Midas HS1001 Input Module

input B 48V

40
25
gain
15 60

PAD

treble 5k 10k
freq
2k 20k
gain
1k 3k
hi mid 40 8k
0.3 0.6

0.1 2
lo mid 0.3 0.6

300 800
freq
100 2k
50 100
gain
bass 20 200

EQ

high pass 40 160
20 400

level 0
+6 1 on
PRE PRE on

level 0
+6 2 on

level 0
+6 3 on
PRE PRE on

level 0
+6 4 on

level 0
+6 5 on
PRE PRE on

level 0
+6 6 on

level 0
+6 7 on
PRE PRE on

level (pan) C 0
+6 8 on

level 0
+6 9 on
PRE PRE on

level (pan) C 0
+6 10 on

masters ST
masters MONO
masters SIS

pan C

pan to groups PAN

MUTE

auto disable
SAFE

10 +18
+15
+12
+9
+6
5 +3
0
-3
-6
-9
0 -25

1
2
3
a 4
s 5
s 6
i 7
g 8
n 9
-10 10
-15
SET
-20
-25
-30
-40
-50
SOLO

input

MIDAS HS1001

The A-B switch will switch between a dedicated XLR input and an XLR that normals through a ¼ inch Jack socket. This allows for a backup Microphone or one on another stage to be switched in at the appropriate moment. Either input can be used for Mic or Line level signals.

The PHASE switch activates a 180 degrees phase change within the input amplifier.

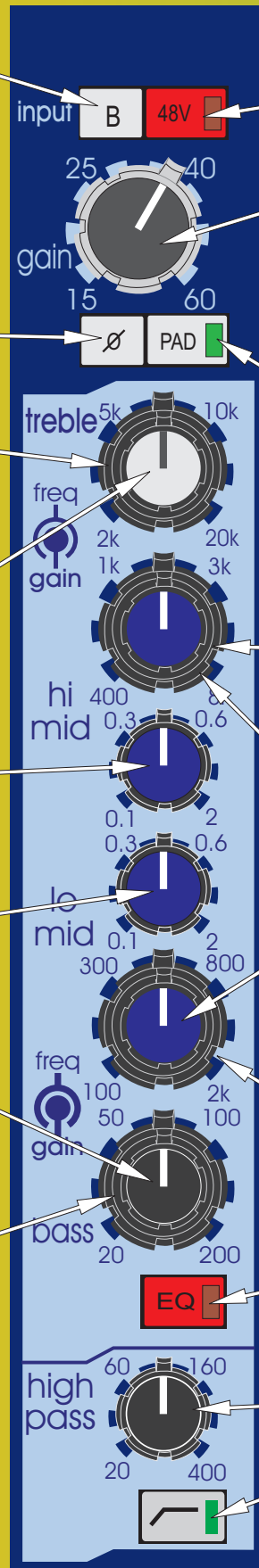The TREBLE (dual concentric top) control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The treble FREQ control gives continuous adjustment of the frequency range that the treble equaliser acts on from 2K to 20K.

The hi mid WIDTH control gives continuous adjustment of bandwidth from 0.1 to 2 octaves with a 0.5 octave centre detent.

The lo mid WIDTH control gives continuous adjustment of bandwidth from 0.1 to 2 octaves with a 0.5 octave centre detent.

The BASS (dual concentric top) control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The bass FREQ control gives continuous adjustment of the frequency range that the bass equaliser acts on from 20Hz to 400Hz.

input B 48V

25 40
gain
15 60

Ø PAD

treble 5k 10k
freq
2k 20k
gain
1k 3k

hi 400 8
mid 0.3 0.6
0.1 2

0.3 0.6
lo
mid 0.1 2
300 800

freq
100 2k
50 100
gain

bass
20 200

EQ

high 60 160
pass
20 400

The 48V switch connects 48 volt phantom power to the input connector which is suitable for a condenser microphone or DI box.

The GAIN control gives continuous adjustment of the input amplifier gain from + 15dB to + 60dB, or 10 to +20dB if the gain switch is pressed.

The PAD switch changes range on the input gain control which will allow the connection of high output microphones or line level signals. If the input amplifier is transformer coupled (option) the PAD switch greatly reduces the risk of saturation at very low frequencies.

The hi mid FREQ control gives continuous adjustment of the frequency range that the hi mid equaliser acts on from 400Hz to 8K.

The HI MID (dual concentric top) control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The LO MID (dual concentric top) control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The lo mid FREQ control gives continuous adjustment of the frequency range that the lo mid equaliser acts on from 100Hz to 2K.

The EQ switch connects the equaliser into the input channel signal path.

The HI PASS filter control is continuously adjustable from 20Hz to 400Hz.

The HI PASS switch connects the filter in the input channel signal path before the insert point and equaliser.

The 10 Aux send pots have individual ON/OFF switching using the consoles assignment system.

A LED next to the function shows the Aux status. These assignments may also be stored as part of the Scene snapshot. By using a Matrix module and assignment system, various send levels can be achieved out to a single effects unit during the show from each input module.

The aux PRE switches change the signals sent to the Aux busses from post fader to pre fader. When configured as stereo auxe only the right switches are active 7 to 10.

The ST switch connects the post pan signal to the Left and Right busses.

The MONO switch connects the post fader channel signal to the mono master bus.

The SIS switch enables the spatial imaging system which operates in conjunction with the pan control. It also acts as a left, centre, right master bus enable overriding any stereo and mono master bus assignments.

The PAN defaults to control the channel placement within the master LR or LCR mix.

The PAN TO GROUPS switch connects the post fader channel signal to the Group busses via the pan control.

The MUTE switch mutes the input channel at all points after the insert send. The switch can be controlled from snapshot automation and by automute scenes and pre aux.

The SAFE and AUTO DISABLE switches disable remote control of the channels as follows:-

i. The ISOLATE switch removes the channel from the snapshot and assignment systems. This is useful if a Guest Artist is introduced on a channel that would normally be part of the snapshot recall system for another function. The channel can be assigned in the normal way, if the ISOLATE switch is then pressed this assignment is then retained as the scene recall updates all other channels.

ii. The hidden DISABLE switch cuts all connection from the channel to the automation system in case of a local failure. The local mute switch will still operate with either or both switches pressed.

The SAFE led will show the mute status on any stored scene prior to that scene being recalled (CHECK).

The METER monitors the peak signal level of the pre fader input channel.

The FADER gives continuous adjustment of the input channel level from + 10dB to off.

The STATUS leds are used to show the status of VCA, AUX, MUTE group and audio Group assignments. The central controller MODE switches toggle through the four available states:-
VCA group assignment, MUTE group assignment, AUDIO group and AUX assignment.

The SET switch is used to programme the channel automute, VCA, AUX and Group assignment. The central controller MODE and ASSIGN keys select the desired automute VCA or group and the SET switch will toggle the channel on and off with each alternate press.

The SOLO switch sends the input channel signal to the PFL mono and AFL stereo busses. If the switch is pressed for a short time it will latch on or off, but, if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos.

masters ST

masters MONO

masters SIS

pan C

pan to groups PAN

MUTE

auto disable

SAFE

+18 +15 +12 +9 +6 +3 0 -3 -6 -9 -25

1 2 3 4 5 6 7 8 9 10

assign

SET

SOLO

input

MIDAS HS1001

left Ø 48V
25 40 left
gain
15 60 right
right Ø PAD

treble
5k 0
15 15
1k freq 10k
hi-mid
2k 0
15 15
400 freq 8k HI Q
lo-mid
500 0
15 15
100 freq 2k HI Q
bass
100 0
15 15
20 freq 400
EQ EQ

high
pass
60 160
20 400

level 0
+6 1 on
∞
PRE MONO
balance 0 on
(level) 2
level 0 3
+6 on
∞
PRE MONO
balance 0 on
(level) 4
level 0 5
+6 on
∞
PRE MONO
balance 0 on
(level) 6
level 0 7
+6 on
∞
PRE MONO
balance 0 on
(level) 8
level 0 9
+6 on
∞
PRE MONO
balance 0 on
(level) 10

masters ST
masters MONO
to LEFT RIGHT
both
bal
pan to PAN
groups

MUTE
auto
disable
SAFE

10
+18
+15
+12
5 +9
+6
+3
0
-3
0 -6
-9
-25
-5
1
2
-10 3
a 4
s 5
-15 s 6
i 7
g 8
-20 n
9
-25 10
-30
-40 SET
-50
SOLO

stereo input
MIDAS HS1004

The PHASE LEFT switch activates a 180 degrees phase change within the input amplifier to the left channel only.

The PHASE RIGHT switch activates a 180 degrees phase change within the input amplifier to the left channel only.

The TREBLE control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The treble FREQ control gives continuous adjustment of the frequency range that the hi mid equaliser acts on from 400Hz to 8K.

The hi mid FREQ control gives continuous adjustment of the frequency range that the hi mid equaliser acts on from 400Hz to 8K.

The lo mid FREQ control gives continuous adjustment of the frequency range that the lo mid equaliser acts on from 100Hz to 2K.

The bass FREQ control gives continuous adjustment of the frequency range that the bass equaliser acts on from 20Hz to 400Hz.

The EQ LEFT switch connects the equaliser into the input channel signal path for either the left or right channel.

The HI PASS LEFT switches connects the filter in the input channel signal path before the insert point and equaliser for either the left or right channel..

The 48V switch connects 48 volt phantom power to the input connector which is suitable for a condenser microphone or DI box.

The GAIN (dual concentric)control gives continuous adjustment of the input amplifier gain from + 15dB to + 60dB, or 10 to +20dB for left and right channels.

The PAD switch changes range on the input gain control which will allow the connection of high output microphones or line level signals. If the input amplifier is transformer coupled (option) the PAD switch greatly reduces the risk of saturation at very low frequencies.

The HI MID control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

HI Q changes the Q from wide to narrow

The LO MID control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.
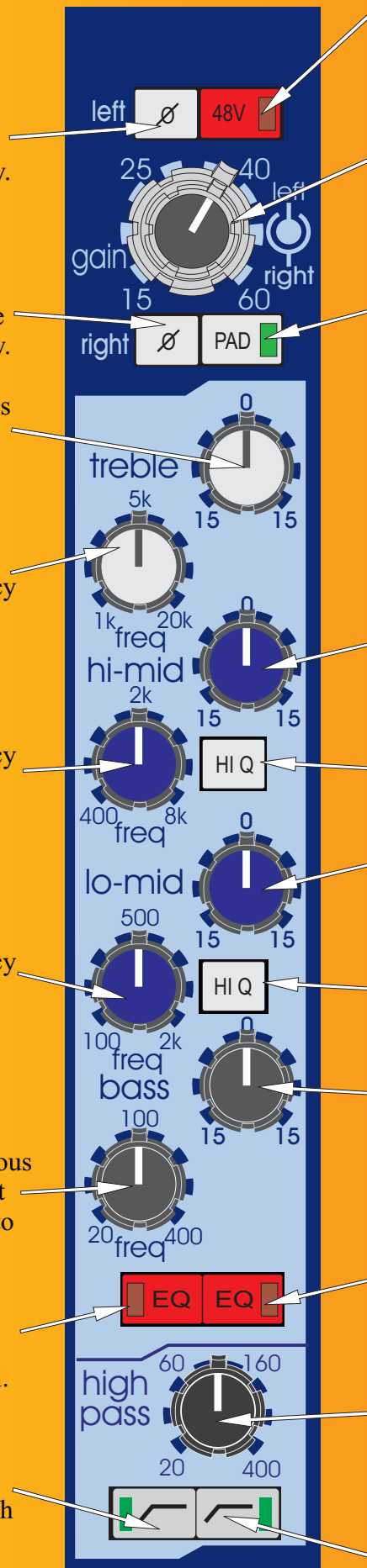
HI Q changes the Q from wide to narrow

The BASS control gives continuous adjustment of boost and cut from + 15dB to - 15dB with a 0dB centre detent.

The EQ RIGHT switch connects the equaliser into the input channel signal path for either the left or right channel.

The HI PASS filter control is continuously adjustable from 20Hz to 400Hz.

The HI PASS RIGHT switches connects the filter in the input channel signal path before the insert point and equaliser for either the left or right channel..

left 48V

25   40
left
gain
right
15   60

right PAD

treble
0
15   15

5k
1k   20k
freq

hi-mid
2k
0
15   15

HI Q

400   8k
freq

lo-mid
500
0
15   15

HI Q

100   2k
freq
bass
100
0
15   15

20   freq   400

EQ EQ

high pass
60   160
20   400

The 10 Aux send pots have individual ON/OFF switching using the consoles assignment system. A LED next to the function shows the Aux status. These assignments may also be stored as part of the Scene snapshot. By using a Matrix module and assignment system, various send levels can be achieved out to an effects unit during the show from each input module.

The aux PRE switch changes the signals sent to the Aux busses from post fader to pre fader and operate in pairs; i.e 1 and 2, 3 and 4 etc.

In Stereo mode the LEVEL pot acts as a gain control whilst the BALANCE (LEVEL) pot acts as a balance control controlling the channel placement within the master LR mix.

When MONO is pressed both LEVEL and BALANCE (LEVEL) pots act as a gain controls sending a mono feed to either aux.

The **LEFT TO BOTH** switch takes the Left input and splits it onto both Left and Right outputs, cutting the right input signal.

The **RIGHT TO BOTH** switch takes the Right input and splits it onto both Left and Right outputs, cutting the Left input signal.

Pressing both of the above switches Monos the stereo input from this module.

The **SAFE** and **AUTO DISABLE** switches disable remote control of the channels as follows:-

i. The **ISOLATE** switch removes the channel from the snapshot and assignment systems. This is useful if a Guest Artist is introduced on a channel that would normally be part of the snapshot recall system for another function. The channel can be assigned in the normal way, if the ISOLATE switch is then pressed this assignment is then retained as the scene recall updates all other channels.

ii. The hidden **DISABLE** switch cuts all connection from the channel to the automation system in case of a local failure. The local mute switch will still operate with either or both switches pressed.

The **FADER** gives continuous adjustment of the input channel level from + 10dB to off.

The **SET** switch is used to programme the channel automute, VCA, AUX and Group assignment. The central controller MODE and ASSIGN keys select the desired automute VCA or group and the SET switch will toggle the channel on and off with each alternate press.

The **ST** switch connects the post pan signal to the Left and Right busses.

The **MONO** switch sends a mono feed to centre.

The **BAL** defaults to control the channel placement within the master LR mix.

The **PAN TO GROUPS** switch connects the post fader channel signal to the Group busses via the pan control.

The **MUTE** switch mutes the input channel at all points after the insert send and Pre auxes. The switch can be controlled from snapshot automation and by automute scenes.

The **LED** will show the mute status on any stored scene prior to that scene being recalled (CHECK)
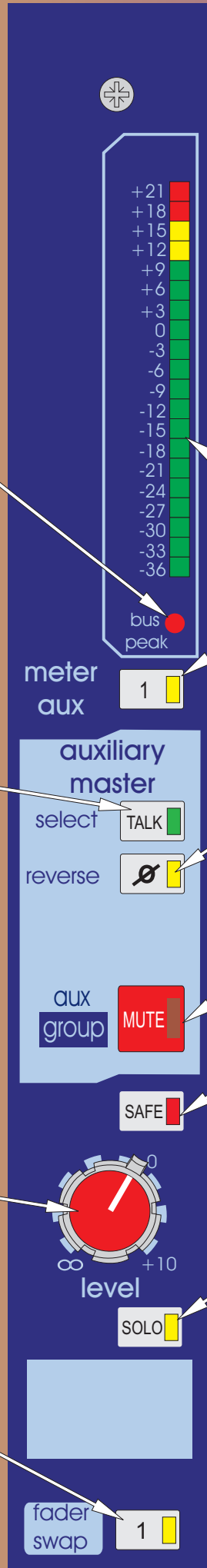
The **METER** monitors the peak signal level of the pre fader input channel showing Left or Right signals, whichever is the greater.

The **STATUS** leds are used to show the status of VCA, AUX, MUTE group and audio Group assignments. The central controller MODE switches toggle through the four available states:- VCA group assignment, MUTE group assignment, AUDIO group and AUX assignment.

The **SOLO** switch sends the input channel signal to the PFL mono and AFL stereo busses. If the switch is pressed for a short time it will latch on or off, but, if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos.

masters **ST**

masters **MONO**

to both **LEFT** **RIGHT**

bal

c

l r

pan to groups **PAN**

MUTE

auto disable

SAFE

+18
+15
+12
+9
+6
+3
0
-3
-6
-9
-25

10

5

0

5

-10

-15

-20

-25

-30

-40
-50
∞

assign

1
2
3
4
5
6
7
8
9
10

SET

SOLO

stereo input

MIDAS HS1004

MIDAS HS1011 Group Module

+21
+18
+15
+12
+9
+6
+3
0
-3
-6
-9
-12
-15
-18
-21
-24
-27
-30
-33
-36

bus
peak

meter
aux

1

auxiliary
master

select TALK

reverse Ø

aux
group MUTE

SAFE

∞ +10
level

SOLO

fader
swap 1

ST
MONO
l/r SIS
sis

pan C
l r

group
aux MUTE

SAFE

10

5

0

5

10

15

20

25
30
40
50
∞

SOLO

vca MUTE

auto
disable

SAFE

10

5

0

5

10

15

20

25

30
40
50
∞

group

MIDAS HS1011

The Bus peak Led indicates clipping on the pre insert signals and applies to the assigned meter.

+21
+18
+15
+12
+9
+6
+3
0
-3
-6
-9
-12
-15
-18
-21
-24
-27
-30
-33
-36

bus peak

The METERS monitor the peak signal levels of the sub group outputs (post fader) or the Aux outputs (post Master level) depending on the METER TO AUX switch position

meter
aux

1

auxiliary master

select   TALK

The SELECT TALK switch allows individual Aux sends to be assigned talkback when it is setup on the master module.

reverse   ø

The REVERSE swaps the Aux output by 180 degrees.

aux group   MUTE

The AUX MUTE switch cuts the signal post Aux level Control. This Mute can be stored as part of the console Snapshot.

SAFE

The SAFE isolates the aux from the automation. The led gives a visual indication of the Mute status in any stored scene.

The Aux LEVEL control gives continuously variable output levels from +10dB to off.

0

∞   +10

level

SOLO

The SOLO switch sends the Aux signal to the AFL busses. If the switch is pressed for a short time it will latch on or off, but, if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos.

The FADER SWAP switch swaps the group output faders and Aux master rotary controls along with their Mute switches. Connections for Inserts and XLR outputs are unaffected.

fader swap   1

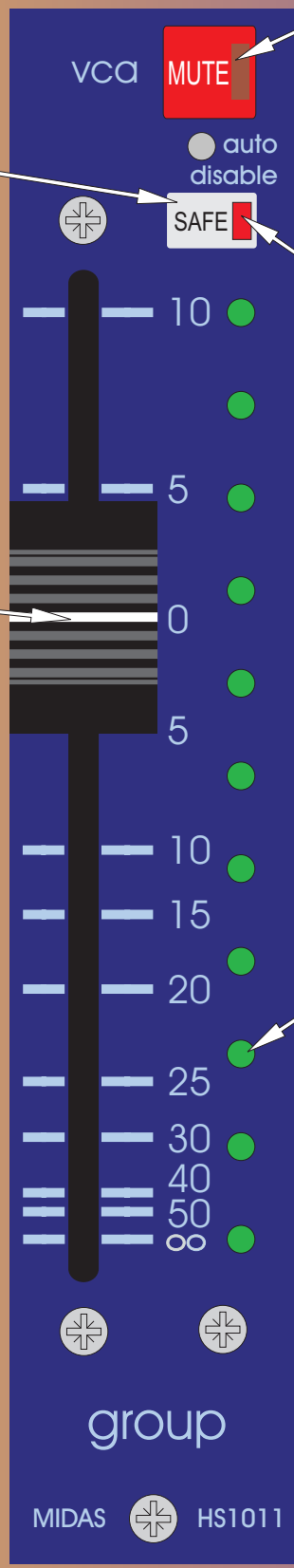The STEREO switch puts the post fade group signal onto the master L/R busses.

The MONO switch puts the post fade group signal onto the master Mono / centre Busses.

ST

MONO

SIS

The SIS switch overides the Mix and Mono switches and puts the post fade Group signal onto the master busses in LCR mode.

l/r
sis

pan

C

The PAN control allows placement of the group onto the L/R busses in two channel mode and the three busses in LCR mode.

l   r

group
aux

MUTE

The group MUTE switch cuts the post fade group signal. This mute can be stored as part of the console snapshot for scene recall.

SAFE

The SAFE switch isolates the group from he automation. The led gives a visual indication of the Mute status in any stored scene.

10

5

The GROUP MASTER FADER controls the group output level from +10dB to off.

0

5

10

15

20

25

30

40

50
∞

SOLO

The SOLO switch sends the GROUP signal to the AFL busses. If the switch is pressed for a short time it will latch on or off, but, if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos.

The VCA MUTE switch Mutes any channel that has been assigned to that VCA master. This mute can be stored as part of the console snapshot for scene recall.

The LED will show the mute status on any stored scene prior to that scene being recalled (CHECK)

The SAFE and AUTO DISABLE switches disable remote control of the channels as follows:-

i. The ISOLATE switch removes the channel from the snapshot and assignment systems. This is useful if a Guest Artist is introduced on a channel that would normally be part of the snapshot recall system for another function. The channel can be assigned in the normal way, if the ISOLATE switch is then pressed this assignment is then retained as the scene recall updates all other channels.

ii. The hidden DISABLE switch cuts all connection from the channel to the automation system in case of a local failure. The local mute switch will still operate with either or both switches pressed.

The VCA master fader controls the output level of any channel assigned to that VCA master From +10dB to off.
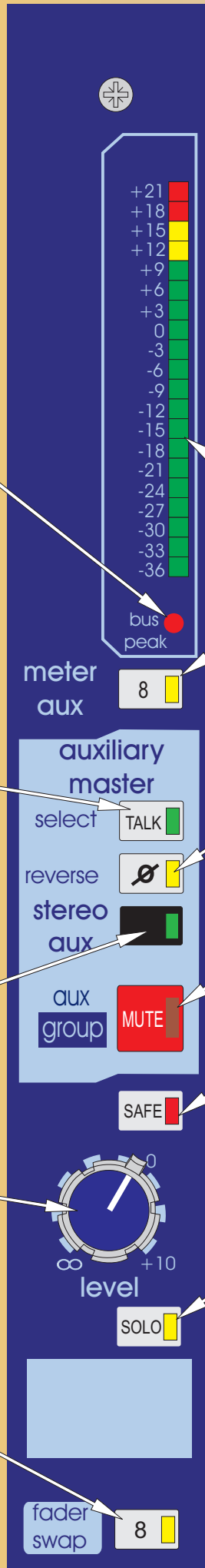
The STATUS leds are used to show fader positions. The central controller MODE switches switch between manual FADER position recall and full automated VIRTUAL FADER RECALL.

vca MUTE

auto disable

SAFE

10
5
0
5
10
15
20
25
30
40
50
∞

group

MIDAS HS1011

+21
+18
+15
+12
+9
+6
+3
0
-6
-9
-12
-15
-18
-21
-24
-27
-30
-33
-36

bus
peak

meter
aux

1

auxiliary master

select   TALK

reverse   ∅

stereo aux

aux
group   MUTE

SAFE

0

∞

10

level

SOLO

fader
swap   1

ST
MONO
l/r
s/s   SIS

pan   C
l   r

group
aux   MUTE

SAFE

10

5

0

5

10
15

20

25
30
40
50
∞

SOLO

vca   MUTE

auto
disable

SAFE

10

5

0

5

10
15
20

25

30
40
50
∞

group

MIDAS   HS1012

The Bus peak Led indicates clipping on the pre insert signals and applies to the assigned meter.

The METERS monitor the peak signal levels of the sub group outputs (post fader) or the Aux outputs (post Master level) depending on the METER TO AUX switch position

+21
+18
+15
+12
+9
+6
+3
0
-3
-6
-9
-12
-15
-18
-21
-24
-27
-30
-33
-36

bus peak

meter aux

8

The SELECT TALK switch allows individual Aux sends to be assigned talkback when it is setup on the master module.

auxiliary master

select TALK

reverse Ø

The REVERSE swaps the Aux output by 180 degrees.

stereo aux

The AUX MUTE switch cuts the signal post Aux level Control. This Mute can be stored as part of the console Snapshot.

The STEREO AUX switch on groups 8 and 10 allows the last four Aux sends to be used as pairs. The level pots on each input module then become a level and pan pair.
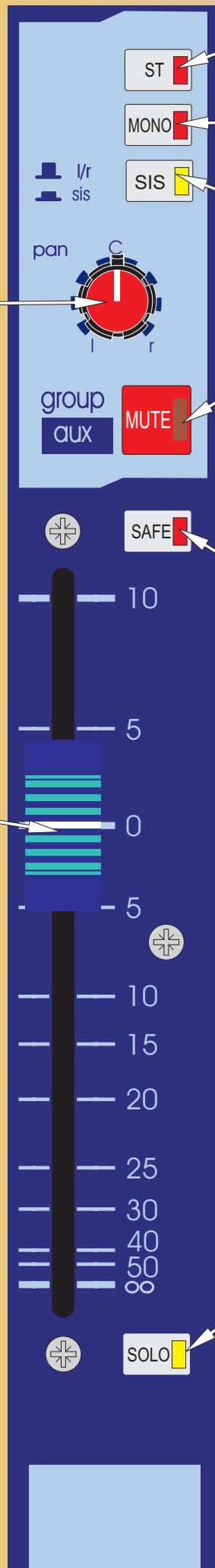
aux group

MUTE

The SAFE isolates the aux from the automation. The led gives a visual indication of the Mute status in any stored scene.

SAFE

The Aux LEVEL control gives continuously variable output levels from +10dB to off.

0
∞   +10
level

SOLO

The SOLO switch sends the Aux signal to the AFL busses. If the switch is pressed for a short time it will latch on or off, but, if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos.

The FADER SWAP switch swaps the group output faders and Aux master rotary controls along with their Mute switches. Connections for Inserts and XLR outputs are unaffected.

fader swap 8

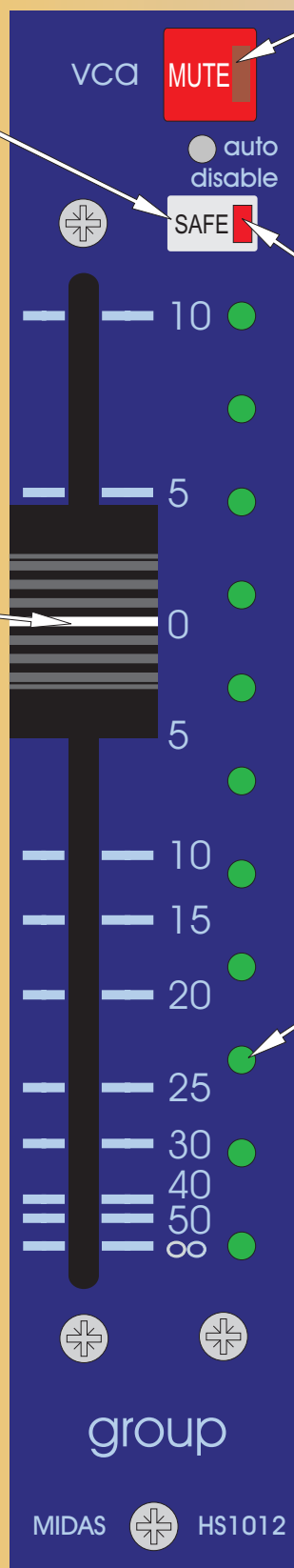The STEREO switch puts the post fade group signal onto the master L/R busses.

The MONO switch puts the post fade group signal onto the master Mono / centre Busses.

The SIS switch overides the Mix and Mono switches and puts the post fade Group signal onto the master busses in LCR mode.

ST

MONO

l/r
sis

SIS

pan

C

l   r

group

aux

MUTE

The PAN control allows placement of the group onto the L/R busses in two channel mode and the three busses in LCR mode.

The group MUTE switch cuts the post fade group signal. This mute can be stored as part of the console snapshot for scene recall.

SAFE

10

5

0

5

The SAFE switch isolates the group from the automation. The led gives a visual indication of the Mute status in any stored scene.

The GROUP MASTER FADER controls the group output level from +10dB to off.

10

15

20

25

30

40

50
∞

SOLO

The SOLO switch sends the GROUP signal to the AFL busses. If the switch is pressed for a short time it will latch on or off, but, if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos.

The VCA MUTE switch Mutes any channel that has been assigned to that VCA master. This mute can be stored as part of the console snapshot for scene recall.

The LED will show the mute status on any stored scene prior to that scene being recalled (CHECK)
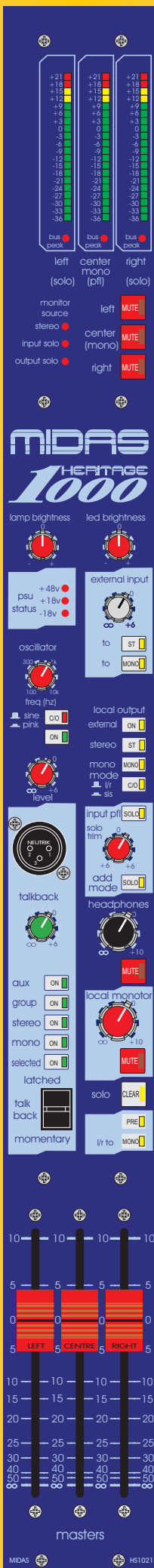
vca **MUTE**

auto disable

SAFE

The SAFE and AUTO DISABLE switches disable remote control of the channels as follows:-

i. The ISOLATE switch removes the channel from the snapshot and assignment systems. This is useful if a Guest Artist is introduced on a channel that would normally be part of the snapshot recall system for another function. The channel can be assigned in the normal way, if the ISOLATE switch is then pressed this assignment is then retained as the scene recall updates all other channels.

10

5

The VCA master fader controls the output level of any channel assigned to that VCA master From +10dB to off.

0

5

ii. The hidden DISABLE switch cuts all connection from the channel to the automation system in case of a local failure. The local mute switch will still operate with either or both switches pressed.

10

15

20

The STATUS leds are used to show fader positions. The central controller MODE switches switch between manual FADER position recall and full automated VIRTUAL FADER RECALL.

25

30
40
50
∞

group

MIDAS   HS1012

+21
+18
+15
+12
+9
+6
+3
0
-3
-6
-9
-12
-15
-18
-21
-24
-27
-30
-33
-36

bus
peak

left
(solo)

center
mono
(pfl)

right
(solo)

monitor
source

stereo ●
input solo ●
output solo ●

left | MUTE
center
(mono) | MUTE
right | MUTE

MIDAS
HERITAGE 1000

lamp brightness | led brightness
0 | 0
- + | - +

psu
status
+48v ●
+18v ●
-18v ●

external input
0
∞   +6

to | ST
to | MONO

oscillator
300   1k
100   10k
freq (hz)

sine
pink | C/O
ON

0
∞   +6
level

local output
external | ON
stereo | ST
mono
mode
l/r
sis | MONO
C/O

input pfl | SOLO
solo
trim
0
+6   +6
add
mode | SOLO

NEUTRIK

talkback
0
∞   +6

headphones
∞   +10
MUTE

aux | ON
group | ON
stereo | ON
mono | ON
selected | ON

latched

talk
back

momentary

local monotor
∞   +10
MUTE

solo | CLEAR

l/r to | PRE
MONO

10 — 10 — 10 — 10
5 — 5 — 5 — 5
0 — 0 — 0
5 — 5 — 5 — 5
LEFT   CENTRE   RIGHT

10 — 10 — 10 — 10
15 — 15 — 15 — 15
20 — 20 — 20 — 20
25 — 25 — 25 — 25
30 — 30 — 30 — 30
40 — 40 — 40 — 40
50 — 50 — 50 — 50
∞   ∞   ∞

masters

MIDAS   HS1021

The METERS monitor the peak signal levels of the master Left, Centre and Right outputs or the Solo outputs depending on if a solo switch is pressed on the console.

The Bus peak Led indicates clipping on the pre insert signals and applies to the assigned meter.

The MONITOR SOURCE leds indicate the monitor and Bargraph assignments and indicate if an input or output solo has been pressed.

The three master MUTE switches cut the three main output signals post fader but CANNOT be used as part of the console snapshot system.

The LAMP BRIGHTNESS control is a dimmer for the console Littlites

The LED BRIGHTNESS control is a dimmer for the console surface leds.

The PSU STATUS leds give a visual indication that the three supply voltages to the console are present.

The EXTERNAL input provides a feed from an unbalanced source to the Mix and Mono outputs with a gain control for level adjustment. This inputs primary use is for a Tape or CD input during intermissions and it feeds signal in post master faders so that no other controls need adjusting during this time.

The OSCILLATOR section gives a continuously variable tone from 100Hz to 10K, or can be switched to produce Pink noise.

The LOCAL MONITOR SOURCE selects the input sent to the monitor Speakers or Headphones when a solo has not been pressed on the console.

The C/O switch changes from oscillator to pink noise.

EXTERNAL is from a balanced line level source available at the rear of the console.

The ON switch enables the oscillator section.

MIX and MONO are from the master busses.

A gain control adjusts the oscillator output level from +6dB to off.

The L/R LCR switch allows a LCR source to appear on two monitor speakers or on headphones by splitting the centre signal between left and right.

MIDAS

HERITAGE 1000

left
center
mono
(pfl)
right

(solo)
(solo)

+21 +18 +15 +12 +9 +6 +3 0 -3 -6 -9 -12 -15 -18 -21 -24 -27 -30 -33 -36

bus peak

monitor source
stereo
input solo
output solo

left
center (mono)
right

MUTE
MUTE
MUTE

lamp brightness
led brightness

psu status
+48v
+18v
-18v

external input
∞   +6
to   ST
to   MONO

oscillator
300   1k
100   10k
freq (hz)

sine
pink   C/O
ON

level
0   +6

local output
external   ON
stereo   ST
mono mode   MONO
l/r   C/O
s/s

The SOLO section provides control over any solo feed sent to the monitor section.

The AFL INPUT switch selects between AFL and PFL from input channels.

The SOLO TRIM adjusts the incoming solo level before sending it to the monitor output.

The ADD MODE switch prevents a solo being cancelled when another is pressed.

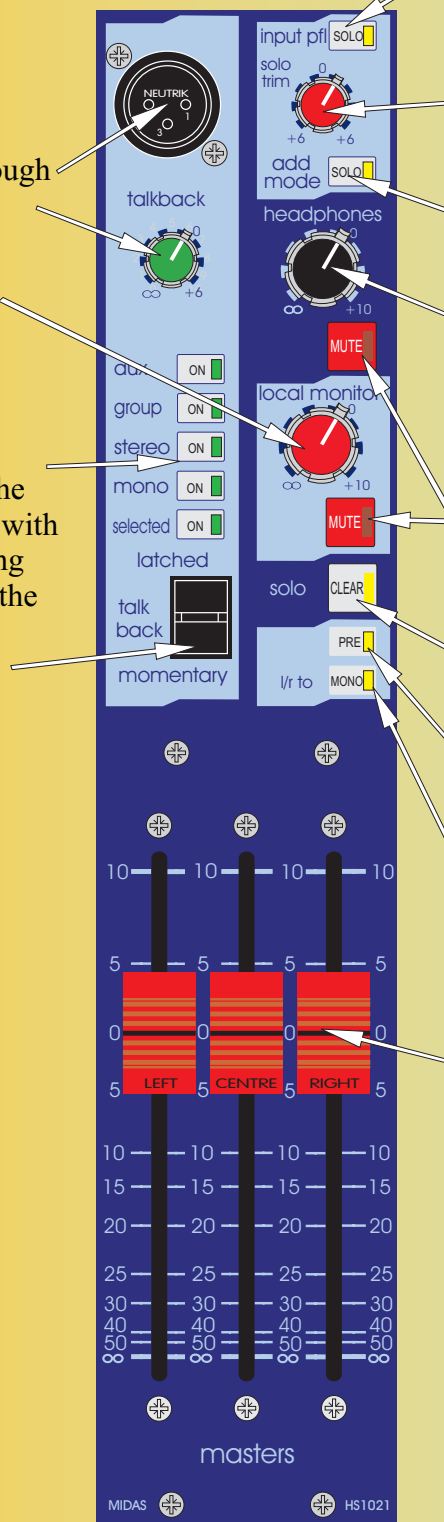The PHONES gain phones level.

The MUTE switch cuts signal to the outputs. This MUTE cannot be used as part of the consoles Scene store.

The SOLO CLEAR switches off all selected solos on the console surface.

The PRE switch sources the left and right signals pre master fader.

The L/R TO MONO switch sums the left and right mix signals and sends them to the mono output.

The three master faders control the output from the main mix from +10dB to off. Only the fader cap screening shows LEFT, CENTRE and RIGHT so these faders can be placed in any order to suit personal requirements
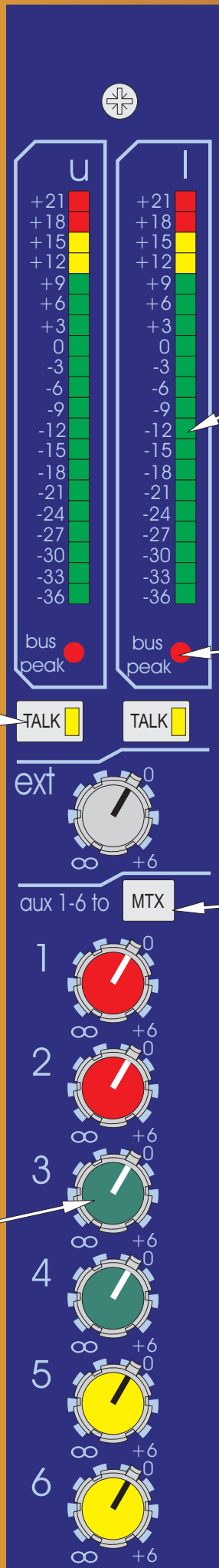
The TALKBACK Section provides selectors to route Microphone announcements and Oscillator tones around the console busses.

An XLR microphone input gives enough gain for a dynamic mic with a rotary gain control for level adjustment.

The LOCAL OUTPUT gain control adjusts the level to either monitor speakers or headphones from +10dB to off.

Five switches select the busses that the Oscillator/Talkback signal is sent to, with the AUX and MATRIX modules being able to individually select to receive the input.

A three position switch selects momentary or a latched output from this section.

input pfl SOLO
solo trim 0 +6 +6
add mode SOLO
headphones 0 ∞ +10
MUTE
NEUTRIK 2 3 1
talkback 0 ∞ +6
aux ON
group ON
stereo ON
mono ON
selected ON
latched
talk back
momentary
local monitor 0 ∞ +10
MUTE
solo CLEAR
PRE
l/r to MONO
10 10 10 10
5 5 5 5
0 0 0 0
5 LEFT 5 CENTRE 5 RIGHT 5
10 10 10 10
15 15 15 15
20 20 20 20
25 25 25 25
30 30 30 30
40 40 40 40
50 50 50 50
∞ ∞ ∞ ∞
masters
MIDAS HS1021

MIDAS HS1041 Matrix Module

u   l

+21
+18
+15
+12
+9
+6
+3
0
-3
-6
-9
-12
-15
-18
-21
-24
-27
-30
-33
-36

bus peak   bus peak

TALK   TALK

ext

aux 1-6 to   MTX

1
2
3
4
5
6

aux 7-10 to   MTX

7-8
9-10

l r
c

MUTE

level   SAFE

SOLO

LINK

ext

aux 1-6 to   MTX

1
2
3
4
5
6

aux 7-10 to   MTX

7-8
9-10

l r
c

MUTE

level   SAFE

SOLO

matrix

MIDAS   HS1041

The METERS monitor the peak signal levels of the Upper and Lower Matrix outputs.

The Bus peak Led indicates clipping on the pre insert signals.

The TALK switches Source Talkback or Console Oscillator providing it has been set on the master module.

The AUX 1-6 TO MTX switch Allows matrix inputs 1-6 to be from the AUX outputs instead of the GROUP outputs.

Rotary controls 1-6 provide gain adjustment from either AUX or GROUP signals depending on selection from +6dB to off.

u   l

+21
+18
+15
+12
+9
+6
+3
0
-3
-6
-9
-12
-15
-18
-21
-24
-27
-30
-33
-36

bus peak

TALK

ext

aux 1-6 to   MTX

1
2
3
4
5
6

0
∞   +6
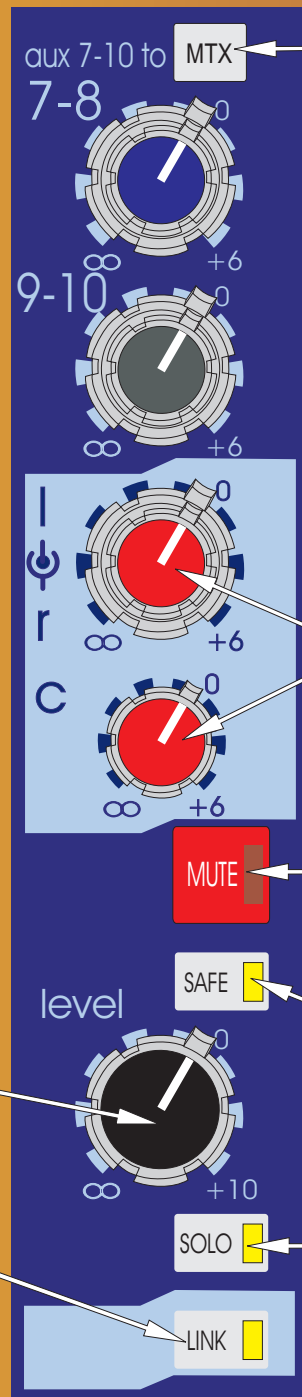
The AUX 7-10 TO MTX switch allows matrix inputs 7-10 to be from the Aux outputs instead of the group outputs.

aux 7-10 to **MTX**

7-8

9-10

l
ψ
r

c

MUTE

SAFE

The L,R and C rotary controls source Left, Right and Centre signals for the matrix output from +6dB to off..

The Matrix MUTE switch cuts the post fade Matrix signal. This mute can be stored as part of the console snapshot for scene recall.

The SAFE switch isolates the group from the automation. The led gives a visual indication of the Mute status in any stored scene.

The Matrix LEVEL control adjusts the output level from the matrix from +10dB to off.

level

SOLO

LINK

The UPPER TO LOWER LINK switch feeds the output from the upper Matrix into the lower Matrix so that the lower Matrix output is then a combination of both. This is a particularly powerful function when one Matrix has been set to receive Aux outputs and the other Group outputs. A Matrix output can then be derived from a combination of any of these signals as well as mix outputs and two external sources. Up to 16 Matrix modules can be fitted into the console giving a 25 x16 Matrix system.

The SOLO switch sends the Matrix signal to the AFL busses. If the switch is pressed for a short time it will latch on or off, but if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos.
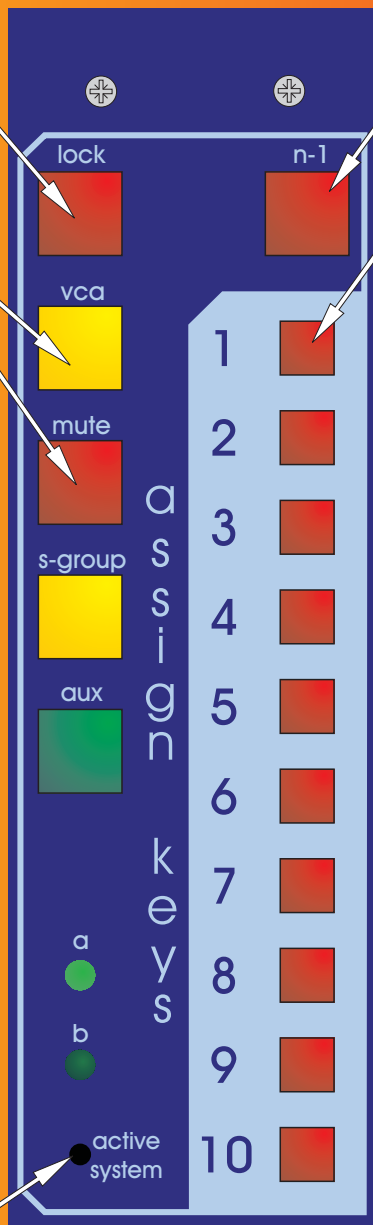
MIDAS HS1033 Automation Module

Automation / Assignment control

When the LOCK switch is illuminated, all assignment changes are disabled. The LOCK switch will toggle state on each press. The console will automatically go into a locked state if no assignment controls are operated within 90 seconds.

The N-1 switch converts direct outs into mix minus/clean feeds for the "talent".

The VCA, MUTE, AUX and SUB GROUP switches set the current assignment/display mode.

If the console is in VCA, MUTE, AUX and S-GROUP mode, the ASSIGN KEYS set the changes for the relevant input assignment when its SET switch is operated. These can be selected in the following ways:-

To enter ASSIGNMENT mode

Depressing any single assign key that is OFF will set that assign key on.

In this mode, the assign keys define which groups an input VCA/automute etc. operated. i.e. if VCA mode is active and assign keys one and two are on. Pressing an input SET switch will cause that channel to toggle the VCA 1 and 2 assignments of that input from on to off or visa versa.

To enter CLEAR mode set all assign keys to off.

To switch the assign keys off simply press the ones lit to off. Once in clear mode all the assign keys and the input channel sets switches will flash..

In this mode operating an input SET switch will clear all inputs VCA and /or automute assignments to off.

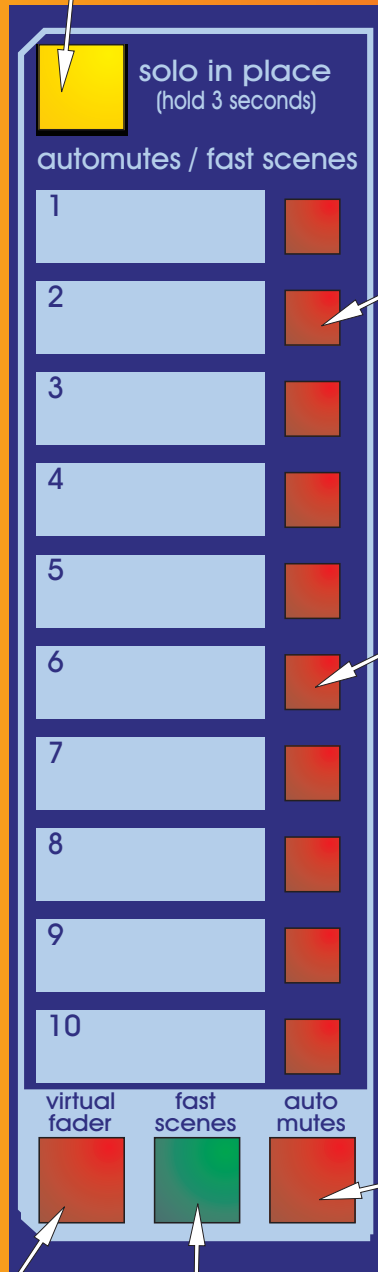The A/B switch selects which system is controlling the console.

For reliability the assignment/automation systems are 100% duplicated. The console can operate on either of the systems. All snap shots are stored on BOTH of the systems. The LEDs indicate the status of each system in the following manner.

LED green indicates which system is active
LED off indicates which system is inactive
LED red indicates that a system is damaged or not responding and that a service engineer must be called as soon as possible.

The SOLO IN PLACE switch sets the console to solo in place mode. In this mode any input solo that is pressed activates a mute of all the other channels. The mute safe switches on the input channels can be used to protect channels from this function if desired.

solo in place
(hold 3 seconds)

automutes / fast scenes

1

2

3

4

5

6

7

8

9

10

virtual
fader

fast
scenes

auto
mutes

The FAST SCENE keys provide the operator with ten quick entry points into the ACT/SCENE sequence. I.e. if FAST SCENE key one is associated with ACT.SCENE 10.02, pressing it will recall ACT.SCENE 10.02.

The AUTOMUTE GROUP MASTER keys activate the mute circuits on any assigned input channel.

AUTOMUTE switch activates master keys as automute.

The VIRTUAL FADER key en/disables the operation of the virtual faders. It is only active if the console is unlocked to recall level.

FAST SCENES switch activates master keys as fast scenes.

The SYSTEM switch gives the operator access to the system menu.
Navigation of the menu is achieved by using the UP/DOWN keys
to select an entry, CONFIRM to execute a function, enter a sub menu
and CANCEL to exit a menu/sub menu.
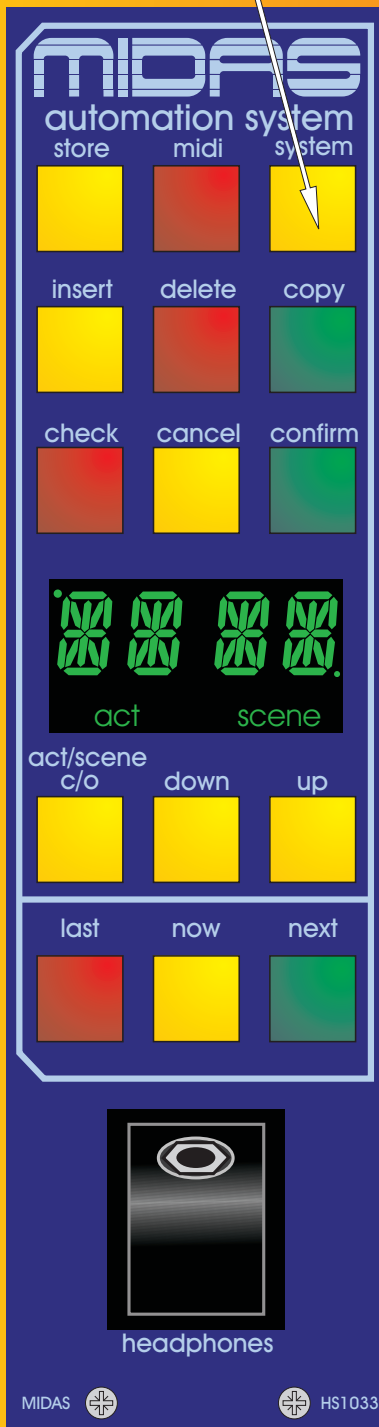
The system menu comprises: -

LOCK defines the level of console operation.
These are: -

TOTL All automation and assignment functions are disabled
RCAL Only recall and assignment functions are available.
STOR Scene storage/editing, recall and assignment are operational
SYST All functions are available.

All following levels of the menu are only available when the
console is unlocked to system level.

MIDI accesses the following MIDI functions

CHIN Sets the MIDI channel for console snap shot triggering.
        i.e. on receipt of a note on message on this channel number
        the console will recall the ACT.SCENE contained in the
        note velocity part of the message.
SOUT Allow all snap shot data to be exported
        as a MIDI SYSEX dump.
SIN   Allow all snap shot data to be imported
        from a MIDI SYSEX dump

CONS allows several consoles to operate as a single system

NONE The console will operate independently
MAST The console will be the master of the system.
SLAV The console will be a slave of the system

CLER Clears all the console snap shot data.

Operating the STORE key will store the current console assignments and settings to the snap shot being displayed on the numeric display.

The MIDI key allows the operator to edit the snap shot MIDI information. On entering this mode the operator will be presented with a menu of the four MIDI messages that are stored within each snap shot, its operation is similar to the system menu.

The COPY, DELETE and INSERT keys allow the operator to edit the snap shot sequence in the following manner.

INSERT operating this key will allow the operator to insert a snap shot at the number on the numeric display. The scene that was originally at the number and all con-current scenes will be renumbered by adding one to their scene numbers.

COPY will copy the snap shot currently displayed on the numeric display to a temporary store. This can then be stored/inserted to/at a new number in the normal fashion. If whilst in COPY mode the operator depresses a FAST SCENE keys the number of the snap shot will be associated with that FAST SCENE key.

DELETE allows the operator to delete the snap shot that is currently being displayed on the numeric display.

The CHECK key allows to operator to preview snap shot on the console surface WITHOUT recalling the setting to the console surface. Whist in check mode the C/O, UP and DOWN keys can be used to step through the snap shots.

midas
automation system
store   midi   system
insert   delete   copy
check   cancel   confirm
act   scene
act/scene
c/o   down   up
last   now   next
headphones
MIDAS   HS1033