LD Systems LDVIBZ12DC 12-Channel Mixing Console with DFX and Compressor User Manual

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YOU‘VE MADE THE RIGHT CHOICE!

We have designed this product to operate reliably over many years. LD Systems stands for this with its name and many years of experience as a manufacturer of high-quality audio products. Please read this User‘s Manual carefully, so that you can begin making optimum use of your LD Systems product quickly.
You can find more information about LD-SYSTEMS at our Internet site WWW.LD-SYSTEMS.COM

Contents

PREVENTIVE MEASURES

1. Please read these instructions carefully.
2. Keep all information and instructions in a safe place.
3. Follow the instructions.
4. Observe all safety warnings. Never remove safety warnings or other information from the equipment.
5. Use the equipment only in the intended manner and for the intended purpose.
6. Use only sufficiently stable and compatible stands and/or mounts (for fixed installations). Make certain that wall mounts are properly installed and secured. Make certain that the equipment is installed securely and cannot fall down.
7. During installation, observ e the applicable safety regulations for your country.
8. Never install and operate the equipment near radiators, heat registers, ovens or other sources of heat. Make certain that the equipment is always installed so that is cooled sufficiently and cannot overheat.
9. Never place sources of ignition, e.g., burning candles, on the equipment.
10. Ventilation slits must not be blocked.
11. Do not use this equipment in the immediate vicinity of water (does not apply to special outdoor equipment – in this case, observe the special instructions noted below. Do not expose this equipment to flammable materials, fluids or gases. Avoid direct sunlight!
12. Make certain that dripping or splashed water cannot enter the equipment. Do not place containers filled with liquids, such as vases or drinking vessels, on the equipment.
13. Make certain that objects cannot fall into the device.
14. Use this equipment only with the accessories recommended and intended by the manufacturer.
15. Do not open or modify this equipment.
16. After connecting the equipment, check all cables in order to prevent damage or accidents, e.g., due to tripping hazards.
17. During transport, make certain that the equipment cannot fall down and possibly cause property damage and personal injuries.
18. If your equipment is no longer functioning properly, if fluids or objects have gotten inside the equipment or if it has been damaged in anot her way, switch it off immediately and unplug it from the mains outlet (if it is a powered device). This equipment may only be repaired by authorized, qualified personnel.
19. Clean the equipment using a dry cloth.
20. Comply with all applicable disposal laws in your country. During disposal of packaging, please separate plastic and paper/cardboard.
21. Plastic bags must be kept out of reach of children.

FOR EQUIPMENT THAT CONNECTS TO THE POWER MAINS

22. **CAUTION:** If the power cord of the device is equipped with an earthing contact, then it must be connected to an outlet with a protective ground. Never deactivate the protective ground of a power cord.
23. If the equipment has been exposed to strong fluctuations in temperature (for example, after transport), do not switch it on immediately. Moisture and condensation could damage the equipment. Do not switch on the equipment until it has reached room temperature.
24. Before connecting the equipment to the power outlet, first verify that the mains voltage and frequency match the values specified on the equipment. If the equipment has a voltage selection switch, connect the equipment to the power outlet only if the equipment values and the mains power values match. If the included power cord or power adapter does not fit in your wall outlet, contact your electrician.
25. Do not step on the power cord. Make certain that the power cable does not become kinked, especially at the mains outlet and/or power adapter and the equipment connector.
26. When connecting the equipment, make certain that the power cord or power adapter is always freely accessible. Always disconnect the equipment from the power supply if the equipment is not in use or if you want to clean the equipment. Always unplug the power cord and power adapter from the power outlet at the plug or adapter and not by pulling on the cord. Never touch the power cord and power adapter with wet hands.
27. Whenever possible, avoid switching the equipment on and off in quick succession because otherwise this can shorten the useful life of the equipment.
28. IMPORTANT INFORMATION: Replace fuses only with fuses of the same type and rating. If a fuse blows repeatedly, please contact an authorised service centre.
29. To disconnect the equipment from the power mains completely, unplug the power cord or power adapter from the power outlet.
30. If your device is equipped with a Volex power connector, the mating Volex equipment connector must be unlocked before it can be removed. However, this also means that the equipment can slide and fall down if the power cable is pulled, which can lead to personal injuries and/or other damage. For this reason, always be careful when laying cables.
31. Unplug the power cord and power adapter from the power outlet if there is a risk of a lightning strike or before extended periods of disuse.

CAUTION:

To reduce the risk of electric shock, do not remove cover (or back). There are no user serviceable parts inside. Maintenance and repairs should be exclusively carried out by qualified service personnel.


The warning triangle with lightning symbol indicates dangerous uninsulated voltage inside the unit, which may cause an electrical shock.


The warning triangle with exclamation mark indicates important operating and maintenance instructions.

 **Warning!** This symbol indicates a hot surface. Certain parts of the housing can become hot during operation. After use, wait for a cool-down period of at least 10 minutes before handling or transporting the device.

CAUTION! HIGH VOLUMES IN AUDIO PRODUCTS!

This device is meant for professional use. Therefore, commercial use of this equipment is subject to the respectively applicable national accident prevention rules and regulations. As a manufacturer, Adam Hall is obligated to notify you formally about the existence of potential health risks. Hearing damage due to high volume and prolonged exposure: When in use, this product is capable of producing high sound-pressure levels (SPL) that can lead to irreversible hearing damage in performers, employees, and audience members. For this reason, avoid prolonged exposure to volumes in excess of 90 dB.

INTRODUCTION

LDVIBZ12DC – 12-channel Mixer with Digital Effects Section and Compressor

The VIBZ 12 DC is a versatile mixer with six balanced microphone inputs featuring high-quality preamplifiers, a low-cut filter, an effective 3-band EQ with conveniently selected mids and switchable phantom power. Four microphone channels can be processed separately using the built-in compressor for an effective control of dynamics; two more can alternatively be used as stereo line channels. The other stereo channels are equipped with 2-band EQs. The master section of the mixer includes two effects loops, balanced XLR outputs, group and monitor outputs and a headphone jack. The VIBZ 12 DC also has RCA connectors for recording and playback devices and a Digital Effects Section with 100 presets. With key features such as the PFL function or the Mute buttons and its natural, transparent sound, the VIBZ 12 DC is the perfect choice for live performances, installations and demanding home recording applications.

QUICK START GUIDE WITH CABLING EXAMPLE

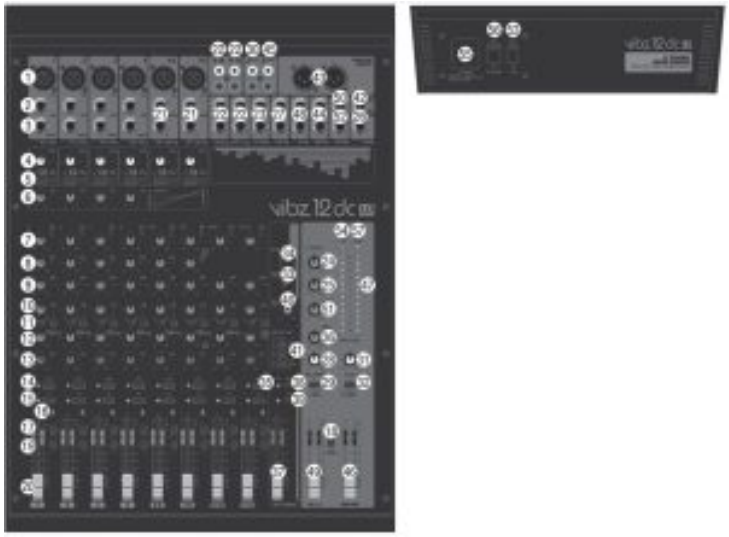
1. Make sure that the mixer and all devices to be connected to the mixer are turned off.
2. Connect the devices to the mixer using appropriate cables.
3. Adjust the input gain of the channels 1 to 6 and all level controllers channel-LEVEL and MAIN MIX to minimum. Place all equalizer controllers in the central position (stop). Adjust the volume controller on the active loudspeaker to minimum. Turn on the +48 V phantom power on the mixer only if you are using a condenser microphone.
4. Turn on the devices in the following order: Microphone and keyboard (or other source devices), then the mixer and lastly the active speakers.
5. Always adjust the gain control of the channels 1 to 4 or 5/6 and 7/8 so that the peak LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the peak LED by reducing the input gain (Gain).
6. Channels 9/10 and 11/12: Adjust the output level of the keyboard (or other source devices) so that the peak LED above the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the peak LED.
7. Press down on the L-R switch (N 19) of the channels in use.
8. Bring the volume controllers (Fader) of the channels in use and of the sum channel MAIN MIX approximately to the 0 dB mark.
9. Now increase the volume of the active speakers for the incoming signal (e.g.speaking, singing, keyboard) to

the desired level.

10. Fine-tuning can now be achieved by adjusting the volume ratios of the channels and by using the equalizer, compressors and effects device as desired.

NOTE: When turning off the devices, please follow these steps: First, set the volume of the active speakers to minimum and turn them off, then the mixer and connected devices can be switched off.

CONNECTIONS, CONTROLS AND INDICATORS



1. **MIC IN 1 – 4 & 5/6 – 7/8**

   Balanced inputs of the channels 1 to 4, or 5/6 and 7/8 with 3-pin XLR sockets for connecting microphones. Channels 1 to 4 are mono channels, the channels 5/6 and 7/8 can be used as both mono and stereo channels, depending on the incoming signal (XLR and jack L IN = Mono / jack L and R IN = Stereo). A 48 V phantom power supply is available for operating condenser microphones, and it can be switched centrally to the XLR sockets (N° 53). Please set the Gain controller (N 4) to minimum (left stop) before connecting or disconnecting a microphone; and switch on the phantom power only after connecting the microphone, or off before

disconnecting.

2. **LINE IN CHANNEL 1 – 4**

   Balanced inputs of the mono channels 1 to 4 with 6.3 mm jack to connect a source device with a line level. Please set the Gain controller (N 4) to minimum (left stop) before connecting or disconnecting jack cables.

3. **INSERT CHANNEL 1 – 4**

   3-pin 6.3 mm jack socket for inserting an external signal processing device (Compressor, Gate, etc.) in the respective mixer channel. A special insert cable is required for the connection (Y-cable, 1 x stereo jack to 2 x mono jack or XLR). The assignment is as follows: TIP = Send, RING = Return, SLEEVE = Masse.

4. **GAIN CHANNEL 1 – 7/8**

   Adjusting the gain of the microphone input from 0 to 50 dB, or the sensitivity of the line input from +15 dBu to -35 dBu. Adjust the Gain controller so that the peak LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the peak LED by reducing the input gain or input sensitivity.

5. **LOW CUT CHANNEL 1 – 7/8**

   Low cut filter for suppressing low-frequency signals. Especially with voice and singing transmissions, an activated LOW CUT feature (switch in the down position) can reduce disruptive bass frequencies and thus increase speech intelligibility. The cut-off frequency is 95 Hz.

6. **COMPRESSOR**

   Sliding compressor controller for channels 1 to 4. Depending on the setting, the signal is more or less compressed, i.e., the dynamics of the signal is restricted (controller to the left stop = compressor is disabled, controller to the right stop = maximum compression). The level loss caused by the increasingly stronger compression is automatically compensated by the compressor unit. The use of the compressor can provide for an improved clarity of a singing voice in the mix.

7. **EQUALIZER HI CHANNEL 1 – 11/12**

   Equalizer high band for channels 1 to 11/12 (12 kHz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

8. **EQUALIZER MID CHANNEL 1 – 7/8**

   Equalizer mid band for channels 1 to 7/8 (2.5 kHz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

9. **EQUALIZER LOW CHANNEL 1 – 11/12**

   Equalizer bass band for channels 1 to 11/12 (80 kHz, +/-15 dB). hen turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

10. **LEVEL AUX1 PRE / POST CHANNEL 1 – 11/12**

    Volume controller for adding the signal from channel 1 to 11/12 to an external effects device (effect send, switch 11 POST), or for controlling an active stage monitor (monitor send, switch 11 PRE) Use the line output AUX SEND 1 (N 50) for activation.

11. **AUX1 PRE/POST CHANNEL 1 – 11/12**

    When using AUX 1 to control an external effects device, bring the switch to the up position POST. The control signal is now picked up after the channel level controller (N 20), it is therefore dependent on the latter. To control a stage monitor, bring the switch to the down position PRE. The signal is picked up before the channel level controller (N 20) and the volume of the stage monitor can be adjusted independently of the channel volume.

12. **LEVEL DFX / AUX2 POST CHANNEL 1 – 11/12**

    Volume controller for adding the signal from channel 1 to 11/12 to the internal digital effects device (effect send,

post fader). Use the line output AUX SEND 2 (N 52) for activating an external effect. When using the AUX SEND 2 jack socket, the internal effects device is automatically bypassed, and is therefore not usable.

13. **PAN CHANNEL 1 – 4 & BAL CHANNEL 5/6 – 11/12**

    PAN channel 1 to 4: Using the Panorama controller, position the signal of the corresponding channel in the stereo field of the total signal (Centre position = perception of the signal in the middle of the stereo field). BAL channel 5/6 to 11/12: Use the balance controller to set the relative volume between the left and right part of the connected stereo signal. When only the XLR socket or left socket L (MONO) of the line input of channels 5/6 and 7/8 is in use, the controller performs the function of a Panorama controller.

14. **MUTE CHANNEL 1 – 11/12**

    To mute a channel, press down on the MUTE switch of the corresponding channel. The MUTE LED of the selected channel lights up. When disabling the mute function, the MUTE LED goes out.

15. **PFL CHANNEL 1 – 11/12**

    Press down on the PFL switch (Pre Fader Listen) to be able to listen to the signal of the respective channel regardless of the channel level controller (N 20) using headphones connected to the headphone jack PHONES (N 26). The PFL LED of the selected channel lights up. If the PFL switch is brought to its original position (not down), the PFL LED will go out.

16. **PEAK LED CHANNEL 1 – 11/12**

    PEAK channel 1 – 7/8: Once the red Peak LED lights up, the corresponding channel is operating at the distortion limit. Adjust the Gain controller (N 4) so that the peak LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the peak LED by reducing the input gain or input sensitivity. PEAK Channel 9/10 and 11/12: Once the red Peak LED lights up, the corresponding channel is operating at the distortion limit. Adjust the output level of the source device so that the peak LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the peak LED.

17. **GR1-2 CHANNEL 1 – 11/12**

    Press down on the GR1-2 switch to add the corresponding channel to the channel group 1 (PAN/BAL all the way to the left), to the channel group 2 (PAN/BAL all the way to the right), or to both groups of channel groups 1 and 2 in the same proportion (PAN/BAL in central position). The signals of the channels grouped together in one group are routed simultaneously to the corresponding line outputs GR OUT 1 / 2. The total volume of the resulting group is adjusted using the volume controller GR 1-2 (N 49); if the audio signals of the group are to be routed to the MAIN MIX sum channel, press down on the switch GR TO MAIN MIX (N 18).

18. **GR TO MAIN MIX**

    Route the signal of the channel group GR1-2 to the sum channel MAIN MIX by pressing down on the switch.

19. **L-R CHANNEL 1 – 11/12**

    To route an input channel (channel 1 – 11/12) directly to the MAIN MIX sum channel, press down on the L-R switch of the corresponding channel.

20. **FADER CHANNEL 1 – 11/12**

    Volume controller for channels 1 to 11/12. Push the Fader button upwards to increase the volume of the corresponding channel and downwards to decrease it.

21. **LINE IN L / R CHANNEL 5/6 – 7/8**

    Unbalanced inputs for the stereo channels 5/6 and 7/8 with 6.3 mm jacks to connect external devices with line level (e.g. keyboard). If only the left input jack is used (L), the channel will be mono.

22. **LINE IN CHANNEL 9/10 – 11/12**

Unbalanced line inputs for the stereo channels 9/10 and 11/12. The RCA sockets can be used as an alternative to the jack sockets of the channel.

23. **ST RETURN L / R**

    Unbalanced stereo line input with 6.3 mm jack sockets for connecting an external effects device (left input = mono), or another source device with a line level.

24. **ST RETURN TO MAIN**

    Volume controller for the stereo line input ST RETURN (N 23). The ST RETURN signal is mixed directly into the sum channel MAIN MIX. Turning the dial to the right increases the volume and turning it to the left decreases it.

25. **ST RETURN TO AUX1**

    Volume controller for the stereo line input ST RETURN (N 23). The ST RETURN signal is mixed directly to the AUX 1 output. Turning the dial to the right increases the volume and turning it to the left decreases it.

26. **PHONES**

    Headphone connection with 6.3 mm stereo jack. Output of the sum channel signal MAIN MIX, of the GR1-2 group, or of PFL. The volume can be adjusted via the PHONES / CTRL volume controller (N 28) and is independent of the volume of the MAIN MIX volume controller. Use headphones with a minimum impedance of 30 ohms and make sure that the volume stays at a pleasant level, in order to avoid hearing damage caused by loud noise.

27. **CTRL OUT L / R**

    Unbalanced stereo line output with 6.3 mm jack sockets to connect active monitors etc… Output of the sum channel signal MAIN MIX, of the GR1-2 group, or of PFL. The volume can be adjusted via the PHONES / CTRL volume controller (N 28) and is independent of the volume level of the MAIN MIX and GR1-2 volume controllers.

28. **PHONES / CTRL**

    Volume controller for the stereo line output CTRL (N 27) and the headphone output PHONES (N 26). When using headphones, make sure that the volume stays at a pleasant level, in order to avoid hearing damage caused by loud noise.

29. **CTRL/PHONES MAIN / GR1-2**

    To listen to the MAIN MIX sum channel, bring the switch to the up position MAIN; to listen to the group signal, press down on the switch (down position GR1-2).

30. **2 TK IN**

    Unbalanced stereo line input with RCA sockets for connecting an external audio source with line level (e.g. MP3 player).

31. **2 TK IN LEVEL**

    Volume controller for the stereo line input 2 TK IN (N 30). Turning the dial to the right increases the volume and turning it to the left decreases it.

32. **2 TK IN TO MAIN / TO CTRL**

    This switch allows you to route the incoming signal of the stereo line input 2TK IN either to the stereo line output MAIN MIX OUT (not pressed down = TO MAIN), or to the stereo line output CTRL OUT and headphone output PHONES (pressed down = TO CTRL).

33. **DFX PRESETS**

    100 different effects presets are available to you. Use the rotary encoder to select one of the presets as desired (digits in the display N 34 will flash), and then confirm the entry by briefly pressing on the encoder (the digits on the display stop flashing).

34. **DFX DISPLAY**

    The four digit LED display shows the number of the selected effect preset.

35. **DFX PEAK LED**

    Once the red Peak LED lights up, the input of the internal effects device is operating at the distortion limit. Adjust the Effect Send controller DFX SENDS AUX2 (N 36) so that the peak LED only lights up briefly when signal peaks occur.

36. **DFX SENDS AUX2**

    Volume controller for the sum of the signals from the input channels 1 to 11/12 routed via the DFX/AUX2 level controller (N 12).

37. **DFX TO MAIN**

    Volume controller for adding the effects signal of the internal effects device to the sum channel MAIN MIX. Push the Fader button upwards to increase the volume of the effect and downwards to decrease it.

38. **DFX MUTE**

    In order to mute the internal effects device, briefly press the DFX Mute button once, and again to turn mute off. If Mute is active, the DFX Peak LED lights up continuously.

39. **DFX PFL**

    Press down on the PFL switch (Pre Fader Listen) to be able to listen to the effects signal regardless of the channel volume controller DFX TO MAIN (N 37) whilst using headphones connected to the headphone jack PHONES (N 26). The PFL LED lights up. If the PFL switch is brought to its original position (not down), the PFL LED will go out.

40. **DFX TO AUX1**

    Volume controller for adding the effects signal of the internal effects device to AUX 1 output.

41. **EFFECTS LIST**

    List of effects programs for the internal effects device

42. **FOOT SW DFX MUTE**

    6.3 mm jack socket for connecting a foot switch (pedal) to remotely activate and disable the mute function of the internal effects device (footswitch optional).

43. **MAIN MIX OUTPUT**

    Balanced stereo line output with 3-pin XLR jack sockets to connect an active PA system. Output of the master signal of the mixer.

44. **MAIN MIX**

    Balanced stereo line output with 6.3 mm jack sockets to connect an active PA system. Output of the master signal of the mixer.

45. **2 TK OUT**

    Unbalanced stereo line output with RCA sockets for connecting an external recording device (e.g. laptop). Output of the master signal of the mixer.

46. **MAIN MIX**

    Volume controller for the stereo line outputs MAIN MIX OUTPUT (N 43), MAIN MIX (N 44) and 2 TK OUT (N 45). Push the Fader button upwards to increase the volume, and downwards to decrease it. Before you turn on the power of the connected PA system, set the volume controller to minimum.

47. **OUTPUT LEVEL**

    2 x 12-segment LED level display for visualising the volume level of the stereo sum channel. To avoid distortion, reduce the volume level of the output channel as soon as the red CLIP LED lights up.

48. **GR OUT**

    Unbalanced stereo line output with 6.3 mm jack sockets to connect an active PA system etc… Output of the group signal of the mixer.

49. **GR1-2**

    Volume controller for the stereo line output GR OUT (N 48). Push the Fader button upwards to increase the volume, and downwards to decrease it. Before you turn on the power of the connected PA system, set the volume controller to minimum.

50. **AUX SEND 1**

    Unbalanced mono line output with 6.3 mm jack socket to activate an external effects device (POST Fader), or an active stage monitor (PRE Fader).

51. **SENDS AUX1**

    Volume controller for the sum of the signals from the input channels 1 to 11/12 routed via the AUX1 level controller (N 10).

52. **AUX SEND 2**

    Unbalanced mono line output with 6.3 mm jack sockets to activate an external effects device (POST Fader). When using the AUX SEND 2 jack socket, the internal effects device is automatically bypassed, and is therefore not usable.

53. **+48V ON** / **OFF**

    +48 V phantom power supply for operating high-quality condenser microphones without own power supply. Press down to select the ON position to turn on the phantom power for the XLR microphone inputs (red LED light N 54 is on), and return to the original OFF position to turn it off (red LED light is off). Turn on the phantom power only after connecting a microphone, or off after disconnecting, and set the volume controller of the channels 1 to 7/8 to minimum before this step.

54. **+48V LED**

    LED display for the +48 V phantom power.

55. **POWER CONNECTOR WITH FUSE HOLDER**

    IEC power socket with built-in fuse holder. An appropriate power cord is included in the delivery. IMPORTANT INFORMATION: Always replace the fuse only with a fuse of the same type with the same rating (printed on the device). If the fuse blows repeatedly, please contact an authorised service centre.

56. **POWER ON** / **OFF**

    On / Off switch for the power supply of the device.

57. **POWER LED**

    Lights up once the system is properly connected to the power mains and switched on.

SPECIFICATIONS

Model Name:	LDVIBZ12DC
Product Type:	analogue mixer

Type:	live / home recording
Number of Channels:	12
Mono Channels:	
Mono Mic/Line Input Channels:	6
Mono Mic/Line Input Connections:	6.3 mm stereo jack, XLR
Mono Mic Input Type:	electronically balanced, discreet design
Frequency Response Mono Mic Input:	10 – 45,000 Hz
Amplification Range Mono Mic Input:	50 dB
Channel Crosstalk:	90dB
THD Mono Mic Input:	0.0058%
Impedance Mono Mic Input:	4 kOhm
S/N Ratio Mono Mic Input:	113 dB
Mono Line Input Type:	electronically balanced, discreet design
Amplification Range Mono Line Input:	50 dB

THD Mono Line Input:	0.0045%
Impedance Mono Line Input:	21 kOhm
S/N Ratio Mono Line Input:	116 dB
Mono Channel Equalizer Treble:	+/-15 dB @ 12 kHz
Mono Channel Equalizer Mids:	+/-15 dB @ 2.5 kHz
Mono Channel Equalizer Bass:	+/-15 dB @ 80 Hz
Channel Insert:	Channel 1 – 4
Channel Insert Connections:	6.3 mm stereo jack (TIP= send / RING= return)
Phantom Power:	+48 V DC switchable to XLR inputs
Low Cut:	95 Hz
Compressor:	Channel 1 – 4
Control Elements Channels 1 – 7/8:	Gain, Low Cut, Compressor (channel 1 – 4 only), EQ Hi, EQ Mid, EQ Low, DFX, Pan/ Bal, Channel Fader
Stereo Channels:	
Stereo Line Input Channels:	4

Stereo Line Input Channels:	2 x 6.3 mm stereo jack (Lmono, R) 2 x RCA (cinch)
Stereo Line Input Type:	unbalanced
Frequency Response Stereo Line Input:	10 – 45,000 Hz
Frequency Response Stereo Line Input:	10 – 45,000 Hz
Amplification Range Stereo Line Input:	50 dB
Channel Crosstalk:	62 dB
THD Stereo Line Input:	0.0045%
Impedance Stereo Line Input:	3.7 kOhm
S/N Ratio Stereo Line Input:	116 dB
Stereo Channel Equalizer Treble:	+/-15 dB @ 12 kHz
Stereo Channel Equalizer Mids:	+/- 15 dB @ 2.5 kHz (not for channel 9/10 – 11/12)
Stereo Channel Equalizer Bass:	+/-15 dB @ 80 Hz
Control Elements Channels 9/10 + 11/12	EQ Hi, EQ Low, DFX, Bal, Channel Fader
Main Section:	

AUX/Effect Send Channels:	2
AUX/Effect Send Connections:	6.3 mm stereo jack, unbalanced
Stereo AUX Return Channels:	1
Stereo AUX Return Connections:	2 x 6.3 mm stereo jack
Stereo Tape Output Channel:	1 x stereo
Stereo Tape Output Connections:	2 x RCA (Cinch)
Stereo Tape Input Channel:	1 x stereo
Stereo Tape Input:Connections	2 x RCA (Cinch)
Balanced Stereo Main Outputs:	2
Balanced Stereo Main Output Connections:	2 x 6.3 mm stereo jack (Lmono, R) 2 x XLR male
Impedance Balanced Stereo Main Outputs:	120 ohms
Max. Level Balanced Stereo Main Outputs:	20 dBV
Stereo Control Room Outputs:	1
Stereo Control Room Output Connections:	2 x 6.3 mm jack

Stereo Groups Outputs (GR OUT):	1
Stereo Groups Output Connections:	2 x 6.3 mm jack
Headphone Output:	1
Headphone Output Connections:	6.3 mm stereo jack
Minimum Headphone Impedance:	30 ohms
Digital Effects Processor:	yes
No. of Presets:	100
Foot Switch Connection DFX Mute:	6.3 mm jack (foot switch optional)
Control Elements Main Section:	DFX Presets, DFX Mute, DFX to Main Fader, ST Retur n, 2 TK In, 2 TK In To Main/To CTRL, Phones/CTRL Fa der, Phantom Power +48V, Main Mix Fader, Power
Specifications	
Display Elements:	Channel Peak, Effects Peak, DFX LED Display, Power , Phantom Power, 2 x 12-segment level display
Power Connector:	IEC power socket
Operating Voltage:	100 – 240 V AC 50/60 Hz

Power Consumption (max.):	30 W
Fuse:	T1.6AL / 250 V
emperature Range For Operation:	0°C – +45°C
Humidity Range For Operation:	10%rel – 80%rel
Width:	440 mm
Height:	98 mm
Depth:	350 mm
Weight:	4.2 kg

MANUFACTURER´S DECLARATIONS

MANUFACTURER‘S WARRANTY & LIMITATIONS OF LIABILITY

You can find our current warranty conditions and limitations of liability at: **http://www.adamhall.com/media/shop/downloads/documents/** manufacturersdeclarations.pdf. To request warranty service for a product, please contact Adam Hall GmbH, Adam-Hall-Str. 1, 61267 Neu Anspach / Email: **Info@adamhall.com** / +49 (0)6081 / 9419-0.

CORRECT DISPOSAL OF THIS PRODUCT

(valid in the European Union and other European countries with a differentiated waste collection system)
This symbol on the product, or on its documents indicates that the device may not be treated as household waste. This is to avoid environmental damage or personal injury due to uncontrolled waste disposal. Please dispose of this product separately from other waste and have it recycled to promote sustainable economic activity. Household users should contact either the retailer where they purchased this product, or their local government office, for details on where and how they can recycle this item in an environmentally friendly manner. Business

users should contact their supplier and check the terms and conditions of the purchase contract. This product should not be mixed with other commercial waste for disposal.

FCC STATEMENT

1. This device 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
2. any Changes or modifications not expressly approved by the party responsible for compliance could void the user‘s authority to operate the equipment.

NOTE: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules.
These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

CE COMPLIANCE

Adam Hall GmbH states that this product meets the following guidelines (where applicable):
R&TTE (1999/5/EC) or RED (2014/53/EU) from June 2017
Low voltage directive (2014/35/EU)
EMV directive (2014/30/EU)
RoHS (2011/65/EU)
The complete declaration of conformity can be found at www.adamhall.com.
Furthermore, you may also direct your enquiry to **info@adamhall.com**.

UKCA-CONFORMITY

Hereby, Adam Hall Ltd. declares that this product meets the following guidelines (where applicable)
Electrical Equipment (Safety) Regulations 2016
Electromagnetic Compatibility Regulations 2016 (SI 2016/1091)
The Restriction of the Use of Certain Hazardous Substances in Electrical and Electronic Equipment Regulation 2012 (SI 2012/3032)
Radio Equipment Regulations 2017 (SI 2016/2015)

UKCA-DECLARATION OF CONFORMITY

Products that are subject to Electrical Equipment (Safety) Regulation 2016, EMC Regulation 2016 or RoHS Regulation
can be requested at **info@adamhall.com**.
Products that are subject to the Radio Equipments Regulations 2017 (SI2017/1206) can be downloaded from

www.adamhall.com/compliance/

EU DECLARATION OF CONFORMITY

Hereby, Adam Hall GmbH declares that this radio equipment type is in compliance with Directive 2014/53/EU. The full text of the EU declaration of conformity is available at the following internet address: www.adamhall.com/compliance/

Documents / Resources

	LD Systems LDVIBZ12DC 12-Channel Mixing Console with DFX and Compressor [pdf] User Manual LDVIBZ12DC, 12-Channel Mixing Console with DFX and Compressor