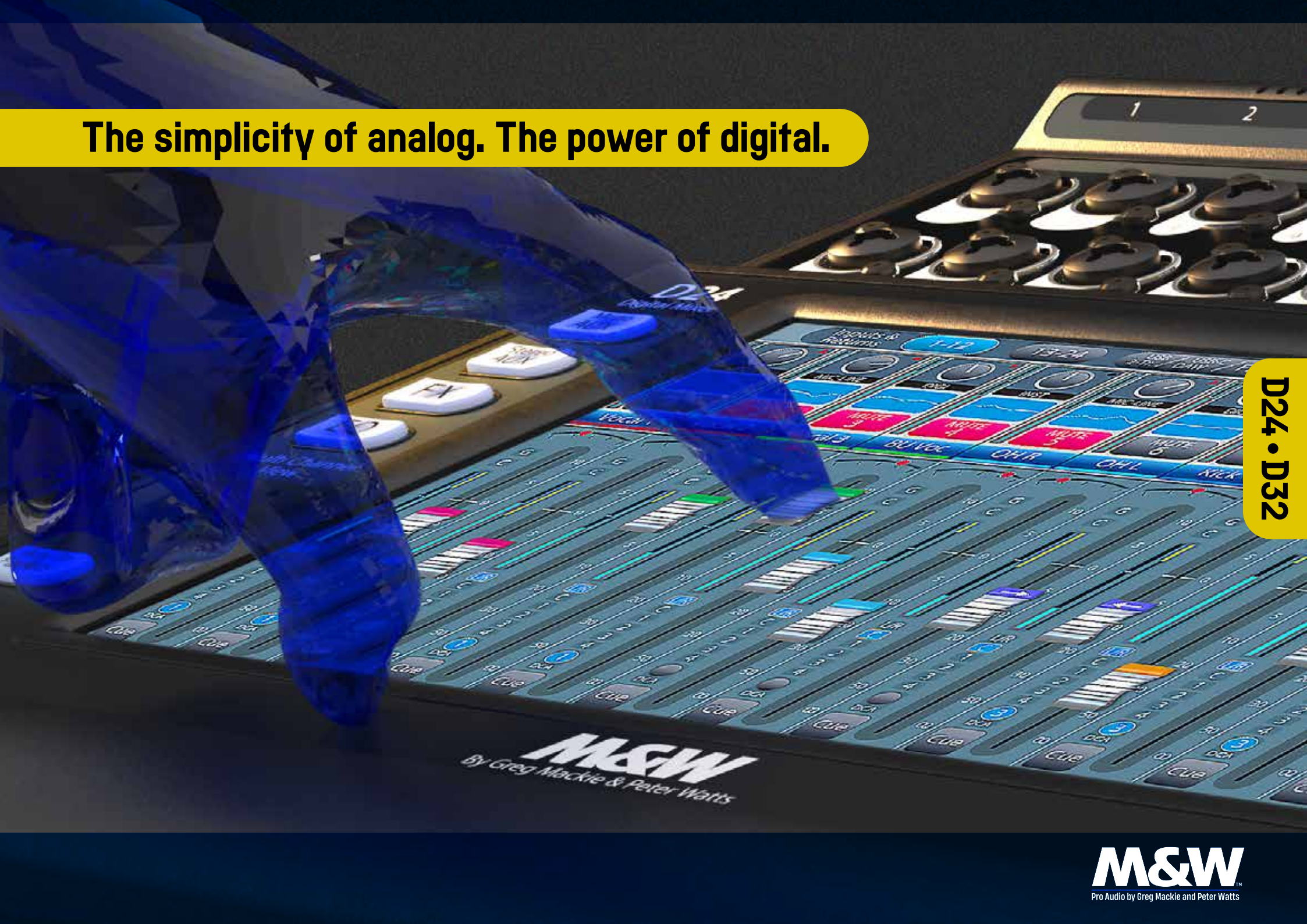
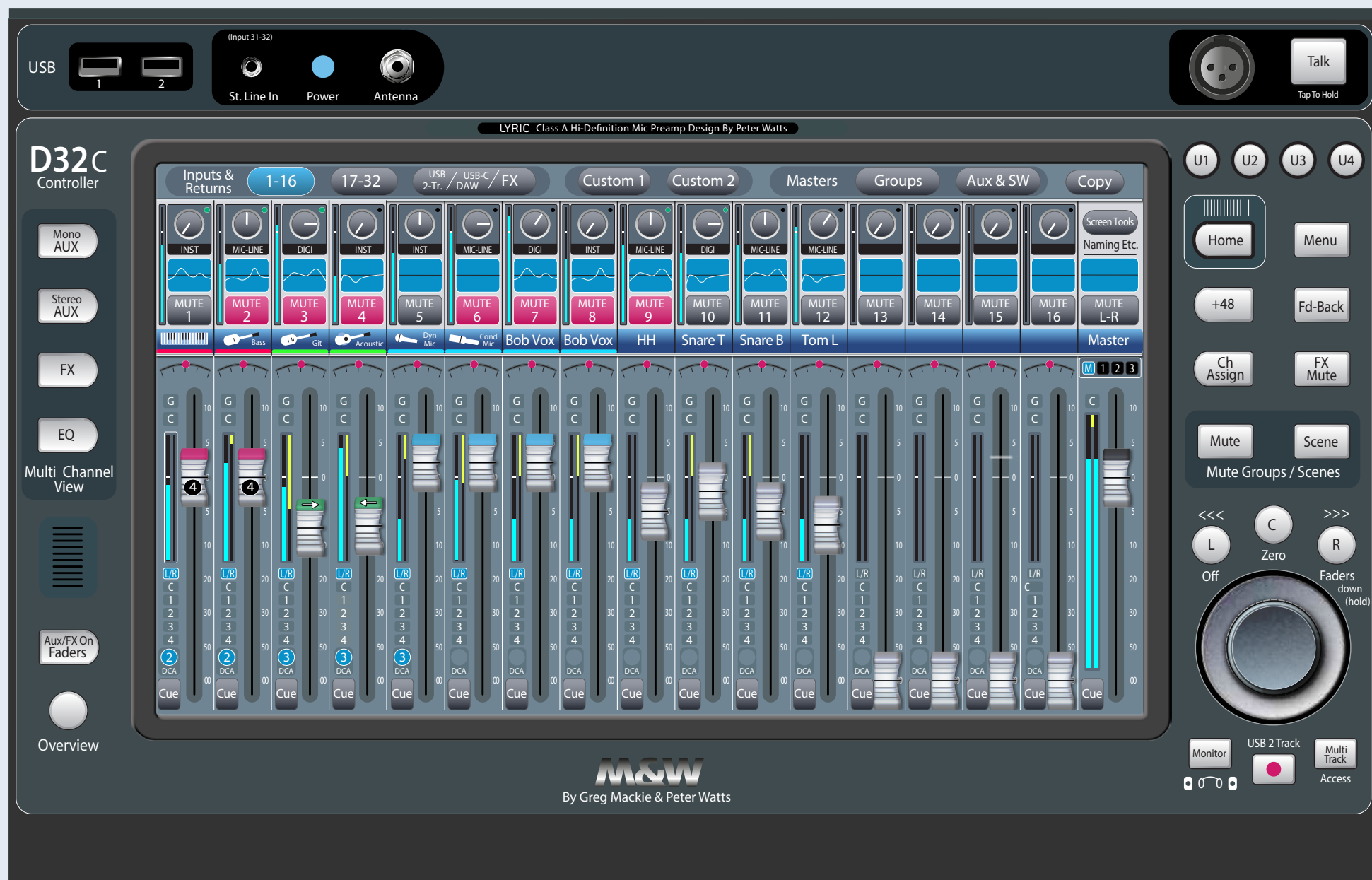


The simplicity of analog. The power of digital.



D24 • D32

M&W has done the same with digital mixers.



The airline industry has enthusiastically

adopted multi-function touch screens to replace physical controls and meters.*



***...so have banking, IT, logistics and other industries that require split-second control.**

For example, the new Boeing 777X is predominantly touch screens. A Boeing spokesperson explained that touch screens are intuitive, easier to train pilots with, make data selection faster and easier, and eliminate malfunction-prone physical controls.

For all the same reasons, we realized that with adequately-sized screens, we could revolutionize digital mixers. We could make them easier to use, pack them with extra useful features, shrink their size, and keep their price reasonable. Learn how we did it.

We took the complication out of digital mixers...and replaced it with a better, faster way to work.

D24



Yes, it's a bold move to debut a mixer with 100mm *electronic* faders. But once you see the wealth of operating advantages, you'll understand why Greg Mackie and Peter Watts are advancing small-format mixer technology.

Greg has spent four+ years re-thinking and then re-designing the whole concept of the digital mixer interface.

He's made it easier for pros to work faster and more creatively. He has also made it far easier for beginners

to accelerate their mixer learning curve, and get up to speed fast.

Experience how you can do so much more with a D24 or D32. Learn how Greg has truly re-defined the small-format mixer.

- ▶ Largest screens of any comparably priced 24- or 32-ch. digital mixers
- ▶ D32 Detachable stage box/rack
- ▶ Faster access to common controls than other mixers
- ▶ D32: 100mm virtual faders
D24: 70mm virtual faders
- ▶ Fader strips display channel output level, compression/limiting metering, EQ status and much more
- ▶ Peter Watts' incomparable new Lyric™ microphone preamps

D32



D24 • D32

An intuitive digital interface...plus “hard” buttons only where you

Other mixers have to put channel metering and the digital write strip waaaaay away from their “hard” faders.

D24 and D32’s virtual faders put metering *right IN the channel strip!*

Still some mixer functions are best handled with real buttons.

Both M&W mixers have twenty “hard” buttons giving you instant access to critical screen views such as Mute Groups, Scenes, Overview, four Multi-channels views, Monitor and 2-track Record.

No need to plough through layers of menus. Just tap a button.

The first two D24 channels are switchable from Mic/Line to Instrument.

Peter Watts has been designing legendarily elegant, mic preamps for 45 years. This new Lyric™ design is his best of the best.

Four Multi Channel buttons take you direct to their screens).

Overview displays all input channels plus DCA and Sub Group channels in one screen



Main L/R outputs, Aux Outs \, etc. on rear panel

Antenna socket for Wi-Fi iPad® remote mixing.

Hard buttons for the functions that you need to get to immediately — or you don't want hidden for set-up..

Zero out a channel instantly. Also works with EQ, Pan, etc.

Drops all input channel faders to zero.

Silky-smooth detented rotary controller. Touch an on-screen knob or fader and then precisely adjust levels and value with this controller.

D24

need them.

32 Lyric™ mic preamps on the back.

USB I/O welcomes thumb drives of all races and creeds.

Tap the thumbnail of channels' parametric EQ and the channel's BigChannel appears.

Color-coded fader caps help quickly identify instrument types, Sub Group members, etc. Very useful.

Numbers right on the fader cap identify the input channel as part of a Fader Group.

Numbers show that the input channel is part of one of the eight DCA groups.

detachable rack box
see page 11

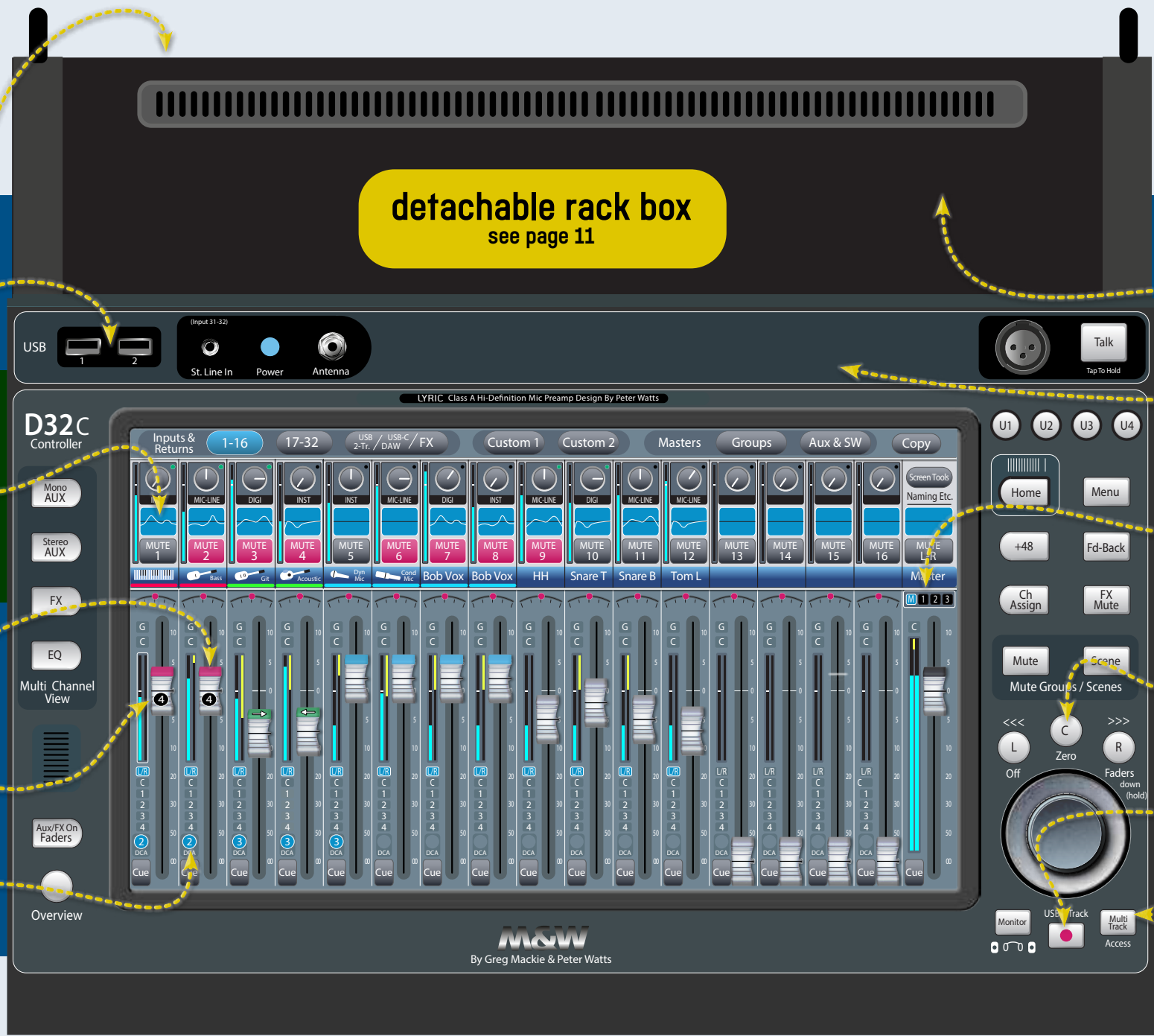
The D32 is comprised of the **D32R** (Rack) which contains the I/O and is detachable to become a stage/rack box... and the **D32C** (Controller with large screen, "hard" controls and other connections.

Both M&W mixers let you create three additional mixes which you can call up with a tap.

Quickly center or pan an input channel hard left or right, zero out settings and lots of other functions.

Record stereo output to a thumb drive just by pressing this button.

Send to and receive from a DAW.



At the heart of the D24 and D32: Peter Watts' magnificent

We are passionately, unabashedly, and irrationally obsessive about microphone preamplifiers. They're the only link between microphones and your mixer. They're tasked with boosting the signal up to a thousand times, absorbing huge musical peaks, rejecting outside interference — and simultaneously being invisible to the ear.

They gotta be awesome. Peter Watts got his preamp chops through fifty years of designing premium preamplifiers.

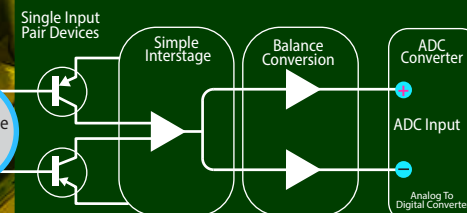
In the early 80s, he designed the legendary Trident™ Di-An console. In the hands of talented engineers, Di-An, produced hits for Fleetwood Mac, Foreigner, Pat Benatar, Whitesnake, and many others. Not because it had a “sound”, but because it was far more sonically **transparent** than other consoles of that era. This has been Peter's mantra through today: Make a



common mode rejection, and lack of distortion.

Lyric employs four times as many transistors per preamp module as comparably-priced competition, all quad-matched with parallel input. They're fully

Typical Mixer Microphone Preamp



balanced with differential in/out, symmetrically-opposed feedback loops that contribute to Lyric's precision. The analog-to-digital conversion is handled within each preamplifier instead of being farmed out to an exterior chip.

While Lyric circuitry employs loads of ground-breaking SMT micro electronics, Peter also used

preamp that is audibly “not there” while handling all sorts of electronic challenges, such as input overload, resistance to thermal noise, static shock, and radio frequency spooage.

Peter has applied his 50+ years of experience to Lyric™, an advanced solution that sets new benchmarks for low noise, phase accuracy,



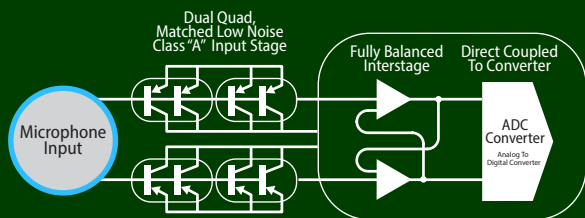
The Trident™ Di-An console

new Lyric mic preamp design.

premium grade traditional circuit board components where they sound better.

Robust and overload tolerant, Lyric preamps are highly resistant to radio/CB/walky-talky interference, partially because only M&W encloses critical parts of each preamp module in a manganese/chromium steel can.

M&W New Lyric™ Microphone Preamp



“Breaker breaker, good buddy” CB chatter-stays out of your church service, conference or band set.

Everybody makes lavish claims about their mic preamps. Aside from describing their remarkable architecture, all we can offer as proof of our claims is for you to put twenty-four or thirty-two Lyric premium preamplifiers to work for you. Peter and Greg know you’ll be impressed.

The D32 comes with its own rackmountable stage box!



...and its own control pedal!

D32C back panel features: Line Inputs Chs. 29, 30, 31, 32; Headphone Output, Monitor Outputs, and Digital Snake Connection

No need to buy a stage box!

The D32C Controller (screen and “hard” controls) detaches from the D32R Rack/Stage Box (where I/O lives *).

The two parts connect with a single pro-grade CAT 6 cable. Also included free is a pedal that lets you select Scenes, FX Presets or Mute Groups.



Select:

- 4 Scenes
- 4 FX Presets
- 4 Mute Groups

Twenty-foot connection cable is included.

*Also known as GoesZintas and GoesZoutas.

Greg Mackie and Peter Watts packed the D24 and plus a host of innovations

Overview screen shows everything at once.

Here's something no other 32- or 24-channel can do: Show *all* faders/controls on one screen! Input channels, FX and Auxes, Sub Groups, eight DCAs, USB, Center/Sub.



D32 with "big" mixer features... not found in *any* size mixer.



Mix on a screen instead of solid faders? You mix on a tablet that way. Your DAW most likely has virtual faders for mix and other functions. Matter of fact, Boeing® and Airbus® passenger jet cockpits make full use of touch screens because of higher reliability and faster, intuitive control.

Greg and Peter went touch fader (with the largest screens in class) because they unlock so many more control options and so much easier access to functions.

Our competition goes part way with small screens removed from control surfaces, but our investment in the largest high-resolution screens of any mixers in their class combine the visual *with* the control.

Also "real" faders wear out and must be replaced. Even \$100k consoles need regular cleaning and ultimately fader replacements.

Another benefit is that our mixers don't take up yards of desk space. At right is the "footprint" comparison between our D32 and our best-selling 32-channel competitor.

Real physical buttons for functions that really require real buttons.

Some operations just call for live, physical, clickable buttons.

Multi Channel View buttons take you direct to Mono and Stereo Auxes, FX, and Equalization screens. Mute (Groups) and Scene let you make changes pronto.

Along with the usual ones, such as Phantom Power, Menu, Anti-Feedback, etc. we've added some more that can make your mixing life easier and skip having to leave your main mixing screen.

**M&W
D32**
2.2 sq ft.
footprint

**POPULAR
32-CHANNEL
DIGITAL MIXER**
4 sq ft. footprint



Records the assigned source: either Main L/R or Aux Sends.

Records all tracks to a multi-track SSD card, OR to your DAW.

This is the D32 screen nearly life-size.* →
All the tools of a conventional digital mixer plus intuitive features they can't hope to provide.

Custom Mix screens let you work with only the controls you want.

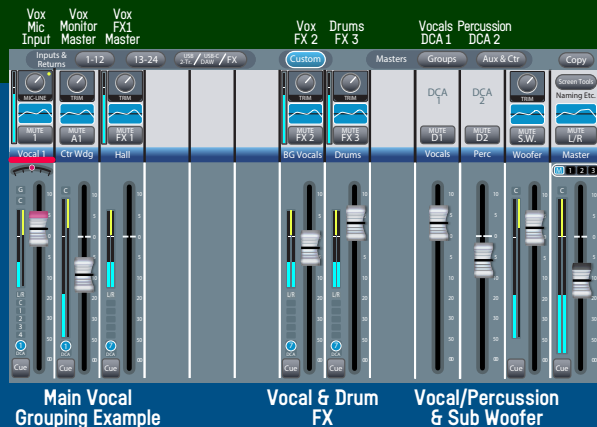
Let's say you're only using two FX, two DCAs, and three vocal channels.

But these seven faders are on different screens. But instead of switching around, you can "build" a custom screen with only what you need.

Pick the functions you want on your Custom Mix screen from a "menu" page to create a time-saving custom screen.

Now you have selected Input Channels, DCA/Sub Groups, Aux Outputs, and FX returns you're working with **together** on one custom Home Screen (the D32 has two).

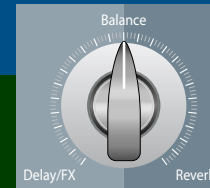
An M&W exclusive.



Unified Reverb and Delay blend control with audition sounds.

Blending Reverb and Delay together is frustrating when Reverb and Delay are separate controls. You have to bounce back and forth to get the combination that you want.

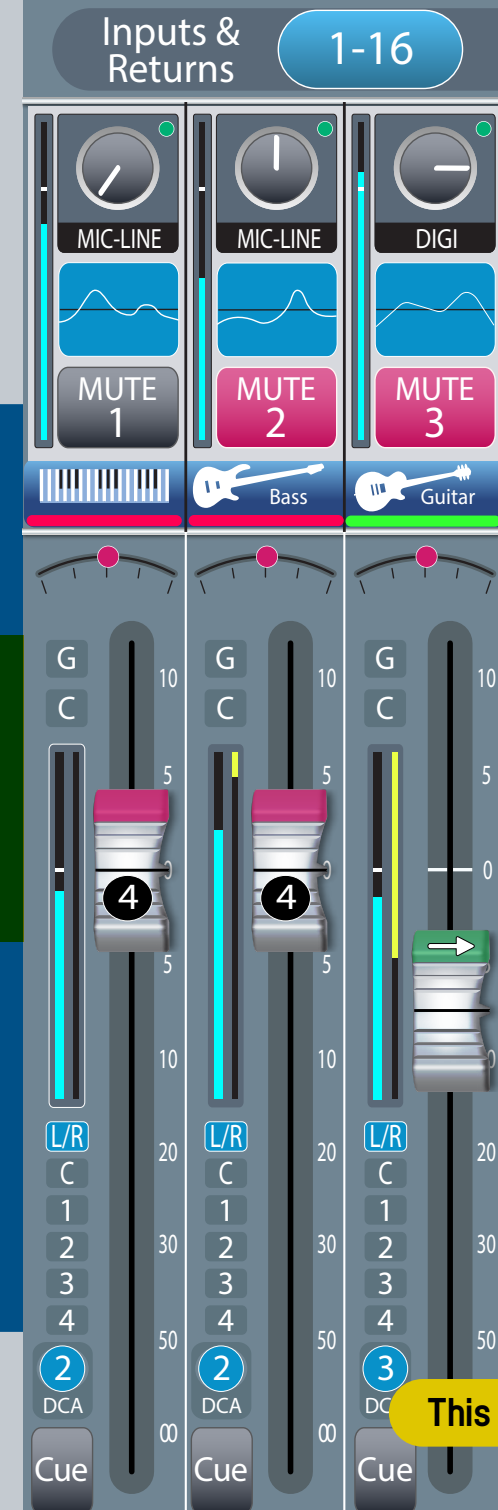
We let you blend Reverb and Delay with **one simple control**. And instead of having to make sound into a mic to hear the Delay/Reverb mix result, we give you Playback test sounds at the tap of a button.



A complete, on-screen Manual.

The D24 and D32 Include detailed, illustrated 230-page User Guides with fast cross navigation and over 400 links.

This industry first full on-screen reference is organized and structured for anyone from neophytes to seasoned veterans.



17-32

USB / USB-C / FX
2-Tr. / DAW

Custom 1

Custom 2

Masters

Groups

Aux & SW

Copy

11

The image displays a digital audio workstation (DAW) mixer interface. At the top, there are tabs for 'Custom 1', 'Custom 2', 'Masters', 'Groups', 'Aux & SW', and 'Copy'. Below these are 16 channels, each with a gain knob, a mute button, and a solo button. The channels are labeled: Acoustic, Dyn Mic, Cond Mic, Bob Vox, HH, Snare T, Snare B, Tom L, OH L, OH R, and Master. The Master section has a solo button and a level meter. The interface is dark-themed with blue and yellow accents.

1920 x 1080 px D32 screen is shown as close to actual size as our printing paper would allow. But it's really bigger.

Our BigChannels are more than just fat.

Wow! A pop-up that dates you directly to the channel's Input Gain, Source (D24 only), Anti Clip, Phantom Power, and Phase.

We also added the all-important Low Cut filter with three slopes.

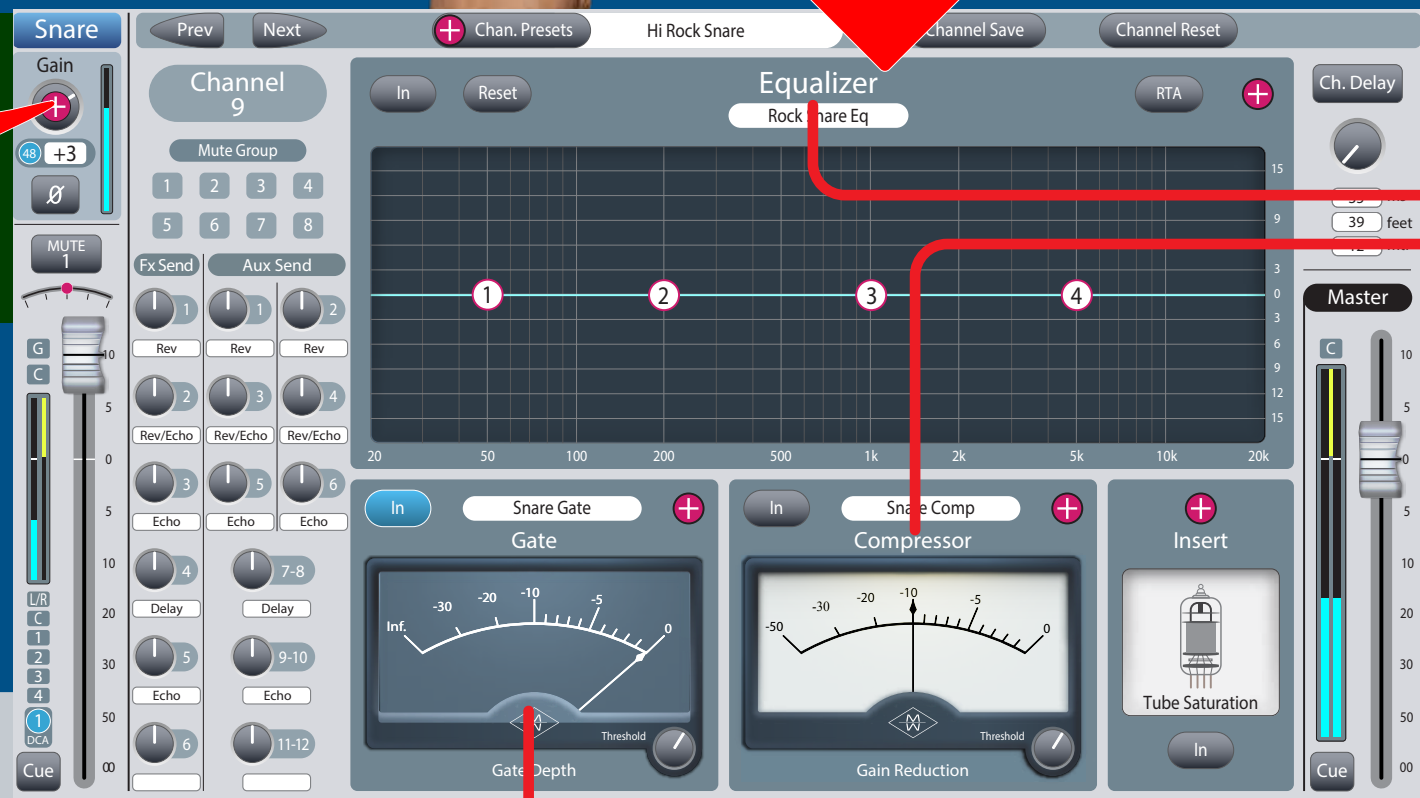


Hit the **+** symbol on the Channel Strip and get a multi-function pop-up without having to backtrack. Yet another M&W exclusive.



Look what we added to the standard signal processing functions: Main L/R out fader, the Channel whole strip, Mute Group, FX Sends and Aux Sends. Stuff you often need fast without abandoning the BigChannel.

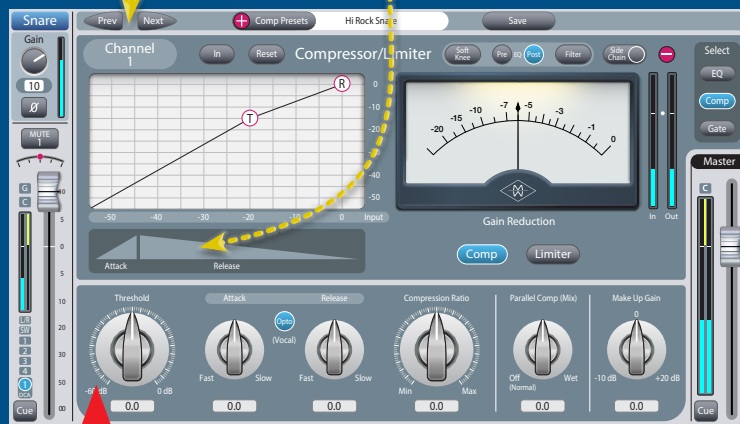
The whole input Channel strip rides long so you don't have to switch back and forth between Channel and its BigChannel.



It would be expected that you must leave EQ and return to the BigChannel to select Compressor/Limiter or Gate (that's how our competitors operate). Instead, we added a Select panel with buttons that take you directly to other signal processing screens.

Jump directly to adjacent Input Channels' BigChannel screens without having to return to a home screen.

Compression is difficult for many of us to visualize with just the traditional Attack and Release rotary controls. So we added a visual representation that shows Attack and Release. Another M&W innovation.



The Master L/R output strip is included on BigChannels and almost all D24/32 screens. Because stuff happens... even while you're tweaking signal processing.



The Greg Mackie and Peter Watts Story



Greg Mackie (Strategist/Designer/Founder), and Peter Watts (Digital Engineer/Programmer/Founder) have a unique symmetry of talents that stretch all the way back to Mackie Designs.

Peter first made his mark as Trident's Audio Head of R&D where he worked on the Di-An™ hybrid console that turned out hits for groups like Fleetwood Mac, Whitesnake, Pat Benetar and many more.

In 1995, Greg recruited him as Mackie Designs Executive Vice President of Engineering where Peter helped create the Digital 8-Bus and other notable products.

After productive years at Mackie, Peter established Stonepower Ltd., his own audio engineering consultancy. Clients have included QSC* (Touchmix),



RCF*, Korg* (MW Series), Alto*, Apogee*, Gibson*, PreSonus*, Samson*, TC Electronic*, and many others. The Company focuses on mixer R&D, and related technologies, such as DSP effect chips and modules. Peter's current client list is very impressive.

Back in 1974, Greg Mackie was so frustrated with the state of live sound pro audio that he and partner Martin Schneider founded TAPCO™. Designed specifically to handle the rigors of rock/roll, TAPCO mixers and other products won a reputation for being affordable, sweet-sounding, and bullet-proof. After a six year detour into consumer electronics with AudioControl®, Greg began Mackie Designs®, which RE-defined affordable pro audio with the CR-1604, 1202, 8•Bus mixers, SRM450 PA speakers, etc.

After a stint consulting for other companies, Greg once again assessed the mixer market and decided to re-partner with Peter Watts.

The D24 and D32 are their first promising offerings.

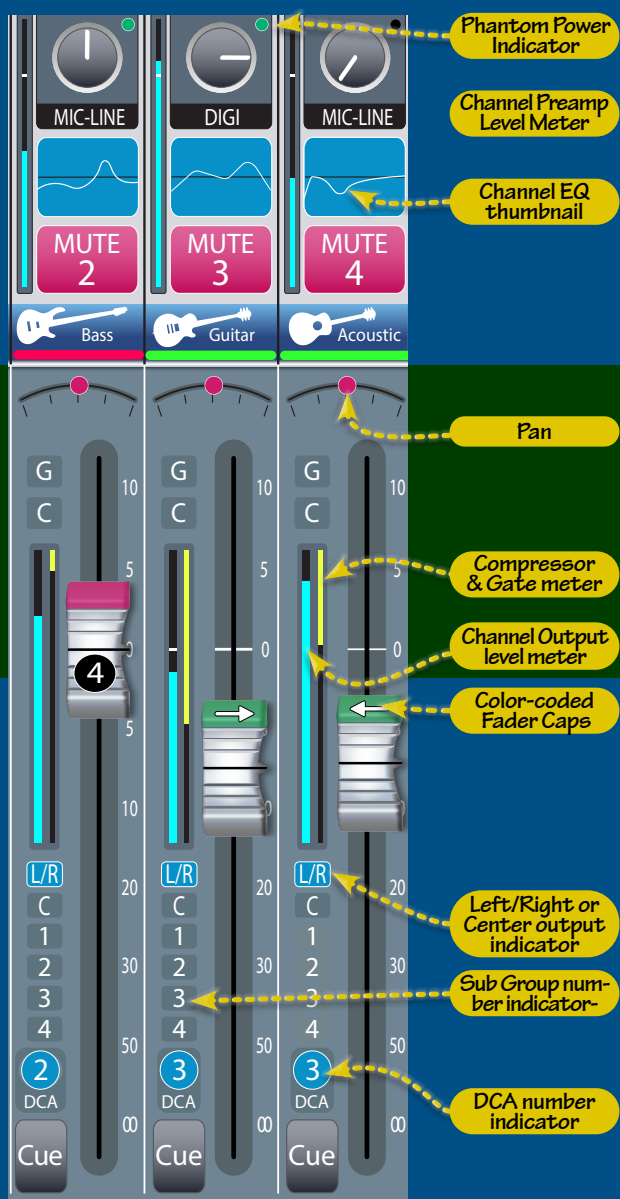
Eleven things our Input Channel strips show that traditional channel strips can't.

Quickly seeing everything that's going on in a channel requires more than a single "Overload Blinky"... or having to glance up at the little screen a foot above the

input channel fader to see levels and other screen info.

Our 1900 x 1080 pixel work surface and long, wide faders puts critical status and levels where you need them — IN the channel strip.

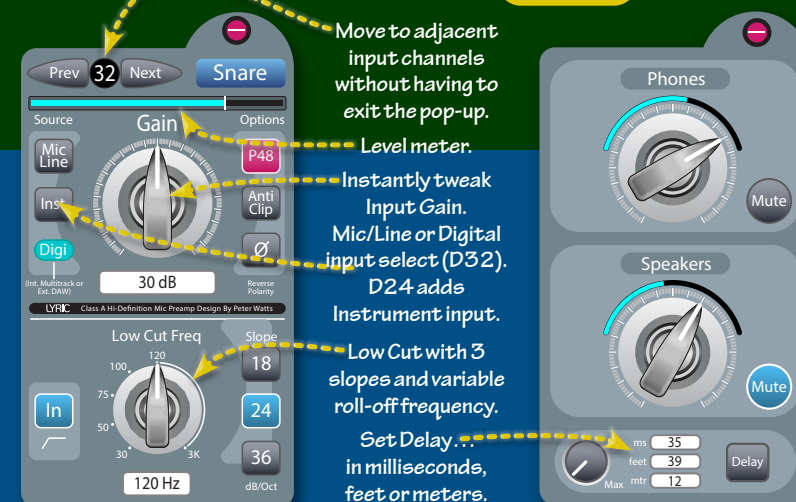
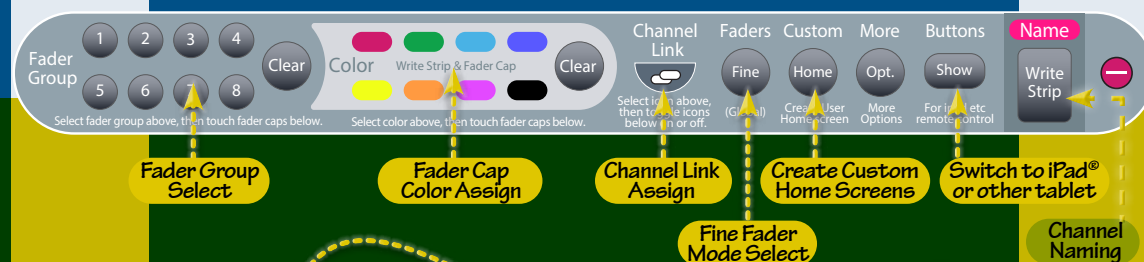
Channel output, Compression, and Gate metering, Sub Master number, Channel Link, DCA number, and a parametric EQ thumbnail that leads to what we call the **BigChannel**.



Pop-ups handle important functions without detouring to another screen.

Why change screens to do simple, repetitive functions? D24 and D32 **Screen Tools**' pop-up let you stay on your mix (Home) screen while changing all sorts of functions. A real time-saver, and impossible with traditional "hard" faders.

Screen Tools put eight set-up functions in one pop-up.



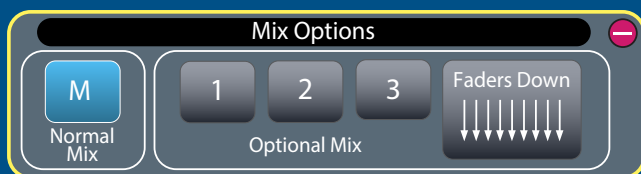
Input Gain, Mic/Line or Digi, Low Cut with slopes, 48V & Polarity

Phones & Speaker levels with Output Delay



Aux on Faders is a great feature. You can adjust Auxes and FX Auxes from full-size faders on a full size screen instead of just with a smaller knob.

This is HUGE! Call up three alternate mixes at the tap of a button!



Especially perfect for church services and live theater sound: create **three other mixes** You can “clone” your

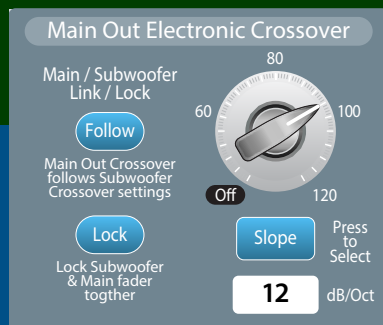
Main Mix, or tap the **Faders Down** button to bring all input channels to 0 and begin anew. An M&W exclusive.

Expanded subwoofer control with full electronic crossover and source options.

The D24 and D32 eliminate the need for an outboard electronic crossover. We’ve built in a very capable one.

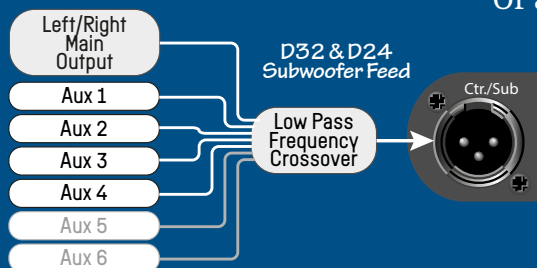
Other digital mixers don’t have one.

Basically our crossover can be inserted before the main L-R output so the main L-R output handles everything above the bass range,



low frequencies are sent to the Subwoofer output

Or any of the D24/32’s Auxs can be routed to the Subwoofer output. By assigning specific channels to one or more of the Auxes, you can literally “tune” what goes to your sub(s). Another M&W exclusive.



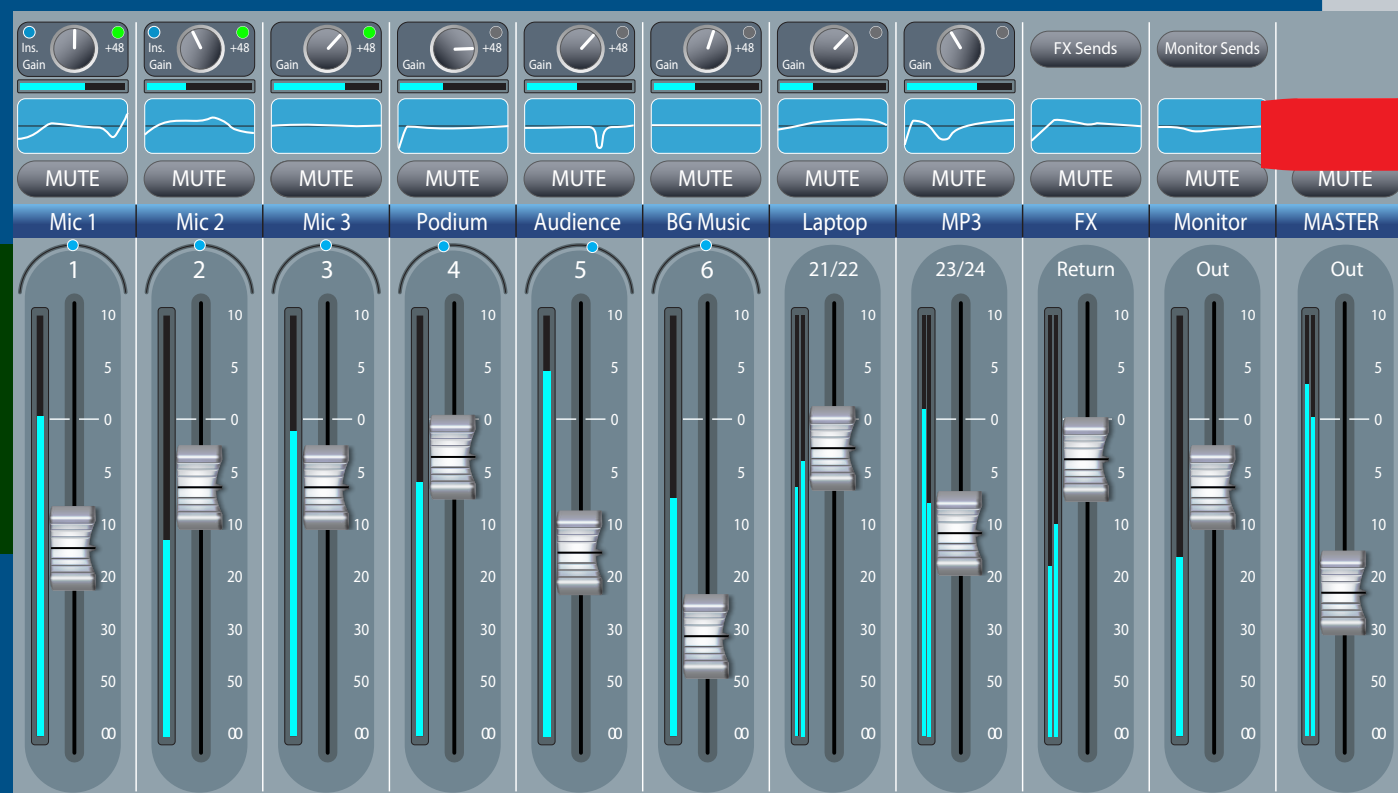
D32 & D24 Features

- Peter Watts’ extraordinary Lyric™ microphone preamplifiers
- Full 24 Lyric™ preamps in D24; full 32 Lyric™ preamps in D32*
- 100 mm Virtual faders in D32; 70 mm Virtual faders in D24
- Unique Channel Strip features...each has:
 - Write Strip (directly over the fader, not a foot above)
 - Level and Compressor/Limiter meters built in
 - Channel strip and fader cap color coding — 8 color choices
 - Constantly updated EQ Thumbnail, activates BigChannel
 - Left-Right / Center, Sub Group, Mute Pan
 - DCA Group number, Linked Channel number if present
 - Input level control (instead of a foot above channel)
- I/O section of D32 separates for stage box up to 150 feet away
- Included foot pedal selects 4 Scenes, 4 Mute Groups or 4 FX channels
- 4 Sub Groups, 4 Mute Groups, 8 DCAs
- Two stereo and 4 mono Aux Sends
- 20 Scenes saved to mixer; 10 Scenes saved to USB
- 20 Factory Presets for main mixer, 10 Factory presets for Simple mixer
- Three Alternate mixes available per main mix
- Exclusive Reverb / Delay mix control; demo effects sound generator
- Dedicated screen for Channel Safe configuration
- Screen Tools and Monitor/Headphone pop-ups
- Anti-Feedback function
- Overview screen shows all input and FX channels, DCAs, USB
- Six FX buses
- D24 Channels 1 & 2 include Mic/Line/Instrument inputs
- Built-in subwoofer Crossover with selectable slope and roll-off point
- USB 2-track and multi-track recording/play to SSD & DAW via USB-C
- Simple Mode 10-channel mixer for church volunteers and new users
- Tablet remote mixing via Wi-Fi
- New, wear-proof proprietary glass surface
- Solid steel chassis
- Designed by two experts, not a corporate committee

Newbies rejoice! There's a simple 10-channel mixer inside the

Not every who has to run a mixer is an experienced sound person. New church volunteers, hotel personnel drafted to run sound in a ballroom screen, students at a sports rally.

That's why the D24 and D32 have a Simple Mixer built in. Just the basic necessary controls. Click an EQ thumbnail and get a BigChannel. And lurking behind *that* is the main mixer's 4-band parametric EQ...just in case.



Click on a channel EQ thumbnail to reveal a basic control screen, with 4-band EQ, Pan, Compressor, Channel Gain, Low Cut Filter (Rumble Reduction), FX Send and Monitor Send Levels, and of course L/R Master Output.

The basic Simple Mixer controls work great for many situations, but a more detailed EQ section is just a click away if you need it.

D24 & D32.

Non-intimidating Signal Processing Screen.



More experienced users can call up the BigChannel's parametric equalization screen



A mix sounds better when the mixer makes it easy.

Creativity is a big part of a good mix. When “*what if*” experimentation demands lots of steps and a dive into the manual that you can’t find, you might just skip it and go with the bare minimum.

Compared to other 32 and 24-channel digital mixers, our D24 and D32 take less button pushes, screen taps and nested menus to reach simple, elegant controls.

We’re not saying that other 32- and 24-channel mixers don’t have a lot of cool functions. But often, those functions just aren’t as *easy to quickly access* (Greg proved it by buying and extensively using literally every 32-channel and 24-channel digital mixer on the market! His dining room is a mess).

And, because the D32 and D24 are so intuitive and easy to use, “*Let’s try this...*”

experimentation is easy — and that often leads to a better mix, or a discovery of a new time-saving feature.

You’ll discover that you’re doing more in less time and getting a better mix, because of how easy the D24 and D32 are to use. As with Greg’s many



earlier products, the whole D-Series user interface is ingeniously intuitive, a product of over four years of interface design — often with 16 hour workdays.

No wonder. It was perfected by a bearded guy who still mixes live on weekends.



Our proprietary glass makes a monkey out of "Gorilla Glass".

If you've been doing sound for any length of time, your mixer has received its share of spilled coffee, sloshed beer, smoke, and accumulated dust. Glass touch screens only solve those woes up to a point.

Trouble is, the touch-sensitive coating on so-called gorilla glass (used on smart phones) eventually wears off.

We wanted a next-generation surface that didn't need a

coating to be touch-sensitive. Since the D24/32's main control surface IS the glass, Greg discovered a special "Ultra Glide" non-glare screen surface that far surpasses the oleophobic skin used for cell phones. And ours are the only mixers that use it.

Unlike coated Gorilla Glass-type displays, D24/32 surfaces will not wear out, or be hurt by harsh cleaners.

Two-track, multitrack or DAW. Three ways to record.

2 track recording and play back of the Main L/R outs is as easy as plugging in a thumb drive or portable hard drive with USB-A cable. There are USB-A I/O receptacles on both the top and back of both mixers.

24 or 32

track recording takes advantage of the USB-C I/O on both the D24 and D32. You can select which channels you want to record or play back, or just let the mixer record or play back all of them with one touch. Perfect for virtual sound checks, or just listening to and critiquing last night's performance.

24 or 32 DAW tracks.

Use your DAW to record and play back to up to 24 or 32 tracks.

Kick the knob habit: Control Aux Sends and FX with faders on a Home Screen.

Greg came up with a pop-up that lets you adjust Input Level faders in any Aux Send or FX channel directly in a Home Screen channel. No need to go to another screen.

For example, Stereo Auxes are perfect for feeds to in-ear monitors, and it's convenient to tweak them with Virtual Faders.

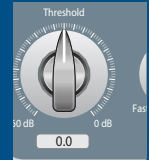


Typical of our approach, **Aux On Faders** is a pop-up, activated by a hard button. Once again you don't need to switch screens.



Knobs on a flat screen? Here's how we made rotary controls work so well.

Nothing represents a CONTROL better than a knob. It's visually programmed into us.



So M&W created "virtual" rotary knobs for typical controls such as Input Gain, EQ, etc.

How the heck do they work?

For broad adjustments on larger "knobs", just

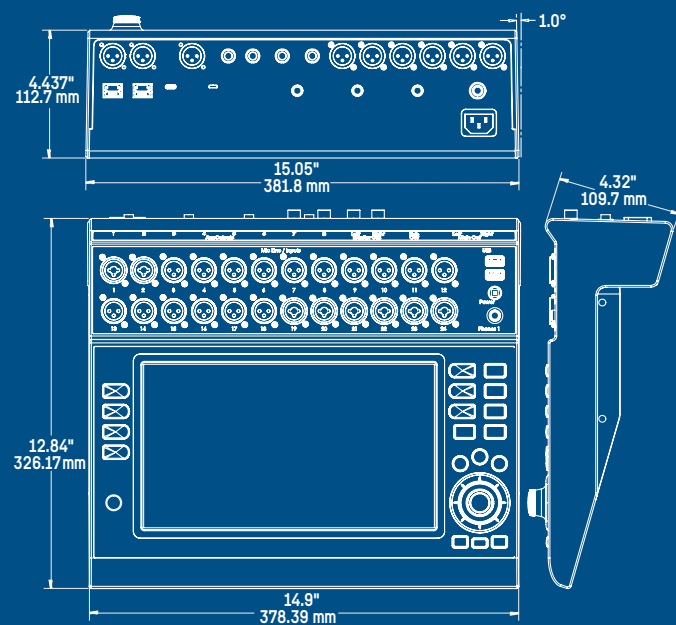
touch the knob and sweep up and down. The knob will gently rotate.



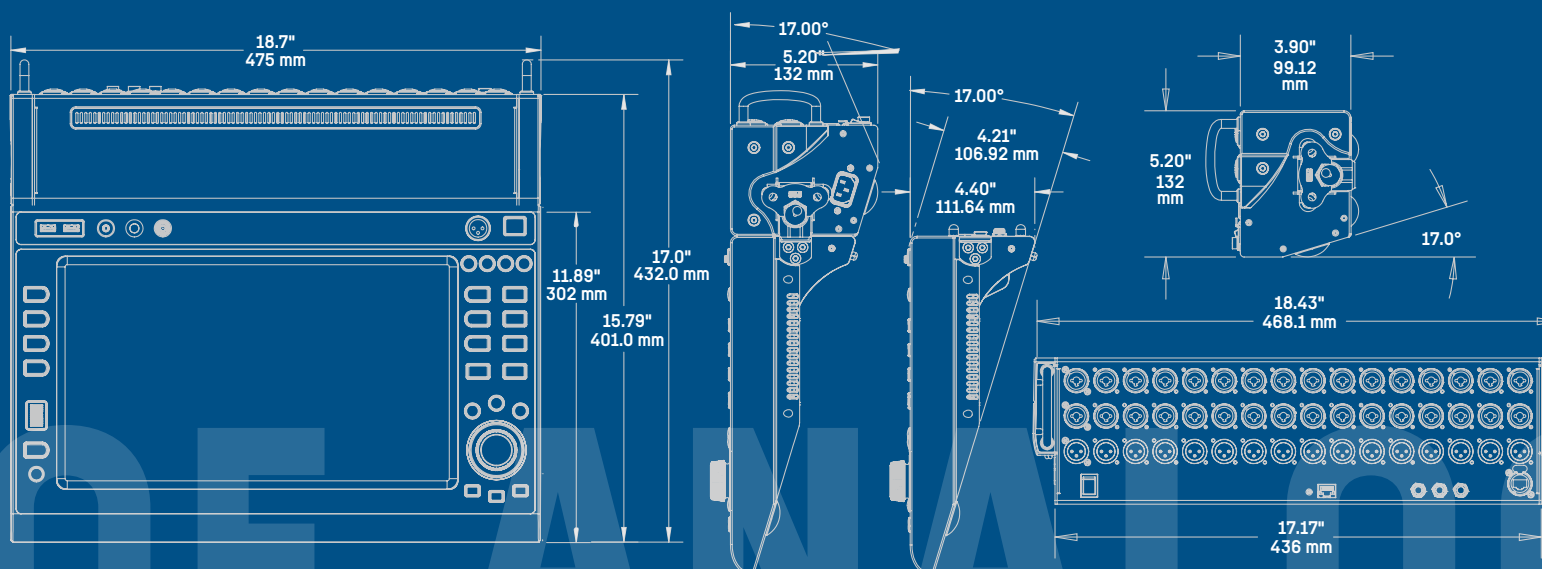
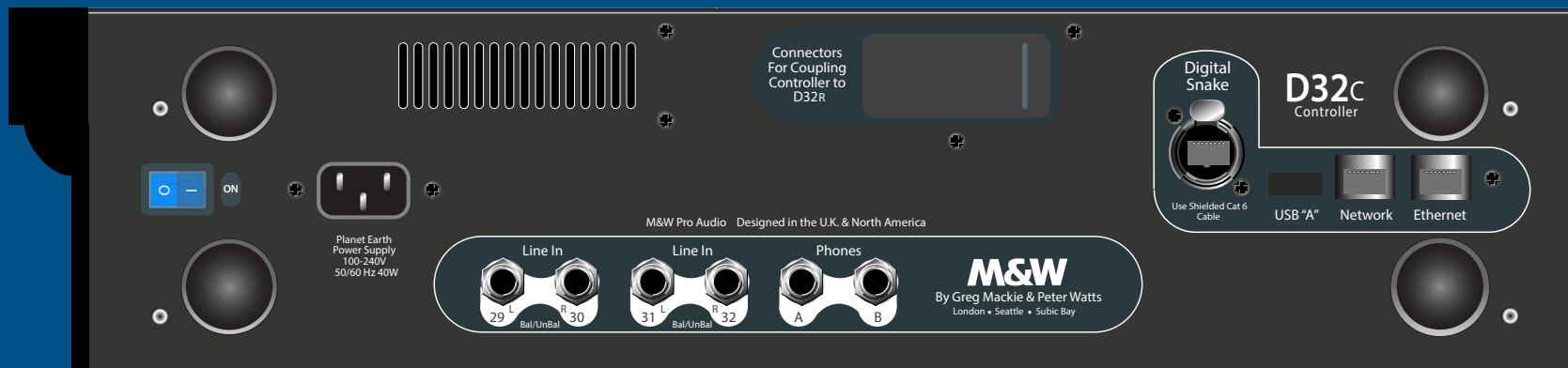
The usual, simpler way — especially for fine adjustments — is to tap the knob (a yellow ring will appear around it) and then turn the smoother-that-peanut-butter-if-peanut-butter-had-detents Master Encoder knob.



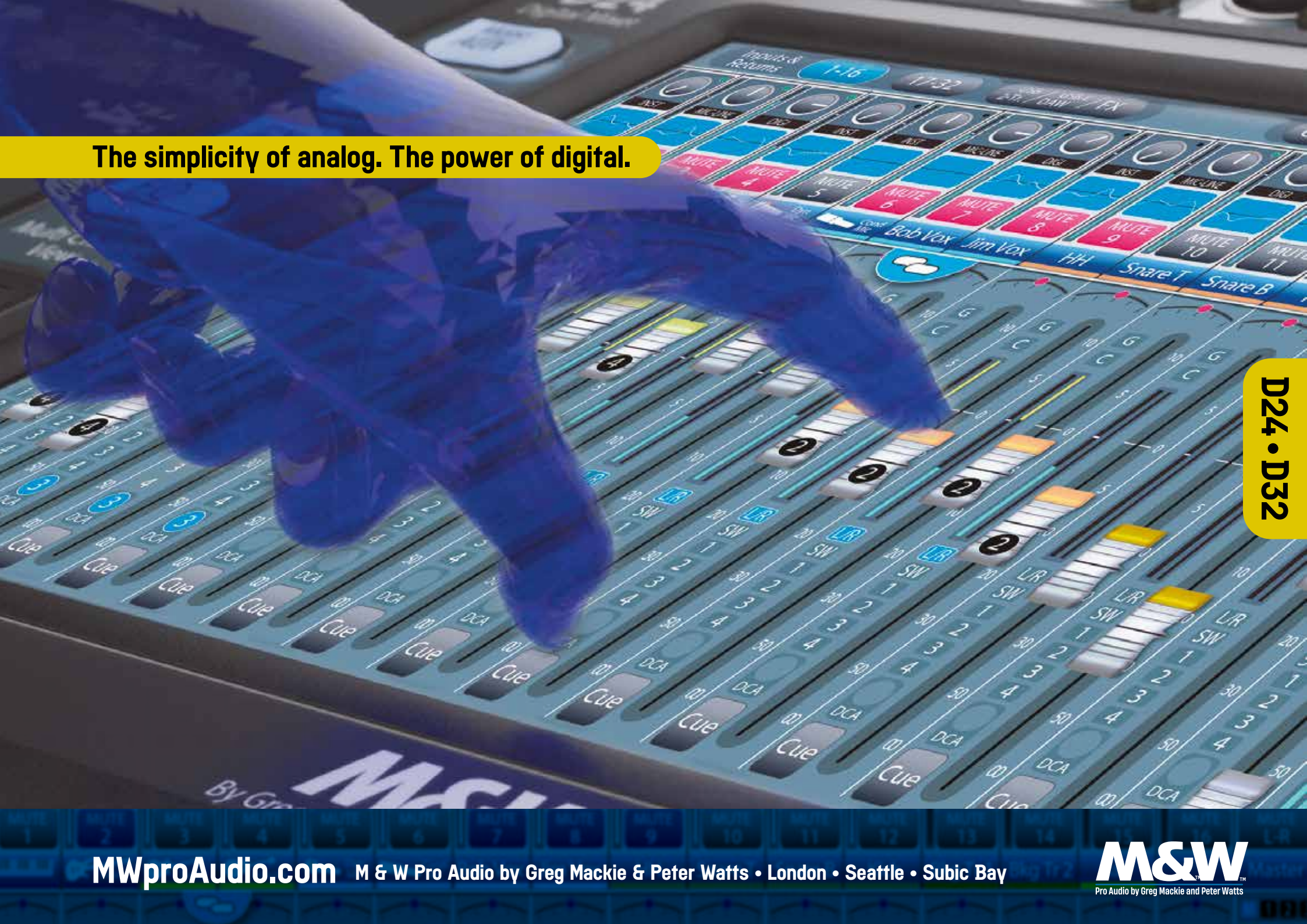
M&W D24



M&W D32



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A close-up photograph of a hand with a blue translucent digital overlay adjusting a fader on a Mackie D24-D32 digital mixer. The mixer features a grid of faders, each with a digital display and a 'Cue' button. Above the faders, there are input channels with 'MUTE' buttons and channel names like 'Bob Vox', 'Jim Vox', 'HH', 'Snare T', and 'Snare B'. The background is a blurred view of the mixer's top panel.

The simplicity of analog. The power of digital.

D24 • D32

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M&W
Pro Audio by Greg Mackie and Peter Watts