Series 2000

The D&R series 2000 console is the right tool for the serious recording engineer. Thanks to its incredible combination of tried and tested circuitry and the latest advances in technology the 2000 series is superior to any other console, in its price range, on the market. Thousands of satisfied customers can vouch for the fact that our in-line mixing desk design is the best available. It combines the advantages of a compact P.A. desk with all the facilities necessary for professional multitrack recording. The superb lay-out between the channel input and the monitoring output makes the confusion, often arising from other in-line systems, a thing of the past. Novel high frequency stabilizing techniques employed in conjunction with extremely fast op-amps give the 2000 an excellent transparancy.

After eleven years in the business D&R know how to produce the best mixing desks and many innovations are featured in our new and amazing 2000 model. Thanks to a new and unique design costly routing switches and all the additional wiring they entail are now, with the 2000, rendered obsolete by the introduction of the "Floating Subgroup System".

It makes possible to create a subgroup where necessary without the use of patch leads.

It goes without saying that only components of the highest quality have been used throughout the manufacture of the desk. This includes the use of self-cleaning fork- contact switches and op-amps in sockets for easy replacement. The design incorporates a minimum audiopath which contributes to the 2000´s excellent transparancy and minimal crosstalk and control interaction. Thanks to the superb printed circuit board lay-out, stability and signal to noise ratios are of the first order. A separate 19"rackmounting power supply is also a feature of the 2000.

CHANNEL FEATURES.
The led bar is a 6 segment peak reading bargraph display following the signal coming into the monitoring section. Below the ledbar section are the input circuit controls and switches such as -20dB pad on the balanced mic input, a line switch and the remix switch. The gain control acts on the discrete mic amp as a negative feedback control and in the line/remix mode as an input attenuator. The mic gain ranges from -20dB to -64 dB whilst providing an enormeous headroom with a minimum of 40 dB.

EQUALIZER

The equalizer is one of the most musically pleasing equalizers we have designed. After thoroughly listening to the needs of engineers we have created a non interacting range of control knobs which smoothly adjusts the whole audio range to your own taste. To compare original with equalized signals we have added an equalizer on/off switch.

AUX SENDS

The 2000 series offers 4 aux sends to allow for the most extensive remix sessions. They are all pre/post switchable between channel and monitoring sections.

SUB GROUPING

Subgrouping in the 2000 console is done in a new way and demands a new way of thinking. The basic idea is to have subgroups only where you need them. We have called it the "Floating Subgroup System" (F.S.S.). The 2000 console has 4 "F.S.S." op-amps. In every channel there are 4 sub switches. With the "to sub" switches you bring the signal into the subgroups and with the "from sub" switches you take the signals out of the subgroups. This can be done in every in/output channel in the console. As an example: To place channel 1-8 on track 1-2. Activate "to sub 1/2" in channel 1-8 and activate " from sub 1/2" in channel 1-2. By activating other "from sub 1/2" switches you can place the chan.1-8 signals anywhere you want them. It is possible in any size of console to connect any input signal to any fixed multitrack input without patching by using the "Floating Subgroup System" (F.S.S.).

The panpot with a -4.5 dB centre attenuation for perfect stereo panning pans the signal between the odd and even subgroups as well as the left/right master buss, if selected. The 100 mm channel fader with its auto p.f.l. and mute functions completes the channel controls.
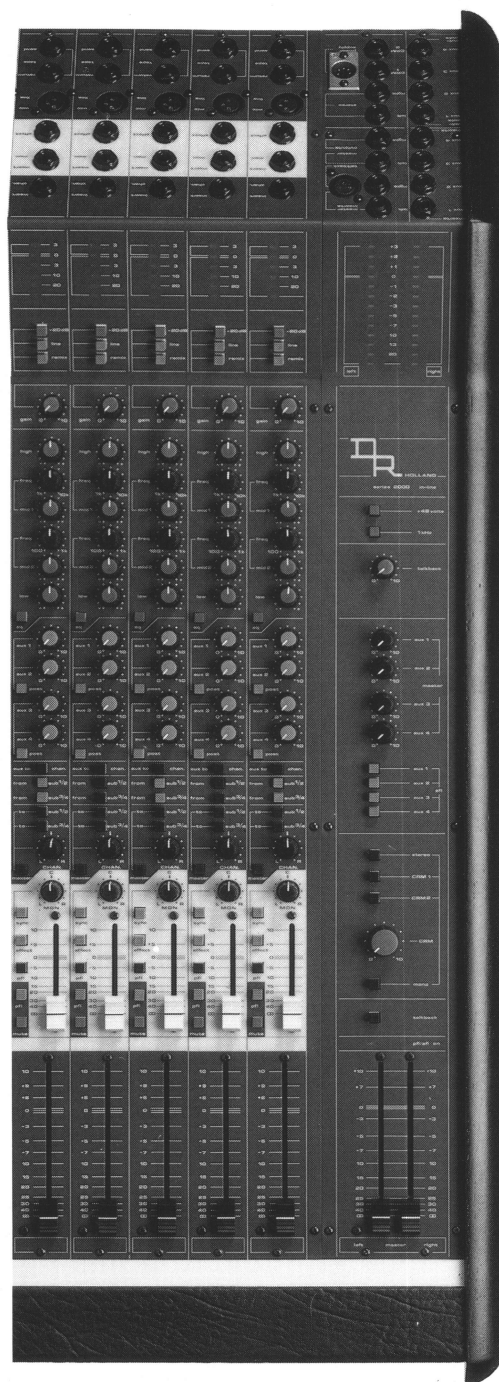
MONITORING

The monitoring, as already stated, is optically isolated from the rest of the channel. The 58 mm monitoring fader and its associated pan- pot are used to control 3 signal sources, the channel output, the tape output(sync) and the effect input. An auto p.f.l. switch completes the light coloured monitoring section.

On the back of the console there are the mic/line XLR inputs, the tape sends and returns (which are -10dBV on the tip and +4dBu on the ring of the jacks). The channel and monitor inserts and the effect input which can be used as a line level input in the remix mode.

MASTER SECTION

The following describes from above to below the use and function of the master controls First there are the 13 segment peak reading led bars displaying the monitored signal. Then there is the central phantome switch providing 48 volt powering for capacitor microphones. The oscillator is of the phase shift type which produces a low distortion 1 kHz sine wave on all the busses, when switched on. The talk- back level brings the signal to aux1 and 2 for communication purposes when the talk- back switch above the faders is activated. At the same time the monitoring is attenuated by 20 dB.

The 4 aux masters with their a.f.l. switches control the total outgoing level of the aux sends. C.R.M. stands for control room monitor and regulates the level of all the signals going to studio monitoring equipment. With the stereo switch the choice of input to the desk´s master section is made,either the master machine or the master mixdown. C.R.M. 1 and 2 give the choice of either one of the two monitoring systems. This configuration has many possibilities, you can select either of the monitoring loudspeakers or use the switches as monitor mutes. The mono switch makes comparison between stereo and mono possible.The p.f.l./a.f.l. led indicates whether p.f.l./a.f.l. switches anywhere in the console have been activated. The 100 mm left/right faders complete the master section of the console.

MASTER SECTION IN/OUTPUTS

The following jack sockets are mounted on the back of the console. Aux 1-4 outputs,Aux 1-4 inserts,Master left/right inserts,talk- back input(XLR),stereo left/right inputs,C.R.M.1 and 2 outputs and the 5 pin power supply XLR input.

SERVICING

This is very easy,all the i.c.´s are mounted in sockets. The pots and switches are also easily replaced,should this be necessary. Any experienced technician will be able to service our consoles without difficulty.

SUMMARY

D&R is the largest manufacturer of mixing desks in holland with a reputation for reliability and good customer relations. If you have any further questions about the series 2000, please do not hesitate to contact us.

Configurations:
    10-20-30 in/output channels.

Options:
    A.L.P.S. or Penny and Giles faders

SPECIFICATIONS:

notes: nominal operating level throughout the console is 0dBu(0.775V)
        nominal output level is +4dBu/-10dBu.

INPUTS
mic.electronically balanced R.F. suppressed. input impedance 2 kOhm.
gain: +64dB to 0dB(44 dB variable gain with 20 dB pad. headroom min.40dB.
noise: -126 dB (A weighting)
line/remix impedance 10kOhm. gain: from -10dBu to infinity.
sync:+4 dBu/-10dBV at 10 kOhm.

OUTPUTS
left/right/aux1-4. +4dBu/-10dBu at 100 ohm/680 ohm.
noise master fader down-92dB

FREQUENCY RESPONSE
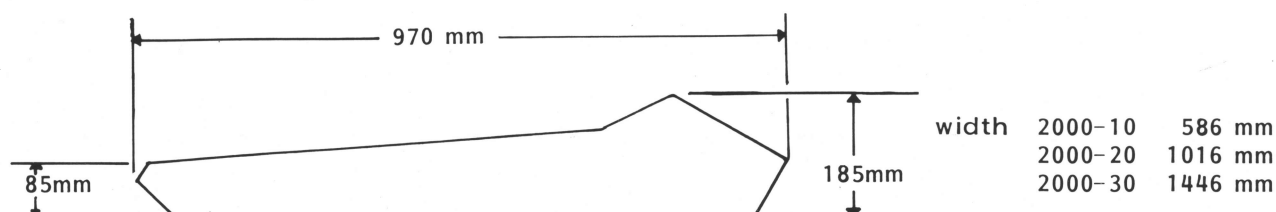20-20.000 Hz 0.025 dB (-3dB at 80.000Hz)

EQUALISATION
+16dB at 12kHz
+16dB from 1 kHz to 11 kHz with a Q factor 1.5
+16dB from 100Hz to 1 kHz with a Q factor 2
+16dB at 60Hz.

OVERALL
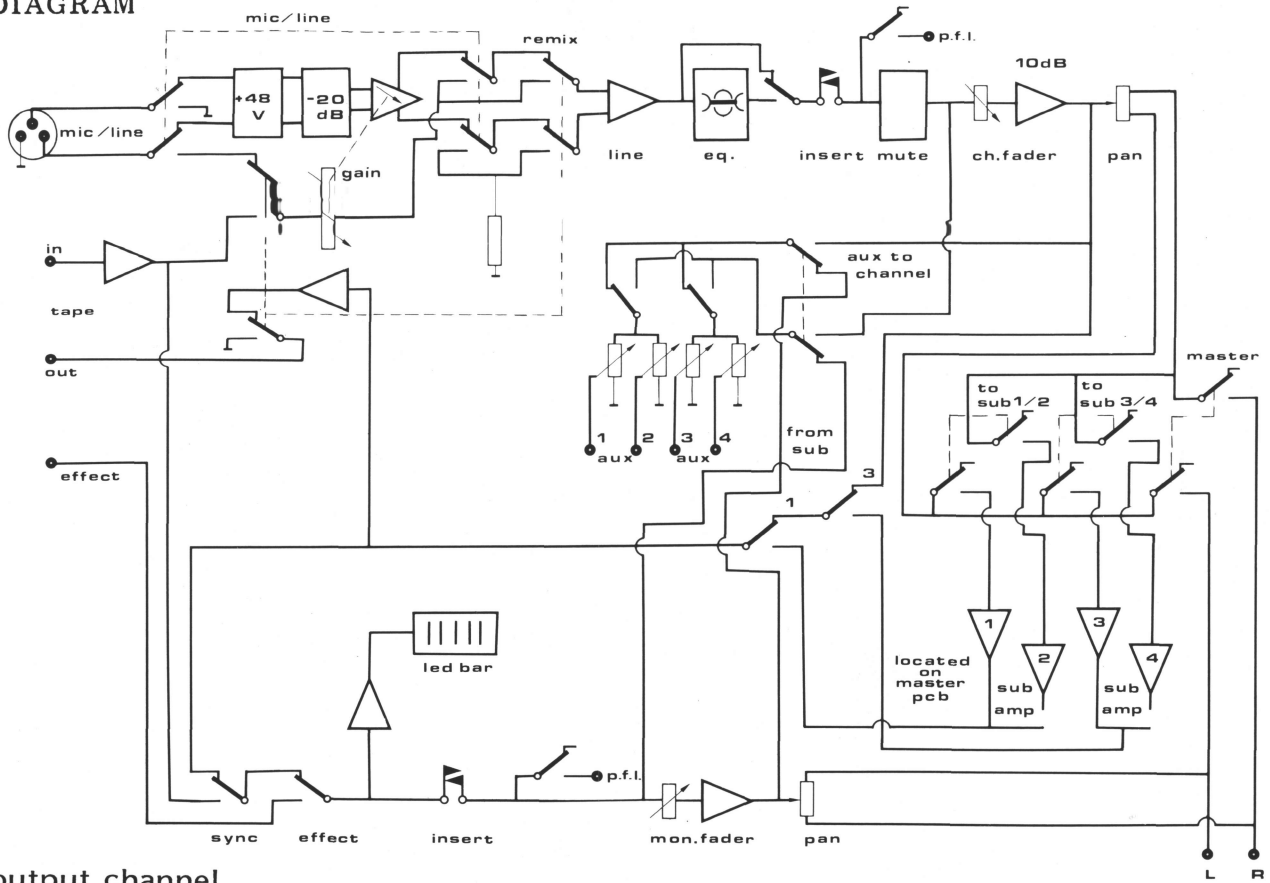total harmonic distortion less than 0.039% or less at any level.
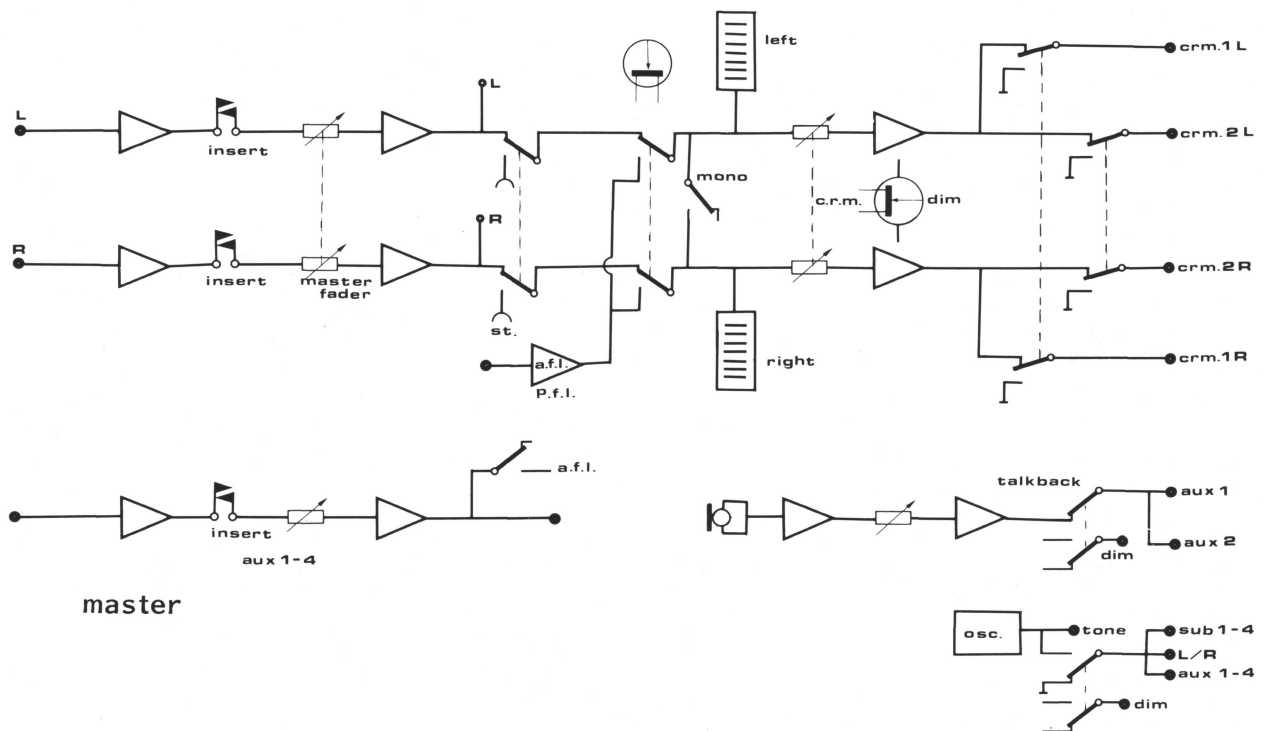max output into 2kOhm and above +22dBu.

dimensions:

width		
2000-10	586	mm
2000-20	1016	mm
2000-30	1446	mm

970 mm   85mm   185mm

BLOCK DIAGRAM

mic/line

remix

+48 V

−20 dB

gain

line

eq.

insert mute

p.f.l.

10dB

ch.fader

pan

master

mic/line

in

tape

out

effect

aux to channel

from sub

1

2

3

4

aux

aux

1

3

to sub 1/2

to sub 3/4

located on master pcb

1

2

sub amp

3

4

sub amp

led bar

sync

effect

insert

p.f.l.

mon.fader

pan

L

R

in/output channel

---

left

crm.1 L

L

insert

crm.2 L

mono

c.r.m.

dim

R

insert

master fader

crm.2 R

st.

a.f.l.
P.f.l.

right

crm.1 R

a.f.l.

insert

aux 1-4

talkback

aux 1

aux 2

dim

master

osc.

tone

sub 1-4

L/R

aux 1-4

dim