

M&W • D24 24-channel Digital Mixer

The workhorse 24-channel mixer category has just undergone a dramatic evolution. We've made it more compact, more powerful and much more easy to use.

Our D24 starts with British console designer Peter Watts' remarkable new Lyric™ microphone preamplifiers. Meticulously accurate and sonorously musical, they are the front end of an intuitive touch interface that Greg has spent over four years perfecting. He set a tough goal: Make every function more convenient and easier to use than any other digital mixer in its class...yet give the D24 *"why hasn't anybody thought of that before now???"* features that are impossible on a conventional mixer.

The D24 is truly a joy to use for the seasoned soundperson *and* for the entry-level newbie. We even included a 10-channel Simple Mixer interface option for applications where less is more.

- Thirteen 70mm touch-sensitive electronic faders on 11.6" capacitive touch screen
- Twenty-four Lyric™ preamps by Peter Watts
- Channels 1 & 2 include high-quality FET Instrument inputs
- Channel strips displays 10 key parameters
- Three Alternate mixes
- Matrix Mixer
- BigChannels have Compression/Limiting, Gate, Parametric EQ, Effects, and more
- 28-band Graphic EQ & Real Time Analyzer
- Four Sub Groups • 8 Mute Groups • 8 Fader Groups
- Eight DCA groups with easy implementation
- Six FX Buses
- Two stereo and 4 mono Aux Sends
- Easy pop-up access to Low Cut Filter and Channel Delay
- Twelve-function Foot Pedal included
- Built-in Subwoofer crossover (with selectable slope and crossover point)
- Simple Mixer 10-channel configuration for applications needing less inputs, volunteers, occasional users,
- Anti-Feedback system



- Two USB-A I/O sockets on top, one on rear panel
- Record/playback to 2-track thumbdrive
- 24-track, or DAW record/playback via USB-C
- TRS Phones Output
- Remote tablet mixing via Wi-Fi — no app needed!
- User permission code can restrict operator access
- Solid steel chassis
- Full illustrated manual available on-screen

M&W
PRO AUDIO
BY GREG MACKIE & PETER WATTS

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Access these specs in MS Word & PDF form at MWProAudio.com/Resources

- ▶ The D24 shall be a standalone digital mixer with 24 input sources, and USB-C and USB-A I/O. System latency shall be less than 0.5ms.
- ▶ All input and output processing/control, routing options and system configuration shall be accessed from a 11.6-inch capacitive touch screen. The surface shall include 70mm virtual faders with two screens of twelve electronic faders selectable from a screen control virtual button, easy access to signal processing, input channels, mixes, FX sends and returns, Auxes, DCAs, Sub Groups, and linked faders.
- ▶ The D24 shall have 8 DCA groups, 4 Mute Groups and 4 Sub Groups.
- ▶ Twenty Scenes shall be saved to the D24 and 10 scenes save to USB. Twenty Factory Presets shall be saved for the main mixer.
- ▶ Each on-screen channel strip shall include Mic/Line Input Level virtual rotary control with LED ladder, +48V Phantom Power virtual LED, "thumb-nail" of parametric EQ applied to that channel and providing access to the channel's signal processing, Mute, Channel Name, with or without icon, main 70mm electronic channel fader, Gate or Compression select virtual buttons for the meter directly below. Main VU ladder, indicators for L/R, Center or Sub Groups 1 to 4, DCA indicator and virtual Cue button shall complete the channel strip.
- ▶ A Main L/R Output fader shall be present on all screens. It shall include stereo Compression indicators and output level Ladder.
- ▶ Electronic faders shall be moved either with a finger directly on the virtual fader cap, or by sliding a finger up and down anywhere along the fader path.
- ▶ Control of electronic rotary controls shall be possible by sliding a finger up and down over the knob, or tapping and then rotating it with the D24's large, detented Rotary Control.
- ▶ Above each Home Screen shall be virtual buttons for selection of Channel 1-12, and 13-24, USB 2-Tk, USB-C/DAW, and FX, Custom screen creation, Master, Groups, Aux & Ctr, Copy, and Screen Tools.
- ▶ The Screen Tools virtual button shall activate a pop-up enabling selection of Fader Groups 1 to 8, Fader Color, Channel Link, Fine Fader Mode which "enlarges" a channel strip to 100mm for precise level control, Custom screen creation, Show virtual button for switching control to remote tablet, and access to Channel Naming Write Strip with its own QWERTY keyboard screen.
- ▶ A pop-up accessible from each channel strip's BigChannel shall provide an individual channel Input Gain virtual control knob with Level indicator, Mic/Line/Digital (or Instrument input on Channels 1 and 2), Phantom power, Anti-Clip and Phase virtual buttons. The pop-up shall also include a variable Low Cut filter control that is switchable at fixed 30Hz, 50Hz, 75Hz, 100Hz and 120Hz, and infinitely variable from 120Hz to 5kHz; with 12 or 24dB per octave slopes.
- ▶ A pop-up accessible from either Home Screen shall provide Phones Level and virtual Mute button, Monitor Speakers level with virtual Mute button, and Delay selectable in feet, meters or milliseconds.
- ▶ An Aux/FX on Faders pop-up shall assign Auxes 1 to 6, and 7/8, 9/10, and 11/12. A virtual knob adds L/R to Auxes.
- ▶ The D24 shall have a secondary 10-channel Simple Mixer configuration with faders and signal level ladder, EQ thumbnail leading to a simplified EQ, Compressor, 4-band equalizer, Pan, Low Cut, FX Send, and Monitor Send. Full parametric EQ shall also be accessed.
- ▶ The parametric EQ "thumbnail" on each channel strip shall open to a main BigChannel screen, consisting of Parametric equalizer with four movable adjustment points to vary band center, Q and boost/cut, Gate and Compression metering and Channel Delay.
- ▶ Parametric EQ shall be switchable to 28-band graphic equalizer or Real Time Analyzer on the output channels. Gate's + button switches the small Gate section of the BigChannel to a dedicated Gate/Expander screen with

touch-adjustable parameters, VU-type meter and other controls. Compressor's + button switches to a dedicated Compressor/Limiter screen with touch-adjustable parameters, VU-type meter and other controls..

▶ To the left of BigChannel signal processing shall be a duplicate of the channel strip with access to a Gain/Low Cut pop-up. Also to the left of the BigChannel signal processing section shall be assignments for Mute Groups, and FX Send and Aux Send levels into the channel, eliminating the need to change screens.

▶ To the right of the signal processing section shall be a duplicate of the Main L/R Output faders and level meter.

▶ The Reverb Delay screen shall incorporate a method for mixing reverb and delay proportions simultaneously rather than employing two separate controls. Effect Option shall be Echo, Ping Pong, and Doubling delay, and Chorus, Flanger, and Phaser Effects types. Reverb shall include Hall, Plate, Cathedral, etc. Three-band peaking EQ virtual rotary controls shall also be provided.

▶ Hard buttons to the left of the D24 screen shall activate Multi-Channel views of Mono Aux, Stereo Aux, FX and EQ. Additional buttons shall bring up the Aux on Faders function, and an Overview button that shows every fader on the D24 included levels, FXs, Auxes, DCAs.

▶ Hard buttons on the right side of the screen shall activate return to the current Home Screen, Menus, +48V Phantom Power, Feedback suppression, Channel Assign, FX Mute, Mute Scroup and Scene screens. Below shall be three triple-function hard buttons for Left, Center, Right channel Pan; advance to the next or previous channel, or Off/Zero and all Faders Down (hold).

▶ A large, detented Rotary knob shall provide control of virtual rotary control knobs and faders. Dedicated Monitor/Headphone, USB-A 2-track Recording/Playback, and Multi-track Recording/Playback shall be located below the Rotary Control.

▶ The D24 shall include a P-1 foot control pedal that can call up four Scenes, four EQ presets or four mute groups. A connection cable shall also be included.

▶ 2-track recording shall be achieved via the D24's USB-A recording to a thumbdrive or external SSD.

▶ 24-track recording /playback shall be possible using the D24's USB-C to an external SSD or DAW. A dedicated screen shall provide selection and assignment of channels.

▶ Accessed from a hard button, a sophisticated Feedback suppression system shall provide both automatic and adjustable control.

▶ The D24 shall be able to store and deploy three additional fader mixes, Matrices, and custom screens that shall include only those channels, Auxes, FX Sends and DCAs being used.

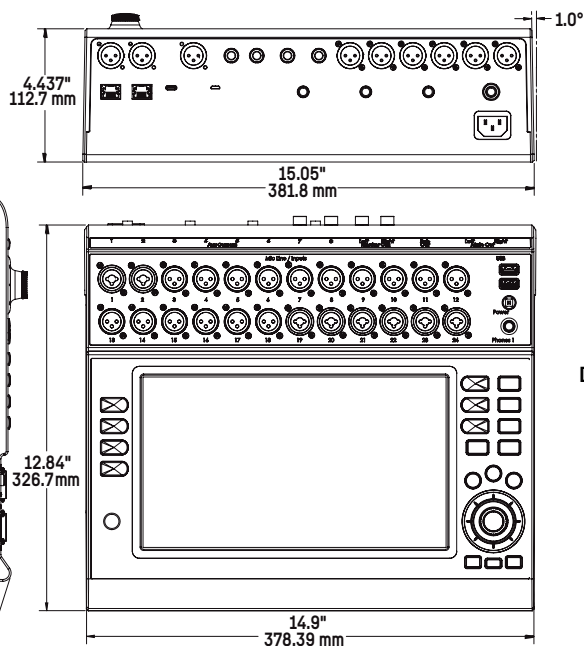
▶ The D24 shall have 24 Peter Watts' Lyric™ mic line preamplifiers with balanced combination XLR/TRS inputs. Channels 1 and 2 shall also be switchable to Instrument level, either from a channel strip or a Gain/Low Cut pop-up. Line In Channels 23 and 24 shall be 3mm (1/8") jacks. An Antenna socket shall be provided for attachment of the D24's Wi-Fi connection.

▶ Balanced XLR Outputs shall be provided for Left, Right and Center or Subwoofer. A balanced XLR input shall be provided for a talkback microphone; TRS balanced outputs shall be for connection to Monitor speakers. Balanced XLR outputs shall provide four individual and two stereo Auxes. Balanced TRS sockets shall also be provided for Aux Outs 1-2, 3-4, 5-6, and 7-8.

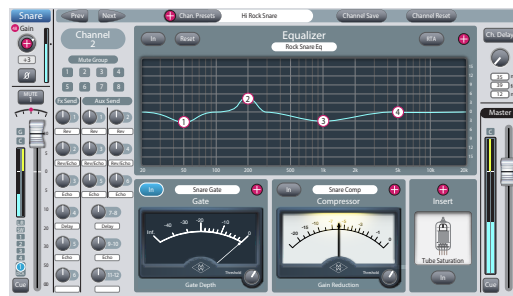
▶ The D24 shall have Cat 6 sockets for its P1 foot pedal, and Fast Ethernet (100 Mbit/s) external network connection to an existing network.

▶ The D24's built-in power supply shall receive AC input from a grounded IEC male socket, rated at 100V to 200V, 50/60Hz, 85W. A two-pole rocker switch shall be provided near the Mains. Recommended operating temperature for the D24 shall be 40° to 100° Fahrenheit / 5° to 40° Celsius.

▶ The mixer shall be an M&W D24.



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