STRIKE-DIGITALFBX12

12-Channel Professional Digital Mixer

Digital Mixing Console with Built-in Effects, FBX & USB Audio Interface

USER MANUAL

1. Technical Specifications

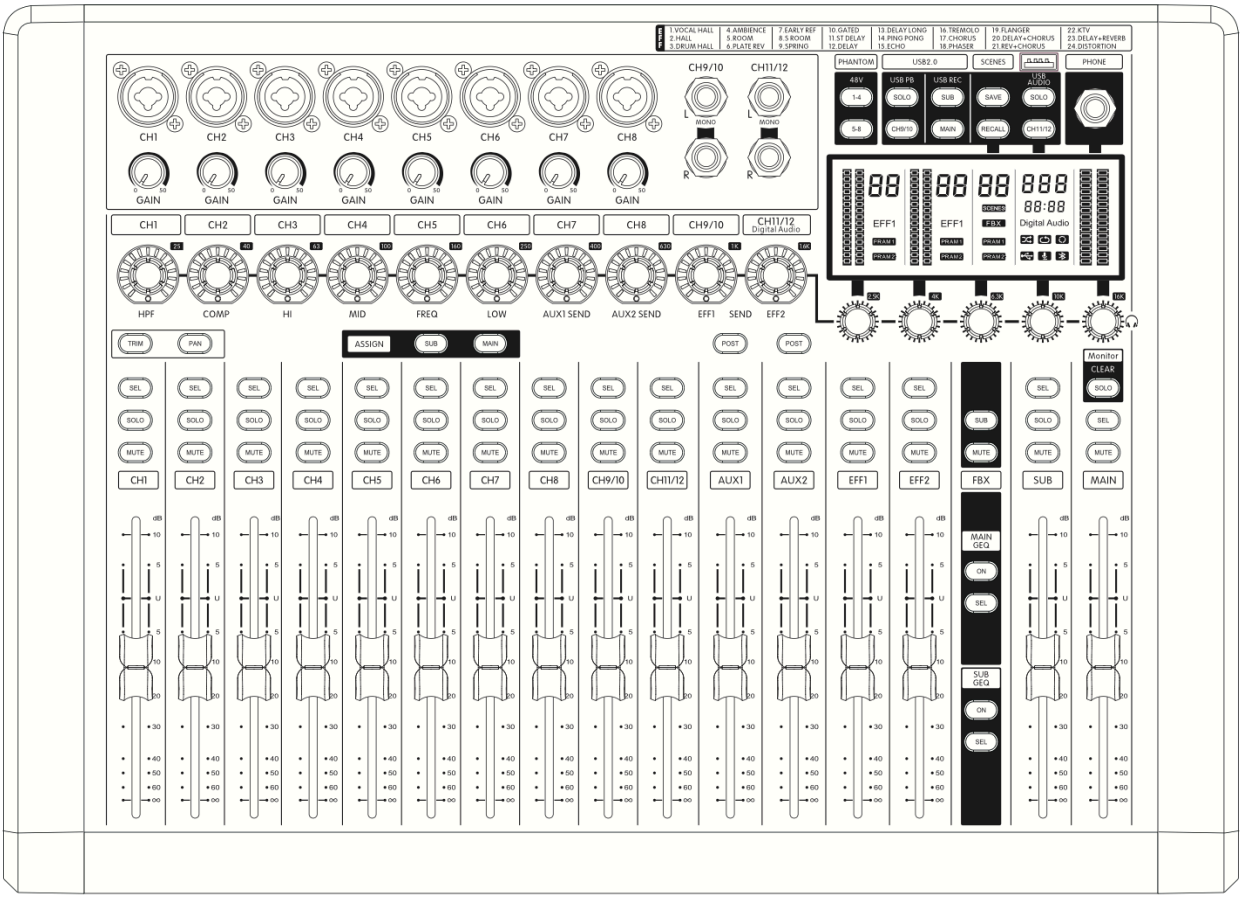
Channels	8 mono mic/line (XLR + 1/4" TRS) + 2 stereo line (CH9/10, CH11/12)
EQ	3-band per channel: HI (12kHz shelf, ±15dB), MID (sweepable 240Hz–6kHz, ±15dB, 1 octave), LOW (80Hz shelf, ±15dB)
HPF	100Hz, 12dB/octave (CH1–CH8)
Compressor	Per-channel, with indicator LED
Phantom Power	+48V DC (switchable, XLR inputs)
Effects	24 preset types (hall, plate, room, delay, chorus, flanger, etc.)
FBX	Automatic feedback exterminator with fixed filter capture
Scenes	10 user-storable scene memories
USB Audio	USB 2.0 interface — MP3/WAV/WMA playback and recording
AES Output	XLR digital audio output (AES/EBU format)
Main Output	2× XLR (balanced) + 2× 1/4" TRS (balanced/unbalanced)
Sub Output	2× XLR (balanced)
AUX Output	2× XLR (balanced)
Monitor Output	2× 1/4" TRS (impedance-balanced)
Headphones	1× 1/4" TRS stereo
Foot Switch	1× 1/4" TRS (FX on/off)
Level Meters	2× 15-segment LED (L/R)
Power Input	IEC inlet, AC mains
Connectors (XLR)	IEC 60268 standard — Pin 1: Ground, Pin 2: Hot (+), Pin 3: Cold (−)

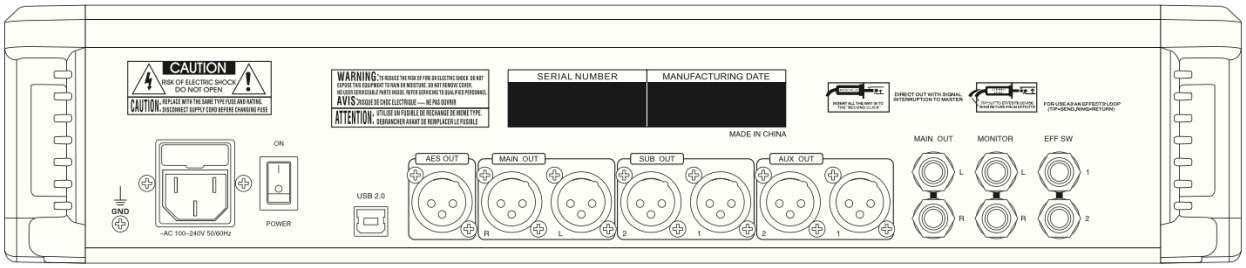
Audio Performance

Parameter	MIC Input	LINE Input	STEREO Input
Gain Range	0dB to +50dB	−20dB to +40dB	−20dB to +20dB
Trim Range	—	−40dB to +20dB	—
AUX Output (pre-fader, 0dBu)	0dB	0dB	0dB
AUX Output (post-fader, max)	70dB	58dB	38dB
Phones Output (gain @ 0dB)	0dB	0dB	0dB
Phones Output (post-fader, max)	86dB	65dB	46dB
Monitor Output (gain @ 0dB)	0dB	0dB	0dB
Monitor Output (post-fader, max)	78dB	58dB	38dB
Stereo Output (gain @ 0dB)	0dB	0dB	0dB
Stereo Output (post-fader, max)	78dB	78dB	38dB
CMRR (gain @ 0dB)	63dB	—	—
THD (stereo out, gain @ 0dB)	0.010%	0.010%	0.02%
THD (phones out, gain @ 0dB)	0.010%	0.010%	0.02%
S/N Ratio (stereo out, 0dBu)	88dB	86dB	88dB
S/N Ratio (phones out, 0dBu)	87dB	82dB	82dB

Parameter	MIC Input
Phones Output Noise (fader @ 0dB)	−85dBu
Stereo Output Noise (fader @ 0dB)	−88dBu
Stereo Output Noise (fader @ min)	−92dBu
Compressor Range	−80dB to 0dB
ENI	−122dB

2. Product Overview

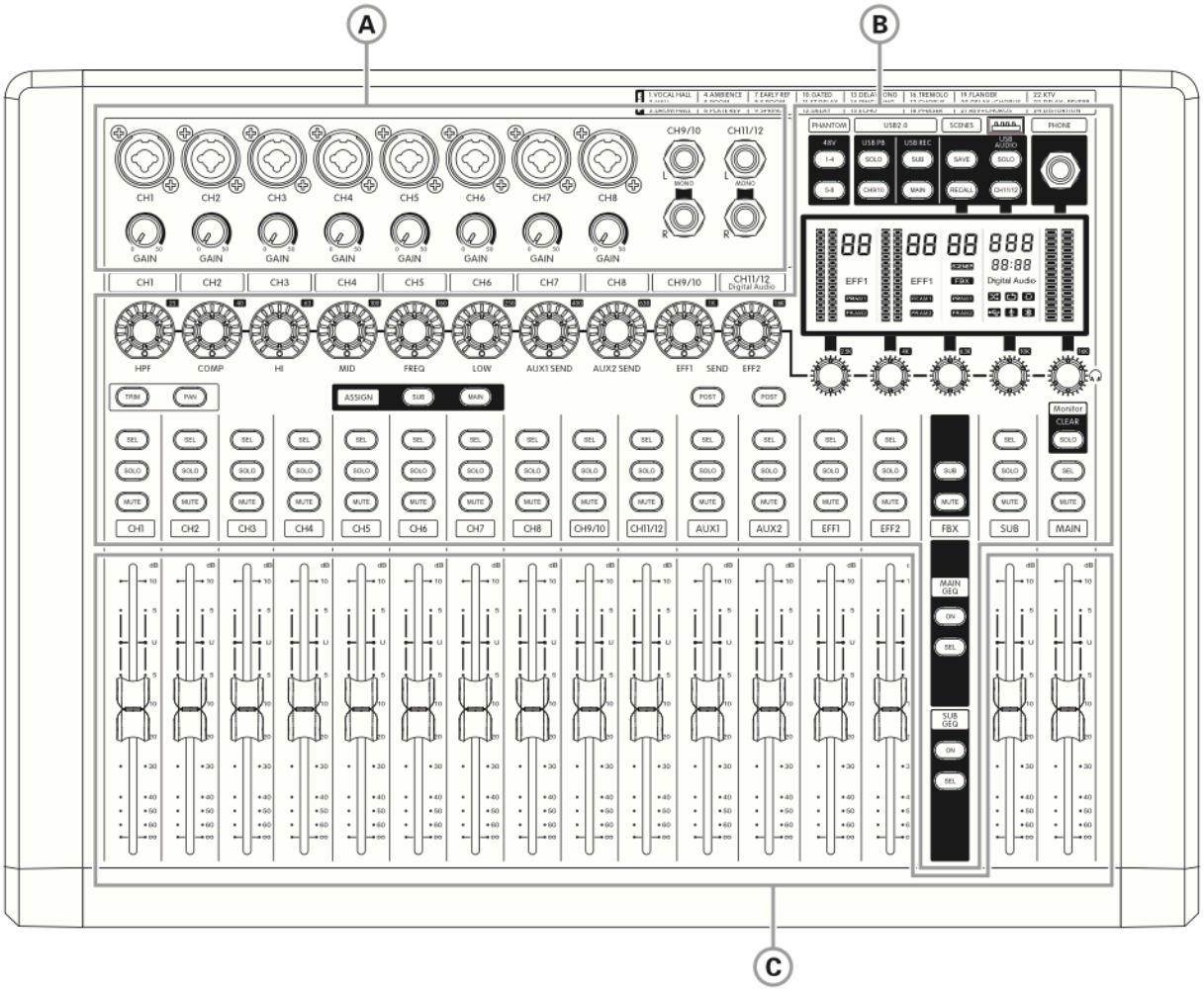




The STRIKE-DIGITALFBX12 is a 12-channel professional digital mixer featuring 8 mono mic/line inputs (XLR + 1/4") and 2 stereo line inputs (CH9/10 & CH11/12). Each mono channel includes a high-pass filter, compressor, and 3-band EQ with a sweepable mid. The mixer provides 24 built-in effects, automatic feedback suppression (FBX), 10 scene memories, Main/Sub graphic EQ, and a USB 2.0 audio interface for playback and recording.

3. Controls & Functions

The front panel is divided into three main sections: A (Input / Gain / Stereo Input), B (Digital Control), and C (Fader Part). The digital control section (B) is a shared control surface — select a channel first, then use the encoders to adjust that channel's digital processing.



3.1 Section A — Input / Gain / Stereo Input

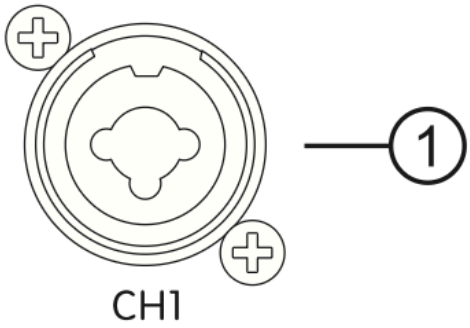
These are the per-channel physical connectors and analog gain controls.

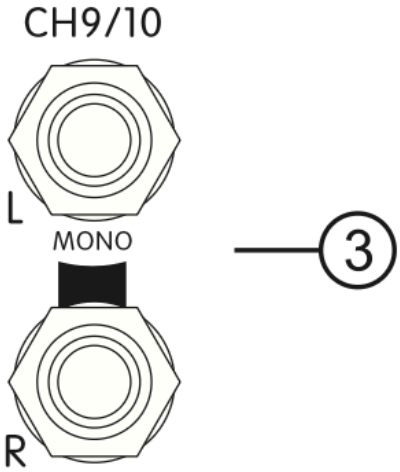
MIC/LINE (1): For connecting a microphone, instrument, or audio device. These jacks support both XLR and phone plugs (1/4" jacks).

GAIN (2): Sets the input level of the microphone or line signal provided to the channel. Use the GAIN knob to adjust the sensitivity of the microphone and match the input signal to the mixer's internal operating level.

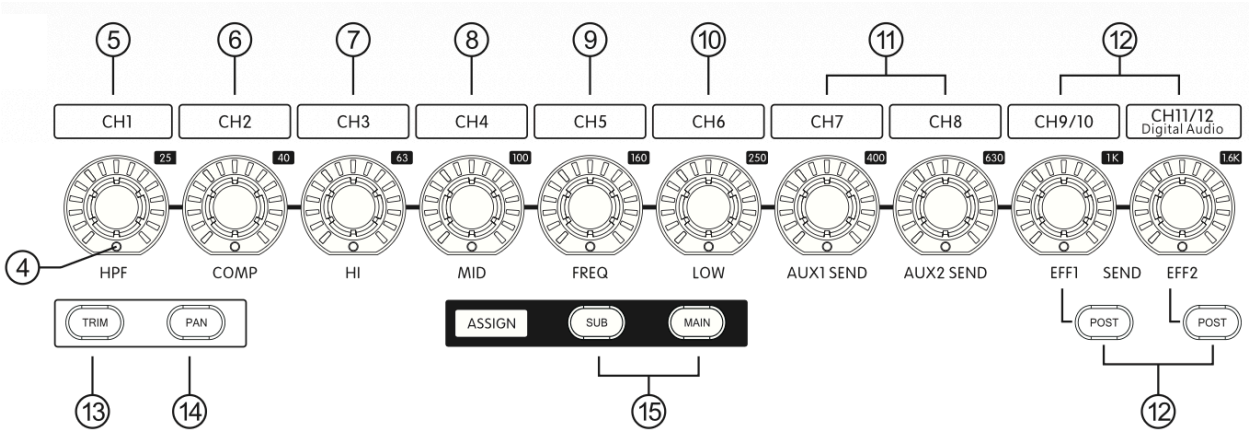
LINE (3): For connecting line-level devices such as keyboards, audio players, and other instruments. On CH2, the L/MONO jack can be used for mono output instruments — in this case, the signal is routed to both the L and R channels on the mixer.

Stereo Channels (CH9/10 & CH11/12): These channels accept stereo line-level inputs and include a GAIN control calibrated for line-level signals. They share the same digital controls (Section B) as the mono channels.





3.2 Section B — Digital Control



These controls are accessed via shared encoders. Press a channel's SELECT button first, then use the digital control strip to adjust processing for that channel.

HPF — High-Pass Filter (5): Engages a high-pass (low-cut) filter that attenuates bass frequencies below 100Hz at a rate of 12dB per octave. Useful for reducing low-frequency rumble, handling noise, and stage vibration.

COMP — Compressor (6): Adjusts the amount of dynamic compression applied to the channel. Turning the knob clockwise increases the compression ratio. The result is smoother dynamics — louder signals are attenuated while the overall level is boosted. The COMP indicator LED illuminates when compression is active.

HI (7): Shelving EQ control for high frequencies. Provides up to 15dB of boost or cut above 12kHz. The circuit is flat at the centre detent position. Use it to add brightness and presence to vocals and instruments, or to reduce sibilance and tape hiss.

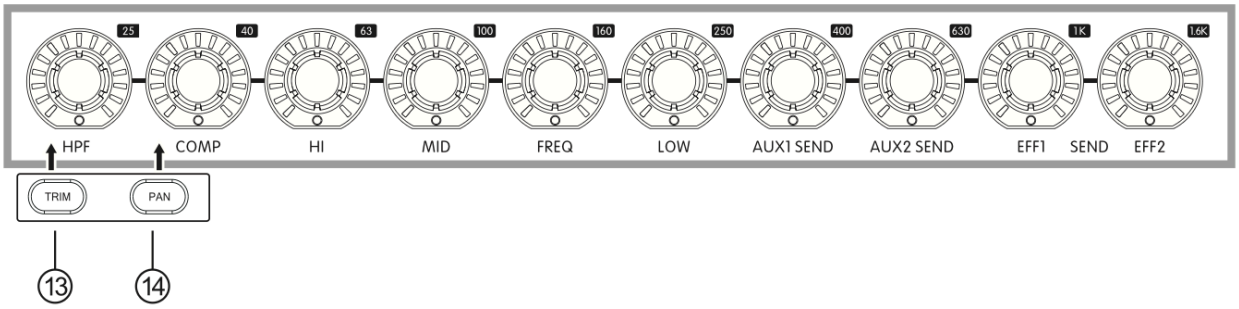
MID (8): Parametric EQ control for the mid-frequency range. Provides up to 15dB of boost or cut with a fixed bandwidth of 1 octave. The centre frequency is set by the FREQ control (see below). At the centre detent position, the MID EQ is effectively bypassed.

FREQ (9): Sets the centre frequency of the MID EQ, sweepable from 240Hz to 6kHz. Use this in conjunction with the MID knob to target specific frequencies for boost or cut.

LOW (10): Shelving EQ control for low frequencies. Provides up to 15dB of boost or cut below 80Hz. The circuit is flat at the centre detent position. Use it to add warmth and body to bass instruments and vocals, or to reduce low-frequency muddiness.

AUX SEND (11): Controls the level of signal sent from this channel to the AUX bus, which is routed to external equipment (such as effects processors or monitor systems) via the AUX SEND output on the rear panel.

EFF SEND (12): Controls the level of signal sent from this channel to the internal effects processor. The processed effect signal is returned to the stereo main channel. The effect send operates post-fader — channel fader, mute, and other channel controls affect the effect output level, but sound phase adjustment does not. After pressing, the indicator light represents POST (post-fader); when not pressed, it represents PRE (pre-fader).

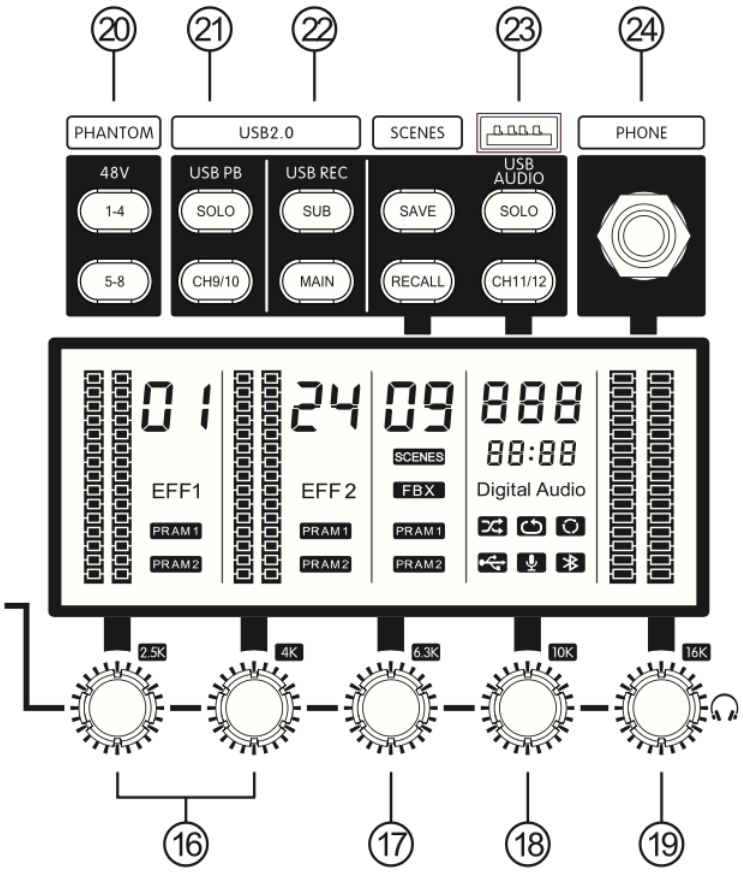


DIGIT GAIN / TRIM (13): Press the switch to activate; the indicator LED illuminates. The encoder then functions as an electronic gain trim control.

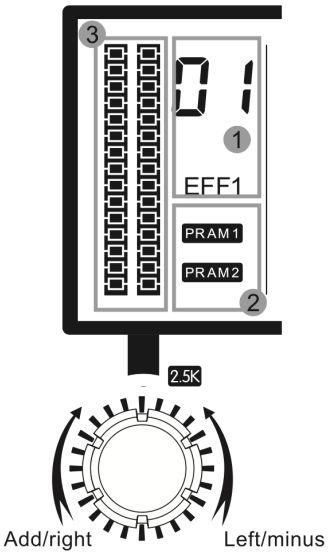
PAN (14): Press the switch to activate; the indicator LED illuminates. The encoder then functions as a pan control, sending variable amounts of the post-fader signal to the left and right main buses. At the centre position, equal signal is sent to both sides.

ASSIGN SUB/MAIN (15): Routes the channel signal to either the SUB or MAIN bus.

3.3 Master Section



Effects



EFF 1/2 Knob (16): Three functions accessed by pressing the encoder:

1. Select the effect type
2. Fine-tune the effect parameter (feedback or depth)
3. Adjust the effect volume level display

Turn the encoder to select the effect type, then press to confirm.

The available effects are:

No.	Effect	No.	Effect
1	Vocal Hall	13	Delay Long
2	Hall	14	Ping Pong
3	Drum Hall	15	Echo
4	Ambience	16	Tremolo
5	Room	17	Chorus
6	Plate Rev	18	Phaser
7	Early Ref	19	Flanger
8	S. Room	20	Delay + Chorus
9	Spring	21	Rev + Chorus
10	Gated	22	KTV
11	ST Delay	23	Delay + Reverb
12	Delay	24	Distortion

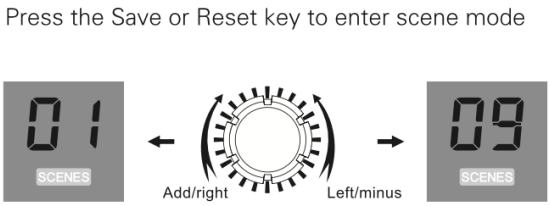
Each effect has two adjustable parameters: PRAM1 (Quality Factor) and PRAM2 (Sensitivity).

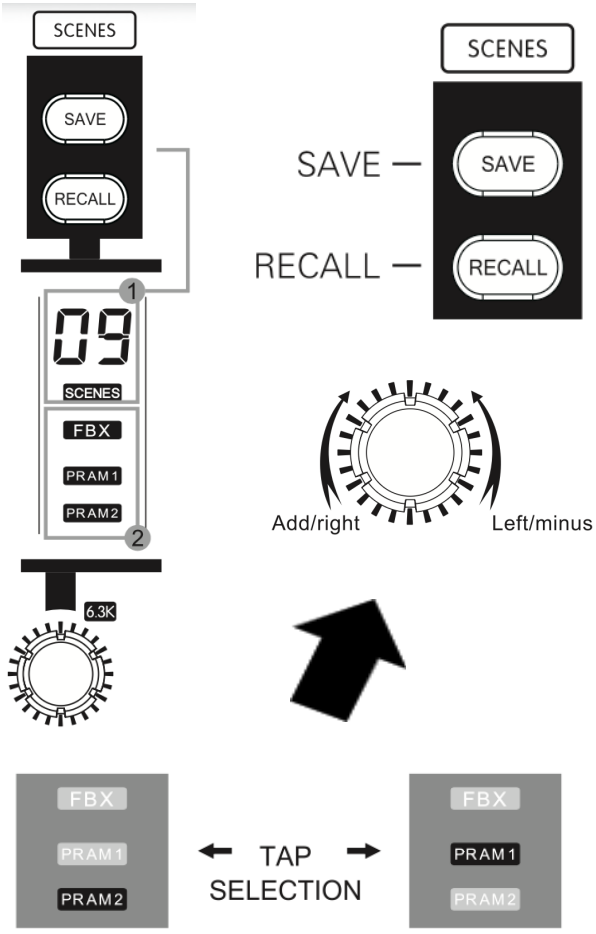
Scenes & FBX

SCENES / FBX (17):

Scene Memory (1): Save and recall up to 10 groups of mixer settings. Press SAVE to store the current mixer state, or RECALL to load a previously saved scene. Use the encoder to select the scene number.

FBX / Feedback Exterminator (2): Automatically captures the noise frequency using fixed notch filters, suppressing acoustic feedback in live sound environments. PRAM1 controls the Quality Factor and PRAM2 controls the Sensitivity.

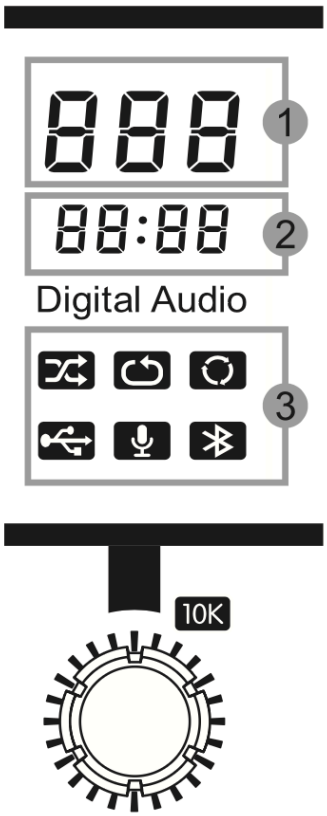




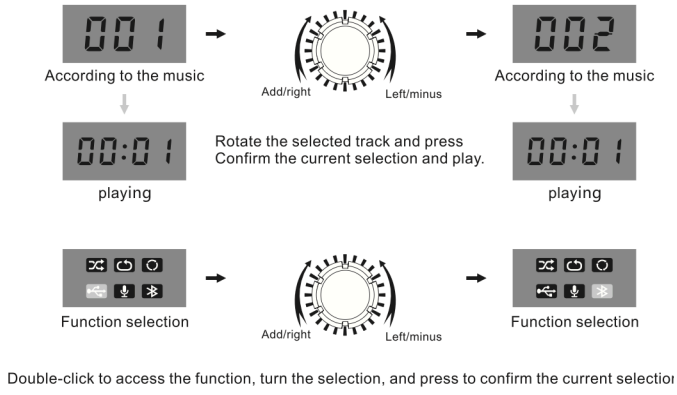
USB & Playback

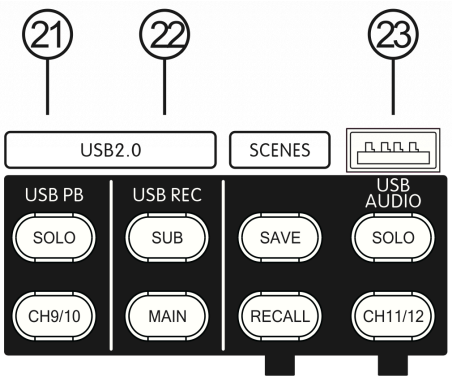
USB Play/Function (18): The display shows:

1. Song number
2. Song time
3. Currently selected function



Turn the encoder to select a track, then press to confirm and begin playback. Supports MP3, WAV, and WMA file formats.





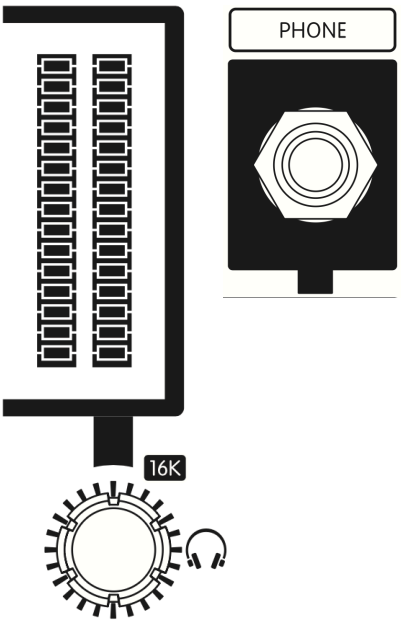
USB PLAYBACK (21): Sends the built-in sound card's playback signal to the stereo channel (CH9/10).

USB REC (22): Two recording modes — SUB (records the sub bus signal) and MAIN (records the main bus signal).

USB AUDIO (23): Built-in MP3 player and recorder with USB interface. Supports MP3, WAV, and WMA formats.

Note: Press SOLO to preview the USB playback signal in your headphones without affecting the main output (pre-fader listen)

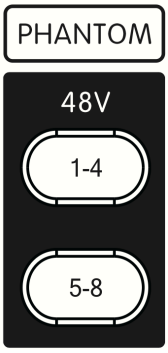
Metering & Monitoring



LEVEL METER (19): The left and right level meters each consist of 15 LED segments in three colours to indicate signal level. Double-click to access the function, turn the selection, and press to confirm the current selection.

PHONE Knob: Adjusts the signal level sent to the headphone and monitor speaker outputs.

PHONES (24): 1/4" TRS stereo headphone output.

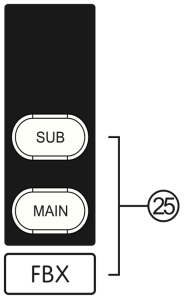


+48V PHANTOM (20): When the phantom power switch is engaged, the +48V indicator LED illuminates and DC +48V phantom power is supplied to the XLR inputs on the MIC/LINE channels. Enable this when using condenser microphones that require phantom power.

Important — Turn phantom power when not needed, to prevent noise and potential damage :

- ➔ Turn this switch off before connecting a device that does not support phantom power
- ➔ Make sure to turn this switch off when connecting or disconnecting a cable to/from a channel.
- ➔ Set the fader on channel 1 to minimum before turning this switch on or off

EQ & Bus Processing



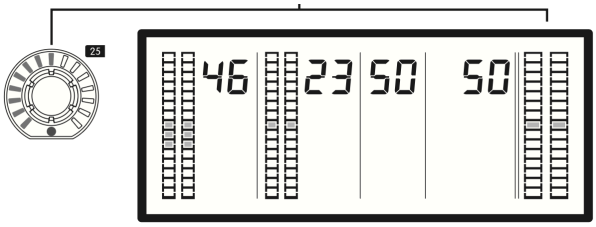
SUB/MAIN FBX CONVERSION (25):

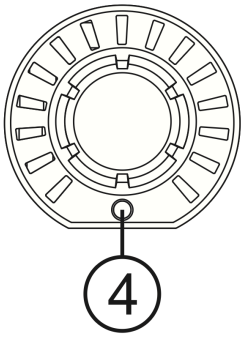
Converts the SUB and MAIN channel FBX signal.

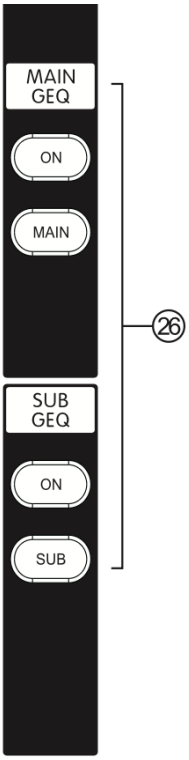
MAIN GEQ / SUB GEQ (26): Graphic equaliser for the MAIN and SUB output buses.

To access:

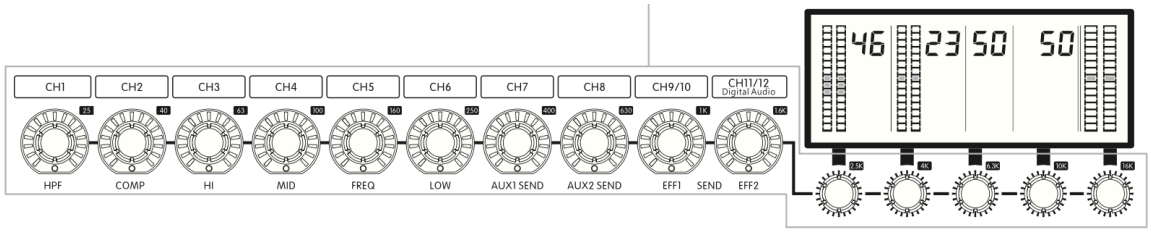
1. Press the ON button below the encoder knob — the indicator LED illuminates to confirm the EQ function is active.
2. Press the MAIN or SUB key — the screen switches to the balance display. The encoder knob then adjusts the selected frequency band as the main output or group balance control.



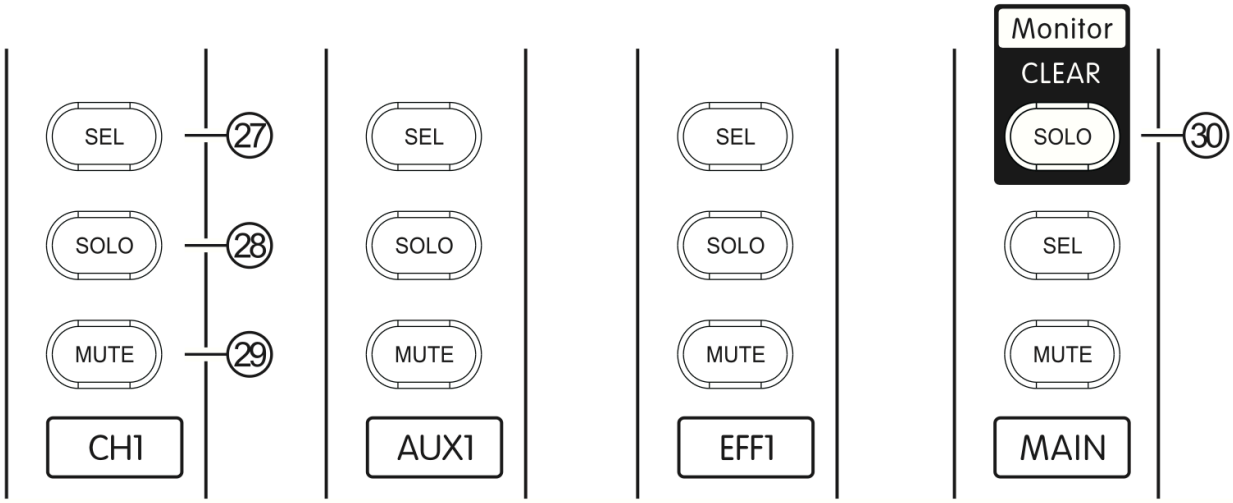




The display shows channel level and frequency values, with 50 representing the centre (flat) position.



Channel Control Buttons



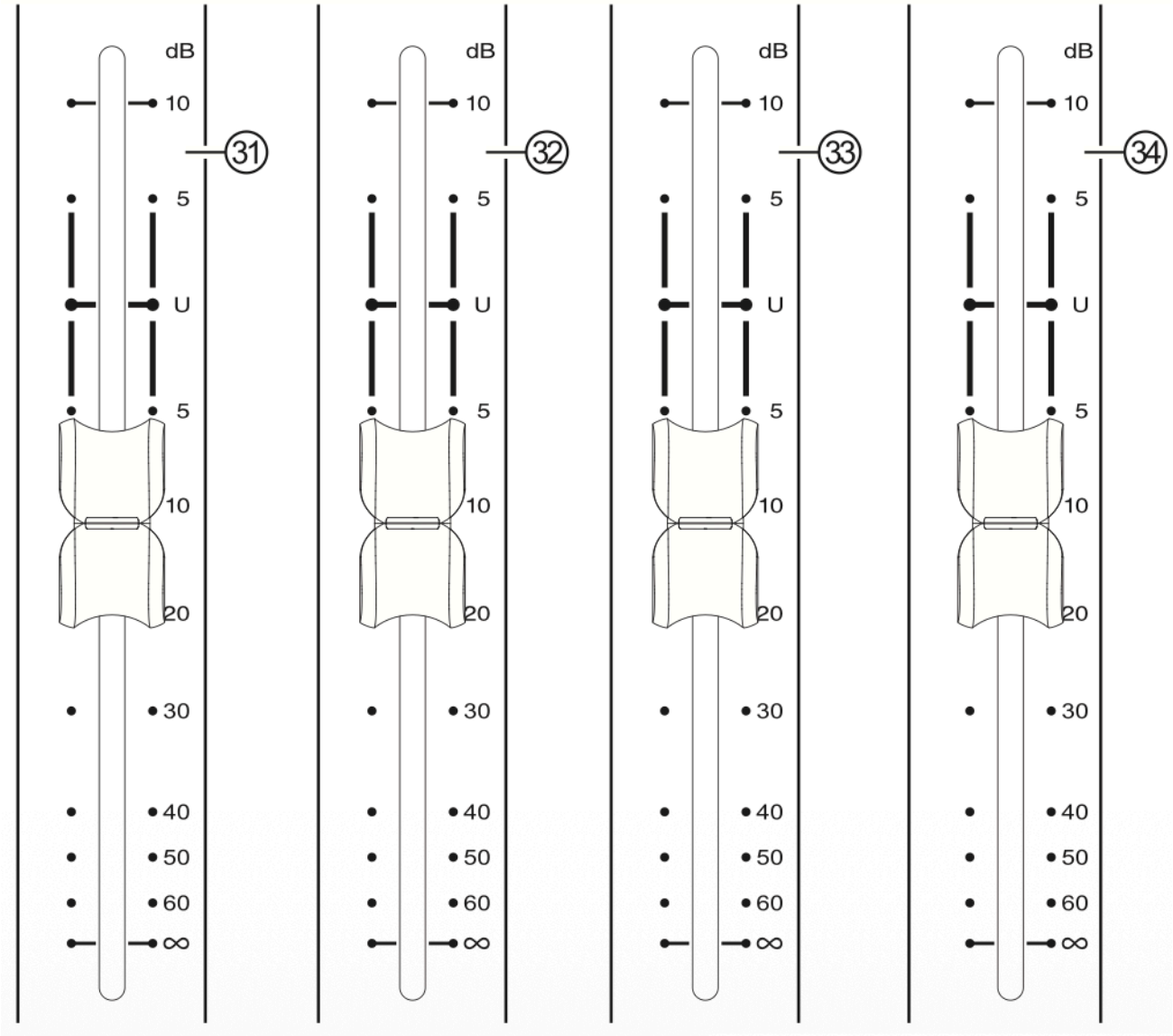
SELECT (27): Used to select a channel for fader control.

SOLO (28): Monitors the channel before the fader attenuation. When SOLO (monitor) is active, plug headphones into the headphone jack to hear the pre-fader signal. Useful for troubleshooting, setting gain, and checking EQ settings on individual channels or the input preamplifier.

MUTE (29): Mutes the selected channel, including all sends. PFL (Pre-Fader Listen) and Signal/Peak indicators remain functional when muted.

Monitor Clean SOLO (30): Clears all active monitor (SOLO) selections across all channels.

3.4 Section C — Fader Part



Channel Fader (31): Adjusts the signal level for each channel, working in conjunction with the master fader to set the overall output. Normal operating position is at the "0" mark, providing 10dB of additional gain above that point if required. The "U" mark indicates unity gain, which increases the extra gain by 10dB. Additional gains can be seen here. The mode of level control is intuitive, and multiple faders can be adjusted at the same time.

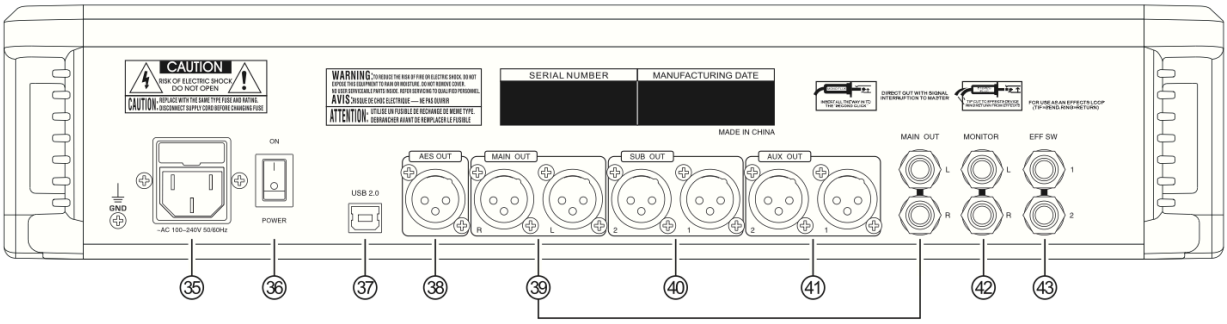
AUX SEND Fader (32): Adjusts the overall level of the signal sent to the AUX SEND output jacks on the rear panel.

EFX SEND Fader (33): Controls the effect return level sent to the main channel bus, adjusting the overall effect volume.

MAIN MIX Fader (34): Controls the main mixer level and affects the level meter and the main line level output. Use this to control what the audience hears and ensure there are no problems. Adjust carefully to confirm the output level is satisfactory to the audience. The "U" mark indicates unity gain, which increases the extra gain by 10dB.

Note: When you want the sound to disappear completely at the end of a performance, push both Main faders fully down at the same time.

4. Rear Panel



AC IN (35): Standard IEC power inlet. Connect the supplied power cord to this socket and plug the other end into a mains power outlet.

POWER Switch (36): Turns the unit on or off. Press to the "I" position to power on, or the "O" position to power off.

PC USB 2.0 (37): USB port for connecting to a computer. The mixer signal is transferred via USB for input and output recording and playback. The signal is not affected by the STEREO main fader. A USB driver may be required — download from the supplier's website if needed.

AES OUT (38): AES/EBU digital audio output via XLR connector. Outputs the digital audio signal of the desired channel in AES format. This interface provides STEREO/MONO channel signal output.

MAIN OUT (39): Two main output interfaces — XLR jacks provide balanced circuit information, and the 1/4" TRS jacks provide balanced or unbalanced connections. Each XLR jack is parallel to its corresponding 1/4" TRS jack, carrying the same signal. Connect these outputs to your main powered speakers, power amplifier, or effects chain.

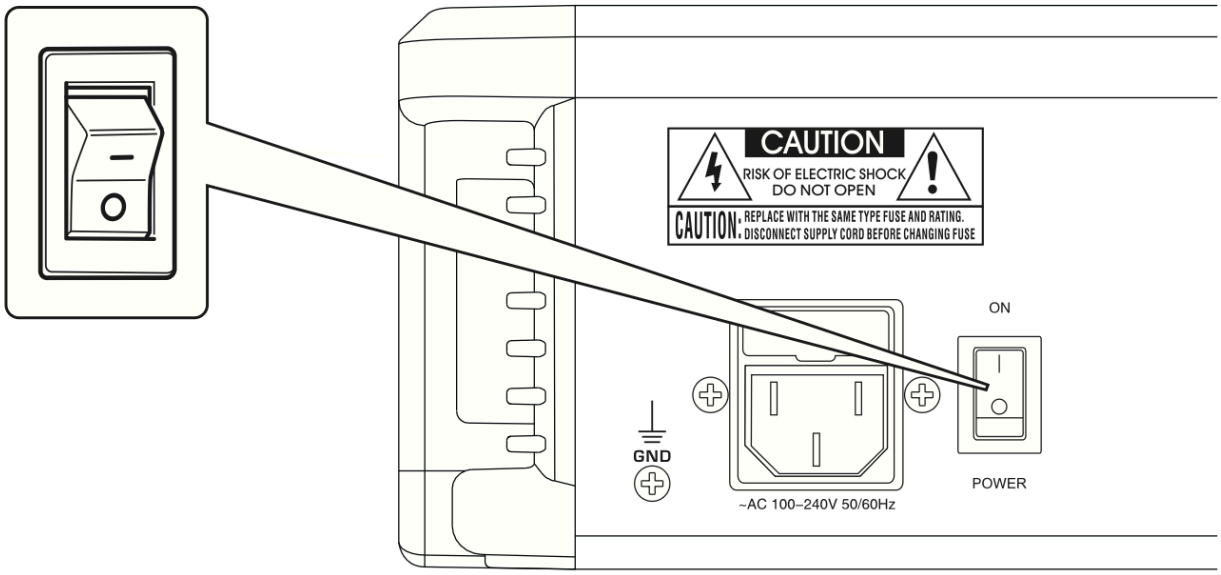
SUB OUT (40): XLR jacks providing balanced sub bus output. Use these to connect to the inputs of a multi-track recorder, external mixer, or subwoofer system.

AUX OUT (41): XLR jacks providing balanced auxiliary output. Connect to external effects processors, monitoring systems, or other devices.

MONITOR OUT (42): 1/4" TRS impedance-balanced output jacks for connecting to your monitor speaker system. These outputs can be configured to output the signal either before or after the faders. To monitor the post-fader signal, ensure the SOLO switch has priority — turn off all SOLO switches first.

FX SW (43): 1/4" TRS footswitch input jack. Connect an optional footswitch to remotely toggle the FX processor on and off.

5. Operating Instructions



5.1 Power Supply Setup

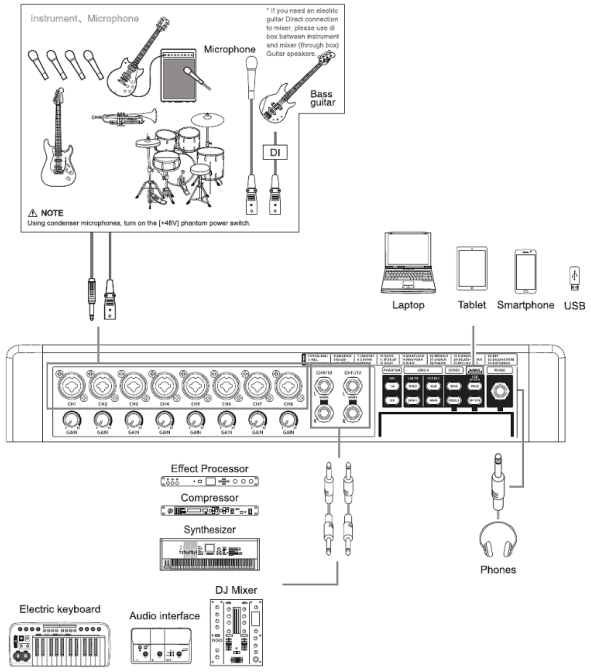
- Ensure the power switch is set to the "O" (off) position.
- Connect the supplied IEC power cord to the AC IN socket on the rear panel.
- Plug the other end of the power cord into a suitable mains power outlet.

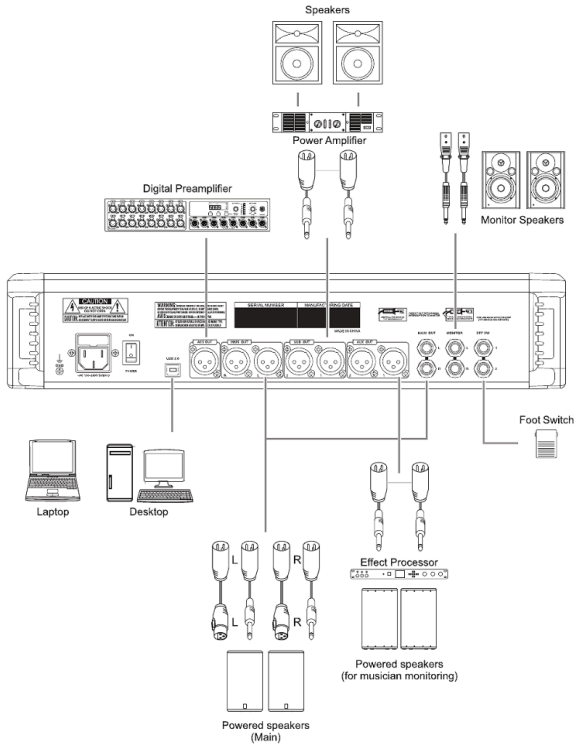
Note: Do not use the mixer during a thunderstorm. Disconnect the power cord from the mains outlet during severe weather.

5.2 Connections

Before making any connections, turn off all equipment and set all volume levels and gain controls to minimum.

1. Set all faders and GAIN knobs to their minimum positions.
2. Connect your sources — speakers, microphones, instruments, and other audio devices — to the appropriate input and output connectors.
3. For condenser microphones, enable the +48V phantom power switch after all connections are made.





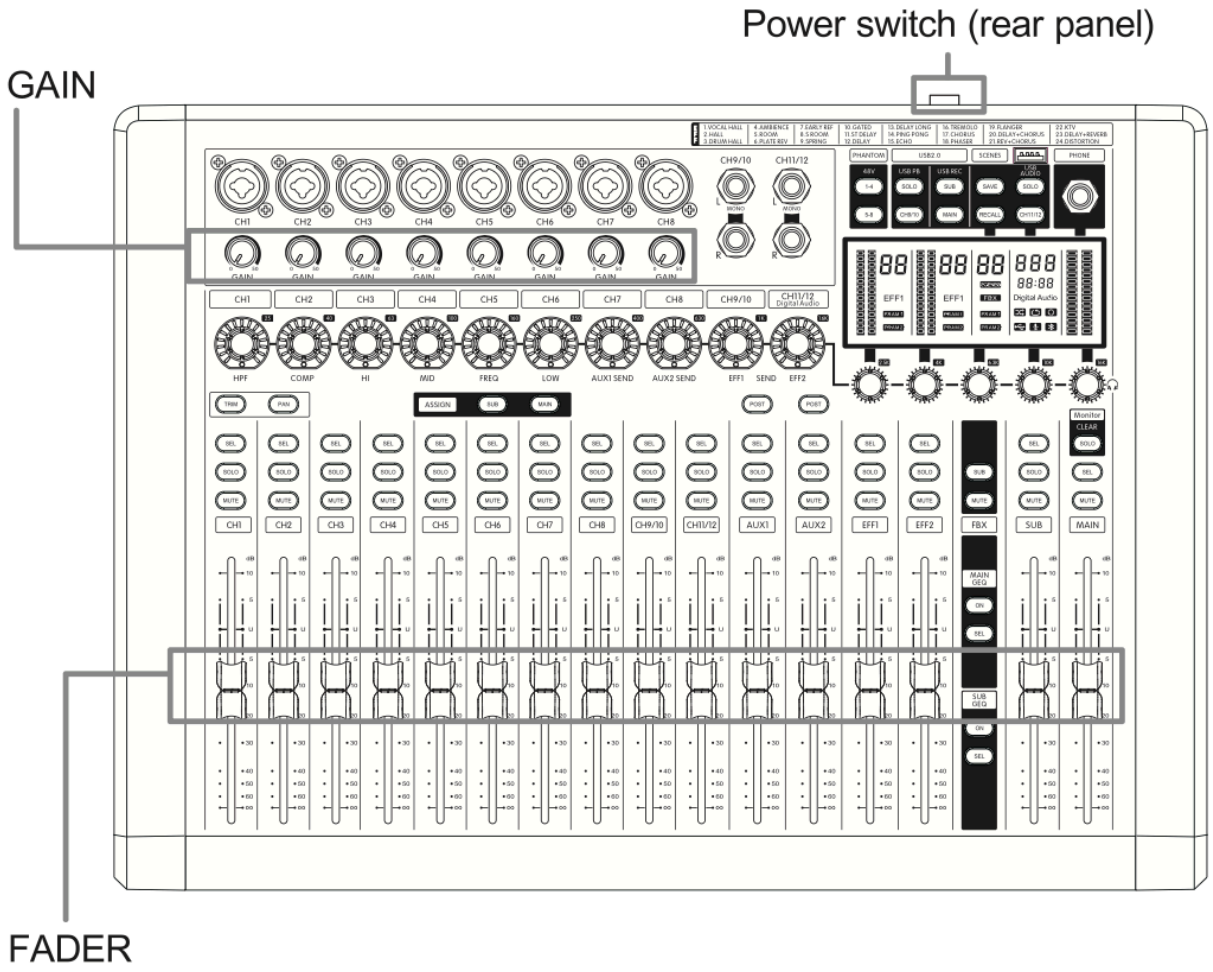
5.3 Power-On Sequence

To prevent loud pops or unexpected noise from the speakers, always power on your equipment in the following order:

Power on: Source devices (instruments, microphones, external players) → Mixer → Amplifier (or active speakers)

Power off: Amplifier (or active speakers) → Mixer → Source devices

Important: Follow this sequence every time you use the mixer. Powering on or off in the wrong order may produce sudden loud noise that can damage your equipment and hearing.



5.4 AC IN Warnings

- Do not remove the ground pin from the power plug.
- Use the unit only at the voltage specified on the product label.
- Rapidly turning the unit on and off in succession can cause malfunction. After turning the unit off, wait at least 6 seconds before turning it back on.
- The standby circuit continues to draw power even when the power switch is in the off position. To fully disconnect, unplug the power cord from the mains outlet.

6. Safety & Operational Notes

6.1 Safety Tips

- To reduce the risk of electric shock or fire, do not expose this unit to rain or moisture.
- Use only the power cord supplied with this unit. Ensure the local mains voltage matches the unit's rated voltage before connecting.
- Do not operate this unit if the power cord is frayed or damaged. Keep the power cord clear of foot traffic and away from sharp edges.
- Do not remove the ground prong from the power cord — it provides essential protection against electric shock in the event of an internal fault.
- Disconnect from mains power before making or changing any audio connections.
- Do not remove any covers or panels. There are no user-serviceable parts inside this unit.
- Disconnect from mains power when the unit will not be used for an extended period.
- Do not place the unit near heat sources such as radiators, heaters, stoves, amplifiers, or other equipment that produces heat.
- Do not place the unit in an unstable position where it might accidentally fall.
- Do not expose the unit to excessive dust, vibration, extreme temperatures, or direct sunlight.
- Do not place vinyl, plastic, or rubber objects on the unit, as these may discolour the panel surface.
- When cleaning, use a dry, soft cloth only. Do not use paint thinners, solvents, cleaning fluids, or chemical-impregnated wipes.

- Avoid placing heavy objects on or resting your weight on the unit. Do not use excessive force on buttons, switches, or connectors.
- Do not use speakers or headphones at high or uncomfortable volume levels for extended periods, as this can cause permanent hearing loss.

6.2 Important Notices

- There are no user-serviceable parts inside this unit. Do not attempt repairs yourself.
- If the unit requires service, contact your nearest authorised dealer.
- After unpacking, inspect the unit for any damage that may have occurred during shipping. If damage is found, do not use it — contact your authorised dealer.
- Keep all packaging materials (plastic bags, foam, etc.) out of reach of children.
- If serious operational issues arise, stop use immediately and contact your dealer.
- Do not disassemble or modify this unit in any way.
- Do not use the unit in the vicinity of televisions, radios, stereo equipment, or mobile phones, as this may generate interference noise.
- Condensation may occur inside the unit due to rapid changes in ambient temperature — for example, when air conditioning is turned on or off, or when moving the unit between locations. If condensation is suspected, leave the unit powered off for several hours until it has completely dried out before use.
- Avoid setting all equaliser controls and faders to their maximum positions, as this may cause feedback and could damage connected speakers.
- Do not apply oil, grease, or contact cleaner to the faders, as this may cause problems with electrical contact or fader motion.
- When turning on an audio system, always power on the amplifier (or active speakers) last. When turning off, always power off the amplifier (or active speakers) first.
- When the unit will not be used for an extended period, set the power switch to the standby position.