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DATEQ
STYX

DATEQ
STYX



Greek antiquity has been the source of inspiration for many new cultures. The dance scene is a culture in its own right, but Dateq's STYX has gained an established place for itself in that scene. In fact, you could say that this mixer has made itself indispensable because it goes with the flow.

More than a legend: it goes with the flow

12
INPUTS

6
CHANNELS

The STYX has 6 channels, each with 2 inputs. A total of 2 microphones, 3 turntables and 7 line signals (CD or MD players, sampler, keyboard, computer etc.) can be connected up to the mixer panel. In addition, each channel has a 3-way (A-Master-B) switch, allowing the signal it carries to be relayed to the A or B side of the crossfader.

X
CROSS FADER

The Styx's crossfader is VCA-driven. This means that no audio signals pass through the fader, just control voltages. Thanks to this, the life of the fader is dramatically increased and problems such as fader noise and loss of sound are things of the past.

T
TRANSFORM

The "transform" buttons, ergonomically situated above the crossfader, are a revolutionary addition to this unit. When the transform button is depressed, the signal from the crossfader becomes visible on the mixer's display. It disappears again when the button is released ... an extra tool for the creative DJ!

2
BAND
EQUALIZER

The Styx has gain control and dual equalizer on each channel.

CUE

SPLIT

Cue facilities are, of course also provided on each channel, while the "SPLIT" function allows the cue signal and the master signal to be heard simultaneously on the headphones.

SUB LOW OUT

In today's night life, "feeling" the music is just as important as hearing it. This has been taken into account in the design of the Styx by including a separate "sub low" output (giving only the frequencies lower than 125 Hz), so that you just can't escape the beat of the party.

M
MASTER

The Master output has both XLR-balanced and cinch connections, and the monitor output can be adjusted separately. Since the Styx is mainly used in a dark environment, its design includes a 12-volt lamp socket on the front panel.

TECHNICAL SPECIFICATIONS ¹⁾



INPUTS

Mic, XLR-3F electronically balanced
Signal level -54dBu @ 600 Ω nominal, adjustable level
Impedance 3 kΩ
Input noise < -107 dB (THF-A)
Headroom 20 dB

PHONO INPUTS

..... RIAA pre-amplifier
Signal level 5 mV @ 1 kHz
Impedance 47 kΩ/ 25pF nominal
Crosstalk > 65 dB @ 1 kHz
Input noise < -80 dB (THF-A)

LINE INPUTS

..... cinch, unbalanced
Signal level -14 dBu nominal
Impedance 22 kΩ
Crosstalk > 65 dB @ 1 kHz
Input noise < -80 dB(THF-A)

TONE CONTROL MICROPHONE

High 10 kHz +/- 15dB shelving
Low 80 Hz +/- 15dB shelving

TONE CONTROL LINE

High 12 kHz +/- 15dB shelving
Low 50 Hz +/- 15dB shelving

OUTPUTS

Master XLR XLR-3M, balanced/+6 dBu, 600 Ω
Master Cinch cinch, unbalanced/0 dBu, 600 Ω
Monitor cinch, unbalanced/0 dBu, 600 Ω
Record cinch, unbalanced/0 dBu, 600 Ω
Sub 6.3mm jack, mono, unbalanced/0 dBu, 600 Ω, <125Hz
Lightshow/6.3 mm jack, mono/0dBu/ transformer output/ 10 kΩ
Headphones(CUE) 6.3 mm stereo-jack/ 0.3 W @ 4...32Ω

FREQUENCY RESPONSE

Mic to Master 80 Hz - 25 kHz, +/- 1 dB
Line to Master 20 Hz - 25 kHz, +/- 1 dB

GENERAL

Power supply 220-240 VAC/50-60 Hz
Power consumption 20 W

DIMENSIONS (W x H)

Front 483 x 310 mm (19inch-7HE)
Cutout 448 x 294 mm (B x H)
Depth 107 mm

WEIGHT

Weight 5,6 kg

1) Reference level 0 dB = 0.775 V

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