GIG-12

ORDERCODE D2262

Highlite International B.V.

Vestastraat 2
6468 EX Kerkrade
The Netherlands

SHOWELECTRONICS FOR PROFESSIONALS

Congratulations!
You have bought a great, innovative product from DAP Audio.
The DAP Audio GIG-12 brings excitement to any venue. Whether you want simple plug-&-play action or a sophisticated show, this product provides the effect you need.

You can rely on DAP Audio, for more excellent audio products.
We design and manufacture professional audio equipment for the entertainment industry.
New products are being launched regularly. We work hard to keep you, our customer, satisfied.
For more information: iwant@dap-audio.info

You can get some of the best quality, best priced products on the market from DAP Audio.
So next time, turn to DAP Audio for more great audio equipment.
Always get the best -- with DAP Audio !

Thank you!

DAP Audio GIG-12™ Product Guide

Warning

FOR YOUR OWN SAFETY, PLEASE READ THIS USER MANUAL CAREFULLY BEFORE YOUR INITIAL START-UP!

Unpacking Instructions

Immediately upon receiving this product, carefully unpack the carton and check the contents to ensure that all parts are present, and have been received in good condition. Notify the dealer immediately and retain packing material for inspection if any parts appear damaged from shipping or the carton itself shows signs of mishandling. Save the carton and all packing materials. In the event that a device must be returned to the factory, it is important that the device is returned in the original factory box and packing.

Your shipment includes:

- DAP GIG-12
- 1X 1,80 m, 3-pin IEC powercable
- User manual

CAUTION!

Keep this system away from rain and moisture!

Safety Instructions

Every person involved with the installation, operation and maintenance of this system has to:

- be qualified
- follow the instructions of this manual

CAUTION! Be careful with your operations.
With a dangerous voltage you can suffer
a dangerous electric shock when touching the wires!

Before you initial start-up, please make sure that there is no damage caused by transportation. Should there be any, consult your dealer and do not use the system.

To maintain perfect condition and to ensure a safe operation, it is absolutely necessary for the user to follow the safety instructions and warning notes written in this manual.

Please consider that damages caused by manual modifications to the system are not subject to warranty.

This system contains no user-serviceable parts. Refer servicing to qualified technicians only.

IMPORTANT:

The manufacturer will not accept liability for any resulting damages caused by the non-observance of this manual or any unauthorized modification to the system.

- Never let the power-cord come into contact with other cables! Handle the power-cord and all connections with the mains with particular caution!
- Never remove warning or informative labels from the unit.
- Never use anything to cover the ground contact.
- Never leave any cables lying around.
- Do not insert objects into air vents.

- Do not connect this system to a dimmerpack.
- Do not switch the system on and off in short intervals, as this would reduce the system's life.
- Do not open the device and do not modify the device.
- Do not drive the inputs with a signal level bigger, than required to drive the equipment to full output.
- Do not plug Mics into the console (or stagebox) while Phantom Power is on. Also mute the monitor / Pa system when turning Phantom Power on or off. Allow the system to adjust for a couple of seconds, before setting the input gains.
- Only use system indoor, avoid contact with water or other liquids.
- Avoid flames and do not put close to flammable liquids or gases.
- Always disconnect power from the mains, when system is not used. Only handle the power-cord by the plug. Never pull out the plug by tugging the power-cord.
- Always operate the unit with the AC ground wire connected to the electrical system ground.
- Make sure you don't use the wrong kind of cables or defective cables.
- Make sure that the signals into the mixer are balanced, otherwise hum could be created.
- Make sure you use DI boxes to balance unbalanced signals; All incoming signals should be clear.
- Make sure that the available voltage is not higher than stated on the rear panel.
- Make sure that the power-cord is never crimped or damaged. Check the system and the power-cord from time to time.
- Please turn off the power switch, when changing the power cord or signal cable, or select the input mode switch.
- Extreme frequency boosts in connection with a high input signal level may lead to overdriving your equipment. Should this occur, it is necessary to reduce the input signal level by using the INPUT control.
- To emphasize a frequency range, you don't necessarily have to move its respective control upward; try lowering surrounding frequency ranges instead. This way, you avoid causing the next piece of equipment in your sound path to overdrive. You also preserve valuable dynamic reserve ("headroom")
- Avoid ground loops! Always be sure to connect the power amps and the mixing console to the same electrical circuit to ensure the same phase!
- If system is dropped or struck, disconnect mains power supply immediately. Have a qualified engineer inspect for safety before operating.
- If the system has been exposed to drastic temperature fluctuation (e.g. after transportation), do not switch it on immediately. The arising condensation water might damage your system. Leave the system switched off until it has reached room temperature.
- If your Dap Audio device fails to work properly, discontinue use immediately. Pack the unit securely (preferably in the original packing material), and return it to your Dap Audio dealer for service.
- Repairs, servicing and electric connection must be carried out by a qualified technician.
- For replacement use fuses of same type and rating only.
- WARRANTY: Till one year after date of purchase.

Operating Determinations

This system is not designed for permanent operation. Consistent operation breaks will ensure that the system will serve you for a long time without defects.

If this system is operated in any other way, than the one described in this manual, the product may suffer damages and the warranty becomes void.
Any other operation may lead to dangers like short-circuit, burns, electric shock, etc.

You endanger your own safety and the safety of others!

Improper installation can cause serious damage to people and property !

Connection with the mains

Connect the device to the mains with the power-plug.
Always pay attention, that the right color cable is connected to the right place.

International	EU (including UK) From April 2004	North America	Pin
L	Brown	Black	Phase
N	Blue	White	Neutral
⏚	Green/Yellow	Green	Protective Earth

Make sure that the device is always connected properly to earth!

⚠ Return Procedure ⚠

Returned merchandise must be sent prepaid and in the original packing, call tags will not be issued. Package must be clearly labeled with a Return Authorization Number (RMA number). Products returned without an RMA number will be refused. Highlite will not accept the returned goods or any responsibility. Call Highlite 0031-455667723 or mail aftersales@highlite.nl and request an RMA prior to shipping the device. Be prepared to provide the model number, serial number and a brief description of the cause for the return. Be sure to properly pack the device, any shipping damage resulting from inadequate packaging is the customer's responsibility. Highlite reserves the right to use its own discretion to repair or replace product(s). As a suggestion, proper UPS packing or double-boxing is always a safe method to use.

Note: If you are given an RMA number, please include the following information on a piece of paper inside the box:
1) Your name
2) Your address
3) Your phone number
4) A brief description of the symptoms

Claims

The client has the obligation to check the delivered goods immediately upon delivery for any short-comings and/or visible defects, or perform this check after our announcement that the goods are at their disposal. Damage incurred in shipping is the responsibility of the shipper; therefore the damage must be reported to the carrier upon receipt of merchandise.
It is the customer's responsibility to notify and submit claims with the shipper in the event that a fixture is damaged due to shipping. Transportation damage has to be reported to us within one day after receipt of the delivery.
Any return shipment has to be made post-paid at all times. Return shipments must be accompanied with a letter defining the reason for return shipment. Non-prepaid return shipments will be refused, unless otherwise agreed in writing.
Complaints against us must be made known in writing or by fax within 10 working days after receipt of the invoice. After this period complaints will not be handled anymore.
Complaints will only then be considered if the client has so far complied with all parts of the agreement, regardless of the agreement of which the obligation is resulting.

Description of the device

Features

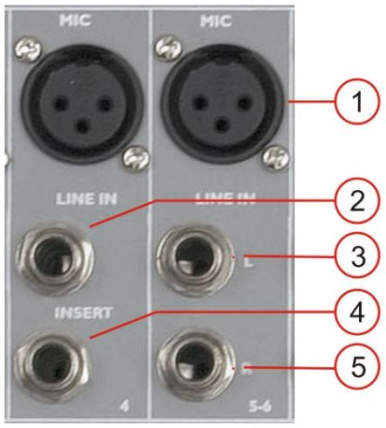
The DAP GIG-12 is a 12 channel mixer with 16 controllable DSP effects. It is a very complete 2 bus mixer with all functionality you need to make a perfect audio mix. The USB port gives you the possibility to connect a PC or MAC and record your mix or use it as an external input source. It has inserts and low cut on the mono channels and selectable pre/post aux send. The stereo output is equipped with a contour function that will give your main mix extra body and a nice high presence.

Main Features:
- USB connectivity
- Inserts on mono channels
- Stereo & Sub routing switches
- PFL switches
- 80Hz low cut switches on all channels
- 16 controllable DSP effects
- Channel signal & clipping leds
- 3-band channel EQ
- Pre/Post Aux & FX sends on each channel
- 48 V Phantom power

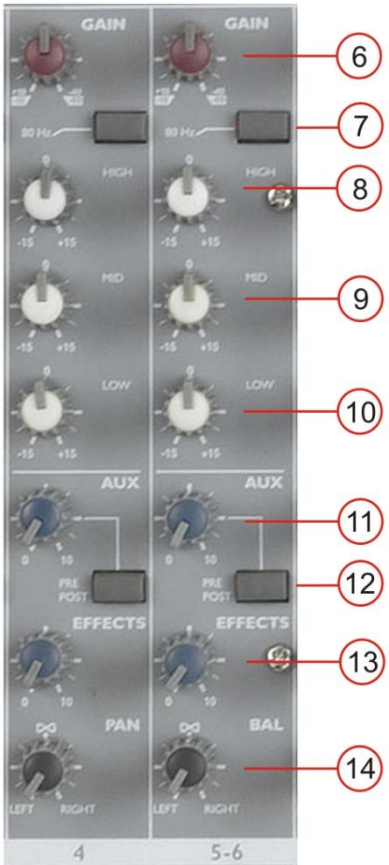
Overview

Fig. 1

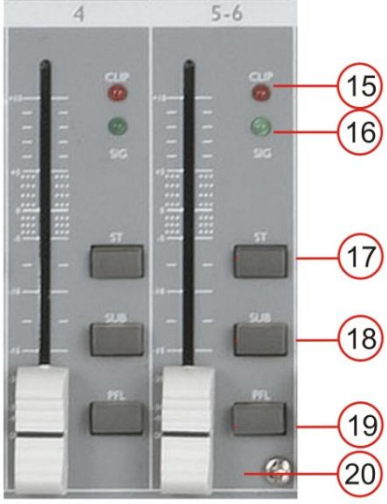
Front panel



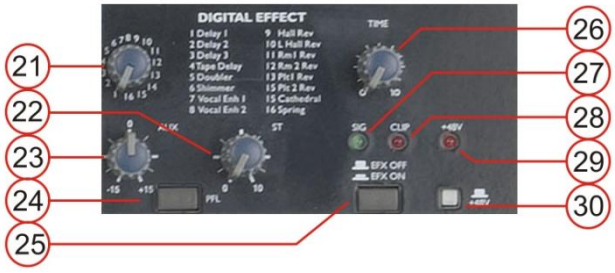
1. Balanced mic input (mono channel 1-4)
2. Balanced line input mono (mono channel 1-4)
3. Left line input (stereo channel 5-12)
4. Insert TRS jack
5. Right line input (stereo channel 5-12)



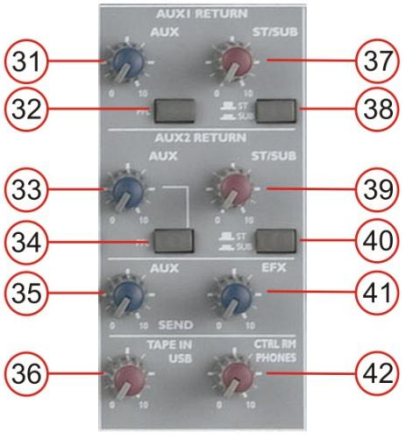
6. Gain control (range: mic 0/+40dB, line -25/+15dB)
7. Low cut filter button (mono channel 1-4)
8. EQ hi control (range: -15/+15 dB)
9. EQ mid control (range: -15/+15 dB)
10. EQ low control (range: -15/+15 dB)
11. Aux 1 level control
12. Aux 1 pre/post button
13. Effect level control
14. Panorama (mono channel)/balance (stereo channel) control



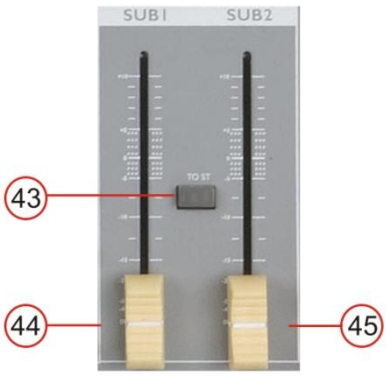
15. Clip LED
16. Signal LED
17. ST button
18. Sub button
19. PFL button
20. Channel fader (mono 1-4, stereo 5-12)



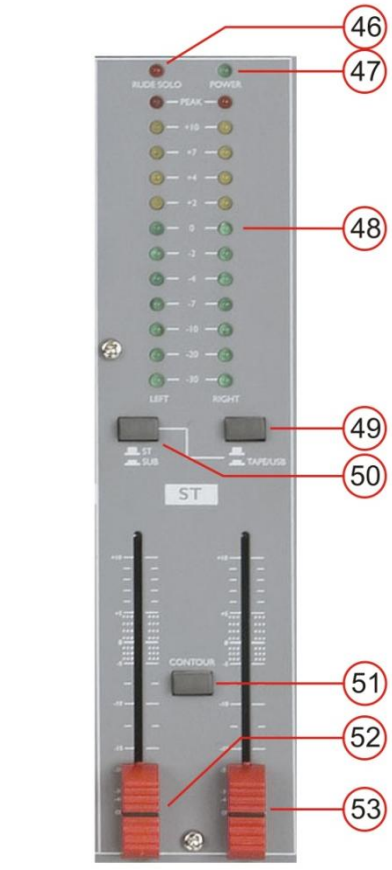
21.Effect selector
22.ST return level control
23.EFX to aux level control
24.EFX to PFL button
25.EFX on/off button
26.Phantom power button
27.Signal LED
28.Clip LED
29.Phantom power LED
30.Phantom power on/off button



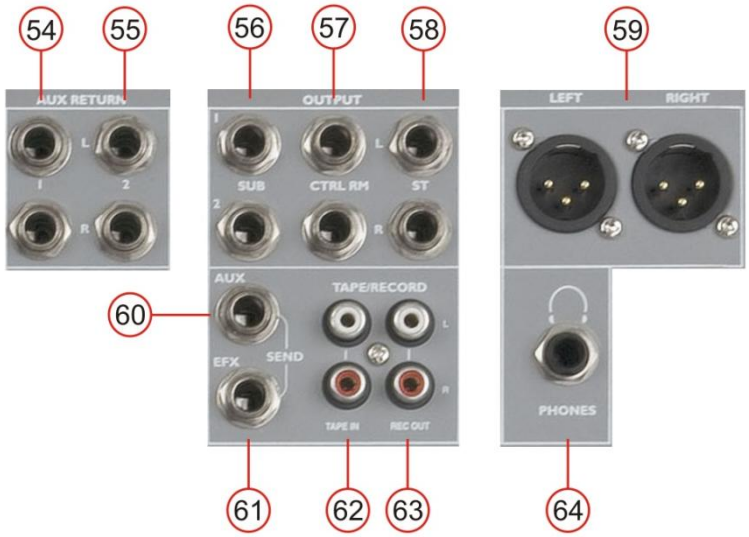
31.Aux 1 return level control
32.Aux 1 to PFL button
33.Aux 2 return level control
34.Aux 2 to PFL button
35.Aux send level control
36.Tape in/USB level control
37.Aux 1 to ST/sub level control
38.Aux 1 to ST/sub button
39.Aux 2 to ST/sub level control
40.Aux 2 to ST/sub button
41.EFX send level control
42.Phones/control room level control



43.Sub 1 fader
44.Sub to ST button
45.Sub 2 fader



46.PFL LED
47.Power LED
48.Stereo VU-meter
49.Tape/USB button
50.ST/sub button
51.Contour button
52.Master L fader
53.Master R fader



54.Stereo aux 1 return inputs
55.Stereo aux 2 return inputs
56.stereo sub outputs
57.Stereo control room outputs
58.Stereo unbalanced master outputs
59.Stereo balanced master outputs
60.Mono aux send output
61.Mono FX send output
62.Stereo tape in inputs
63.Stereo record outputs
64.Stereo phones output

Back panel

Fig. 5

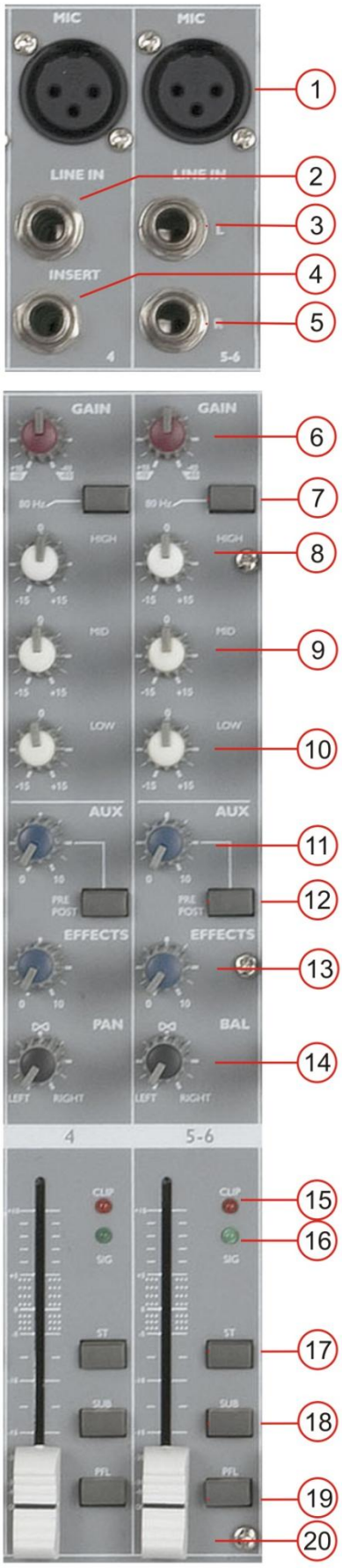
65.Power on/off switch
66.IEC inlet
67.USB port

Installation

Remove all packing materials from the GIG-12. Check that all foam and plastic padding is removed. Connect all cables.

Always disconnect from electric mains power supply before cleaning or servicing.
Damages caused by non-observance are not subject to warranty.

Functions



1. Mic
Electronically balanced XLR-type inputs for connecting low-impedance microphones. The input provides extremely low noise and low hum signal processing. When connecting a microphone make sure that the pin assignment is correct. Always make sure to read the manual of the microphone you want to connect. The XLR-inputs are not suitable for connecting line level signals like an additional mixing console, FX-unit, etc. You'll have to use the **line (2)** inputs, when connecting this kind of equipment.

2. Line (mono channels only)
Electronically balanced inputs for connecting a keyboard, CD player, mixer, etc. You can connect balanced or unbalanced signal sources to the Line input. Do not connect signal devices to a channel's **mic (1)** and **line (2)** inputs at the same time. This will cause mutual interference, which results in level reduction.

3/ 5. Line (stereo channels only)
Unbalanced stereo inputs for connecting a keyboard, CD player, mixer, etc. You can connect unbalanced signal sources to the Line input. When using a mono device, always connect it to the Left (mono) input.

Note: When connecting signal sources, please make sure that the corresponding channel faders and the master faders are at their minimum settings. Otherwise plug-in noise can occur.

4. Insert
Insert for external device, effect, compressor etc. The insert jack provides an output of the channels signal at line-level. At the same time the insert has an input at line level from where the signal is further routed through the channels equalizer and so forth. When not in use (unplugged), input and output are connected to provide normal signal flow in that channel

6. Gain
Input level is determined by the gain control. The gain control allows you to adjust the **mic (1)** or **line (2,3,5)** input-sensitivity, while optimally matching the incoming signals to the mixer's internal operation level. The high gain of this mixer is ideal when dealing with very low input levels (i.e. vocal recordings or distant sound sources).

How to set the input level:
1) Set the **gain (6)** control and the corresponding channel fader to their minimum settings.
2) Connect the desired sound source (CD player, microphone, etc.) to the corresponding **mic (1)** or **line (2,3,5)** input.
3) Play the sound source at its highest volume setting; respectively, sing or speak as loud as possible directly into the microphone.
4) While doing so, adjust the input level using the **gain (6)** control, so that during the loudest passages the **clip (15)** LED is just not lit.
This basic channel setting leaves you at least 8dB headroom. This means, you have at least 8dB before signal clipping. If you want to make further adjustments to the channel's EQ setting, you should repeat step **3** and **4** again.

7. Low cut
If you push the "low cut" button, a filter will be inserted into the audio chain of the GIG-12 that has a characteristic 80Hz, 18dB/oct high pass characteristic to cut any undesired low frequencies. This function can be used to cut the humming sound or to prevent resonances of low frequencies, when the speakers are placed in close distance.

8 /9/10. Equalizer section (hi/mid/low)
The mixer's Equalizer section allows shaping of the incoming audio signal. All mono input channels are fitted with 3-band EQ. The **hi (8)** and **low (10)** shelving controls have their frequencies fixed at 12 KHz and 80 Hz respectively. The **mid (9)** range control has a peaking response frequency at 2.5 KHz. All 3 bands have up to 15 dB cut and boost, with a centre detent for off. Turning an Equalizer control clockwise amplifies the frequency range, turning counterclockwisethe attenuates the signal. Minor changes to the Equalizer control usually produce the best results. Try to avoid excessive enhancement of the mid band.

11. Channel aux 1
The Aux 1control allows you to adjust the channel's level to the Aux bus.

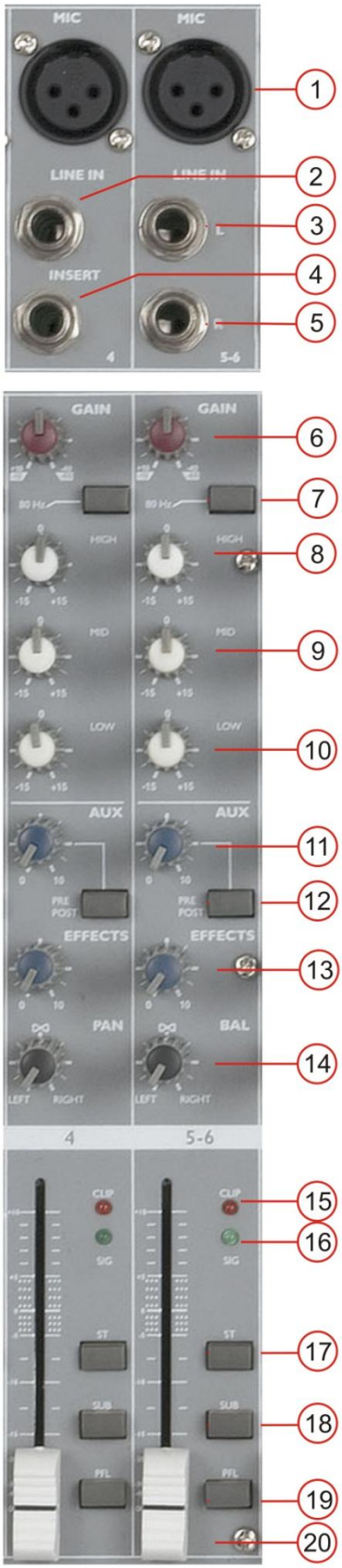
12. Channel pre/post
The pre/ post button toggles the aux 1 signal to be taken pre- or post- fader.

13. Channel effects
The Effects control allows you to adjust the channels level to the effect bus.

14. Pan/bal
Mono channels: By using the pan(orama) control you can change the input signal's position within the stereo image. When the pan(orama) control is set to center position, the audio signal is equal for both the left and right output.
Stereo channels: By using the bal(ance) control you can adjust the balance between the left and the right channel. If you use a mono source (input left mono) the control works as a pan(orama) control and lets you change the input signal's position within the stereo image.

15. Clip indicator
The clip indicator shows peak levels in a channel's incoming signal level. If the LED frequently blinks or constantly lights, the corresponding channel is likely to enter clipping and you have to reduce the input's amplification using the **gain (6)** control. The LED lights at a level of 8 dB below clipping. Make sure that the LED lights only briefly during dynamic peaks.

16. Signal indicator
The signal indicator shows the presence of an audio signal at the output of the channel.

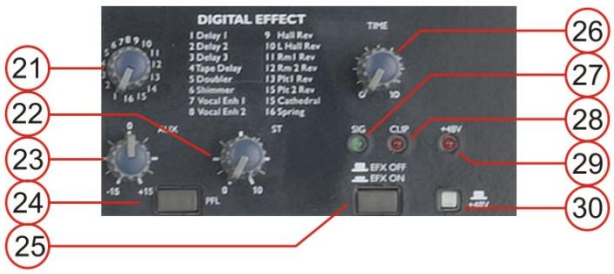


17. Channel ST
This button allows you to route the channel to the main bus.

18. Channel sub
This button allows you to route the channel to the sub bus.

19. Channel PFL
The Solo button (pre fade listening) is designed to select a channel and listen to that channel on your control room or phones output independent of the position of the **channel fader (20)**.

20. Channel fader
The fader controls the volume of a single channel. The channel faders should be positioned within the range of -5dB to 0dB, leaving you with sufficient room to allow precise matching of differences in the channel's level settings. The overall volume is set with the master fader. Even though the channel faders offer an additional gain of +10dB, it is better not to exceed the +5dB position.



21. Effect selector
Use this dial for selecting an effect preset.

22. ST return
This control allows you to adjust the level of the digital effect unit to the main (ST) bus.

23. Aux
The (stereo) output of the digital effect section is summed and routed to the aux bus. This control allows you to adjust the channel's level to the aux bus.

24. PFL
Allows you to route the output of the digital effect section to the PFL bus.

25. EFX on/off
This switch allows you to activate the built in digital effect processor.

26. Time
This control allows you to adjust the delay or reverb time of the selected effect preset.

27. Signal LED
Indicates an audio signal is present at the output of the digital effect section.

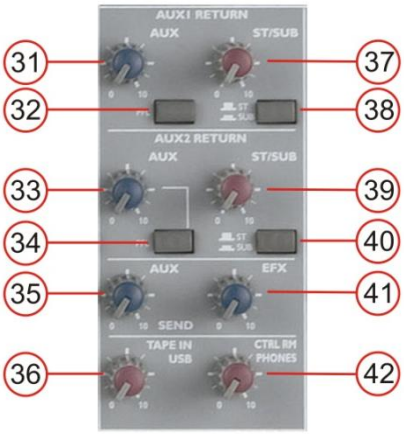
28. Clip LED
Indicates the input signal is to high and causing the input of the digital effect section to clip. If this LED blinks or light continuously, lower the setting of the **EFX Send (41)** control.

29. Phantom Power LED
This LED indicates when the phantom power is switched on for the microphone inputs. After switching the mixer on, the red LED should not light up. So both balanced and unbalanced microphones can be connected.

Unbalanced microphones may be damaged if the phantom power is activated. However, unbalanced microphones are rarely to be found these days.

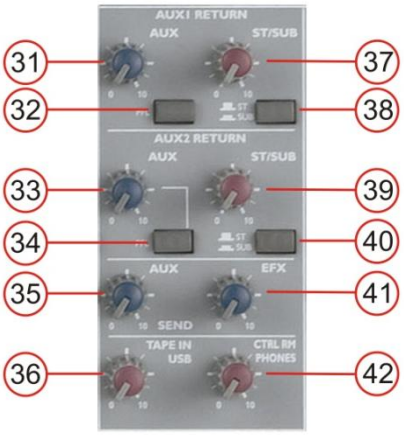
Make sure to close the fader of the corresponding input channel or at least the MASTER controls before connecting any audio signal sources. This will save yourself, your audience, and your equipment from unnecessary stress resulting from plug-in noise.

30. Phantom power switch
Press this button to turn the phantom power +48V on. Do not connect any unbalanced microphones with the phantom power switched on. The red **phantom (31)** LED will light if the phantom power is activated.



31. Aux return
The signal of the (stereo) **aux 1 return (54)** inputs is summed together for a mono signal and is routed to the (internal) aux bus. This control allows you to adjust the level of the internal aux bus to the (mono) **aux send (60)** output.

Warning: If you use the aux 1 return (54) input in combination with the aux send (60) output as an effect send return, make sure this control is set to its minimum position (fully counterclockwise) otherwise you will create a feedback loop. If you're using this as an effect return you have to adjust the return level with the ST/sub (37) control.



32. PFL switch
Allows you to route the **Aux 1 return (54)** input to the PFL bus.

33. Aux 2 return
The signal of the (stereo) **Aux 2 return (55)** inputs is summed together for a mono signal and is routed to the (internal) aux bus. This control allows you to adjust the level of the internal aux bus to the (mono) **aux send (60)** output.

Warning: If you use the aux 2 return (55) input in combination with the aux send (60) output as an effect send return, make sure this control is set to its minimum position (fully counterclockwise) otherwise you will create a feedback loop. If you're using this as an effect return you have to adjust the return level with the ST/sub (39) control.

34. PFL switch
Allows you to route the **aux 2 return (55)** inputs to the PFL bus.

35. Aux send
With this control You can adjust the output level of the aux bus to the **aux send (60)** output.

36. Tape in/USB
This control allows you to control the level of the **tape in (62)** and/or **USB (67)** input in the main (ST) mix.

37. Aux 1 ST/sub
This control allows you to adjust the level of the (stereo) signal from the **aux 1 return (54)** inputs to either the main (ST) bus or the sub bus, depending on the position of the **ST/sub (38)** button.

38. Aux 1 ST/sub Button
Allows you to route the signal from the aux 1 return input (controlled by the **ST/sub (37) control**) to either the main (ST) or the sub bus.

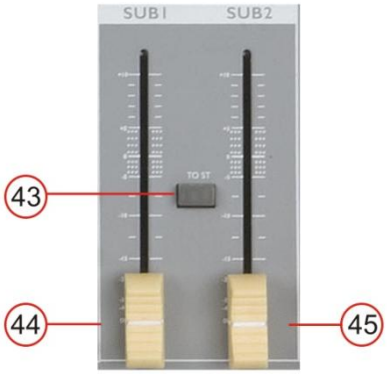
39. Aux 2 ST/sub
This control allows you to adjust the level of the (stereo) signal from the **aux 2 return (55)** inputs to either the main (ST) bus or the sub bus, depending on the position of the **ST/sub (40)** switch.

40. Aux 2 ST/sub button
Allows you to route the signal from the **aux 2 return (55)** inputs (controlled by the **ST/sub (37)** control) to either the main (ST) or the sub bus.

41. EFX send control
With this control You can adjust the level of the **EFX send (61)** output which is connected to the EFX bus.

42. Ctrl room/phones
This control allows you to adjust the volume of the **control room (57)** outputs and the **headphones (64)** outputs.
Depending on the type of headphones connected to the phones jack, the Powermix is capable of producing very high output levels via the phones output. Therefore, make sure to turn the control all the way down (minimum setting) before connecting the headphones.

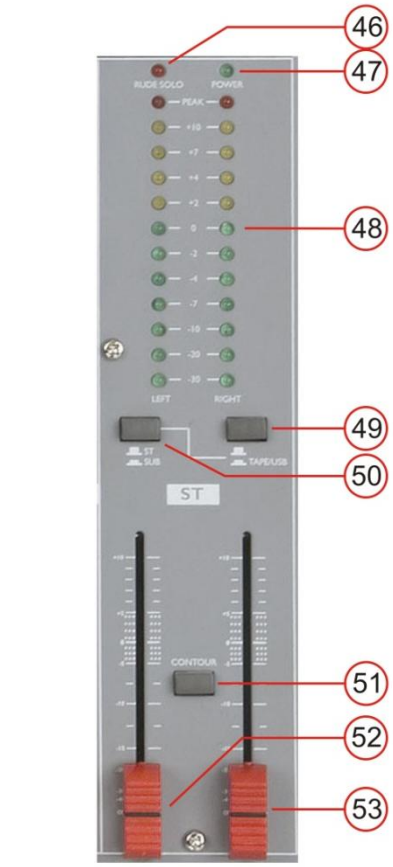
Warning: Listening to loud sound pressure levels over a longer period of time leads to hearing damage!



43. To ST button
button allows you to route the signal of the sub group to the main (ST) bus.

44. Sub 1 fader
Allows you to control the level of the **sub 1 (56)** output.

45. Sub 2 fader
Allows you to control the level of the **sub 2 (56)** output.



46. PFL LED
Indicates one or more PFL buttons are pushed in.

47. Power LED
The green power LED lights when the GIG-12 is turned on. If, after switching the device on, the LED does not light, make sure that the mains plug is plugged in correctly. If the LED still doesn't light up, please contact your DAP Audio dealer.

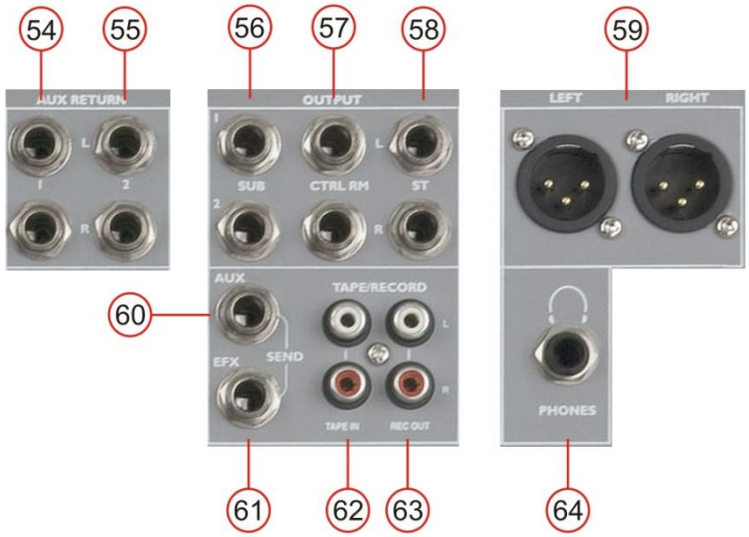
48. LED VU meter

49. Tape/USB button
This button allows you to assign the VU meter to the **tape (62) /USB (67)** inputs. If the tape/USB button is not pressed you can assign the ST or the SUB bus to the VU-meter using the **ST/sub (50)** button.

50. ST/sub button
This button allows you to assign the VU meter to either the Main (ST) bus or the sub bus.

51. Contour button
Pressing this button enhances the signal by adding both bass and treble frequencies.

52 /53. Master Fader
These faders control the level of the **master L/R (59)** outputs.



54. Aux 1 return input
Use this input as an additional stereo input or as an effect return.

Warning: If you use the aux 1 return (54) input in combination with the aux send (60) output as an effect send return, make sure this control is set to its minimum position (fully counterclockwise) otherwise you will create a feedback loop. If you're using this as an effect return you have to adjust the return level with the aux 1 ST/sub (37) control.

55. Aux 2 Return Input
Use this input as an additional stereo input or as an effect return.

Warning: If you use the aux 2 return (55) input in combination with the aux send (60) output as an effect send return, make sure this control is set to its minimum position (fully counterclockwise) otherwise you will create a feedback loop. If you're using this as an effect return you have to adjust the return level with the aux 2 ST/sub (39) control.

56. Stereo sub outputs
Unbalanced 6,3mm jacks.

57. Stereo control room outputs
Unbalanced 6,3mm jacks.

58. Stereo (main) outputs
Unbalanced 6,3mm jacks.

59. Stereo (main) outputs
Balanced male XLR.

60. Aux send output
Use this output to connect the input of an effect processor or use it as a separate mono output ie. To connect a monitor speaker.

Make sure that when you use this output as an effect send in combination with the aux 1 or aux 2 return(s), to turn the corresponding aux return control fully counterclockwise at its minimum setting.

61. EFX send output
Use this output in combination with the **aux 1 (54)** or **aux 2 (55)** return to connect the input of an external effect processor in parallel with the internal effects processor.

Make sure that when you use this output as an effect send in combination with the aux 1 (54) or aux 2 (55) return(s), to turn the corresponding aux return (31,35) control fully counterclockwise at its minimum setting.

62. Stereo tape in inputs
Unbalanced RCA.

63. Stereo rec out outputs
Unbalanced RCA.

64. Stereo headphones output
You can connect a pair of headphones with a minimum impedance of 32 Ohm to this stereo 1/4" jack (Tip=left, Ring=right and Sleeve=ground).

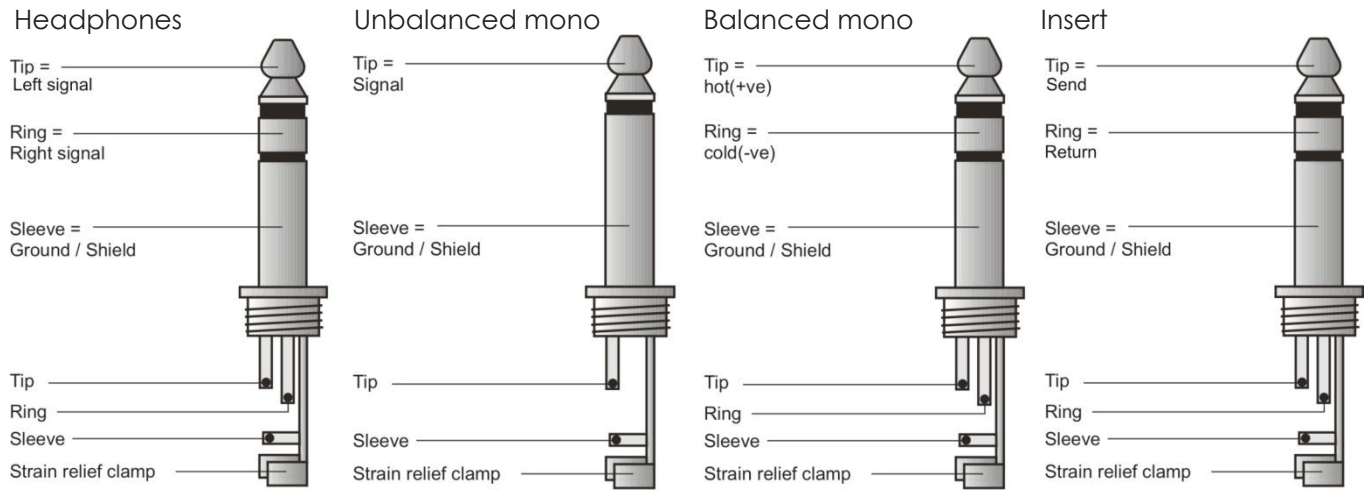
65. Power on/off
Do not supply power before the whole system is set up and connected properly.

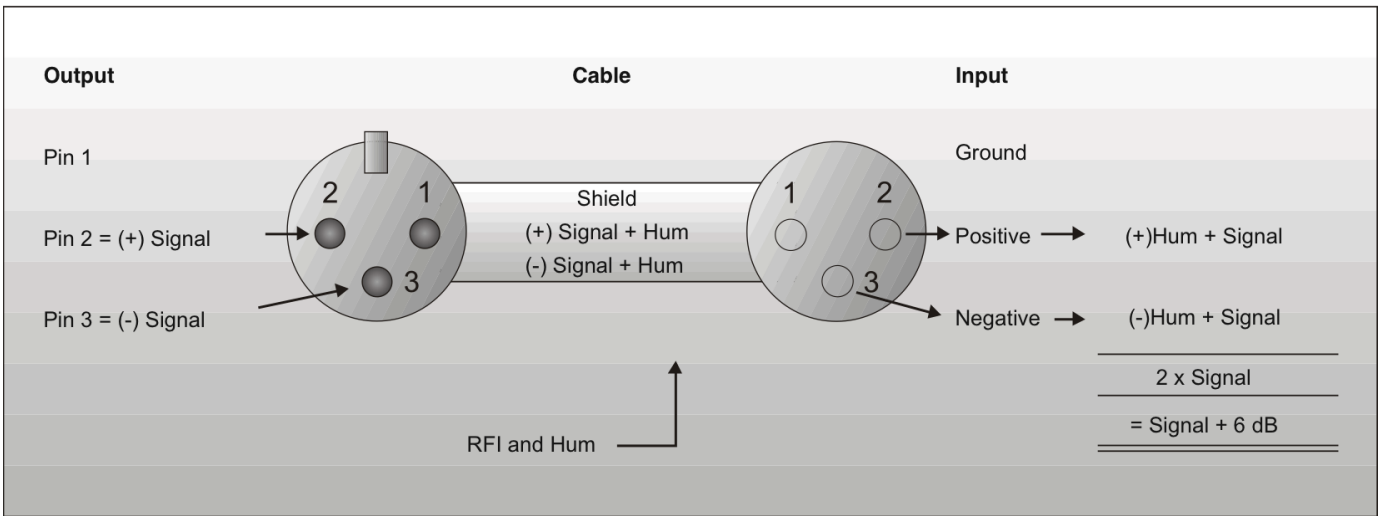
66. IEC power inlet
This connector is meant for the connection of the supplied main cord. Connect one end of the power cord to the connector, the other end to the mains, and then turn on the **power (65)** switch to operate the unit.

67. USB port
This USB port can be used to connect the GIG-12 to your PC/ laptop. You can use this connector For playback or record with your favorite media player.

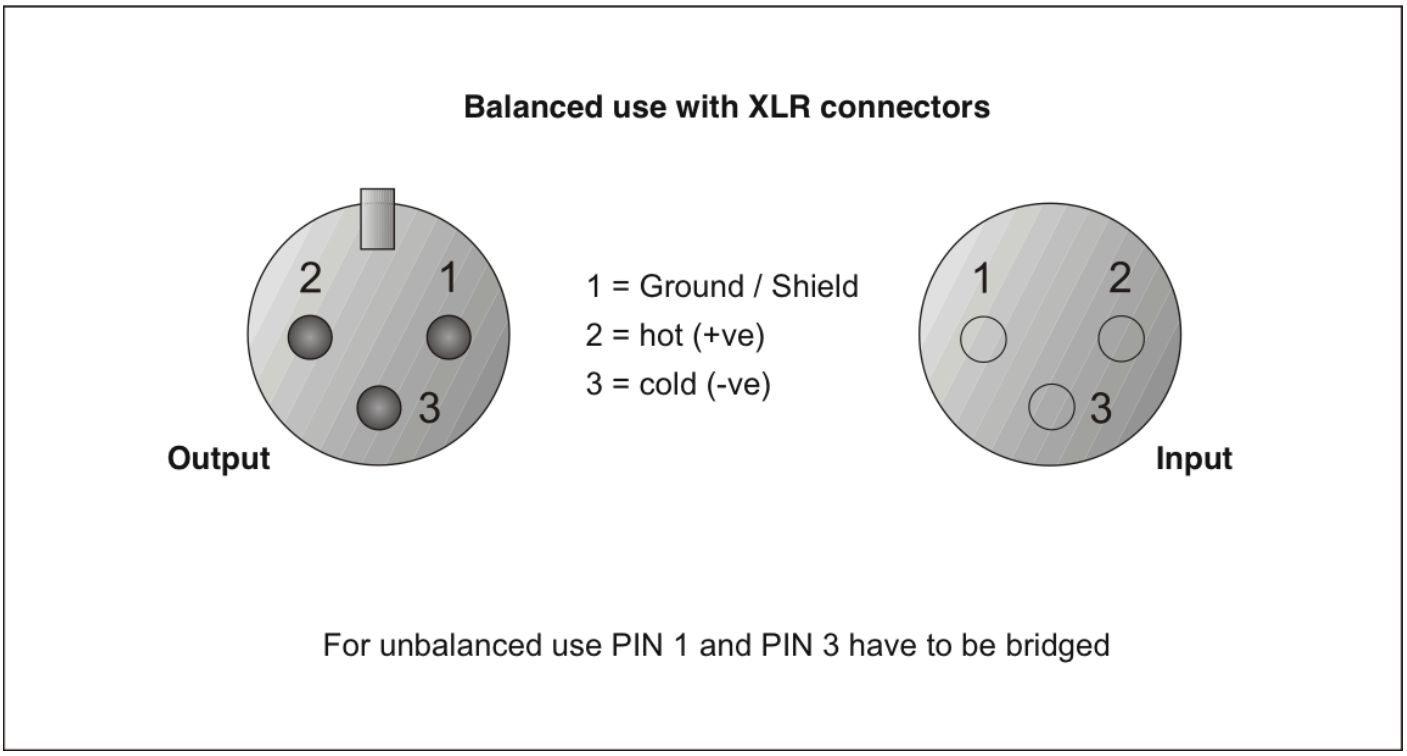
Connection Cables

Take care of your cables, always holding them by the connectors and avoiding knots and twists when coiling them: This gives the advantage of increasing their life and reliability.
Periodically check your cables. A great number of problems (faulty contacts, ground hum, discharges, etc.) are caused entirely by using unsuitable or faulty cables.





Compensation of interference with balanced connections



Maintenance

The DAP Audio GIG-12 requires almost no maintenance. However, you should keep the unit clean. Disconnect the mains power supply, and then wipe the cover with a damp cloth. Do not immerse in liquid. Do not use alcohol or solvents.
Keep connections clean. Disconnect electric power, and then wipe the audio connections with a damp cloth. Make sure connections are thoroughly dry before linking equipment or supplying electric power.

Troubleshooting

DAP Audio GIG-12
This troubleshooting guide is meant to help solve simple problems. If a problem occurs, carry out the steps below in sequence until a solution is found. Once the unit operates properly, do not carry out following steps.
1. If the device does not operate properly, unplug the device.
2. Check power from the wall, all cables, connections, etc.
3. If all of the above appears to be O.K., plug the unit in again.
4. If nothing happens after 30 seconds, unplug the device.
5. Return the device to your DAP Audio dealer.

Product Specifications

Input channels:	6 x Mic balanced 6 x Line mono 2 x Line stereo 2 x Aux stereo return 1 x CD/Tape stereo input
Output channels:	1 x Main Stereo out by 2x 1/4" Jack 1 x Sub Stereo out by 2x 1/4" Jack 1 x Ctrl room stereo out by 2 x 1/4" Jack 1 x Aux send by 1 x 1/4" Jack 1 x EFX send by 1 x 1/4" Jack 1 x Rec stereo output by RCA 1 x Phones stereo by 1 x 1/4" Jack
USB Port:	Audio in- & output interface for PC & MAC
Input impedance:	Mic inputs, 2,8KΩ Line inputs, 20KΩ Stereo inputs, 10KΩ Aux stereo return, 10KΩ CD/Tape stereo input, 10KΩ
Gain control:	Mono channels, 50 dB Stereo channels, 40 dB Aux & FX, 10 dB
T.H.D.:	< 0.005% (Any output, 1Khz @ + 14dBu, 20Hz to 20Khz, channel inputs)
S/N:	> 90 dB
Frequency Resp.:	20Hz – 30kHz (+/-1dB)
Crosstalk:	>80 dB
Output levels:	Main mix, +4dB Sub mix, +4dB Ctrl room, +4dB Aux send, +4dB EFX send, +4dB Rec out, +4dB Phones, 105mW@75Ω, 40mW@600Ω Tape out, -10dB
Channel EQ:	Low, 100Hz +/- 15dB Mid, 2,5KHz +/- 15dB High, 12KHz +/- 15dB
Low cut filter:	80Hz, 18dB/oct
Phantom power:	+48V
Input voltage:	100 - 240Vac 50/60Hz
Power consumption:	25W
Measurements:	86 x 315 x 383mm
Weight:	3,9 Kg

Design and product specifications are subject to change without prior notice.

CE

Appendix 1: GIG-12 Block Diagram