

DAYNER

DR
mixing consoles

D&R Electronica, manufacturer of mixing consoles since 1973, once again demonstrates its leadership in console innovation with the DAYNER series of mixing desks. The DAYNER series merges compactness, modularity, and flexibility with D&R's proven technical excellence, and has thus become a most popular mixing console for a variety of applications.

FLEXIBLE, MODULAR DESIGN.

The DAYNER series is ideally suited for custom configurations. The welded solid steel frame houses a computer-grade ribbon cable and connector system that allows any of the 5 module types to be located as desired.

There are two types of input modules, the standard Split module or the innovative In-Line modules. A Tape/Effects Return module, Patchbay module and blank modules are also available to custom build a console to your specific needs.

Modules are constructed from U-shaped steel to provide exceptional strength and shielding against interference. Four different chassis sizes are available to accommodate up to 81 modules.

INCREDIBLE COMPACTNESS, FULL FEATURES.

Each DAYNER series module is remarkably compact, only 30 mm wide! A full 56 input console requires only about 183 cm (5 1/2 feet) of width, ideal for smaller recording studios. Remote and live mixing situations also benefit from the ability to include many inputs in a small

space. Still, the DAYNER series is long on features.

Including D&R's incredible Floating Subgroup System (FSS), which allows any input to be routed to any or all of the 8 floating subgroups, or any summed output.

UNIQUE SIGNAL PATH DESIGN TECHNIQUES.

As on all our professional consoles, we have employed meticulous design methods in designing the audio path of the DAYNER series. A fresh approach to limiting frequencies above audio ranges through passive filtering has been utilized, and the result is a remarkably transparent sounding circuit, free from overshoot, ringing, and slewing.

In the design stages, with the assistance of three sophisticated CAD systems, each stage of the audio circuit is laid out with great attention to grounding, crosstalk, and minimum audiopath. Next the circuit is assembled and fine-tuned to faithfully reproduce a 40 kHz square wave. Critical listening tests are done at this time, after which the computer is again consulted for modifications and final lay-out.

This detailed process sets D&R years ahead of the competition.

DAYNER



AN OVERVIEW OF DAYNER SERIES FEATURES.

- Complete flexible custom design, based upon split or in-line format, or combination of both.
- Peak metering bargraph led array on each input module.
- 48 volt phantom power, switchable individually per channel.
- Discrete transformerless RF-shielded and balanced mic inputs with input pad, trim pot, and phase reversal switch.
- Selectable inputs (line/mic/tape on in-line module and mic/line on split I/O module) accommodate both +4 dBu and -10 dBV levels.
- 4 band EQ with high and low shelving and two sweepable mid bands, switchable in/out, with split eq function on in-line module.
- 8 aux send busses pre/post assignable and switchable from either channel or monitor signal path on in-line module.
- Innovative and flexible Floating Subgroup System (FSS), making subgroup routing to any channel simple with a minimum of switches.
- In-place solo, pfl, and mute switches on in-line and split modules, with led indicators.

- PFL and mute switches on Tape/Effects Return module with led indicators.
- Tape/Effects Return modules accommodate 4 separate balanced inputs simultaneously.
- Prefade insert points on each input.
- Simultaneous multitrack feed outputs for +4 dBu and -10 dBV.
- Master section with 13 segment peak reading bargraph meters and low distortion calibrated oscillator.
- Built-in electret talkback mic with level control on master section.
- 8 Aux master controls with individual AFL switches.
- Alternative monitor switch, 2 track select switches, and SOLO to PFL switch.
- All connections via XLR and 1/4" ring-tip-sleeve jacks.

SPLIT CHANNEL MODULE.

The in/output channel is divided into two sections. First the output section with the "from sub switches" of the Floating Subgroup System (FSS) together with the fast accurate peak reading meter. The rest of the module is dedicated to accept any input signal. The DAYNER has transformerless discrete balanced microphone preamps, which are D.C.

protected and designed to achieve an extremely low noise figure. The line input is a genuine line input, not an attenuated mic input which would tend to be noisy above certain levels.

D&R products have always been noted for their clean and musically sounding equalizers. The DAYNER is no exception!

EIGHT AUXILIARY SENDS.

Today's recording sessions need many different processors and effects. The 8 aux sends of the DAYNER offer wide flexibility to accommodate even the most extensive mixes.

The DAYNER is a full 8 buss console, but not limited to 8 outputs only. The signal can be routed either to the stereo master mix or to all of the floating subgroups, which feed any summed output on any input module.

Mute and Solo switches each have led indicators to show active status. Both switches are the silent type. Solo function can be either solo-in-place or pre-fade-listen, depending on position of "channel to pfl mode" switch in the master section.

A 100 mm fader completes the channel.



IN-LINE INPUT MODULE.

This module has all the necessary features for in-line monitoring. Two complete independent signal paths. During recording full equalization is available and the fader reverse switch gives a choice whether to use the long throw fader for recording or for monitoring.

The EQ split switch is a handy feature. It splits the EQ section in two, sending the high and low shelving controls to the channel section and the sweepable mid controls to the monitor section, allowing two separate inputs on the same module to have simultaneous yet individual EQ.

Another extremely efficient feature is the remix switch sending the signal present at the tape return jack to the channel section, and the mic or line input to the monitor section. This gives each in-line module the capability of handling two inputs in remix mode, an invaluable feature for MIDI studios and mixes using excessive outboard equipment.

TAPE/EFFECT RETURN MODULE.

This module contains four identical signal return sections, each with its own balanced input, pre/post switchable aux sends, pan pot, volume control, mute, and pfl/solo switches. In a split console format, this module can be used to handle four tape returns. On an in-line console, this module can handle four separate effect returns. Drum machines, keyboards, or any line

level signals can be returned to the stereo mix via the usefull Tape/Effects Return module.

MASTER MODULE.

The master module, which is three times the width of a channel module, has a precise peak reading 13 segment bargraph meter conform to world standard ballistics. Power supply status leds indicate power supply functioning properly. An oscillator generates a calibrated 1 kHz test tone, with associated level control.

The talkback section includes built-in electret microphone and volume control. The talkback button, located above the master faders for easy access, slates the mic signal to the aux 1 and 2 busses, as well as demping the control room monitor level by 20 dB to allow for easier conversation.

The AUX buss master controls adjust the level of the 8 aux outputs. The associated afl button allow easy monitoring and metering of the individual aux buss headphone or effect sends.

The "channel to pfl" button changes the solo-in-place functions on the individual input modules to a pre-fade-listen function.

The Control Room Monitor (CRM) source is either master mix or external source (2 track). The mono switch allows an instant check for compatibility of the sum of the stereo outputs, but does not affect the master mix outputs. The

Control Room Monitor level pot is a stereo type feeding the control room monitor outputs (1/4" stereo jack), capable of driving monitor amp inputs or a set of stereo headphones.

PATCH PANELS AND BLANKS.

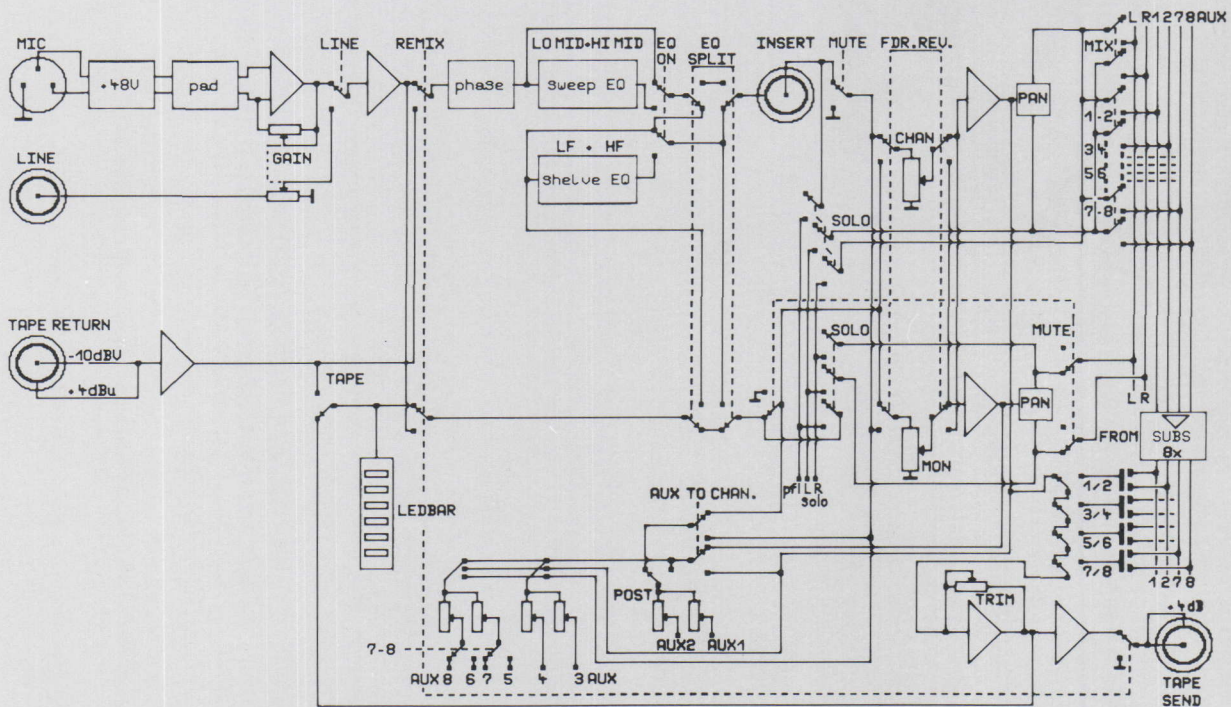
Patchbay sections are modular and have 16 normalling sockets per module. Hookup is via molex connectors at the rear of the console. Additionally, inexpensive blank plates can be ordered to fill unused portions of a frame, allowing for future expansion.

POWER SUPPLY.

The power supply is rack mountable and is only 3 1/2 inches tall. the main fuse is front panel located for easy access, and leds monitor the status of the various supply voltages.

TYPICAL CONFIGURATIONS.

The DAYNER series is available in frame sizes to fit most every need. The three standard chassis configurations (frame 31,42, and 59)hold up to 28,39, or 56 modules. Because of its flexible ribbon cable system, the DAYNER frame will accept mounting of the master module (three times the width of the channel modules) in any position. Console frames are available in two styles, the standard desktop model or the optional studio version (for 39 and 56 modules only)with sleek swept-back legs.



SIGNAL FLOW DIAGRAM.

In-Line module.



SPLIT INPUT MODULE.

Bargraph style peak reading meter. The first led indicates power supply states.

Output section, with subgroup select switches, summing amp and level control. The output typically feeds the input to a multitrack tape machine. Subgroups can be selected and summed at this point.

Sub to Mix switch assigns selected subgroup to the master mix buss.

48 volt phantom power switch.

-20 dB PAD button attenuates extremely hot signals at the mic input.

Gain control is active on both the mic and line inputs. The mic gain ranges from -80 dB to -20 dB and provides ample headroom of 22 dB minimum. Phase reverses balanced wiring. Mic/Line switch selects between mic and line level inputs.

Four Band equalizer with two sweepable mid sections.

The high shelves at 12 kHz and the low at 60 Hz.

The mid /high sweeps from 1kHz to 11 kHz.. The mid/low sweeps from 80 Hz to 11 kHz.

All sections boost and cut a full 16 dB yet the transparency of this EQ must be heard to be believed.

A silent EQ bypass switch is provided.

Eight aux send busses offer wide flexibility to accommodate even the most extensive mixes. Aux 1 and 2 are intended for use as cue sends but are post switchable for use as effect sends.

Aux sends 3 through 8 are normally wired post fader. The PC board has options for changing these to pre fader as desired.

Pan-pot with centre detent pans between odd and even subgroups as well as the left/right master buss, if selected.

The routing switches route signal to FSS, D&R's unique Floating Subgroup System, or to the main mix. Mute and Solo switches each have led indicators to show active status.

Solo function can be either solo-in-place or pre-fade-listen, depending on position of "channel to pfl mode" switch in the master section.

Channel FADER is a high quality 100 mm carbontrack type.



IN-LINE INPUT MODULE.

Bargraph style peak reading meter. The first led indicates power supply status.

Output section, with subgroup select switches, summing amp and level control. The output typically feeds the input to a multitrack tape machine. Subgroups can be selected and summed at this point.

48 volt phantom power switch.

-20 dB PAD switch.

Phase reverses mic input terminals.

Gain control is active on both the mic and line inputs. Remix switch sends signal present at the tape return jack to the channel section, and the mic or line input to the monitor section.

Four Band equalizer. The high shelves at 12 kHz and the low at 60 Hz. The sweepable midranges cover frequencies from 50 Hz to 10 kHz. All sections boost and cut a full 16 dB yet the transparency of the EQ must be heard to be believed. A silent EQ bypass switch is provided.

EQ SPLIT switch splits the EQ section in half; sending the high and low shelving controls to the monitor section and the sweepable mid controls to the monitor section.

Eight Aux send busses. Aux 1 and 2 are intended for use as cue sends but are post switchable for use as effect sends.

Aux sends 3 through 8 are normally wired post channel fader. The PC board has options for changing these to either pre or post channel fader as desired.

AUX TO CHANNEL switch assigns the aux busses from the monitor section to the channel section.

Tape source switch selects whether tape send or tape return is being monitored. MONITOR PAN pot pans input between the left and right master busses.

MONITOR MUTE and SOLO switches each have a led indicator to show active status.

MONITOR FADER section includes the FADER REVERSE switch, which allows the engineer to mix monitor signals on the long throw fader in the channel section, and control mic or line inputs with the volume control in the monitor section. CHANNEL PAN pot.

SIGNAL routing switches route channel inputs signals to FSS or stereo mix busses.

CHANNEL MUTE and SOLO switches each have led indicators to show active status. CHANNEL FADER is a high quality 100 mm carbontrack type.



TAPE/EFFECT RET. MODULE.

This module contains four identical signal return sections.

Aux sends 1 and 2 are intended for use as cue sends but are also post switchable for use as effect sends.

PAN pot with centre detent pans between left and right master buss.

Level is a volume control for the return signal to the left/right master buss.

MUTE and SOLO switches each have led indicators to show active status. Solo function can either be solo-in-place or pfl, depending on position of "channel to pfl mode" switch in the master section.

Identical section.

Identical section.

Identical section.

SPECIFICATIONS.

INPUTS.

Mic inputs: Balanced 2 kOhm.
 C.M.R.R. at 50 Hz -76dB.
 Sensitivity: -80 dBu max. for +4 dBu output.
 Signal to noise ratio: -129 dB. Pad: -20 dB.
 Line inputs: Unbalanced. 10 kOhm input imp.
 Sensitivity: -20 dBu max.

Signal to noise ratio: -90 dBu.
 Inserts: unbalanced 0 dBu / 10 kOhm.
 Tape inputs: + 4 dBu / - 10dBV at 10 kOhm.
 Effect inputs: balanced - 20 dBu / 10 kOhm.
 Two track inputs: + 4 dBu / - 10 dBV.

OUTPUTS.

Channel/group outputs: +4dBu/-10dBV at 75Ohm/680 Ohm.
 Left/Right master: +4 dBu at 75 Ohm unbalanced.
 Aux 1-8: +4 dBu at 75 Ohm.

C.R.M.: + 4 dBu at 100 Ohm.
 Noise: master fader down - 92 dB.
 Noise: master fader up - 84 dB (16 channels).

EQUALIZATION.

+/- 16 dB at 60 Hz / 12 kHz shelf (split module).
 +/- 16 dB from 80 Hz - 1 kHz (split module).
 +/- 16 dB from 1 kHz-11 kHz (split module).

+/- 16 dB at 60 Hz / 12 kHz shelf (in-line mod.).
 +/- 16 dB from 50 Hz - 1 kHz (in-line module).
 +/- 16 dB from 500 Hz - 10 kHz (in-line module).

OVERALL.

Nominal operating level: 0 dBu (0.775 mV.)
 Frequency response: 20-20.000 Hz +/- 0.025 dB.
 Harmonic dist.: less then 0.039 % at all levels.
 Max gain through mixer: 80 dB.

Crosstalk: channel to channel 84 dB at 1 kHz.
 Mic / line crosstalk: 90 dB at 1 kHz.
 Max output: + 22 dBu into 2 kOhm.
 Headroom: 22 dB above nominal level.

DIMENSIONS.

Frame 31: 260x850x 980 mm (10"x34"x38").
 Frame 42: 260x850x1310 mm (10"x34"x52").
 Frame 59: 260x850x1820 mm (10"x34"x52").

Frame 42 studio:890x920x1350mm (35"x36"x53")
 Frame 59 studio:890x920x1860mm(35"x36"x73")

WEIGHT.

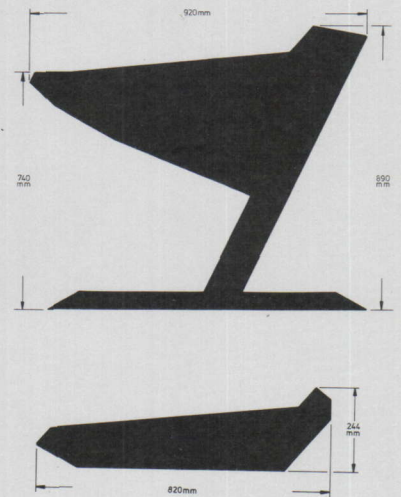
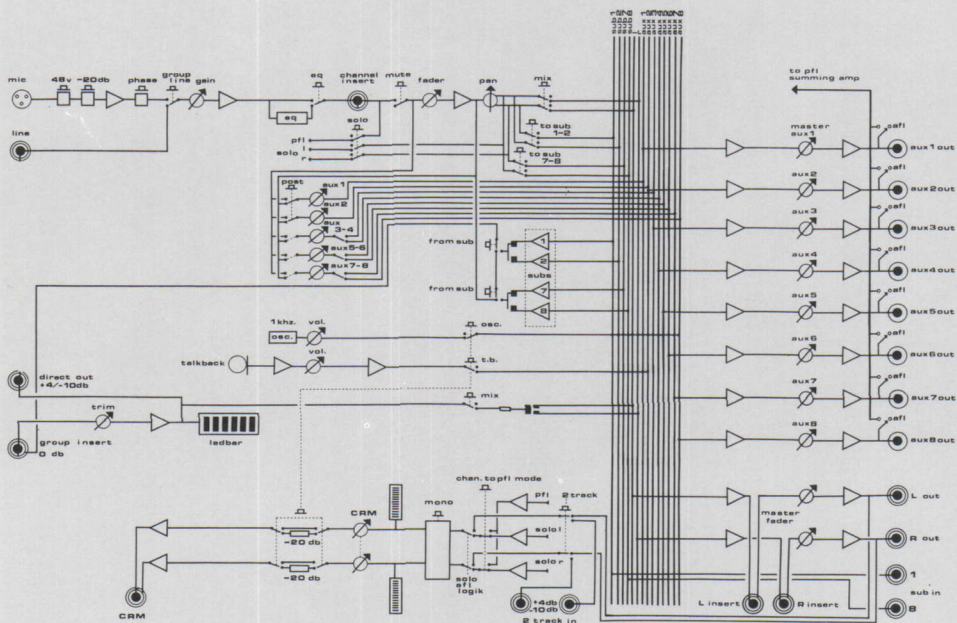
31 position console standard version:60 kg.
 42 position console standard version:77 kg.
 59 position console standard version:110 kg.

132 lbs
 169 lbs
 242 lbs

OPTIONS.

Conductive plastic faders/ C-MIX automation.

Studio console with integrated stands.



SIGNAL FLOW DIAGRAM

Split module.

Dimensions.

FACTORY/HEADOFFICE.

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