The FIX console has a lot of options. The frame can be configured for either STEREO or IMMERSIVE and either can be converted to the other one without replacing the frame or the motherboards. (See image 1)

Each 8 channel bucket is independent, with all outputs from that bucket available on the rear, so even a bucket of 8 with no master section is useable, plus, you can access things out of one bucket and make them into a separate function, unrelated to the rest of the mixer. This would be useful in creating a multiple set of headphone mixes or mix minuses for tracking, mixing or broadcast feeds as well as creating stems.

The frame design is completely up to the customer, every bucket can be at any angle, and one bucket can be different than the rest, lets say you wanted channels 1-8 to have faders, inputs and 3 500 buckets with meters for your main tracking setup, but the other 24 channels can have only one 500 and no meters. With any console, if you decide that the angles don't work, or you want to add another 500 bucket, you can order new side pieces and in an afternoon, completely change the console. Adding channels is also that easy. Each customer always gets 2 extra side pieces, so adding channels is simple at a later date. Additionally, the order of the buckets is up to the customer, if they prefer Faders first, then a 500 bucket, then the inputs and the rest, that's easy to configure. (See image 2)

STEREO:
With the 802a module, you have a choice of three stereo busses. Each stereo bus can be outfitted with the op amp and transformer of your choice on a "tone card". These tone cards consist of a summing amp and a booster amp for the bus. (See image 3)

The FIX 802a module has a lot of options. (see Image 4)

Starting from the bottom up you have SOLO and MUTE. The solo mode is selected from the master section, and it can be configured as (SIP) Solo in Place, (PFL) Pre Fader Level, or (AFL) After Fader Level. The mute function also has several configurations. When the channel is on or active, the mute button displays a level indicator by pulsing a green light in the switch. when muted the mute switch turns red. If you engage solo in place, the mute buttons all turned blue. If one of the channels is muted where the button is red, then the solo in place mode will make that button purple, indicating that it's muted so you know when you come out of solo in place that it will still be muted. The solo button also has a solo safe switch, which ensures that that channel will not mute when solo in place is engaged. Above the mute switch is a polarity switch, which inverts the polarity of the module.

The next section of switches is for the DAW mode. This mode is the same as an inline console and functions the same way. There is a fader pot and a pan pot which is part of this DAW function. When you engage the DW LOOP switch, input ONE of the module goes to the LARGE fader and then to the filters, TQ, insert, and sends. This automatically engages the SMALL fader for monitoring into the stereo busses. When you press the fader flip button, it swaps the small fader and the large fader. The large fader now feeds three stereo busses and the small fader feeds the rest of the module for tracking. Above the small fader is a switch called FDR=0. This function sets the main fader at 0 so the console can be used in a summing mode when mixing using the DAW automation.

Above the panner you can select the three stereo buses, A, B and C, these buses feed the three sets of tone cards that can be configured for your favorite console sounds.

The next section is the EQ and filter section. First in line is the TQ, which is a Baxandall "tilting" type equalizer. above that is a high pass filter that sweepable and a low pass filter that sweepable.

The INSERT button has a BLEND function it allows you to blend the wet and the dry signal from the insert.

The input selector allows you to select 3 inputs into the module. All three inputs can be on at the same time so you can sum 3 inputs into one module, which comes in handy when you've got a small number of channels and you have a large number of tracks, so you can group the tracks together. When in the DAW mode, input 1 should be your DAW and inputs 2 and 3 are your inputs to feed the recording part of the session. This section also has a trim control that can trim the level down 10 DB and up 8DB.

The SEND section consists of two mono sends and one stereo send that can be assigned to one of three buses so you have six additional sends. These sends can be used for cue feeds, effects or buses. Each set of sends has a cut and a pre fade button. One unique feature of the sends is that the EXT IN function can feed send C, and if no bus is selected, the external input feeds directly into the fader, which can serve as a return to the channel from a send. This is useful for guitar effects, where you have the guitar in the channel, you send out to a pedal and come back into the channel, then it blends with the guitar in the same channel and is controlled by the channel fader. If a bus button is pressed, the EXT IN now feeds the send sea level control and the panner which feeds the buses. This can serve as an additional mixer or additional cues. Each of the stereo busses and the send buses all fold into the GRANDMASTER FADER as selected in the MASTER SECTION.

The 812i IMMERSIVE MODULE: (See image 5)

The Mute and Solo functions are the same on all modules, as well as the EQ and INSERT sections.

Starting from the bottom up you have SOLO and MUTE. The solo mode is selected from the master section, and it can be configured as (SIP) Solo in Place, (PFL) Pre Fader Level, or (AFL) After Fader Level. The mute function also has several configurations. When the channel is on or active, the mute button displays a level indicator by pulsing a green light in the switch. when muted the mute switch turns red. If you engage solo in place, the mute buttons all turned blue. If one of the channels is muted where the button is red, then the solo in place mode will make that button purple, indicating that it's muted so you know when you come out of solo in place that it will still be muted. The solo button also has a solo safe switch, which ensures that that channel will not mute when solo in place is engaged. Above the mute switch is a polarity switch, which inverts the polarity of the module.

The panning section of the Immersive module is unique. You can pan anywhere between Left Center and Right, to the left and right Wide or Side surround, Rear Surround, and into the Upper Plane, front and rear. The lower PAN pot is for Left, Center and Right. The button to the left of the main panner, PAN, engages the left-right pan function. The button directly above the PAN button engages LCR. The PAN above the LCR panner is the Front Rear panner. It will pan from the LR or LCR position to the Surround Left and Surround Right panner at the top of the pan section. If you press the RSF button (Rear Side Front) button to the left of the front-rear panner, it allows the F/R panner to pan from the front, through the SIDE (or Wide) Panner, and then to the rear. The panner above that button is the SIDE PANNER. You may note that the F/R panner is sideways, to represent that actual pan motion, the SIDE and REAR SUR panners are upside down to signify that they are beside or behind you.

At the top of the module is where you pan from the (UHP) Upper Horizontal Plane to the (LHP) Lower Horizontal Plane. The UHP has 3 panners, so you can pan between any of the front and rear speakers. When you pan from the UHP to the LHP, you can place the sound anywhere in the space. The UHP switch MUTEs the upper plane.

In addition, the UHP has an EXT IN that allows it to become a separate "QUAD" mixer which can be used for another later of outputs or a submix.

Directly below the UHP section is a STEREO MIX pot and MUTE switch. The 812i module can simultaneously output immersive and stereo at the same time. The signal that feeds this panner is off the main L/R PAN pot and is always active, no matter what position the UHP/LHP panner is positioned or the F/R panner. This is very useful for creating a stereo mix at the same time as an immersive one. After printing the immersive mix, you can immediately switch to stereo, and with a few level touch ups, you can print the stereo mix.

Below the Stereo Mix pot is the LFE send and it's CUT switch. This sends the module feed to the LFE bus for specific LFE channel effects.

All the immersive pan busses can feed your choice of the FIX tone cards that can be configured for your favorite console sounds. For the whole console, there are 14 channels of them.

As in the Stereo module, the center of the module is the EQ and filter section. First in line at the bottom is the TQ, which is a Baxandall "tilting" type equalizer. Above that is a high pass filter that sweepable and a low pass filter that sweepable.

The INSERT button has a BLEND function it allows you to blend the wet and the dry signal from the insert.

The input selector allows you to select 3 inputs into the module. All three inputs can be on at the same time so you can sum 3 inputs into one module, which comes in handy when you've got a small number of channels and you have a large number of tracks, so you can group the tracks together.

SENDS AND BUSSES: (See image 6)

The FIX console has two BUS assign choices:

The 508 eight channel bus assign module that can access pre or post fader and has it's own pan pot and level control. The 508 is configured like a typical 8 channel matrix.

The 808 Object Send module, that has 6 mono sends and one stereo send. Each pair of sends has a PRE/POST button. This module can be used for cue sends, effects sends or object sends.

The 808M is the master module for the assign modules, and it is pinned out the same as a 500 series Mic Pre, so if you want a specific tone for the bus or send, you can use a pre, or use the 808M, as it also has the ability to install your favorite op-amp/transformer combination, like the Tone Cards.

MASTER SECTIONS: (See image 7)

The FIX Console Master Sections all have a small fader for trimming and the same INSERT and BLEND controls for the master busses. All SOLO controls are on this module. It can SOLO IN PLACE (SIP), Pre Fader Solo (PFL) or After Fader Solo (AFL). There is also a SOLO CLEAR button to clear the channel solo functions. It blinks when a solo button is pressed.

All the INPUT assignments can be SET and CLEARED from the master module. There is a LED Kill button to shut off the MUTE button LED Signal indicator that pulses to the audio level when ever a signal is present. If the blinking is distracting, the LED button will kill it.

You can also ALL CUT and ALL ON for all the modules from the Master Module.

The STEREO MASTER, 802M:

Each MIX BUS has a CUT, INSERT, BLEND, and a Grand Master (GM) button to assign the 3 stereo busses and the 3 stereo send busses to the Grand Master fader. The signal path of the GM bus and booster are not colored and are very transparent sounding.

The 2 mono Sends have a CUT button, and the 3 stereo Sends have a CUT button as well as the GM button.

With the 802M module, you can effectively have 6 stereo busses feeding the Grand Master output.

The IMMERSIVE MASTER MODULES:

Like the Stereo Master module, the Solo controls and Input Select work the same. Each of the Immersive busses all have CUTS, INSERTS and BLENDS. In addition, the LEFT Master module has buttons to select any one or more of the buckets of 8 modules to be switched into the FDR=0 modes.

The RIGHT Master module has LFE management, so you can send the LFE signal DIRECT or with a filter engaged. The filter has two frequencies, 80 and 120 Hz, and are 12 dB/oct Linkwitz–Riley filters with a polarity switch. The LFE can also be fed before the master LFE fader so if it's send to the Stereo Bus, the master LFE fader won't effect it.

The LFE can also be sent directly to the STEREO MIX, as the stereo mix would otherwise have no FLE.

IMAGE 1a: (Valhalla Studios NY, Ronald Prent, Immersive module)
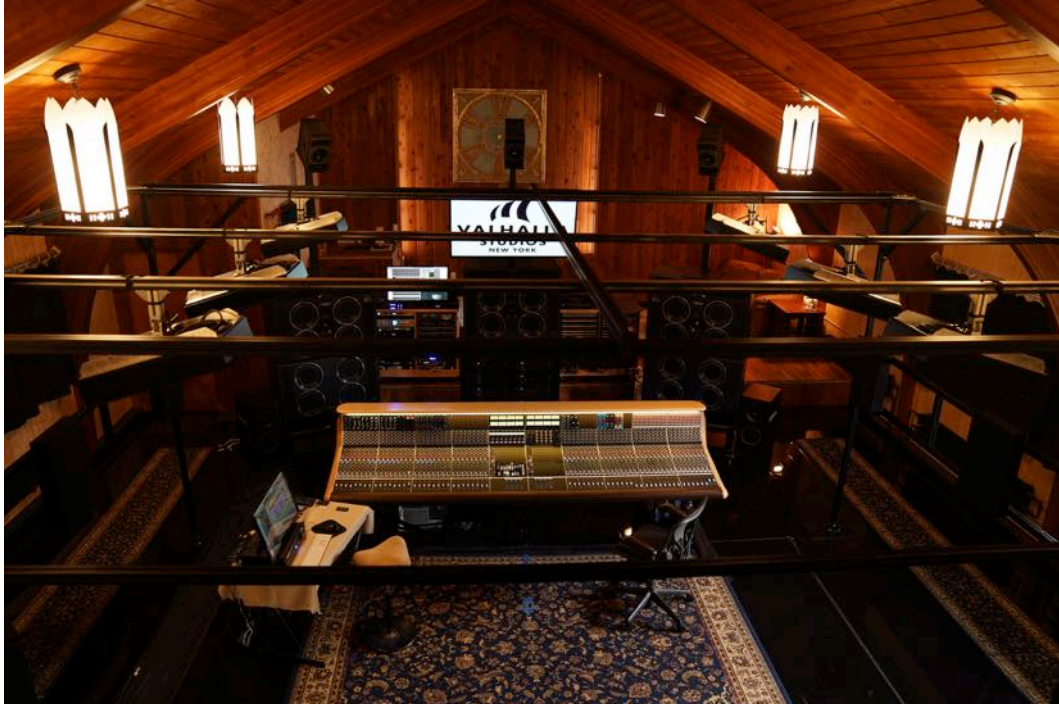

IMAGE 1b: (Jimmy Jam and Terry Lewis, stereo module)

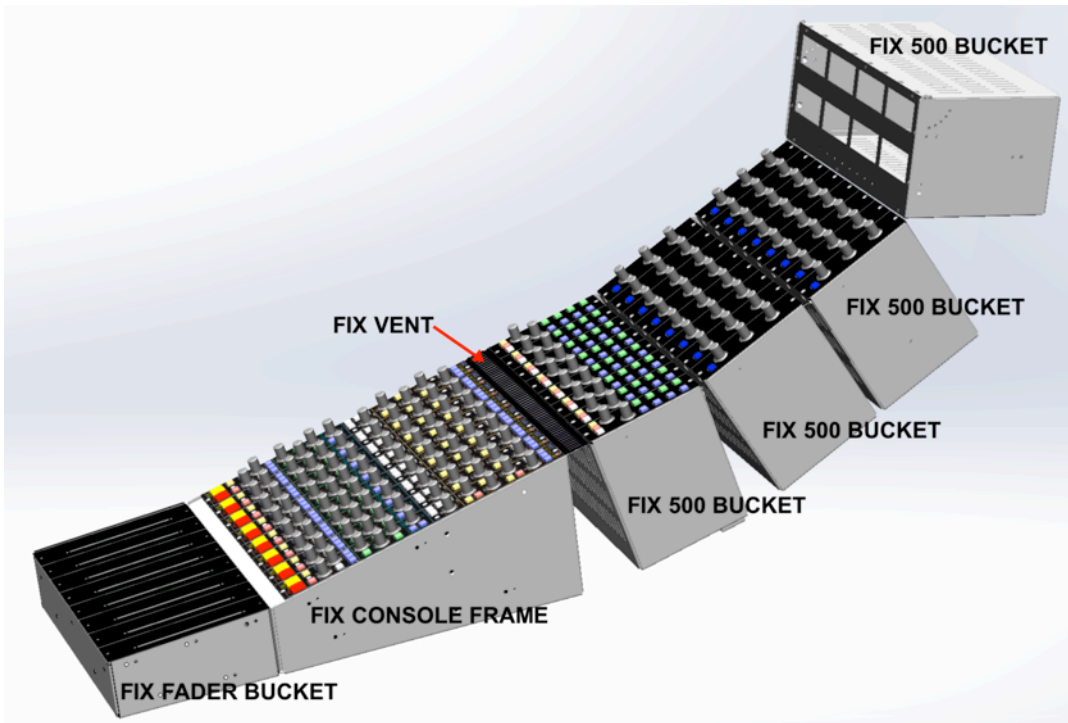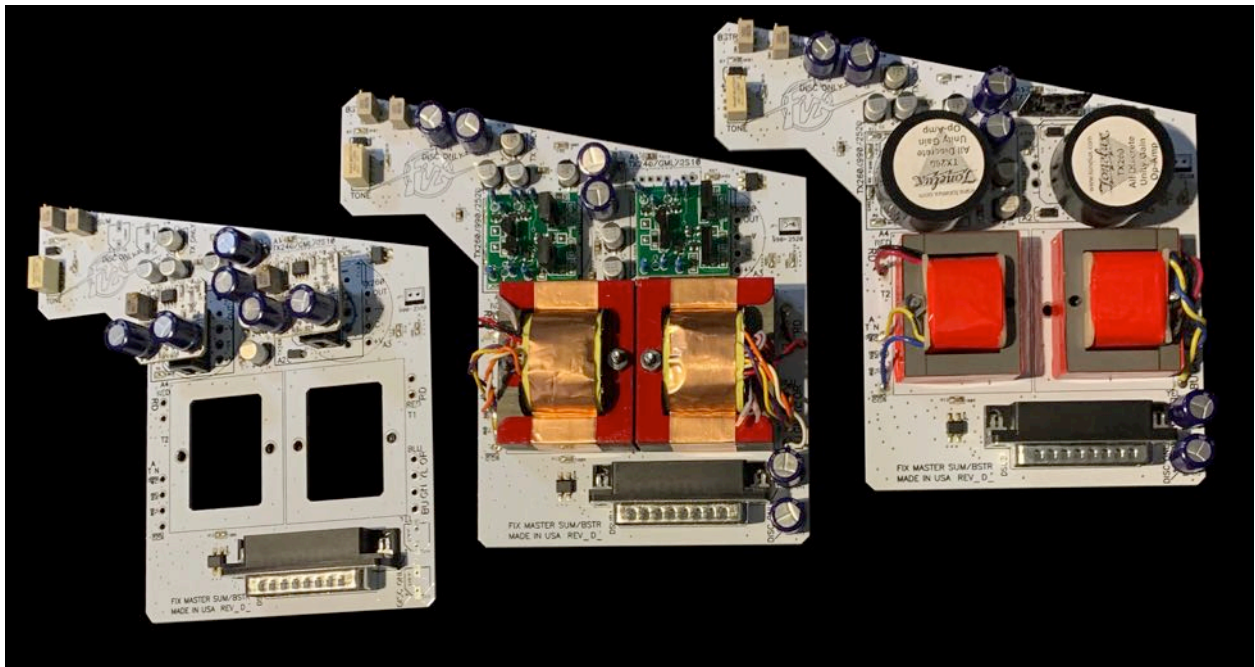IMAGE 1c: (Pete Weiss, stereo module)

IMAGE 2:

IMAGE 3: FIX Tone Cards

Left to right:
IC based summing and boosters, basically clean
CAPI Red Dot op-amps (or his 0252 amp) and Litz output transformers, API-ish tone
Tonelux op-amps and transformers, Sweet and very old-Neve-ish like
You can also have 990s and Nickel, Melcore and steel, etc.

IMAGE 4: (802a Stereo Module)

802a   *Fix*

BUS 1/2 BUS 3/4 BUS 5/6

Send Bus Select
1/2 3/4 5/6

EXT IN allows an external input to mix with the module signal if no Send Busses are selected OR the signal feeds the Send Bus outputs if one is selected

Send Bus PAN

L   PAN   R

Send Bus/EXT IN Level

Send PRE Fader

Send CUT

0   SEND C   10

Send PRE Fader

Send CUT

Send B Level

0   SEND B   10

Send A Level

Send PRE Fader

Send CUT

0   SEND A   10

INPUT 0

INPUT 3 select

INPUT 2 select

DAW loop input INPUT 1 select

All 3 INPUTS can be selected at the same time for summing use

INPUT level Trim

-10   TRIM   +8

DAW LOOP

INPUT level trim enable

50/50

Insert Blend control
Allows blending of the insert from dry to wet.

Insert select

Insert Blend enable

DRY   BLENDIT   WET

350   500   900

Low Pass filter frequency

7K5

Low Pass filter enable

500   LP FLT   20K   70   +120

High Pass filter enable

35   380

High Pass filter frequency

FLAT

-2   20   +2   HP FLT   1K5

TQ one knob EQ
Left-more bass less treble
Right-more treble less bass

-4   +4

-6 B   T +6   T-Q

TQ enable

The mix busses in the master section can be loaded with any op-amp or transformer so you can have 3 console sounds...

3 selectable stereo busses

A   B   C

Pan

L   PAN   R

Pan enable

LOOP: Loop allows the channel to send out of the busses or the direct out, and then the DAW can return into INPUT 1 and feeds the pan and stereo busses.

FDR=0
Sets the fader at 0 for calibrated summing
This is also controlled in the center section

FDR: acts as a trim for the FADER or the channel DIR out fader in the DAW LOOP mode

FDR FLIP: Flips SML FDR and the Main Fader when DAW is enabled

Channel POLARITY

Channel SAFE from solo in place

0   FDR   12

Channel CUT
When CUT its RED
When SOLO CUT it's BLUE, and when it's CUT and in solo, it's PURPLE

SOLO
SOLO AFL, PFL and SIP controlled in the center section

SOLO   CUT

IMAGE 5: (812i Immersive module)

812i *PVX*

UHP Rear PAN — L R — EXT IN allows an external input to the **Upper Horizontal Plane**, for use as a separate mixer.

— R — UHP Front/Rear PAN

UHP Front PAN — L R —

UHP Front CUT — UHP CUT LHP — UHP/LHP Pan

2 MIX Level
Allows a simultaneous stereo mix while mixing in surround — CUT 2 MIX — 2 MIX CUT

LFE CUT — LFE CUT — LFE Send — 0 10

INPUT 3 select — IN3 — 0
INPUT 2 select — IN2 — INPUT level Trim — -10 +8 TRIM
INPUT 1 select
All 3 INPUTS can be selected at the same time for summing use — IN1 — INPUT level trim enable

INPUT

Insert Blend control
Allows blending of the insert from dry to wet. — 50/50 — INS — Insert select
— DRY BLEND WET — BLND — Insert Blend enable

Low Pass filter frequency — 250 500 900 7K5 7K 70 LP FLT 10K — LP — Low Pass filter enable

High Pass filter enable — HP — 250 45 120 300 FLAT 35 HP FLT 1K5 — High Pass filter frequency

TQ one knob EQ
Left-more bass less treble
Right-more treble less bass — -2 +2 -4 +4 -6 +6 T-Q — TQ enable

FDR=0
Sets the fader at 0 for calibrated summing
This is also controlled in the center section — FDR=0 — L R REAR — LHP Rear PAN

LHP Middle-Side PAN
(side or wide) — L R SIDE —

REAR/SIDE/FRONT Pan Enable — RSF — R S F — LHP Front/Side/Rear PAN

LCR Pan Enable — LCR — C

Stereo Pan Enable — PAN — L PAN R — LHP Stereo/LCR Front PAN

Channel SAFE from solo in place — SAFE — POL — Channel POLARITY

SOLO
SOLO AFL, PFL and SIP controlled in the center section — **SOLO** **CUT** — Channel CUT
When CUT its **RED**
When SOLO CUT it's **BLUE**, and when it's CUT and in solo, it's **PURPLE**

IMAGE 6

508, 808 and 808M modules

808 SEND MODULE
For sends or objects

508 BUS ASSIGN
8 Channel Bus Assign

808M SEND MASTER
500 Mic Pre Pinout
Master Module
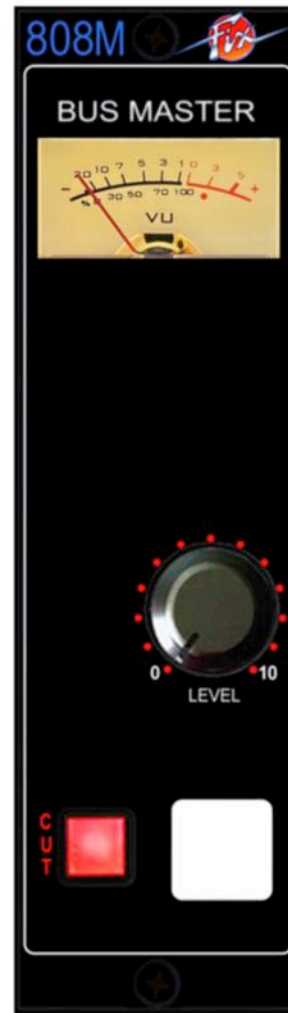
IMAGE 7

MASTER MODULES

802M STEREO MASTER   812L and 812R IMMERSIVE MASTERS