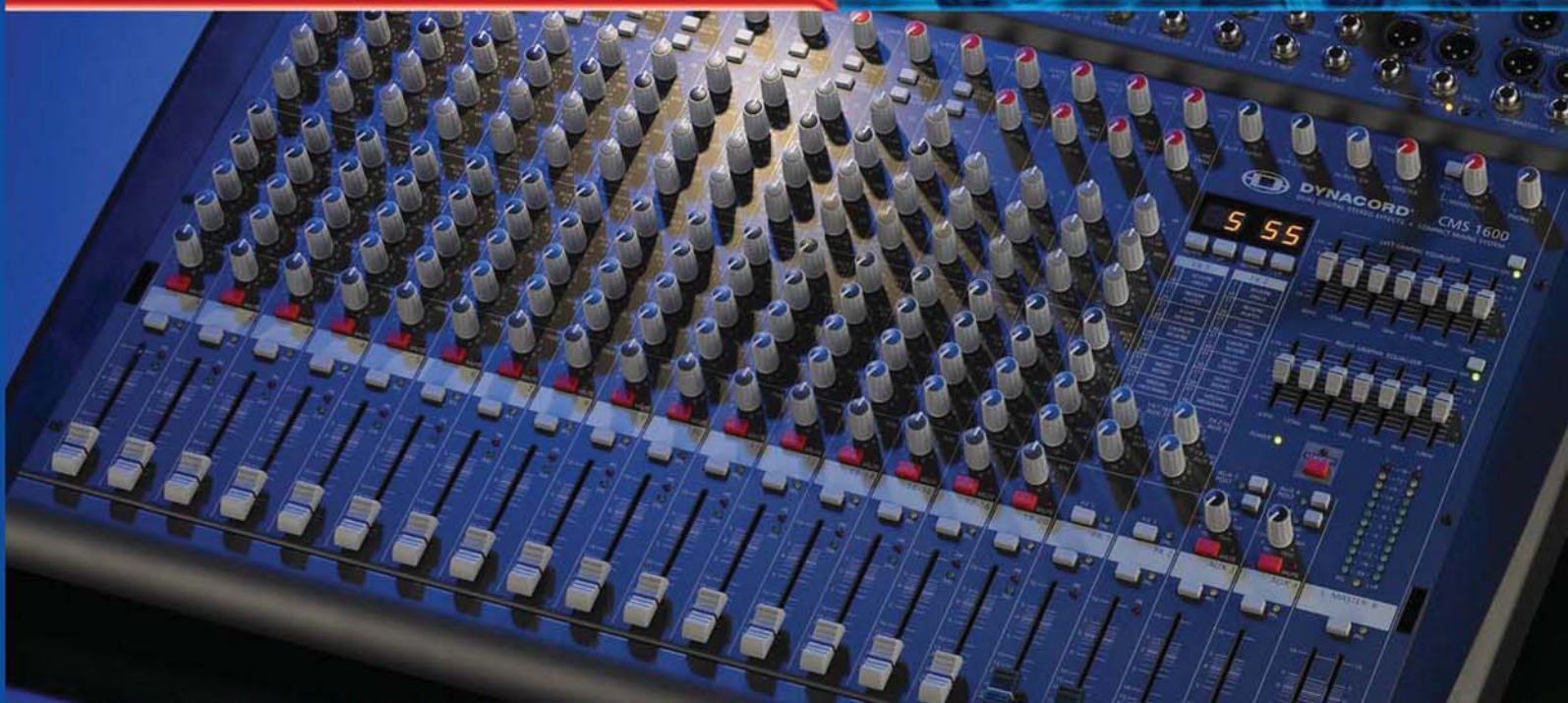


CMS

compact mixing system

Yes, we made it!



CMS 1000
CMS 1600

 **DYNACORD**[®]

ENGLISH

PHILOSOPHY

In a world of over-abundance and mass production quality, functionality and design are still decisive factors. We at DYNACORD develop and produce best-in-class products ('Made in Germany') that provide only positive experiences for our users, bringing them many years of pleasure in day-to-day operation. Continuous, authentic application testing of all products ensure comprehensive configuration, and precise operation of every feature. The highest possible performance and reliability of our products, and the absolute satisfaction of our customers are our highest precepts.

Until now, the only way to transmit signals in the highest audio quality between signal sources and power amplifiers was through the use of professional (and expensive) stand-alone systems. Mixing consoles, effects devices and signal processors make up today's typical, all-purpose, professional mixing systems. However, the challenge of properly configuring and operating such systems is unrealistic for many,

and the complexity and time involved with set up and cabling is unmanageable for most.

The new **CMS 1000** and **CMS 1600 Compact Mixing Systems** from DYNACORD are conceived as all-in-one solutions, easily transported and swiftly made ready for use. For the first time, customers are being offered a unit combining a substantial-in-features, yet superb-in-sound quality mixer with professional-quality, digital studio effects devices, graphic equalizers and a multitude of other problem-solvers. Ease of operation the basic user will appreciate, and the responsiveness a discerning professional demands.

The **CMS 1000** and **CMS 1600** represent the ideal 'complete solution' for driving active loudspeaker systems as well as all possible combinations of power amplifiers and loudspeaker enclosures. Typical applications range from live music situations to the rental business, high-quality fixed installations in the catering sector, schools, and professional multi-media installs.



MIXER SECTION

The discrete microphone preamps in the input channels offering audio quality of the very finest, a 60 dB gain range, and extremely low levels of noise and THD, set new standards in professional mixing equipment, whilst phantom power (switchable in groups of six channels), 3-band semi-parametric EQs with sweepable mids, 4 Aux Sends, PFL and Mute, dust-protected ALPS faders, 2 x 7-band graphic EQs, two feedback filters and four stereo line channels are only a few of the professional features.

EFFECTS SECTION

Two independently-controllable, 24/48 bit stereo digital effects devices offer a total of 198 presets optimized for live use but delivering studio quality. The room and plate reverb, echo reverb, chorus reverb, mono / stereo delay and a host of other special effects are easily selected using the Up/Down keys. Preferred presets can be stored in programming mode and are then instantly available the next time you switch the CMS on. One global (or else two individual) foot switch(es) can be used to turn the effects devices on and off singly (or collectively).

MIC/LINE

All six and twelve (respectively) mic inputs of the **CMS 1000** and **CMS 1600** are equipped with XLR- (Mic) and jack (Line) sockets as well as a common Gain control with a range of 60 dB. This makes it possible to introduce even line level signals through the XLR Mic inputs.

An channel break allows you to connect additional devices, such as compressors and gates, on a channel-by-channel basis using the Insert sockets. A switchable Lo Cut filter permits the elimination of low-frequency noise in the sub-80 Hz region. The 3-band tone controls section comprises a semi-parametric equalizer with a sweepable Mid, the range of which is 100 Hz to 8 kHz. The Lo shelving EQ has its 3 dB down point (corner frequency) at 60 Hz, whilst that of the Hi shelving EQ is 12 kHz, the boost/cut being +/- 15 dB in each case. In all, four aux busses are provided to permit you to ply the two internal effects devices with signals independently as well as two separately controllable monitor busses. AUX 1 and AUX 2 control the level of the post-fader signal sent to the two internal effects devices, FX 1 and FX 2. AUX 3 and AUX 4 are set pre-fader to allow the creation of independent monitor mixes, but can be switched post-fader, if preferred, for the control of additional effects devices in the sum.

All channels offer MUTE and PFL switches as well as level control meters with Signal Present and Peak LEDs. Ultra high-quality ALPS faders control the Volume of the individual channels and are remarkable for their extremely high attenuation values.

MIC/STEREO LINE

The four Mic / Stereo Line channels offer separate Mic Gain and Line Trim controls instead of the Lo Cut and Vocal Voicing filter in the mono channels and offer a full dual-channel implementation. Stereo signals from keyboards and samplers therefore take up no more than one of the available channel strips each. The mixing of stereo line and microphone signals is also unproblematic.

MASTER SECTION

In the sum, all the control elements are laid out clearly in sections, in a configuration based on practical experience. The Return level of the integrated effects devices (FX 1 and FX 2), the Send level for AUX 3 and AUX 4, as well as the Stereo Master, are all implemented as faders. The 2 x 7-band graphic equalizer can be switched instantly between the Master and AUX 3 + AUX 4. Separate AUX 1 and AUX 2 Send controls allow the control of additional effects devices — parallel to the internal effects or solo.

Systems for neighbouring rooms, side fills or even active sub-woofers can be driven via the separately controllable Mono Out, which can be switched pre- or post-fader. There is a useful Standby switch for programme pauses that does not affect the 2-track Return path, allowing material on tape or CD to be routed to the master or else AUX 3 and AUX 4. All the XLR outputs are electronically balanced and wired in such a way that operation via relay is not accompanied by clicks and pops.



GRAPHIC EQUALIZER

If there is no need for EQ in the master section for the main system or room equalization, the integrated 2 x 7-band graphic equalizer can be looped into the monitor buses at the push of a button, making it available to AUX 3 and AUX 4 for the provision of an optimized fold-back mix. LEDs indicate clearly the current selection.



FEEDBACK FILTER

AUX 3 and AUX 4 are equipped with a switchable Anti-Feedback filter in the master, offering continuous control from 80 Hz to 7.7 kHz. In the event that less-than-ideal microphone placements or excessive volume levels provoke feedback, it can be zapped swiftly and with laser-like precision.



VOCAL VOICING FILTER

This filter, which can be switched into the signal path of any of the Mic / Line channels, is designed to rescue particularly 'thin' voices from the main mix. An asymmetric filter structure deliberately emphasizes the fundamentals in the vocals and lifts them transparently into the foreground through decent shelving. This type of 'fundamental equalization' cannot be produced with any standard EQ.

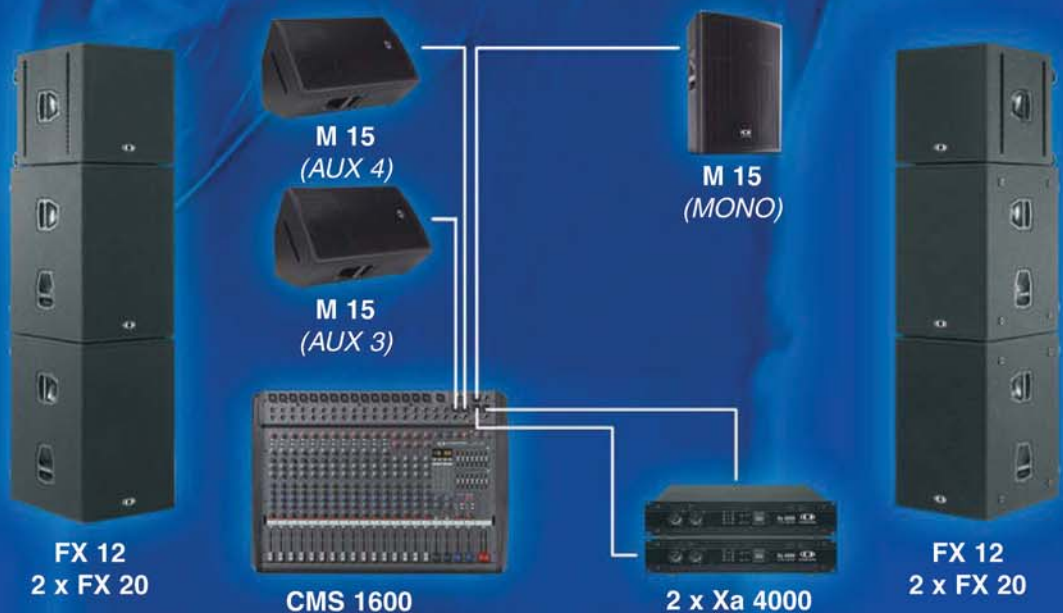


TYPICAL APPLICATIONS

POWERED SPEAKER SYSTEMS - Compact Mixing System CMS 1000 and Powered Speaker System D-LITE 2000. Typical configuration for Entertainer and smaller Live Bands but although, in the best way suitable for fixed installation in schools, restaurants or pubs.



SOUND REINFORCEMENT SYSTEMS - Compact Mixing System CMS 1600 and Sound Reinforcement System Xa-2. Complete setup for typical Top-40 Bands and medium sized events, but fits although perfect for permanent installation in theatres, clubs and larger pubs suitably.



SPECIFICATIONS

Technical Specifications CMS 1000 / CMS 1600 Mixing desk in rated condition, Unity Gain (MIC Gain 20 dB), all faders position 0 dB, all pots in mid position, unless otherwise specified.

Channels (Mono + Stereo)		CMS 1000 / CMS 1600 6 + 4 / 12 + 4
Power Consumption		39 W / 46 W
Dimensions , (WxHxD), mm	CMS 1000	510.5x122x484.6
	CMS 1600	669.5x122x484.6
Weight		9.2 kg / 11,9 kg
MIC Gain (Mono)		0 dB ... +60 dB
MIC Gain (Stereo)		10 dB ... +60 dB
Stereo Line Trim		-10dB ... +20dB
THD+N at 1kHz, MBW=80kHz		
MIC input to Main L/R output, +16 dBu, typical		< 0.005%
Frequency Response , -3dB ref. 1kHz		
Any input to any Mixer output		15Hz ... 55kHz
Crosstalk , 1kHz		
Fader and AUX-Send attenuation		> 85 dB
Channel to channel		> 80 dB
CMR , MIC input, 1kHz		> 80 dB
Input Sensitivity , all level controls in max. position		
MIC input		-74 dBu (155 μ V)
LINE Input (Mono)		-54 dBu (1.55 mV)
LINE Input (Stereo)		-34 dBu (15.5 mV)
Maximum Level , mixing desk		
MIC inputs		+ 21 dBu
Mono Line inputs		+ 41 dBu
Stereo Line inputs		+ 30 dBu
All other inputs		+ 21 dBu
Record Send output		+ 14 dBu
All other outputs		+ 21 dBu
Input Impedances		
MIC		2 k Ohms
Insert Return		2.2 k Ohms
2 Track Return		8 k Ohms
All other inputs		> 15 k Ohms
Output Impedances		
Record Send		1 kOhm
Phones		47 Ohms
All other outputs		75 Ohms
Noise , Channel inputs to		
Main L/R outputs, A-weighted		CMS 1000 / CMS 1600
Residual Noise, Master fader down		-96 dBu / -96 dBu
Bus Noise, Master fader 0 dB, Channel fader down		-91 dBu / -90 dBu
Mix Noise, Master fader 0 dB, Channel fader 0 dB,		
Channel gain unity		-83 dBu / -83 dBu
Equivalent Input Noise , MIC Input, A-weighted, 150 W		-130 dBu
Equalization		
LO Shelving		\pm 15 dB / 60 Hz
MID Peaking, mono inputs		\pm 15 dB / 100 Hz ... 8 kHz
MID Peaking, stereo inputs		\pm 12 dB / 2.4 kHz
HI Shelving		\pm 15 dB / 12 kHz
Master EQ, 2x7-band,		
63, 125, 400, 1k, 2k5, 6k, 12k Hz		\pm 10 dB / Q=2.0
Mains Voltage		85 V – 265 V
Mains Frequency		50Hz – 60 Hz
Warranty		36 months
Optional		
RMK-CMS (Rack-Mount-Kit CMS)		113 014
Gooseneck Lamp, 12V/2,4W, 12", XLR		112 700
Replacement bulb, 12V/5W		350 278
FS11 (Footswitch)		110 693

A stable, latching metal lid is provided for the safe transportation of the device, precluding the need for a flight case, whilst the panel running the width of the device at the front and the ergonomic side cheeks allow for easy and unproblematic handling.



The optionally available RMK-CMS rack-mounting kit permits the CMS 1000 to be used in the rack. The same kit allows the integration of either device into the control room table. For secure operation on particularly dark stages or in dark control rooms, a socket is provided for the connection of a 12V (up to 5W) gooseneck lamp.



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