters can also display band reduction or the SBC gain balance, and can display peak outputs. The THRESH(old) and GAIN can be adjusted for each band independently.

XTEC EQ1



Inspired by the Pultec EQP-1a, this passive equalizer is a very powerful tool for sound enhancement.

GAIN allows compensation for level changes resulting from frequency adjustments. Press the 1st encoder to engage or disengage the effect. Select the low frequency with the LO FREQ knob, adjust the amount of enhancement with the LO BOOST, then adjust the attack with the LO ATT. The same adjustments are available for the high frequencies.

XTEC EQ5



This Pultec emulation is a classic analog passive equalizer that offers very warm and musical frequency sculpting. Simply select the center frequency for the 3 bands, then adjust how much low and high you want to boost and how much midrange you want to cut.

Sub Octaver



The Sub Octaver provides two channels of sub harmonics generation, one or even two octaves below the input signal.

Adjust the DIRECT knob to blend the “dry” signal with the lower octaves. Use the RANGE switch to optimize the tracking by selecting the frequency range of the input signal. The OCT1 and OCT2 knobs adjust how much 1 octave down and 2 octaves down content is included.

Edison EX1



The EDISON EX1+ is a remarkably effective tool that allows manipulation of the stereo field. The effect offers stereo and mid/side input and output and a phase correlation meter. Exaggerate the stereo field with the ST SPREAD knob and adjust the ratio of mono to stereo content with the BALANCE knob. The CENTER DIST knob allows the mono content to be panned. Compensate for level changes with the OUTPUT GAIN knob.

Sound Maximizer



Inspired by the Sonic Maximizer 482i, this effect restores natural brilliance and clarity to any audio signal by adjusting the phase and amplitude integrity to reveal more of the natural texture of the sound. LO CONTOUR adjusts the level of phase-corrected low frequencies and PROCESS adjusts the level of phase-corrected high frequencies. GAIN compensates for level changes caused by the effect.

5. Topic Guide

5.1 Firmware updates

The M32C firmware can easily be updated by performing the following steps:

- Download the new console firmware from the M32C product page onto the root level of a USB thumb drive
- Plug the USB thumb drive into the front panel USB connector while the console is turned off
- Hold the SELECT knob depressed while switching the console on. While booting, the M32C will run a fully automatic firmware update, which will take 2-3 minutes longer than the regular boot sequence

When no update file is available on the USB drive, or when it is corrupted, the update mode will remain active, preventing the M32C from booting regularly. Switch the console off and back on without holding the SELECT knob to boot the console with the existing firmware.

5.2 Remote control

The M32C hosts an Ethernet port on its rear panel which can be used to connect and remote control it over a network via the M32-Mix on an iPad or the M32-Edit application on a PC. To be able to do this the M32C has to be set up properly.

- Enter Setup Mode by pressing and holding the SELECT knob.
- Rotate the Select knob to select “6. IP Address.” Press the Select knob to confirm.
- Set an IP address which fits your network, normally 192.168.0.X. Rotate the Select knob to adjust the 1st triplet (0-255), then press to confirm. Repeat this to enter the 2nd, 3rd and 4th triplet in the address. The final press will exit.
- Set your subnet mask according to your network, normally 255.255.255.0. Select setup page “7. IP Mask” and follow the same procedure as the IP address.
- Set your gateway, if required, by selecting Setup page “8. IP Gateway” and following the same procedure described above.

Now get your iPad or remote PC into the same network and open the M32-Edit.

PC:

- On the M32-Edit, choose setup on the right side and the network tab. Enter the IP address of the M32C in the network and press connect.
- If the software has connected to the M32C you can also synchronise them in 2 directions. Console -> PC means all settings in the M32C will be loaded into the M32-Edit. PC -> Console means that all settings in the M32-Edit will be written to the console.

M32-Mix

- For the M32-Mix remote, open the program on your iPad (make sure the iPad is connected to the same network as the console).
- On the startup screen, a popup should appear. Enter the IP of the console, press “Go Online”, et voilà: you are connected and can control the M32C with your iPad.

5.3 Recording a 2-track directly with the console

The M32C offers the possibility to record a 2-track of your mix (or any other selection of signals) directly onto a USB-stick/external USB hard disk:

- Plug a FAT-formatted (FAT12, FAT16, FAT32) USB stick into the USB port on the front panel.
- In your M32-Mix or M32-Edit software, navigate to the Recorder screen.
- On the config tab you can select the source for the recording, default is main L and R.
- Press RECORD (encoder #5) to record your mix.
- To adjust the volume during playback, use the virtual faders for Aux 7 and 8, which are assigned to USB playback by default.

Remarks:

Due to the FAT format of the stick, the file size will be limited to 2 GB, which is about 3 hours of stereo recording. Please test the recording capability of your USB device before you do the “real stuff” as some sticks may not be supported or be too slow. We also recommend you defragment your USB device prior to recording. The recording will be done as 16-bit WAV file with the selected sample frequency of the console.

Please also note that it is possible that the specifications of USB storage devices may be changed by the manufacturer without any change in physical appearance or notification.

5.4 Saving and recalling scenes

Follow the steps below to save and recall scenes in the console, allowing different configurations to be recalled at a later time.

- Adjust all settings of the console so that all elements of the mix are as desired.
- Select the Scenes menu in your remote software. The display will show various controls for saving and recalling console scenes.
- Press the rotary control labeled “Save Settings” to save the console’s current configuration to the next available empty scene and label it with a custom name.
- Adjust the console to the next desired configuration, and repeat the process above as needed, saving additional scenes to additional empty slots.
- To recall a scene, scroll through the list of saved scenes. A gray box will indicate which item is currently selected. When the desired scene is selected, press the “GO” button in the software and the console will switch to that scene. All console parameters will switch to the state they were in when saved to the scene that was just recalled.

5.5 How do I add one of the 8 internal effects to the sound?

There are two types of effects that are commonly used:

- “Effects Loop” (side chain) style effects, where multiple channels all send varying amounts of their signal to a common effect, such as a reverb, delay, or chorus.
- “Insert” style effects that are inserted in to the signal path of a single channel of audio. Examples would be a graphic EQ, filter, exciter, or tube emulator.

To apply an “Effects Loop” style effect:

- Select the “Effects” menu in either the M32-Mix or M32-Edit software. The main screen will show the FX home screen where different effects processors are assigned to the 8 processing slots.
- Adjust rotary encoder #6 to highlight the first effects processor; it will be surrounded by an orange outline. You may also click or tap directly on the desired processor to select.
- Select your desired bus as the source for both the left and right inputs of the first effect processor.
- Select a specific effect processor, such as “Ambience”.
- Adjust FX1L and FX1R up to 0 dB.
- With the desired effect highlighted, select the 'Edit' button beneath the 6th encoder to adjust the effect parameters.

- Press the Home button again and tab over to the ‘sends’ page. Raise the virtual faders for the channels to which you want to add the effect. The higher you raise the fader, the more of that channel's signal will be sent to the processor.

To apply an “insert” style effect:

- Select the “Effects” menu in either the M32-Mix or M32-Edit software.
- As the effects on the left side are also able to handle complex send effects like reverb, the slots on the right side shall be used for insert effects like limiter, graphic EQ, etc. You can also use insert effects on the left side, but this will limit your use of reverbs and other processor-intensive effects.
- Select one of the effects processors on the right side; it will be surrounded by an orange outline.
- Select a channel or bus to assign to the processor, then select “Ins” to assign as an insert effect.
- Select a specific effect processor, such as “precision limiter”.
- Navigate to the Home -> Config screen.
- Select the specific processor you have applied the effect to, in this case “Ins FX 5L”. Press the encoder to connect the selected insert effect.
- The Precision Limiter is now applied as an insert on the selected channel. Sending more than one channel through the same insert effect is, of course, prohibited. There will be a warning when you try to insert an effect slot that has already been used as an insert on any other channel. Both sides of a dual type effect can be used as inserts on different channels or buses.

EN 6. USB Interface Operation Guide

Host system requirements for DN32-USB interface expansion card

Check the KLARK TEKNIK website at klarktechnik.com for updates of DN32-USB firmware or system requirements. Please find the recommended hardware/software minimum configurations in the specifications section.

The KLARK TEKNIK DN32-USB High-Performance 32-Channel 24-Bit USB Audio Interface

The DN32-USB card provides 32 channel, bi-directional audio I/O via USB 2.0 to Mac or Windows PC. The simultaneous 32-in, 32-out audio channels enable extremely powerful studio and live applications. You can run virtual live sound checks or 32-track high-quality studio recordings, while at the same time remote operating your DAW via HUI/MackieControl emulation. The high speed 24-bit signal transmission and ultra-low latency ASIO drivers and CoreAudio compatibility even allow inserting audio plugins on your PC to perform advanced outboard processing.

Configuration

After the console has fully booted up, you can access the Setup/Card screen in your remote software to view the current channel count configuration. Depending on your application, you may want to select an option other than the maximum 32 x 32 channel count to preserve system resources.



6.1 Configuring the DN32-USB card for use in the console

The console will automatically detect the DN32-USB card during the regular boot cycle, and it will display the card's presence in several instances.

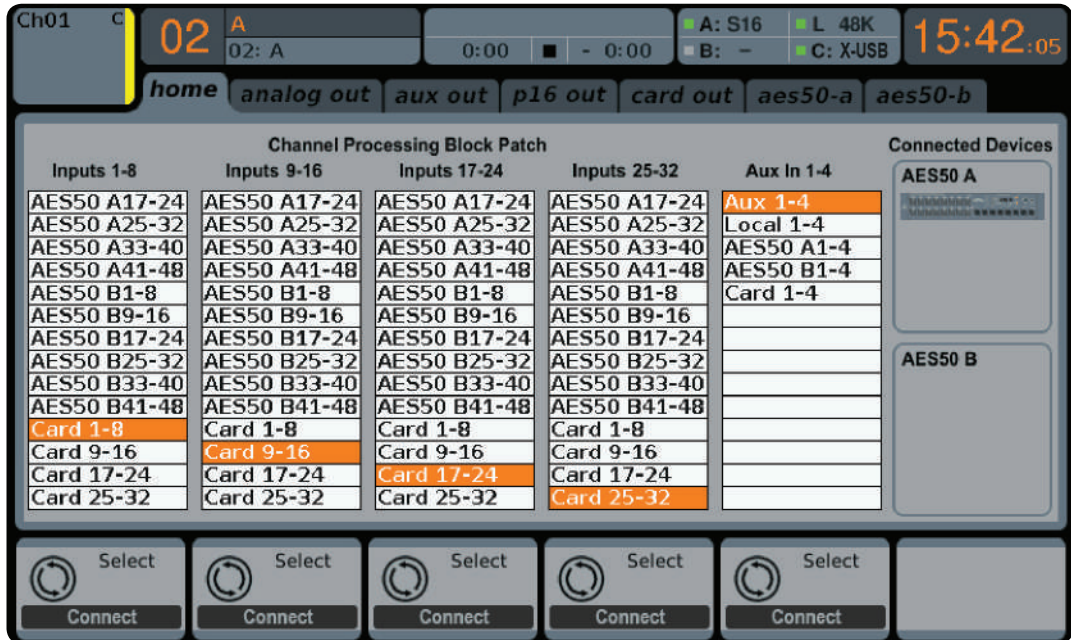
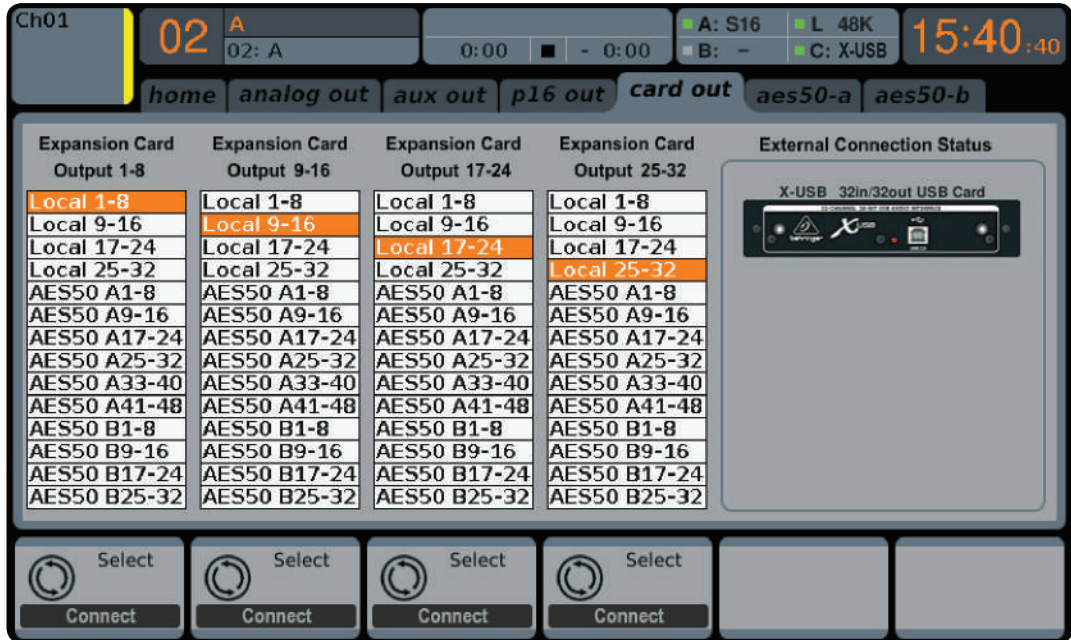


The green square in front of "C: USB" indicates that the card is installed and working properly.

32 in / 32 out

This mode obviously allows the full potential of the interface to be tapped. Note that the computer needs to be able to handle that amount of concurrent I/O stream without any glitches. Depending on its speed and memory configuration, some optimization for audio recording might be required.

It is also possible to run a virtual sound check of all 32 input channels by recording them directly to a computer during a brief line check. The performers can leave the stage while you play back the recorded instruments from the hard drive and tweak the sound accordingly.



Generally, the Card outputs may use any of the available signal sources in the console (local or AES50) for recording independently. When the M32C is used in a quasi in-line mode, the card with connected computer represents a classic tape machine. In this case, the connected DL16 mic inputs would be selected to feed the card outputs (see graphic), and all signals are run from the DL16's preamps directly to the multi-track recording machine (PC) and from there 1:1 back into the console's input channels.

When the console channel inputs are set to Card, the channel Gain control will be a +/- 12 dB digital trim for the interface card signal, without direct access to any head amp - which is great for mixdown but would be an issue for recording. So, mixing and monitoring can be done using the M32C input channel controls, but the actual

mic preamps must now be controlled from the Setup/preamps page, which gives remote control to every one of the available preamps in the system. Use the Setup/preamps page to make sure that phantom power is set as needed, and that there is a reasonable amount of headroom for recording the preamp signals.

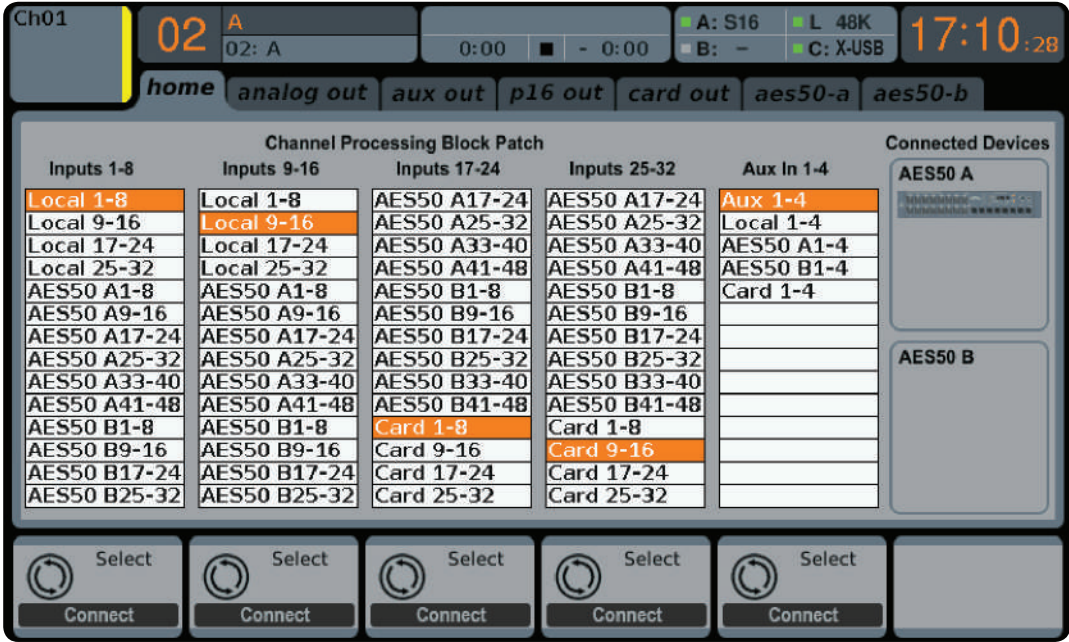
TIP: Sometimes it is more convenient to run the sound check while the preamps are still connected to the M32C input channels. Once you are confident about the fundamental settings, you can switch the channel inputs to the DN32-USB Card inputs for laying the tracks and monitoring the DAW outputs.

If you wish to switch back and forth between the two modes more frequently, you could consider storing 2 routing scenes, 'DAW' and 'preamps'. Make sure Scene Safes are set in a way that all other parameters remain unchanged.

16 in / 16 out

If you don't actually need more than 16 concurrent input and output tracks to be exchanged between the console and your PC, then this mode might be more appropriate for you. First, it will slow the required bandwidth on the interface down. Second, there will be no excessive I/O tracks in your DAW configuration that might clutter your setup. Third, it allows you to run a fully-featured

zero-latency overdub setup, which would be impossible if signals were run through the computer. In this case, the 16 input signals are put on channels 1-16, while the tape (card) returns are put on channels 17-32. The monitoring is directly fed from Ch1-16 as usual, including all processing and effects. It remains independent from any computer audio latency, even though you can hear back all the recorded tracks without any repatching.



32 in / 8 out

This mode is tailored to suit a typical studio and overdub recording situation, with many input channels but only a few output channels for monitoring of previously recorded takes.

8 in / 8 out and 2 in / 2 out

For very small recording sessions or overdubs with single sources like vocals, reducing the channel I/O frees up more processing power and ensures stable operation with small latency settings.

8 in / 32 out

This is a useful mode for utilizing the excellent audio engine and effects processing of the console during final mixdown of your project. All 32 tracks would be fed from your DAW into the console where all the magic happens. Then only 2-8 tracks of the complete mixdown would be sent back to the DAW.

6.2 Configuring the PC to Interface with the DN32-USB Card

Please watch klarktechnik.com for further advice on the software configuration of DN32-USB interface card.

- Windows:** There is an ASIO high-performance driver available for download, which is essential for low-latency audio on Windows computers.
- MacOS:** The DN32-USB is CoreAudio compatible and thus works with low-latency on Mac computers without any additional driver installation.

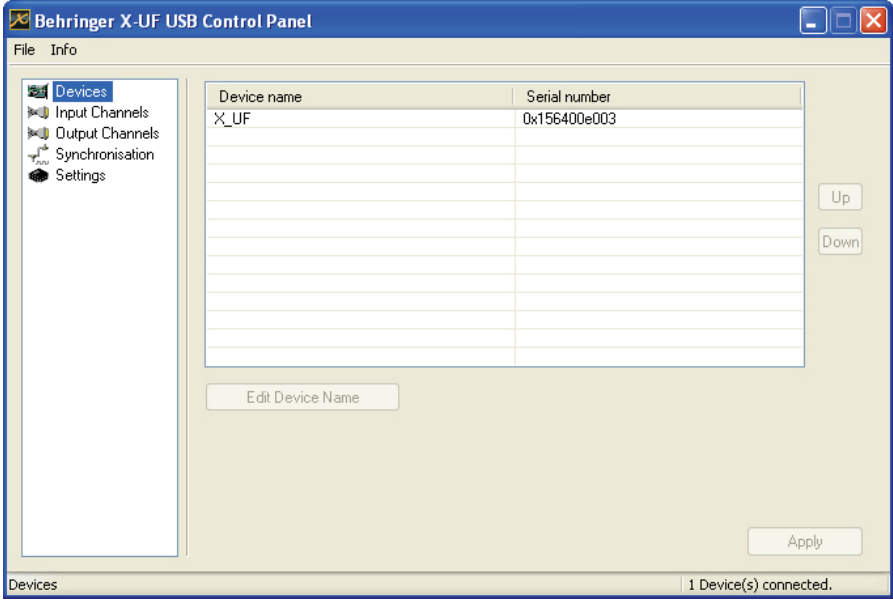
Windows ASIO Driver

Download the M32C ASIO driver installer files from midasconsoles.com. Double-click on Setup.exe in the corresponding unpacked folder and follow the instructions on the screen.

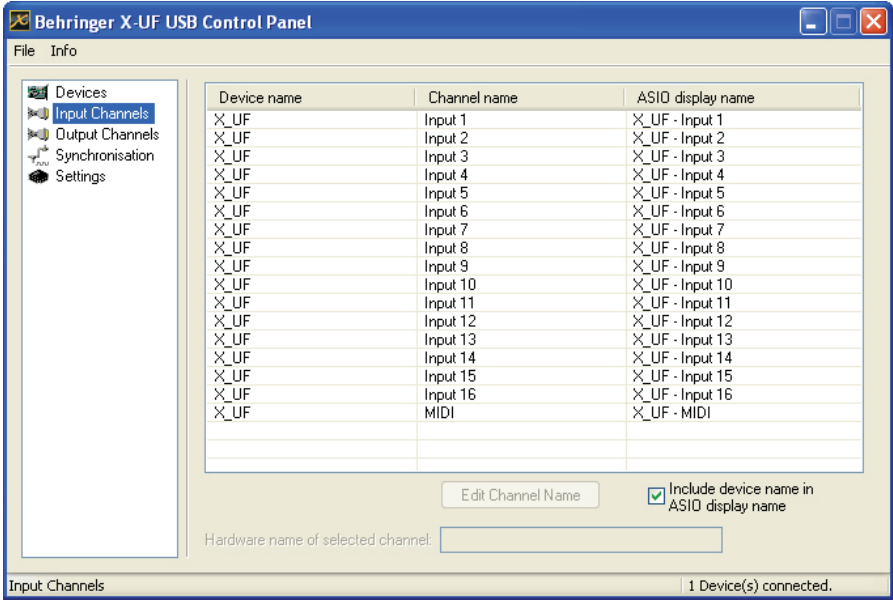
Driver Control Panels

Once the driver is installed, you can open the control panel by double-clicking on the small tray icon. These screens will allow configuring the DN32-USB expansion card in the M32C as an audio interface for your computer.

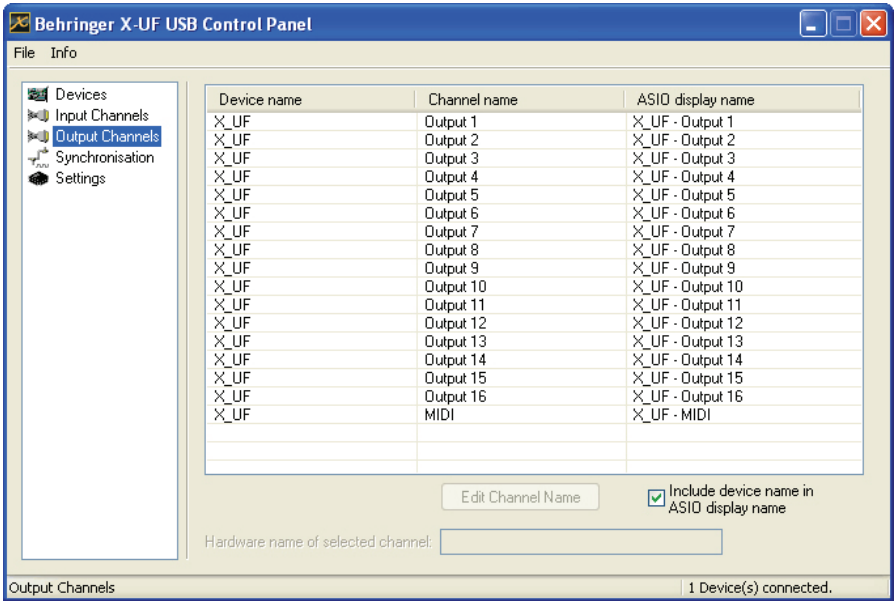
The 'Devices' screen displays the card name and serial number. You can rename the card if necessary.



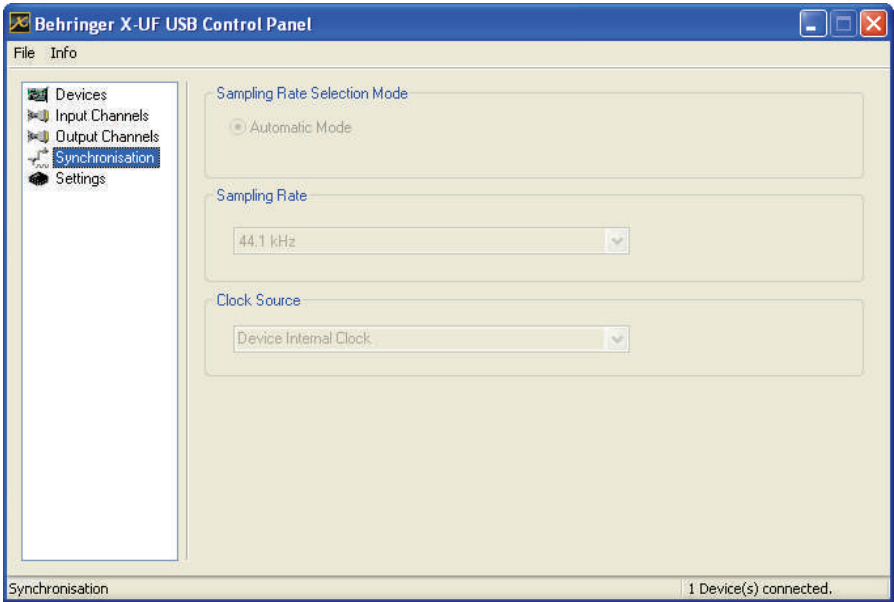
The 'Input Channels' screen allows you to name each input channel for more organized mixing.



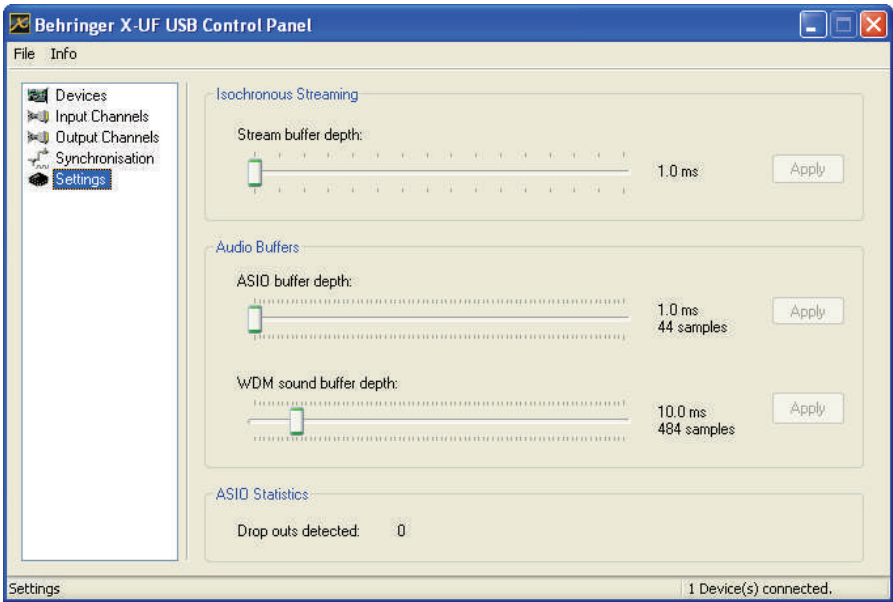
The ‘Output Channels’ screen allows you to name each output channel for more organized mixing.



The ‘Synchronisation’ screen allows manual selection of the sample rate and clock source.



The ‘Settings’ screen allows the stream, ASIO, and WDM sound buffers to be set. Any detected drop outs will be documented as well, in which case a larger buffer should be selected.



6.3 DN32-USB Specifications

Expansion Card Features:			
Interface	MIDI	Audio input channels 24-Bit, 44.1/48 kHz	Audio output channels 24-Bit, 44.1/48 kHz
HighSpeed USB 2.0	1 in x 1 out	32, 16, 8 or 2	32, 16, 8 or 2
DAW remote control	Generic, HUI and Mackie Control emulation		
Expansion Card Performance:			
Interface		Typical round-trip latency	
HighSpeed USB 2.0		~14 ms	

* depends on system performance and application

Recommended Minimum Hardware:

- Windows PC
- Core 2 Duo CPU, 2 GHz

- USB 2.0 port

- 1 GB RAM
- Mac
- 1.5 GHz CPU

- USB 2.0 port

- 512 MB RAM

Recommended Operating Systems:

- Windows:
- XP 32-Bit SP2 or higher, Win7 32-bit, Win7 64-bit, Win8 64-bit (DN32-USB ASIO drivers supplied)
- MacOSX:
- 10.5 Leopard, 10.6 Snow Leopard, 10.7 Lion, 10.8 Mountain Lion (CoreAudio compatible)

7. Specifications

Processing

Number of processing channels	32 input channels, 8 aux channels, 8 FX return channels, 16 aux buses, 6 matrices, main LRC
Internal effects engines, true stereo / mono	8 / 16
Internal total recall scenes (incl. preamp and fader)	100
Signal processing	40-bit floating point
Network I/O latency (stagebox in > console processing* > stagebox out)	1.1 ms

Connectors

Talkback mic input, TRS	1 external (no phantom power)
Monitoring outputs 1/4" TRS balanced	2
AES50 ports, SuperMAC	2
Expansion card slot	32 channel audio input/output, various standards
P-16 connector, Ultramet (no power supplied)	1
MIDI inputs / outputs	1/1
Ethernet, RJ45, rear panel, for remote control	1
USB Type A, front panel, for audio and data export/import	1

Talkback Input

Maximum gain	+50 dB
Maximum input level at unity gain	+8 dBu
Input impedance	2 kΩ

Monitor Outputs

Maximum output level	+21 dBu
Output impedance	50 Ω
Frequency response, +0 to -1 dB	20 Hz - 20 kHz
Output noise, 22 Hz - 22 kHz	-83 dBu, unweighted
Distortion, 0 dBu output level, 1 kHz	0.02%

Indicators

LCD screen	128 x 64, LCD with RGB color backlight
Status LEDs	AES50 port A/B status, power LED, Mute All button

Power

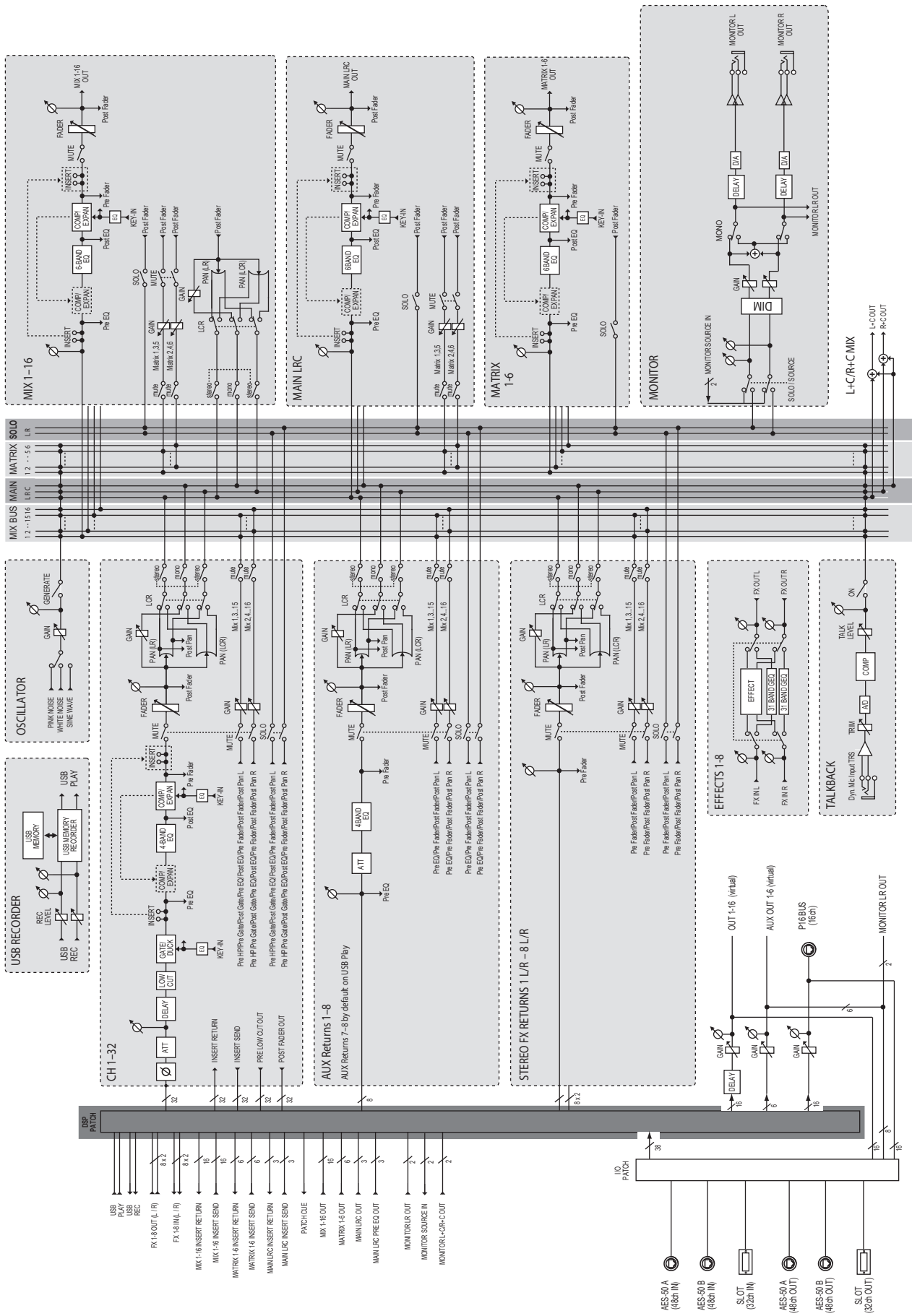
Switch-mode power supply	Autorange 100-240 V (50/60 Hz)
Power consumption	40 W

Physical

Standard operating temperature range	5°C – 40°C (41°F – 104°F)
Dimensions	483 x 300 x 50 mm (19 x 11.8 x 2")
Weight	3.5 kg (7.7 lbs)

*including all channel and bus processing, excluding insert effects and line delays

8. Block Diagram



EN 9. M32C MIDI Implementation

MIDI RX > SCENES

Whenever program change messages in the range 1-100 are received on MIDI CH01, the corresponding scene of the M32C internal show memory will be loaded.

This requires the following preconditions:

- Setup / remote
 - > MIDI In/Out check marks must be set according to the connection on which MIDI input will be accepted (via physical MIDI connectors on M32C or DL16, or via DN32-USB Card)
 - > MIDI In/Out check mark must be set for “Enable MIDI Scene Recall”
- Setup / global
 - > when tick mark “Confirm Pop-Ups” / “Scene Load” is active, also MIDI scene recalls will only become active after manual confirmation
 - > if you prefer activating scenes via MIDI program changes immediately, un-check the “Confirm Pop-Ups” / “Scene Load” tick mark
- Scenes View / home
 - > valid scenes must be stored in the internal M32C show file. It is not possible to recall empty scenes.
 - > the scope of changes applied by a MIDI scene recall depends on the Scene Safes, Parameter Safes and Channel Safes settings, same as with recalling the scene locally.

MIDI TX > SCENES

Every scene can be assigned one specific MIDI command/event. Each time the scene is loaded the MIDI command will be sent out once. Possible choices for MIDI commands/events to be found on Scenes View/MIDI page:

- Off > no message will be sent upon scene load
- Program Change > select the MIDI Channel and the Program Number (using knobs 4/5 at the main display)
- Control Change > select the MIDI Channel, Controller number and value (using knobs 4-6 at the main display)
- Note > select the MIDI Channel, Note number and velocity (using knobs 4-6 at the main display) > will send out a Note On command directly followed by the same Note Off command

MIDI RX > ASSIGN

Whenever assignable controls are set up for transmitting MIDI commands, reception of that same command (status or continuous) will be reflected on the respective assignable control element (button light, encoder LED collar).

MIDI TX > ASSIGN

We restricted the user assignable MIDI commands to some generic elements, in order to keep things simple enough:

- **Encoders 1-4** > can be assigned to sending control changes, program changes or notes
 - > parameters are currently ‘Channel’ and ‘Value’
 - > for CC and Note commands ‘Value’ = controller number/note number, and the encoder rotation determines the controller value/note-on velocity
 - > for Program Changes only the channel is specified, and the encoder rotation determines the program number
- **Buttons 5-12** > can be operated in two modes, ‘**MIDI Push**’ (non-latching) for momentary commands, or ‘**MIDI Toggle**’ (latching) for static commands

MIDI Push:

- > can be assigned to sending control changes, program changes or notes
- > parameters are currently ‘Channel’ and ‘Value’
- > for CC and Note commands ‘Value’ 0...127 = controller number/note number, and the button momentarily toggles the controller value/note-on velocity to 127 (depressed)à0 (released)
- > for Program Changes ‘Value’ 0...127 = program/preset number, that will be sent upon pressing the button

MIDI Toggle:

- > can be assigned to sending control changes or notes
- > parameters are currently ‘Channel’ and ‘Value’
- > for CC and Note commands ‘Value’ 0...127 = controller number/note number, and the button toggles the controller value/note-on velocity between value/velocity 127 and 0 with every operation
- n.b.1) The ASSIGN section also reflects/displays reception of the same MIDI commands that are selected for transmission
- n.b.2) The MIDI commands assigned to the ASSIGN controls can be transferred to and from stage via AES50 using the DL16 stage box MIDI I/O

EN

MIDI RX/TX > REMOTE

Enables a specific form of bi-directional MIDI communication for remote controlling a computer DAW application using control elements of the M32C console. REMOTE can be used in 3 modes, **Mackie Control**, **HUI** and raw **MIDI CC (raw)** controllers (see Setup/remote)

- **MIDI CC (raw)** selected and Remote is enabled+active, the group section buttons
 - > will emit the following messages on Channel 01:
Group 1-8 SELECT = Note 64-71, on(127)/off(0), push non-latching
Group 1-8 SOLO = CC 32-39, on(127)/off(0), toggle latching
Group 1-8 MUTE = CC 40-47, on(127)/off(0), toggle latching
Sends On Fader = CC 48, on(127)/off(0), toggle latching
Group DCA 1-8 = Note 72, on(127)/off(0), push non-latching
BUS 1-8 = Note 73, on(127)/off(0), push non-latching
BUS 9-16 = Note 74, on(127)/off(0), push non-latching
MTX 1-6 = Note 75, on(127)/off(0), push non-latching
 - MIDI CC (raw)** selected and Remote is enabled+active, then group section faders 1-8
 - > will emit CC #0-7, value 0...127 messages on Channel 01
- **HUI** selected and Remote is enabled+active, then the group fader section and buttons will emulate the HUI control surface protocol, i.e. for ProTools.
 - > SELECT/SOLO 1-8 buttons will select or solo the corresponding track in the DAW, in banks of 8 tracks
 - > Sends On Fader = enables touch-writing a fader automation on selected track, track automation mode in DAW must be ‘touch’, (latching)
 - > use the layer buttons to determine the function assigned to the MUTE 1-8 buttons, the LED displays indicate that function
 - Group DCA 1-8 = allows to move the bank selection of tracks in a DAW, (push non-latching)
 - BUS 1-8 = allows to set DAW tracks to ‘Record Ready’, (push non-latching)
 - BUS 9-16 = enables using the MUTE buttons for track mute in the DAW, (latching)
 - MTX 1-6 = enables using the MUTE buttons for transport controls in the DAW, (latching)
- **MACKIE CTRL** selected and Remote is enabled+active, then the group fader section and buttons will emulate the Mackie Control Universal protocol
 - > SELECT/SOLO 1-8 buttons will select or solo the corresponding track in the DAW, in banks of 8 tracks
 - > Sends On Fader = enables touch-writing a fader automation on selected track, track automation mode in DAW must be ‘touch’ or ‘latch’, (latching)
 - > use the layer buttons to determine the function assigned to the MUTE 1-8 buttons, the LED displays indicate that function
 - Group DCA 1-8 = allows to move the bank selection of tracks in a DAW, (push non-latching)
 - BUS 1-8 = allows to set DAW tracks to ‘Record Ready’, (push non-latching)
 - BUS 9-16 = enables using the MUTE buttons for track mute in the DAW, (latching)
 - MTX 1-6 = enables using the MUTE buttons for transport controls in the DAW, (latching)

Other important information

EN Important information

1. Register online. Please register your new MUSIC Group equipment right after you purchase it by visiting midasconsoles.com. Registering your purchase using our simple online form helps us to process your repair claims more quickly and efficiently. Also, read the terms and conditions of our warranty, if applicable.

2. Malfunction. Should your MUSIC Group Authorized Reseller not be located in your vicinity, you may contact the MUSIC Group Authorized Fulfiller for your country listed under “Support” at midasconsoles.com. Should your country not be listed, please check if your problem can be dealt with by our “Online Support” which may also be found under “Support” at midasconsoles.com. Alternatively, please submit an online warranty claim at midasconsoles.com BEFORE returning the product.

3. Power Connections. Before plugging the unit into a power socket, please make sure you are using the correct mains voltage for your particular model. Faulty fuses must be replaced with fuses of the same type and rating without exception.

FR Informations importantes

1. Enregistrez-vous en ligne. Prenez le temps d'enregistrer votre produit MUSIC Group aussi vite que possible sur le site Internet midasconsoles.com. Le fait d'enregistrer le produit en ligne nous permet de gérer les réparations plus rapidement et plus efficacement. Prenez également le temps de lire les termes et conditions de notre garantie.

2. Dysfonctionnement. Si vous n'avez pas de revendeur MUSIC Group près de chez vous, contactez le distributeur MUSIC Group de votre pays : consultez la liste des distributeurs de votre pays dans la page “Support” de notre site Internet midasconsoles.com. Si votre pays n'est pas dans la liste, essayez de résoudre votre problème avec notre “aide en ligne” que vous trouverez également dans la section “Support” du site midasconsoles.com. Vous pouvez également nous faire parvenir directement votre demande de réparation sous garantie par Internet sur le site midasconsoles.com AVANT de nous renvoyer le produit.

3. Raccordement au secteur. Avant de relier cet équipement au secteur, assurez-vous que la tension secteur de votre région soit compatible avec l'appareil. Veillez à remplacer les fusibles uniquement par des modèles exactement de même taille et de même valeur électrique — sans aucune exception.

PT Outras Informações Importantes

1. Registre-se online. Por favor, registre seu novo equipamento MUSIC Group logo após a compra visitando o site midasconsoles.com Registrar sua compra usando nosso simples formulário online nos ajuda a processar seus pedidos de reparos com maior rapidez e eficiência. Além disso, leia nossos termos e condições de garantia, caso seja necessário.

2. Funcionamento Defeituoso. Caso seu fornecedor MUSIC Group não esteja localizado nas proximidades, você pode contatar um distribuidor MUSIC Group para o seu país listado abaixo de “Suporte” em midasconsoles.com. Se seu país não estiver na lista, favor checar se seu problema pode ser resolvido com o nosso “Suporte Online” que também pode ser achado abaixo de “Suporte” em midasconsoles.com. Alternativamente, favor enviar uma solicitação de garantia online em midasconsoles.com ANTES da devolução do produto.

3. Ligações. Antes de ligar a unidade à tomada, assegure-se de que está a utilizar a voltagem correcta para o modelo em questão. Os fusíveis com defeito terão de ser substituídos, sem qualquer excepção, por fusíveis do mesmo tipo e corrente nominal.

CN 其他的重要信息

1. 在线注册。请购买 MUSIC Group 产品后立即在 midasconsoles.com 网站注册。网页上有简单的在线注册表格。这有助于我们更快更有效率地处理您维修等事宜。请阅读保修的相关条款及条件。

2. 无法正常工作。若您的 MUSIC Group 产品无法正常工作, 我们会为您尽快修复。请联系您购买产品的销售商。若你所在地区没有 MUSIC Group 销售商, 请联系 midasconsoles.com 网站的 “WHERE TO BUY” 一栏下的所列出的子公司或经销商。

3. 电源连接。将本设备连接电源前, 请确保使用的电压正确。保险丝需要更换时, 必须使用相同型号及定额的保险丝。

ES Aspectos importantes

1. Registro online. Le recomendamos que registre su nuevo aparato MUSIC Group justo después de su compra accediendo a la página web midasconsoles.com. El registro de su compra a través de nuestro sencillo sistema online nos ayudará a resolver cualquier incidencia que se presente a la mayor brevedad posible. Además, aproveche para leer los términos y condiciones de nuestra garantía, si es aplicable en su caso.

2. Averías. En el caso de que no exista un distribuidor MUSIC Group en las inmediaciones, puede ponerse en contacto con el distribuidor MUSIC Group de su país, que encontrará dentro del apartado “Support” de nuestra página web midasconsoles.com. En caso de que su país no aparezca en ese listado, acceda a la sección “Online Support” (que también encontrará dentro del apartado “Support” de nuestra página web) y compruebe si su problema aparece descrito y solucionado allí. De forma alternativa, envíenos a través de la página web una solicitud online de soporte en periodo de garantía ANTES de devolvernos el aparato.

3. Conexiones de corriente. Antes de enchufar este aparato a una salida de corriente, asegúrese de que dicha salida sea del voltaje adecuado para su modelo concreto. En caso de que deba sustituir un fusible quemado, deberá hacerlo por otro de idénticas especificaciones, sin excepción.

DE Weitere wichtige Informationen

1. Online registrieren. Bitte registrieren Sie Ihr neues MUSIC Group-Gerät direkt nach dem Kauf auf der Website midasconsoles.com. Wenn Sie Ihren Kauf mit unserem einfachen online Formular registrieren, können wir Ihre Reparaturansprüche schneller und effizienter bearbeiten. Lesen Sie bitte auch unsere Garantiebedingungen, falls zutreffend.

2. Funktionsfehler. Sollte sich kein MUSIC Group Händler in Ihrer Nähe befinden, können Sie den MUSIC Group Vertrieb Ihres Landes kontaktieren, der auf midasconsoles.com unter „Support“ aufgeführt ist. Sollte Ihr Land nicht aufgelistet sein, prüfen Sie bitte, ob Ihr Problem von unserem „Online Support“ gelöst werden kann, den Sie ebenfalls auf midasconsoles.com unter „Support“ finden. Alternativ reichen Sie bitte Ihren Garantieanspruch online auf midasconsoles.com ein, BEVOR Sie das Produkt zurücksenden.

3. Stromanschluss. Bevor Sie das Gerät an eine Netzsteckdose anschließen, prüfen Sie bitte, ob Sie die korrekte Netzspannung für Ihr spezielles Modell verwenden. Fehlerhafte Sicherungen müssen ausnahmslos durch Sicherungen des gleichen Typs und Nennwerts ersetzt werden.

JP その他の重要な情報

1. ヒューズの格納部 / 電圧の選択: ユニットをパワーソケットに接続する前に、各モデルに対応した正しい主電源を使用していることを確認してください。ユニットによっては、230 V と 120 V の 2 つの違うポジションを切り替えて使う、ヒューズの格納部を備えているものがあります。正しくない値のヒューズは、絶対に適切な値のヒューズに交換されている必要があります。

2. 故障: MUSIC Group ディーラーがお客様のお近くにないときは、midasconsoles.com の “Support” 内に列記されている、お客様の国の MUSIC Group ディストリビューターにコンタクトすることができます。お客様の国がリストにない場合は、同じ midasconsoles.com の “Support” 内にある “Online Support” でお客様の問題が処理できないか、チェックしてみてください。あるいは、商品を返送する前に、midasconsoles.com で、オンラインの保証請求を要請してください。

3. 電源接続: 電源ソケットに電源コードを接続する前に、本製品に適切な電圧を使用していることをご確認ください。不具合が発生したヒューズは必ず電圧および電流、種類が同じヒューズに交換する必要があります。

FEDERAL COMMUNICATIONS
COMMISSION COMPLIANCE
INFORMATION



Responsible Party Name: **MUSIC Group Research
UK Limited**

Address: **Klark Industrial Park,
Walter Nash Road,
Kidderminster. Worcestershire.
DY11 7HJ. England.**

Phone Number: **+44 1562 741515**

M32C DIGITAL RACK MIXER

complies with the FCC rules as mentioned in the following paragraph:

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense.

This equipment complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) This device must accept any interference received, including interference that may cause undesired operation.

Important information:

Changes or modifications to the equipment not expressly approved by MUSIC Group can void the user's authority to use the equipment.

