ARTHUR

· USER · MANUAL

SWISS MADE +

PRIME SERIES - ANALOG DESKTOP MIXER

SCHERTLER

V1 EN

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I'm delighted that you have purchased a SCHERTLER® ARTHUR PRIME mixer. It is our pleasure to welcome you to a growing family of musicians and technicians, including many of the world's leading soloists and sound engineers, who have chosen to work with SCHERTLER® products.

The ARTHUR mixer series has involved years of careful research and development. Our PRIME mixers incorporate some of the best features from the flagship ARTHUR Format 48 console, presented in three high-quality, compact, analog desktop models that are perfect for musicians on the move, or for smaller spaces. A choice of input channels gives you all the benefits of ARTHUR mixer technology in a format that suits your particular performing or recording needs.

Achieving the best possible sound quality is essential and we are proud of ARTHUR PRIME's advanced electronic design which features a complete absence of Negative Feedback from input to output. Circuits are built using single, discrete Class-A electronic components and pure high-voltage DC amps (with no capacitors in the signal path), offering 30 dB headroom and low noise, as well as unparalleled stability, warmth and transparency.

We very much hope that you will enjoy working with your ARTHUR PRIME mixer.

Stephan Schertler
President, electronic designer

and the SCHERTLER Team

INTRODUCTION

The PRIME mixer series is based on the same technology used in SCHERTLER's ARTHUR Format 48 mixer, guaranteeing best possible sound quality. The same high-quality preamps are found on the input channels, the same hi-voltage (48 V) power supply offers superior headroom, and the same No Negative Feedback (NNFB) structure gives a fast response and natural attack. Inputs and outputs contain all the essential elements you would expect from a professional mixer. Compact dimensions make PRIME mixers very easy to transport and quick to set up.

PRIME 5 is the smallest member of the family. The 5-channel audio mixer is ideal for applications that only require a few inputs: for example, a vocal/guitar recording, a performance involving an instrument or vocals and keyboard, or a conference setting with two or three microphones and stereo playback.

PRIME 9 has the same overall design as its smaller sibling, but its extra inputs offer more flexibility. The 9-channel audio mixer is ideal for small instrumental/vocal groups, small-scale theatrical performances, or events such as conferences and exhibitions where more microphones or sound sources may sometimes be required.

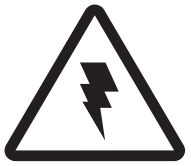
PRIME 13 is the largest member of the family. The 13-channel audio mixer is an ideal solution for smaller theaters and performance venues, houses of worship, rehearsal rooms or recording/project studios where excellent sound quality is required, but space is more limited. A practical number of inputs will neatly accommodate a range of performers, without leaving wasted channels and unused aux sends.

To make the most of your ARTHUR PRIME and to ensure trouble-free operation, **please read this manual carefully before using the mixer for the first time**. We also advise keeping the manual for future reference.

	Prime 5	Prime 9	Prime 13
MIC INPUT CHANNELS: each with balanced XLR microphone input and unbalanced YELLOW line/instrument input. Features: GAIN, INSERT, INSERT/DIRECT OUT, 48 V and 10 V supply, 3-band EQ, PAN, MUTE, 2x post-/prefade AUX SENDS (for managing effects or controlling a stage monitor), channel fader and VU meter.	**3**	**5**	**7**
LINE CHANNELS: with balanced inputs (PAN controls enable channel input configuration as either stereo or 2x mono). Features: GAIN, 2x post-/prefade AUX SENDS per input, MUTE(s) and channel fader(s).	**1**	**2**	**3**
MASTER SECTION: with L/R faders and VU meters, 2x main XLR and 2x AUX OUTS, stereo DIGITAL REVERB with independent controls for volume and decay, HEADPHONE section with volume control.	**1**	**1**	**1**

IMPORTANT SAFETY INFORMATION

SAFETY FIRST!
Safety is of major importance when operating any electrical equipment, so please note the following:
On a product, a lightning flash within a triangle indicates the presence of uninsulated “dangerous voltage” within the product enclosure. This may be of sufficient magnitude to cause risk of electric shock.



ELECTRICAL SAFETY
This information applies to all models and power supplies of the ARTHUR series:
Before connecting your mixer to the mains, make sure that the mains voltage does not exceed the voltage specified on the mixer/power supply.
Do not use your mixer if its power supply, cable or plug are not in perfect condition. Replace these as necessary, using the exact models/types specified. If any fixed cables need replacing, this should be done by a suitably qualified professional.
Your mixer should only be connected to a mains socket with a ground protection system.
When setting up or installing your mixer, make sure that the mains socket and the power supply’s mains cable and plug are easily accessible.
Do not, under any circumstances, defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade and third prong are provided for your safety. If the supplied plug does not fit your mains socket, consult an electrician for replacement of the obsolete socket.
Do not expose your mixer to rain or any other water (even in small amounts). Do not use the mixer near water.
Avoid spilling drinks or any other liquids on the mixer.
Do not operate your mixer in excessively humid conditions. Avoid excessive heat from sunshine, fire or similar. If your mixer is being used in a dusty environment, make sure it is adequately protected.
Avoid installing your mixer near any heat sources such as radiators, heat registers, stoves, or other heat-producing apparatus (including amplifiers).
Do not put any sources of open flame (e.g. candles or pyrotechnics) on or near your mixer.
Do not cover your mixer during use, or obstruct the ventilation flow in any way.
Unplug your mixer during lightning storms, or if it is not going to be used for a while. (Remove the plug from the mains socket to completely disconnect the mixer.)
Your mixer does not contain any “user serviceable” parts. Servicing and/or repairs should only be carried out by qualified personnel. See MAINTENANCE AND REPAIR (below).

OPERATIONAL SAFETY
During installation or live performances, make sure that your mixer’s power supply cable cannot be walked on, tripped over or “pinched” – particularly at sockets, around waste bins etc. Also make sure that the power supply cable is not “stressed” at its point of connection to the mixer.
To avoid interference, do not install your mixer near power transformers, TV sets, RF transmitters, electric motors, or any other sources of electrical energy.
To avoid potential accidents, only use attachments, accessories and other equipment such as carts, stands, tripods, brackets or cases that are specified or recommended by the manufacturer, or sold with your mixer.
Loud volume levels can cause irreparable damage to hearing, so avoid the following while using your mixer:
- acoustic feedback (never point microphones directly at a loudspeaker)
- high levels of distortion
- impulse noises (loud “pops”) that can occur when a device is switched on/off, connected to or disconnected from a system.

MAINTENANCE AND REPAIR
Your mixer can be carefully cleaned, as necessary, using a dry cloth. No water must be used.
When cleaning, do not use any solvents (such as acetone or alcohol). These could damage the mixer’s finish and its labeling.
Visually check your mixer on a regular basis for any signs of wear and tear or damage, but do not attempt any kind of servicing or repair.
If your mixer malfunctions, or has been damaged, e.g. if the power supply/cable or plug is damaged, liquid has been spilled or objects have fallen inside, the mixer has been exposed to rain or moisture, does not operate normally, or has been dropped, please call your nearest SCHERTLER technical assistance center. (For more information, contact us at the address on the last page of this manual.)

POWER SUPPLIES

The ARTHUR PRIME mixer receives its electrical energy through an external power supply. Although you may be happy with the power supply provided with your mixer, here is a general overview of the different power supplies that are available:

ART48-PS12: Compact switching power supply provided with the mixer
ART48-PS36: Optional 3.6 A high-end linear power supply
ART48-PSPRO: Optional 10 A high-end linear power supply (this can power up to 3 ARTHUR PRIME mixers together)

Linear power supplies better suit the noise level needed in professional environments such as recording studios, and offer an even wider dynamic range than the switching power supply.

GROUND LOOP
In most cases (whether in live situations or in a recording studio) it is usual to consider the mixing console as the central ground point in the entire audio system. This consideration is important in order to avoid ground loops between the various pieces of audio equipment.

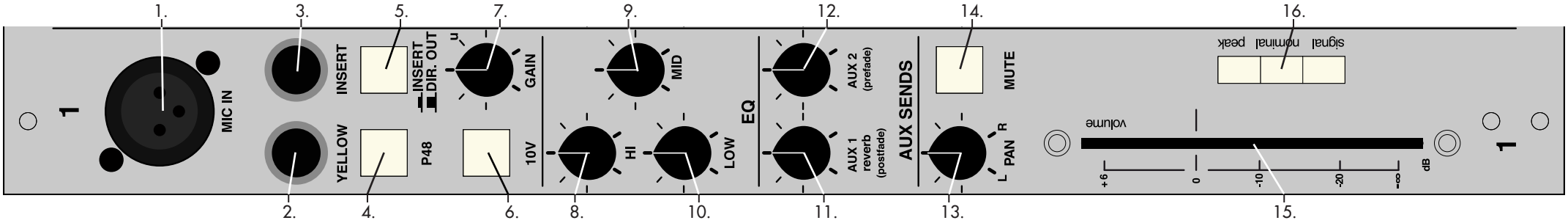
STARTING THE MIXER

Plug the power supply's connection cable into the ARTHUR PRIME's DC IN connector (see page 10). ARTHUR has no on/off switch: when your mixer is not in use, its power supply should be disconnected.
Note: The linear power supplies can be switched on or off using the on/off switch on the power supply itself.

Before switching on the mixer, make sure that the master faders are down. This will avoid power-on "pops" from any loudspeakers that may have been left on by accident. In any case, a mixer should always be turned on before any of the subsequent devices in the audio chain.

IMPORTANT: Once the mixer is powered up, the audio electronics' DC regulators need about two minutes to balance all the DC levels in the circuitry. You can start using the mixer after just 10 seconds, but the slightly unbalanced DC levels will reduce the dynamic and you might hear a "click" noise when pressing some of the buttons, or a slight "crackle" when operating the rotary controls! These effects will disappear after the two minutes.

At all times, and particularly before important recordings, the mixer should be warmed up and run for about half an hour before any serious work begins.



1. MIC IN: This XLR input can receive balanced signals from -50dBu to -7dBu (a range of 43dB). Intended as a dedicated microphone input, the wider dynamic range effectively enables any audio signal to be connected.

2. YELLOW: This instrument input enables direct connection of musical instrument pickups (such as the SCHERTLER STAT Series) or a passive electronic instrument. The input receives balanced signals from 0 to +38 dBu.

3. INSERT: This works in a similar way to inserts on other mixers. However, a related "bypass" button (see 5 below) offers additional possibilities.

4. P48: When activated (red light), this delivers 48 V of phantom power to the microphone. The mic will usually be a condenser or active ribbon type. A dynamic mic cannot normally "see" phantom power (as the name suggests), but passive ribbon mics could be permanently damaged by it. Therefore, only use with mics that require phantom power in order to work. Note: The internal circuitry raises the 48 V slowly, to avoid "pops" and protect the microphone, so allow around 10 seconds for the mic to be working fully.

5. INSERT/DIRECT OUT: When this button is depressed, the audio signal in the mixer is interrupted and the INSERT (3) works in the usual way. Connecting a mono jack gives you the simple output line signal on the "tip". Connecting a standard stereo jack gives you the (output) signal from the "tip" (send), while the return signal is connected to the mixer through the "ring" (return) of the jack. If the button is not depressed, the signal will not be interrupted when a jack is plugged into the INSERT. Here, the insert connection works as a sleeve out or "dry line out post input amp". You can connect a mono or stereo jack to the INSERT. The unbalanced line signal will be transmitted through the "tip" of the jack. Orange light = depressed (interrupted.) Blue light = not depressed (bypassed).

6. 10V: This delivers the necessary 10 V supply for all SCHERTLER electrostatic pickups (STAT and BASiK Series). It enables the pickup to be directly connected to the YELLOW instrument input without using its original preamp. The button can also be used for connecting unbalanced electret microphones to the instrument input.

7. GAIN: Adjusting the GAIN affects the amplification rate of the input amplifier, amplifying a weak signal to a nominal level of 0 dBV, or attenuating a stronger one so that a nominal signal of 0 dB is always present at the output of the mic input amp.
Microphone input channels have 3-band EQ

8. HI: This lets you tune the high range of the audio spectrum (4.5 kHz upwards) from +/- 15 dB with a slope of 18 dB / octave. The 3rd order structure "keeps" the circle of influence within the filter's audio band so as not to overlap with the MID filters. This makes adjustment of the higher frequencies more accurate.
9. MID: This acts on frequencies within a wide mid range centered on 700 Hz, with amplification or attenuation of +/- 12 dB.
10. LOW: This lets you adjust the signal's low frequencies, amplifying them by +12 dB up to 100 Hz, or reducing them by -14 dB up to 80 Hz with a slope of 12 dB / octave. The higher order prevents the low frequencies from overlapping with the MID, making adjustment of the lower frequencies more accurate.
The HI, MID and LOW controls all have a detent at their mid positions. This indicates the filter's "flat" position.

11. AUX 1: This AUX SEND is postfade (it depends on the fader position) and is used to define the amount of signal sent to the internal reverb unit and to the master section's AUX 1 OUT. This is useful for managing internal or external effects (see Master Section, 2).

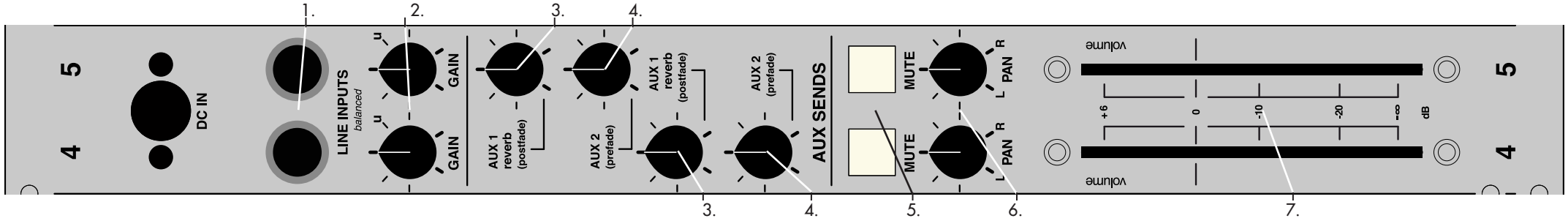
12. AUX 2: This AUX SEND is prefade (it does not depend on the fader position) and sets the amount of signal sent to the master section's AUX 2 OUT. This is useful for controlling a stage monitor (see Master Section, 4).

13. PAN: The PAN pot lets you send the signal to the LEFT or RIGHT MASTER channel. The pot's configuration has been designed to guarantee minimum noise and maximum dynamic in its central position.

14. MUTE: To exclude this channel signal from the L/R MASTER mix without changing the fader position, simply press the MUTE button.

15. CHANNEL FADER: As on all mixing consoles, this lets you control the total amount of signal going to the L/R MASTER.

16. VU LEVEL METER: This lets you "read" the amount of gain set.
Note: Turn up the GAIN control to a point where the orange "normal" section appears fully bright and the red "peak" occasionally shows. But don't worry too much about this: the amount of headroom from input to output means that even strong overloads can be absorbed by the mixer's electronics without resulting in distortion.



The "stereo" line channel effectively consists of two independent mono channels, each with their own controls. It can either be used as a stereo input or as 2 x mono inputs.

1. LINE INPUTS: These are two fully balanced inputs with ¼" jack connectors. ("Tip" connects to the hot signal, "ring" to the cold and "sleeve" to the ground.) Using jack connectors also means that unbalanced signal sources (such as a keyboard) can be connected.

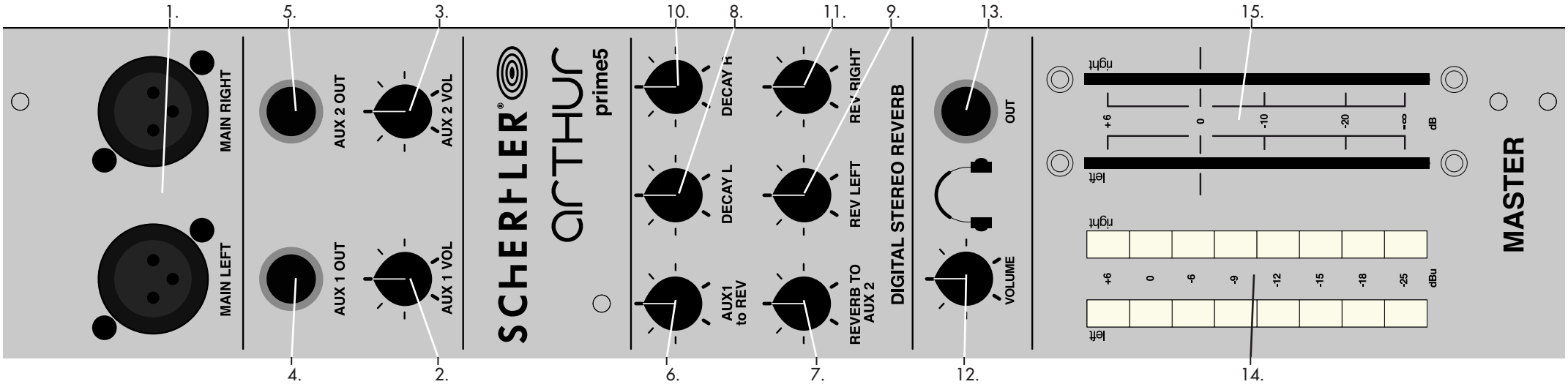
2. GAIN: Although this input channel is intended to accommodate nominal line level signals, the input amp's sensitivity can be adjusted from -17 dBu to +18 dBu using these controls. Left and right input channels can be separately adjusted. Setting the controls to the "u" icon means that the gain will be set to unity, allowing the signal to flow without amplification or attenuation. This is particularly useful in a recording situation, for example, where "line level" devices might be connected to the line inputs.

The AUX SENDS are the same as on the microphone input channel
3. AUX 1: Postfade, for controlling the amount of signal sent to the internal reverb and to the master section's AUX 1 OUT for the use of external effects (see Master Section, 2).
4. AUX 2: Prefade and useful for setting the amount of signal sent to a stage monitor connected to the master section's AUX 2 OUT (see Master Section, 4).

5. MUTE: To exclude the channel signal(s) from the L/R MASTER mix without changing the fader position(s), simply press the MUTE button(s).

6. PAN: The two PAN pots play an important role.
- When these are set hard left and right respectively, the line channel gives you a stereo input.
- When these are set to a central position, you have a stereo input "switched to mono".
- Setting one PAN pot slightly to the left and the other to the right lets you open the stereo image
- When plugging two independent sources into the line channel, such as a guitar and a mono effect, you can use the PAN pots to route each source left and right as required.

7. CHANNEL FADERS: These enable you to control the total amount of signal going to the L/R MASTER.



This section description starts in reverse to show the signal flow options from arrival to the various outputs.

15. LEFT/RIGHT MASTER FADERS: Depending on their position, the left and right master faders attenuate or amplify the combined L and R signals arriving from all the input channels. These resulting signals can be seen on the VU meters (14).

14. LEFT/RIGHT VU METERS: According to the master fader settings (see above), these meters show the amount of signal being sent to the MAIN LEFT/RIGHT outputs (1) and subsequently to a PA system or recording device. Note: ARTHUR PRIME has 30 dB of headroom, so its electronics and output amps are rarely likely to clip. The main purpose of these meters is to monitor the level of signal flow to successive audio devices.

13. HP OUT: Headphones can be connected to this socket for independent monitoring of the sound.

12. VOLUME: This lets you adjust the volume level of your headphones. Note: The signal level you will hear from the L/R MASTER through your headphones is not related to the level determined by the master fader positions.

DIGITAL STEREO REVERB – USING THE INTERNAL EFFECT
The volume and decay of ARTHUR PRIME's high-quality internal reverb can be independently controlled on the main outputs – this is unique!

10. DECAY R and 11. REV RIGHT: These controls let you regulate the reverb and its decay on the right channel.
8. DECAY L and 9. REV LEFT: These controls let you regulate the reverb and its decay on the left channel. Note: Very useful if you want to set the reverb following the room acoustics, or use the effect in a more creative or unusual way.

7. REVERB TO AUX 2: This sends reverb out to a stage monitor, if musicians want to include reverb in their monitor mix for example. (See AUX OUTS below.)

6. AUX 1 to REV: This controls the overall amount of input signal sent to the internal reverb unit.

AUX OUTS – USING EXTERNAL EFFECTS AND MONITORS
External effects units and monitors can be connected to the master section's two AUX OUTS (balanced jack sockets).

5. AUX 2 OUT: This is prefade and therefore more suitable for connecting a stage monitor.

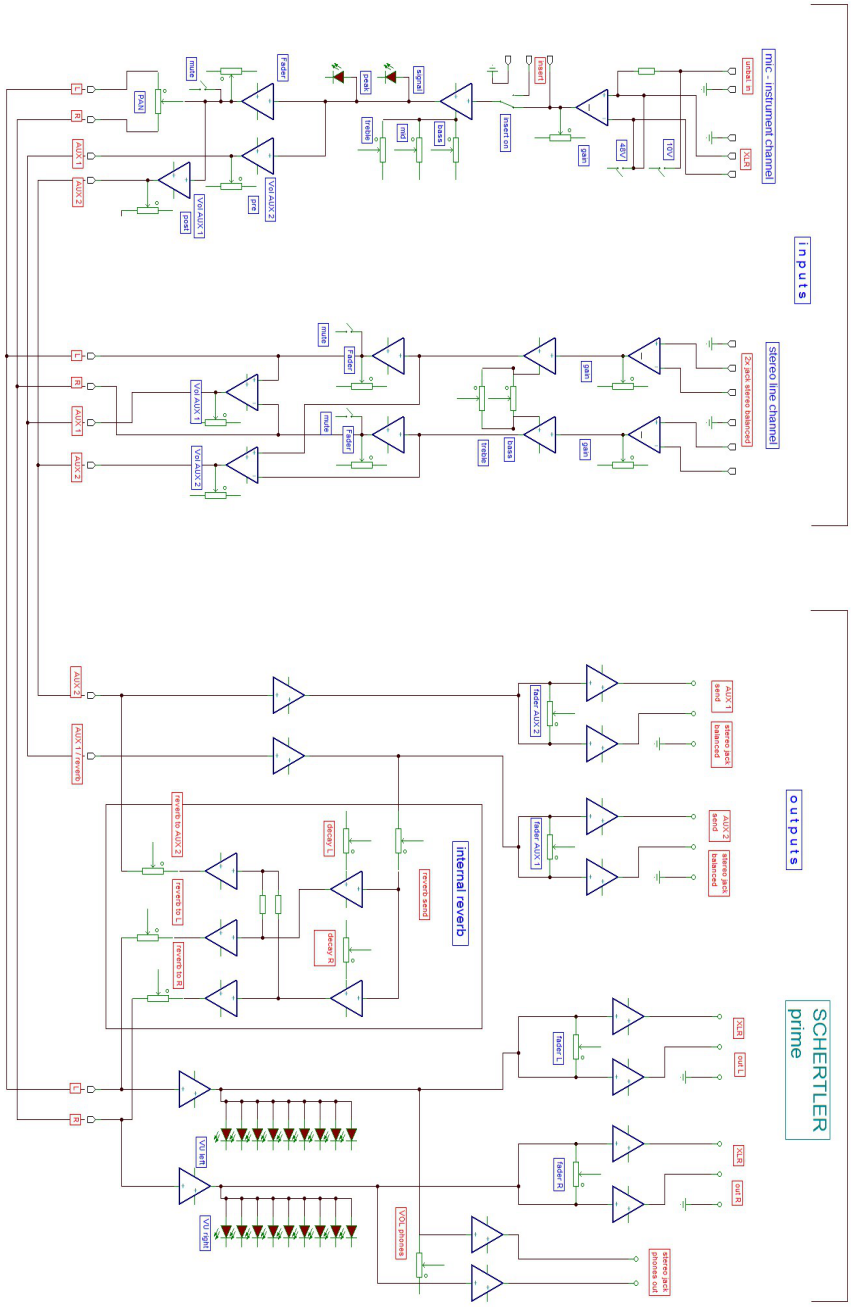
4. AUX 1 OUT: Taking the signals sent from the various input channels, this is postfade and more suitable for connecting external effects. Note: Turning AUX 1 to REV (6) to zero cuts the signal to the internal reverb, making just the external signal audible.

2. AUX 1 VOL and 3. AUX 2 VOL: These control the amount of signal sent from each of the above outputs respectively.

1. MAIN LEFT/MAIN RIGHT: The main "stereo mix" can be sent to a PA system, a recorder or other device via these XLR outputs.

WARNING: the MAIN outputs are specifically optimized for delivering high-quality LINE signals.
DO NOT PROVIDE 48V PHANTOM POWER TO MAIN OUTPUTS.
Only connect them to LINE INPUTS.

SIGNAL FLOW



TECHNICAL INFORMATION

Weight	2.2 kg
Dimensions (LxDxH)	22.6 x 37 x 6 cm
Construction	Anodized aluminum assembled box
Total gain	73 dBu
Pad (attenuation)	No
Max input level	+4 dBu (mic) +21 dBu (Yellow input)
Mic In connector	XLR
Mic In sensitivity	-59 to -15 dBu
Mic In impedance	4.7 kΩ
Instrument In connector	1/4" jack unbalanced
Instrument In sensitivity	-52 to -9 dBu
Instrument In impedance	600 kΩ
Line In connector	1/4" jack balanced
Line In sensitivity	-17 dBu to 18 dBu
Line In impedance	37.2 kΩ
Main Out connector	XLR
Maximum output level	32 dBu
Main Out impedance	180 Ω
Main Out freq. response	<10 to 57 kHz
Aux Out connector	1/4" jack balanced
Aux Out level	32 dBu
Aux Out impedance	180 Ω
Aux Out distortion (THD+N, @1 kHz)	0.08%
Aux Out freq. response	<10 to 57 kHz
Phones connector	1/4" jack balanced
Phones level	12 dBu
Phones impedance	>32 Ω
Phones freq. response	<10 to 57 kHz
Insert/Direct Out	1/4" stereo jack unbalanced
Insert/Direct Out level	24 dBu (direct out)
Phantom power (nominal)	48 VDC
Stat power (10 VDC)	Yes
EQ	
Low	Shelving, +12 dB (@100 Hz) / -14 dB (@80 Hz)
Mid	±12 dB (@700 Hz)
High	Shelving, ±15 dB (@4.5 kHz)
EIN	-113 dBu
Distortion (THD+N @1kHz / 0 dBu output)	0.03%
Effect	Spring-type digital reverb - LR separate adjustments
Preamp	Class-A, no negative feedback, no integrated circuits
Audio transformer	No
Power consumption	13 W
Supply	50 VDC input - w/ power supply
Modular	No
Available versions	With wood or black metal side panels

Weight	3.2 kg
Dimensions (LxDxH)	33 x 37 x 6 cm
Construction	Anodized aluminum assembled box
Total gain	73 dBu
Pad (attenuation)	No
Max input level	+4 dBu (mic) +21 dBu (Yellow input)
Mic In connector	XLR
Mic In sensitivity	-59 to -15 dBu
Mic In impedance	4.7 kΩ
Instrument In connector	1/4" jack unbalanced
Instrument In sensitivity	-52 to -9 dBu
Instrument In impedance	600 kΩ
Line In connector	1/4" jack balanced
Line In sensitivity	-17 dBu to 18 dBu
Line In impedance	37.2 kΩ
Main Out connector	XLR
Maximum output level	32 dBu
Main Out impedance	180 Ω
Main Out freq. response	<10 to 57 kHz
Aux Out connector	1/4" jack balanced
Aux Out level	32 dBu
Aux Out impedance	180 Ω
Aux Out distortion (THD+N, @1 kHz)	0.08%
Aux Out freq. response	<10 to 57 kHz
Phones connector	1/4" jack balanced
Phones level	12 dBu
Phones impedance	>32 Ω
Phones freq. response	<10 to 57 kHz
Insert/Direct Out	1/4" stereo jack unbalanced
Insert/Direct Out level	24 dBu (direct out)
Phantom power (nominal)	48 VDC
Stat power (10 VDC)	Yes
EQ	
Low	Shelving, +12 dB (@100 Hz) / -14 dB (@80 Hz)
Mid	±12 dB (@700 Hz)
High	Shelving, ±15 dB (@4.5 kHz)
EIN	-113 dBu
Distortion (THD+N @1kHz / 0 dBu output)	0.03%
Effect	Spring-type digital reverb - LR separate adjustments
Preamp	Class-A, no negative feedback, no integrated circuits
Audio transformer	No
Power consumption	22 W
Supply	50 VDC input - w/ power supply
Modular	No
Available versions	With wood or black metal side panels

Weight	4.2 kg
Dimensions (LxDxH)	42 x 37 x 6 cm
Construction	Anodized aluminum assembled box
Total gain	73 dBu
Pad (attenuation)	No
Max input level	+4 dBu (mic) +21 dBu (Yellow input)
Mic In connector	XLR
Mic In sensitivity	-59 to -15 dBu
Mic In impedance	4.7 kΩ
Instrument In connector	1/4" jack unbalanced
Instrument In sensitivity	-52 to -9 dBu
Instrument In impedance	600 kΩ
Line In connector	1/4" jack balanced
Line In sensitivity	-17 dBu to 18 dBu
Line In impedance	37.2 kΩ
Main Out connector	XLR
Maximum output level	32 dBu
Main Out impedance	180 Ω
Main Out freq. response	<10 to 57 kHz
Aux Out connector	1/4" jack balanced
Aux Out level	32 dBu
Aux Out impedance	180 Ω
Aux Out distortion (THD+N, @1 kHz)	0.08%
Aux Out freq. response	<10 to 57 kHz
Phones connector	1/4" jack balanced
Phones level	12 dBu
Phones impedance	>32 Ω
Phones freq. response	<10 to 57 kHz
Insert/Direct Out	1/4" stereo jack unbalanced
Insert/Direct Out level	24 dBu (direct out)
Phantom power (nominal)	48 VDC
Stat power (10 VDC)	Yes
EQ	
Low	Shelving, +12 dB (@100 Hz) / -14 dB (@80 Hz)
Mid	±12 dB (@700 Hz)
High	Shelving, ±15 dB (@4.5 kHz)
EIN	-113 dBu
Distortion (THD+N @1kHz / 0 dBu output)	0.03%
Effect	Spring-type digital reverb - LR separate adjustments
Preamp	Class-A, no negative feedback, no integrated circuits
Audio transformer	No
Power consumption	29 W
Supply	50 VDC input - w/ power supply
Modular	No
Available versions	With wood or black metal side panels

FAQ

Where can I buy a case for my ARTHUR PRIME?

ARTHUR PRIME cases, along with other SCHERTLER product accessories, are available from the online web shop at www.schertler.com. You can buy the product itself and/or its accessories from the relevant product page. Various cases are available for the ARTHUR range of fixed-channel and modular mixers.

How do I choose the right power supply for my ARTHUR?

ARTHUR PRIME is supplied with its own switching power supply. However, as outlined on Page 6, there are switching power supply and linear power supply options, which may be useful depending on the environment in which your mixer will be used. Two professional models with linear transformers are available, able to supply your mixer with a lower noise level.

Do I need to use a DI with the YELLOW input?

This Instrument input is designed to receive the signal directly from the instrument via a standard jack cable, so it is not necessary to use a DI. Also, because the input is designed for small to medium-size situations, for example where the mixer is managed directly by the musician on stage (without the need for a long cable run), or where an instrument is recorded in a studio control room directly connected to the mixer, a DI would not be needed here.

APPENDIX

WARRANTY
All SCHERTLER products are covered by a limited two-year factory warranty in respect of manufacturer defects. Details can be obtained from your local dealer / representative.
SCHERTLER SA strongly believes in "common sense". Therefore, misuse of our products is not covered under rights obtained through our warranty policy, or through internationally recognized terms and conditions. For more information on warranty, please visit the General Condition's page at www.schertler.com

PRODUCT DISPOSAL
This product must not be disposed of in general household waste. It should be taken to a disposal center for electrical / electronic waste. Please note any local or national regulations that may be applicable here.

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