

HIGH PERFORMANCE COMPACT MIXER

MAIN FEATURES



Multi-point signal channel status monitoring (post-Mic pre, post-EQ, post-fade) with proportional illumination



Close tolerance surface-mount components for high accuracy repeatable EQ



Precision, ultra-linear mic pre-amps



True, professional +48V phantom power for condenser microphones



Professional insert points for external processing

6, 8 and 12 mono input channel frame sizes, each with two stereo inputs

ES version has 10 full-function stereo inputs and 4 mono inputs

2 aux sends, each globally switchable pre or post-fade

100 mm faders

Internal power supply

Simple rack mounting options

APPLICATIONS

Quality audio mixing of any source for recording

Multiple stereo source mixing and recording (ES)

PA mixing for bars, schools, leisure centers etc

Live keyboard submixing (ES)

Small-medium size band mixing

Public Address

Multiple speaker installations

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Looking for a simple, easy to use mixer that delivers an exceptional audio performance? The Spirit E Series is here. For recording, live, install or broadcast use there's a Spirit E Series for you.

Sonic integrity through design

The emphasis with the Spirit E Series is very firmly on quality audio performance, with an easy to understand control surface uncluttered by unnecessary facilities. Mic and line inputs are provided on balanced XLR and 1/4" jack connectors for optimum performance, with the main stereo outputs on balanced XLRs for better integration with other professional equipment. There are also insert points on every mono channel and the mix outputs for external signal processing.



Catering for today's stereo environment

With so many stereo sources needing simultaneous connection and mixing, we've given you a mixer that can cope. The ES model has ten full-function stereo inputs with 3 band EQ as well as four mono mic/line inputs, so you'll have all the inputs you need without constant re-patching. You'll also be able to plug in record turntables so you can include DJ production in your mix.

Rack mounting options

Through additional rack ears, the E Series can quickly be transformed into a rack-mounted desk suitable for use on the road or in custom furniture. All four mixers in the range occupy just 9U of standard rack space.



Comprehensive monitoring control



Because levels are constantly changing throughout the signal path — from the preamp stage, through filtering and EQ — the Spirit E Series provides peak LEDs on all input channels. These monitoring LEDs are fed from multiple points in the circuit path to ensure nothing gets overlooked. The main stereo mix has two 10-segment LED meters, with a SOLO indicator to show whether any solo channels or aux masters are being monitored. With all this information instantly available, efficient control is easy to maintain. The LEDs also employ proportional illumination to show signal level when approaching peaks. This feature allows you to maximise the quality of any signal by utilising all of the available headroom.

MONO INPUTS (E and ES Models)

Mic Input

A balanced female XLR connector accepts balanced or unbalanced mic signals. At -128dbu EIN the mic amp is extremely quiet and transparent.

Line Input

A balanced 1/4" jack for connecting balanced or unbalanced electronic instruments, such as keyboards.

Insert

Used for patching in compressors or additional EQ or for other signal processors. It can also be used for recording to multi-track recorders if necessary.

Gain

A rotary gain control on each input alters the gain of the input signal, from +5 to +60dB. Linear circuitry within the preamp delivers smooth gain control over the entire gain range.

EQ Section

Equalisation is split into three bands. The HF control provides 15dB of cut or boost (gain adjustment) for frequencies above 12kHz. Two swept mid frequency controls enable frequencies from 140Hz to 3kHz to be adjusted, offering 15dB of cut or boost at the selected frequency. Signals below 80Hz can be adjusted with the LF control, which features ± 15 dB of gain adjustment (cut or boost).

Auxiliary Section

For sending separate monitor mixes in live applications, or for use with fx units two aux sends on each input channel cater for all requirements. Each Aux bus can be globally switched to be pre or post fade on the master section.

Pan, Muting, and SOLO

The pan control positions each channel's signal across the stereo image, with a mute button to cut the signal completely. A SOLO button solos the signal for monitoring.

Faders and Metering

Each mono channel features a smooth 100mm fader, and a peak level LED indicating signal levels in excess of +17dBu.

STEREO INPUT (E6, 8 and 12 models)

Input Connectors

The stereo inputs are connected via balanced 1/4" jack inputs delivering optimum performance with other professional audio equipment.

EQ Section

Equalisation on the stereo channel strip is simpler than the EQ featured on the mono channels. There are two controls, adjusting HF signals at 12kHz and LF signals at 80Hz by ± 15 dB.

Auxiliary Section

With 2 aux sends on the stereo input channels, the signal can be sent pre-fade or post-fade according to master selection, for use in a monitor mix or for effects processing.

Bal, Muting, and PFL

The balance control adjusts the amount of the signal sent to the left and right busses. Mute and SOLO buttons operate as on the mono input channels, cutting or soloing the stereo channel. With SOLO pressed, the prefade signal is fed to the headphones, control room output and meters.

Faders and Metering

Each stereo channel features a smooth 100mm fader, and a peak level LED indicating signal levels in excess of +17dBu.



MASTER SECTION

Phantom Power

Global control over professional +48V phantom power is offered via a push button. When active, an LED will illuminate.

2-Track Inputs and Outputs

2-track recorder playback inputs and record sends are on unbalanced RCA phonos.

Monitor Playback routes the playback input to your monitoring system or to the headphones, replacing any existing monitoring signals.

Playback to Mix routes the playback signal directly to the main mix, replacing any signal that may be present.

Monitor Output and Mix Insert

Available on balanced 1/4" jacks.

Mix Outputs and Mono Sum

The main left and right mix outputs are provided on balanced XLR connectors.

Playback Level

The playback gain control adjusts the level from the 2-track playback inputs.

Monitor & Phones Level

Levels sent to the monitor output and headphones can be adjusted using these two rotary controls. And when a pair of headphones are plugged into the phones socket at the bottom right of the mixer, the monitor outputs are still operational for simultaneous listening by a performer and engineer.

Faders and Metering

Controlling the overall stereo mix level are two 100mm faders, with two 10-segment 3-colour LED peak-reading bargraph meters monitoring the mix right and mix left outputs. These meters normally follow the current monitor selection, so if any PFL or AFL is pressed, the meters will switch to monitor this and the Solo AFL/PFL LED will light.

STEREO INPUT (ES Model)

The full-function stereo input on the ES has the same line input gain, auxiliary and fader controls as the standard E Series stereo input, but has an enhanced connectivity set and EQ section.

ES Stereo Input Connections

Each stereo input has a balanced 1/4" jack for connecting line level balanced or unbalanced electronic instruments, such as keyboards. Stereo inputs 1-2 also feature RIAA-equalised inputs on RCA Phono connectors for turntable inputs. Stereo inputs 3-6 also have parallel unbalanced RCA Phono inputs for line level signals.

EQ Section

Equalisation is split into three bands. The HF control provides 15dB of cut or boost (gain adjustment) for frequencies above 12kHz. A Mid control offers 15dB of cut or boost at a frequency of 600Hz. Signals below 80Hz can be adjusted with the LF control, which features ± 15 dB of gain adjustment (cut or boost).