DANGEROUS MUSIC

D-BOX⁺

BT Remote

BT Remote

Two Potent
Headphone Amps

BT Audio

BT Audio

Separate Sources &
Level Controls

5 Sources

Talkback

From BT Device

Selectable
Line Out

3 Speaker/Sub
Outputs w/Trims

8 Channels
of Summing

3 Volume Modes

The Dramatic Redesign of the Industry's
most Revolutionary Studio Controller

SAFETY REVIEW

The Exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying this product.

Certain precautions should be taken when using electrical products. Please observe the safety hints by reading the manual and obtaining qualified help if necessary to adhere to the precautions.

1. Always use a properly grounded power supply cord with this product. Please do not defeat the ground pin on the mains plug. This connection provides earth to the chassis and signal grounds inside the device for clean and quiet operation.

2. Avoid high temperature operation in equipment racks by providing air circulation. The number one killer of electronic gear is HEAT. Vented rack panels may look like wasted space to an interior decorator, but they look like beauty to a technician or equipment designer! If the front panel is hot, it is roasting inside the box.

3. Avoid areas of high magnetic fields. The steel chassis is designed to shield the circuits from EMI and RFI (magnetic and radio interference). When installing equipment in racks, it is prudent to put power amplifiers and large power supplies at least several rack spaces, if not in a different rack, away from equipment that deals with low level signals. Separation of high level and low-level equipment can pre-empt trouble caused by heat and EMI.

4. Care should be taken to avoid liquid spills around equipment. If a spill occurs, please shut off the gear and disconnect the mains. A qualified technician should investigate accidents to prevent further equipment damage or personnel hazards caused by spills.

5. If one is uncomfortable with opening gear and changing jumpers or making adjustments, please seek qualified help if necessary.

6. If adjustments or jumper changes are required, please disconnect the mains plug before opening the top. Dropped screws or tools on a live circuit board can manifest themselves as burn marks and smoked components. While we feel your pain (been there), subsequent damage is not covered by the warranty.

Dangerous Music Incorporated reserves the right to change the specifications or modify the designs of its equipment. Sending in the registration card is our way of keeping in touch with users of our equipment should this become necessary. Registration information is always kept confidential and never disclosed to third parties for any reason. Company contact information is on the last page of this manual.

The CE sign on this product signifies the fact that this product has been tested and verified to conform to the applicable standards of 89/336/EEC.EN55103-1 (emissions) EN61000-2 (immunity) and EN60065:2002 (safety requirements)

This product uses components of the types and quantities that comply with the EC RoHS standard 2002/95/EC. A list of suppliers and materials is available from DMI. We tightly control production to use top quality materials.

THANK YOU

Thank you for making the right choice from an overwhelming landscape of products- we work relentlessly to create innovative audio equipment. Due to careful design, construction, and component choices by recording industry veterans, you can expect years of reliable service from our gear.

If you have any suggestions for applications or future products, feel free to forward them. We are end users (audio addicts) like you.

ABOUT DANGEROUS MUSIC
Dangerous Music builds award-winning, innovative pro audio hardware solutions relied upon by the most discerning artists, producers, recording and mastering engineers worldwide. Our converters, analog summing mixers, and outboard tools give you the flexibility to craft a sound that is never overshadowed by the gear and is uniquely your own.

Company co-founder Bob Muller states, "The ideas behind our gear are driven by the needs of the musicians, engineers, and producers who form our community. The rate at which technology is evolving means people are continuously adapting and finding new ways to work in the studio. Dangerous exists to cut through the noise and flatten the speed bumps. Early on, we concluded that once the smoke cleared it was not going to be an all-analog or all-digital studio, but a hybrid environment. We embrace the benefits of new technologies, but the inevitable problems that arise need to be solved. As the analog console yielded to the DAW mixer as the focal point of the control room, we recognized that certain essential equipment was missing in order to make a studio fully functional, sonically compelling and ergonomically sensible. If you aren't spending all of your time clicking around computer menus, you can actually concentrate on the music, the performance, and the rest of the creative elements of what recording, mixing, and mastering should be."

The Dangerous Music Design Team
and Extended Audio Family

BACKSTORY

The Dangerous D-BOX⁺ is a dramatic, ground-up redesign of the award-winning controller and summing mixer that provided countless studios the superior sound and versatile control of an analog mixing console, all in just one rack space. The newly designed 8-channel summing mixer and D-A stereo converters provide Dangerous Music's bold and clear sound, while newly added features like USB audio, Bluetooth connectivity and an app for remote control of all major functions unleash a truly forward-looking feature set. As with all Dangerous Music products, the D-BOX⁺ is proudly made to exacting audiophile standards in the USA.

How is this possible?

Out of dozens of options from our end users and the Dangerous Design Team, the most useful and requested options were incorporated into the design, with sonic purity being prioritized over feature count. This comprehensive design was born out of Chris Muth's design expertise and the critical listening skills of top-tier audio engineers. Bon appetit.

"It's obvious that Dangerous listens to their clients. The addition of Bluetooth, a sub/3rd output and the gloriously simple but complete app for my iPad takes the D-BOX⁺ to the next level of usability. The remote talkback feature is the icing on the cake."
RYAN WEST
Mix Engineer

OVERVIEW

1. GENERAL FEATURE SET

- •8 channels of summing to restore your headroom, stereo separation, punch and dynamics.

- •5 different input sources to monitor from including stereo ANALOG, SUMMING, BLUETOOTH, USB and digital AES/SPDIF.

- •2 powerful headphone outputs with 4 jacks (2 in front, 2 on the rear panel) to audition any combination of the 5 sources, independently selectable from PHONES and CTRL ROOM.

- •Built in talkback, also available from the remote mic on your device via BLUETOOTH.

- •3 speaker outputs that may also be configured as two pairs of tops and a subwoofer. Speaker trims to unify their levels with the option of mono listening.

- •Dedicated line output that follows either the headphone or control room input source selection.

- •3 volume options: regular, dim and set reference level that will always return to a fixed output upon your command.

2. PANEL FUNCTIONALITY

•MOMENTOGGLE & LATCH MODE

Feature: MOMENTOGGLE is a feature built into all the buttons.

Benefit: If a button is simply pressed and released quickly, it will latch and remain engaged or disengaged. (Depending on whether it was engaged or disengaged to begin with).
If pressed and held for more than a second, the function remains engaged (or disengaged) until the button is released.

Example: Want to dart between mono and stereo a few times quickly? Press it and hold. Or need to leave it in mono to see what's ailing the mix? Give it a tap.

Need to drop in the subwoofer for a second to see if that bottom end is the nervous guitarist tapping his foot against the mic stand [PRESS AND HOLD] or for extended listening to determine if Romulan spacecrafts are landing? [TAP AND RELEASE]

Need to say, "rolling!" over the TALKBACK mic to the talent? [PRESS AND HOLD] Or leave it open for a lengthy discussion between the singer in the tracking room and the drummer in the control room about who has the sexiest lover. [TAP AND RELEASE]

Tip: ✌ Be certain the TALKBACK switch is not latched on when finished addressing the artist.   For example: To the artist "Okay, we got it."   To the second engineer "How are we going to get him to sing in key?" Click. Faah..

•INDIVIDUAL & ADDITIVE MODE

Feature: INDIVIDUAL & ADDITIVE MODE functionality is built into all the buttons contained in the PHONES, CTRL ROOM and SPEAKERS sections.

Feature: INDIVIDUAL MODE allows you to choose one selection at a time.

Benefit: For example, in the PHONES or CTRL ROOM section, switch from iTunes/Tidal via USB and your final mix via AES/SPDIF and your client's rough mix via BLUETOOTH. (This is the default setup.)

Feature: ADDITIVE MODE allows you to select multiple selections simultaneously.

Benefit: Select or deselect any combination of the buttons in each any of the PHONES, CTRL ROOM and SPEAKERS sections to audition more than one item at a time.

Example: Trying to track your guitar riff and emulate the vibe from the demo? Play the demo track on Spotify, iTunes, YouTube, SoundCloud... via USB while monitoring your guitar riffing being recorded by your interface and back out through the SUM section. Match up a feel from a loop your client's dropped on you via BLUETOOTH while massaging the track around it real time in your favorite DAW through the USB input.

Operation: Refer to SETUP MODE section of this manual for detailed instructions on operation.

VOLUME KNOB / DIM / REFERENCE LEVEL

Feature: Adjustable VOLUME KNOB, DIM and REFERENCE LEVEL

Benefit: Adjust the level to your studio monitors on a contiguous knob or press it once and then spin it to audition the user selectable DIM level. Set a third option, REFERENCE LEVEL to jump to a fixed volume of your choice, by depressing the VOLUME KNOB twice quickly.

Operation: Refer to the setup section of the manual for details.

Tip: ✌   If you want to set the reference level based on content coming from a specific input, select that input first, before entering setup mode. Now you may listen as you adjust.

Rear Panel

3. SUMMING INPUT

Feature: Connect a DB25 connector here from the analog line outputs of your audio interface.

Benefit: Simple, elegant, common connector that is found on many other pieces of gear and patchbays.

Tip: ✌   The DB25 connector adheres to the Tascam Wiring Standard for 8 channels of balanced analog input. See the wiring diagram in the appendix if you're comfortable soldering, or just buy an excellent quality Mogami cable. (After all, you just dropped a chunk of loot on D-BOX+ and want all your electrons to dance down that wire perfectly).

"I love the app integration with the talkback mic straight into the vocal booth, everything is adjustable from my couch if I am being a writer or conducting sessions I can control everything from my phone."
KEVIN WILD
Producer, Songwriter

4. ANALOG INPUT

Feature: ANALOG INPUT may be set for +4dBu or -10dBV

Benefit: When plugging in an unbalanced, consumer level source like a headphone computer output, phone, DVD player, the level is low (.315 volts vs. 1.23 volts), so set the input to -10dBV. For use with professional kit like converters, mixing consoles , etc, set it to +4dBu. (This is the default status).

Operation: Refer to the setup section of the manual for details.

Tip: Inputs are dual combo jacks. They accept XLR, TRS (1/4" balanced) or TS (1/4" unbalanced).

5. AES/SPDIF DIGITAL INPUT

Feature: The DIGITAL INPUT is on an XLR connector.

Benefit: Use either AES or SPDIF coaxial, just get a properly wired cable (i.e. RCA-XLRM)

Note: SPDIF = 75 ohms, AES = 110 ohms. The origin, not the destination, will dictate the whether to use SPDIF or AES. In other words, if your interface is outputting SPDIF, then use 75-ohm cable. If it's outputting AES, use 110-ohm cable.

Use: Take the digital output from your computer interface as an alternative to USB and connect it here to monitor through the mastering quality D/A converter. This will provide an extremely accurate, yet musical representation of your audio that will translate across multiple systems (i.e. iPhone, car stereo, home hi-fi, radio, club, 8-Track[a]...) [a]

Tip: See below and the appendix for images of all these cables.

EXAMPLE:
AES CABLE

[AES XLR(F)-XLR(M)]

EXAMPLE:
AES to S/PDIF CABLE

[DIGITAL XLR(M)-RCA]

6. AES/SPDIF DIGITAL THROUGH

Feature: Make AES or SPDIF connections here.

Benefit: Pass through the AES or SPDIF DIGITAL INPUT signal.

Use: Monitor an external A/D converter while simultaneously sending to recorder or send the audio back into the session for more processing, or plug into an outboard digital meter or run into another source for expanded monitoring options.

7. USB DIGITAL INPUT

Feature: Connect the USB output from your computer here.

Benefit: Use this as a D/A interface or to monitor an additional output source from your computer.

Uses: Set up a custom headphone mix for the talent in your DAW and route it to USB, or monitor the main mix, leveraging the same mastering grade converter as the AES/SPDIF utilizes. Or reference iTunes, Spotify, YouTube, Tidal and your masters and music library in high resolution up to 24-bit, 192 kHz via USB and instantly flip between the main mix and reference track.

Note: macOS v10.8.6 through current 10.15 (at time of printing) is compatible and driverless.

Windows 7, 8, 10 requires a driver. Download from www.dangerousmusic.com (navigate to the D-BOX+ product page).

"I've been using the original D-BOX for 9 years. It's the master brain of my studio. I don't know what I would do without it. The new D-BOX⁺ is a huge step forward. The additional inputs make it easier to make headphone mixes. A dedicated sub output lets me listen with or without the sub."
TEDDY KUMPEL
Guitarist, Producer, Mixer, Songwriter

8. BLUETOOTH AUDIO

Feature: Wirelessly connect your handheld device, tablet or computer.

Benefit: Monitor your client's rough mixes or reference tracks via BLUETOOTH.

Operation: Depress the BT ENABLE switch on the face of the D-BOX⁺ (LED should turn from dim to bright) and select D-BOX⁺ in your devices settings window. Icon in the top left hand corner will turn from RED to BLUE . Works with iPhone, Android, Tablets, iPads, OS X and Windows computers. (See the REMOTE section of this manual for detailed instructions and compatibility.)

Tip: Engaging the TALKBACK MIC in your remote bluetooth device will disable BLUETOOTH AUDIO. (See the REMOTE section of this manual).

9. BLUETOOTH REMOTE CONTROL

Feature: Wirelessly control most of the functions from your handheld device, tablet or computer.

Benefit: Change volume, select control room and headphone sources, speaker selection, talkback and more.

Operation: The app will automatically connect to any D-BOX⁺ in the area, but if the app is not already connected or you have multiple D-BOX⁺ units read on. Depress the BT ENABLE switch on the face of the D-BOX⁺ (LED should turn from dim to bright) and open the D-BOX⁺ APP. In any window, select the bluetooth symbol in the top right hand corner , tap on the D-BOX⁺ D-BOX+ XXXXX listed under devices and click CONNECT SELECTED . Bluetooth symbol will turn BLUE . Compatible with iPhone, Android, Tablets, iPads, OS X and Windows computers. (See the REMOTE SECTION 30 and onward of this manual for detailed instructions and compatibility.)

Tip: The app will automatically connect to any D-BOX⁺ in the area- follow these instructions only if the app is not already connected or you have multiple D-BOX+ units. (Only one remote device may be connected at a time.)

10. SUMMING OUT

Feature: This is the stereo output of the 8 summed inputs.

Benefit: Hear your mix BEFORE it hits external processing or the A/D converter while returning back into your interface and DAW. Switch between sources before and after effortlessly.

Note: SUMMING OUT is always live. In other words, if signal is present at the SUMMING INPUT (green LEDs flashing), there will be audio from the SUMMING OUT unless the SUM TRIM knob is fully counterclockwise at -∞dBu.

Note: The SUM TRIM knob has a swing of -∞dBu completely counterclockwise and unity when fully clockwise.
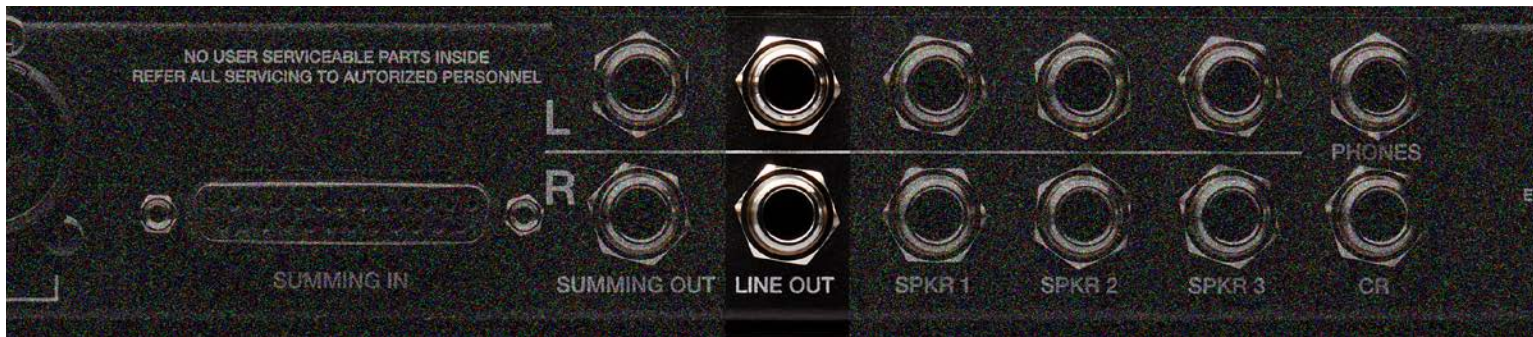
11. LINE OUT

Feature: This is the stereo output of the sources selected from either the HEADPHONE or CONTROL ROOM section. (User selectable.)

Benefit: Send this output anywhere: to another headphone amp for expansinon or to the live room, so the talent can switch between what sources they hear. Expand your monitor compliment by adding another monitor controller or hit a different A/D converter for character comparisons. Even send it to your video camera for the audio capture... get creative.

Tip: ✌ Use the LINE OUT as a dub output. In other words, combine up to 5 inputs simultaneously- ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF. For a total of 16 inputs- that is slick, right?

Operation: Refer to SECTIONS 4 & 5.

1

"The D-BOX+ is a significant upgrade over the time tested original. Engineers will be extremely pleased with the new monitoring and cue section features. I am getting great image and depth in my mixes from the summing and the D/A is fantastic. The D-BOX+ has taken a quantum leap forward."
MIKE PICOTTE
Mixer, Engineer

12. SPEAKER OUTPUTS

Feature: Connect 3 sets of studio monitors or 2 sets and a subwoofer.

Benefit: Every studio should have at least two points of reference. Not all switchers are equal! The D-BOX+ achieves this effortlessly, without dropouts or phase shift. Remember... every decision you make while tracking and mixing is affected by your monitor management system. That and the D/A are your only pieces of gear that are ALWAYS on.

Operation: See SECTIONS 7 & 8 for operation.

13. HEADPHONES OUTPUTS

Feature: Two independent source driven, powerful headphone amplifiers on the rear as well as the front.

Benefit: Select what to audition (one from the headphone selector and one from the control room selector). The talent and producer may enjoy different source material. For example, the artist listens to the USB input while producer toggles between USB and the rough track via bluetooth (feeling the performance inspiration). Potent amplifiers provide light years of headroom to hear intelligibly while promoting intelligent decisions and driving the most inspired performances. Separate volume knobs and sources will accommodate different user tastes, fulfilling the performer and producer's needs while satisfy varying headphone impedances. Please exhibit caution when selecting a level. You don't get a second chance with blown hearing.

Operation: See the HEADPHONE JACKS AND LEVEL CONTROL KNOBS section for details.

Note: Here, the rear these jacks are multed in parallel from the front for wiring to a vocal booth or live room wall plate. They can drive into 4-ohm loads, therefore you can use up to 8 pairs of headphones on each amp. (Assuming, that you are using typical dynamic headphones that are each 32 ohms or higher.)

14 POWER & SWITCHING

Feature: Three pin IEC cable.

Benefit: Simple to replace if lost or stolen by a jealous bandmate.

Feature: Switching power supply auto detects voltage.

Benefit: Travel with your favorite gear anywhere in the world while spreading the audio truth.

Operation: Unit ships with voltage appropriate fuse value. To change it, use a screwdriver to gently pry the mains inlet module's cover open and insert the correct voltage. Fuses for the alternate voltage are included in the shipping box.

Tip: ✌   The power switch is on the inlet module. Seat the AC cable completely and use properly grounded power mains for safe and quiet operation.

Tip: ✌   If the D-BOX⁺ will not power on and the power is known to be good, check the fuses under the inlet module's cover. Use 2 amp slo-blow for 120V (America) and 1 amp slo-blow for 240V (Europe).

Front Panel

15. INPUT SELECT BUTTONS (ANALOG, SUM, BLUETOOTH AUDIO, USB, AES/SPDIF)

Overview: Think about it. You have the ability to monitor five different inputs. Digital and analog. In headphones and the control room. Separate options for each. You can also send those out a dedicated LINE OUT.

Backdrop: Analog summing provides increased headroom and the sonic space required to achieve top flight mixes. Your digital subgroups (or "stems") are sent out of your session via your interface (D/A converters) to the eight analog summing inputs, providing increased headroom, dimensionality and clarity. No more collapsing mixes from routing everything into a single digital fader. You'll benefit from precision panning, clear reverbs and delay tails, punchier bass, detailed mids and open top end. Do you require even more channels of analog summing? Simply expand with the Dangerous Music 2-BUS-LT or the 2-BUS⁺.

Feature: The SUM SWITCH selects monitoring from the stereo summing mix output. (i.e. the summed combination of the 8 inputs).

Benefit: Hear your mix BEFORE it hits external processing or A/D conversion.

"The D-BOX⁺ is everything Dangerous: peerless sound quality, indispensable feature set, intuitive ergonomics and impressive looks."
FAB DUPONT
Producer, Mixer

Tip: ✌ Run your final mixdown into the AES/SPDIF or USB input and toggle between SUM and the final.

Feature: Both USB & AES/SPDIF buttons are digital inputs that feed separate (but equal) D/A converters.

Benefit: Monitoring from the same D/A allows mix decisions to be made, unbiased by different converters. Switch effortlessly from the reference track playing on Tidal, iTunes, Spotify or YouTube through the USB to the your final mixdown connected via AES/SPDIF.

Feature: Audition music from a BLUETOOTH device.

Benefit: Fit of inspiration, client needs to share an idea, just some casual listening? Pair your device with the D-BOX⁺. (Refer to BLUETOOTH AUDIO & REMOTE CONTROL SETUP FOR IPHONE for instructions.)

Feature: The ANALOG SWITCH selects the analog input source from the rear panel.

Benefit: Connect all sorts of devices here! Samplers, synths, drum machines, an iPod, virtual instruments, a Sound Effects Library or two track editor fed from an alternative computer output, a mixer or another summing mixer like a 2-BUS-LT or the 2-BUS⁺.

Tip: ✌ The input may be set to receive either +4dBu or -10dBV analog devices (see: the ANALOG INPUT section).

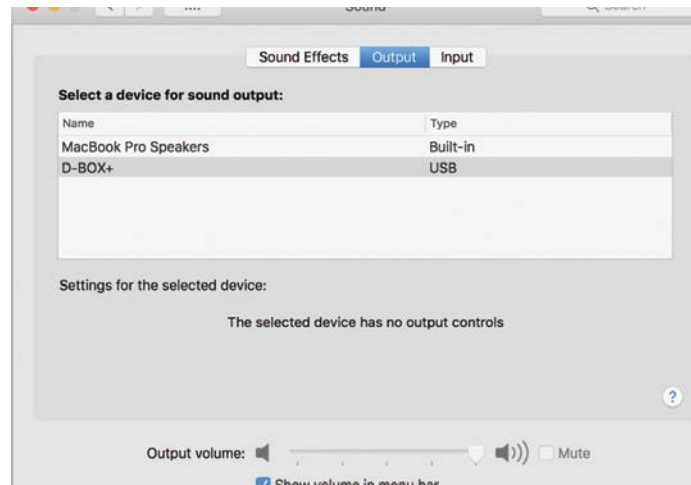Note: This functionality is also available from your device (i.e. Phone, Tablet, Laptop...). See Remote Section.

16. HEADPHONES SELECTOR (INDIVIDUAL OR ADDITIVE MODE)

Feature: INDIVIDUAL MODE allows you to choose between five (yes, 5!) different input sources. ANALOG ("analogue" if you're British), SUM, BLUETOOTH, USB and AES/SPDIF.

Benefit: Toggle between 5 input sources, one at a time. For example, switch from iTunes/Tidal via USB and your final mix via AES/SPDIF and your client's rough mix via BLUETOOTH. (This is the default setup.)

Feature: ADDITIVE MODE allows you to select multiple input sources simultaneously.

Benefit: Select or deselect any combination of the headphone sources to audition more than one input together (ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF). For example: trying to track your guitar riff and emulate the vibe from the demo? Play the demo track on Spotify, iTunes, YouTube, SoundCloud... via USB while monitoring your guitar riffing being recorded by your interface and back out through the SUM section. Match up a feel from a loop your client's dropped on you via BLUETOOTH while massaging the track around it real time in your favorite DAW through the USB input.

Operation: See the **SETUP** section of this manual for detailed instructions.

Note: There are three (3!) D/A converters in the **D-BOX⁺**. **AES/SPDIF**, **BLUETOOTH** and... **USB**. Yep. **USB** is a digital language. Just sayin'.

*Note: **USB** input is plug-and-play when running Mac OS X. The driver will appear in the system window with **D-BOX⁺** followed by your serial number. (See image below). For Windows systems, please visit our website for a link to download the correct driver.

17. CONTROL ROOM SELECTOR (INDIVIDUAL OR ADDITIVE MODE)

Feature: **INDIVIDUAL MODE** allows you to choose between five different input sources. **ANALOG**, **SUM**, **BLUETOOTH**, **USB** and **AES/SPDIF**.

Benefit: Toggle between 5 input sources, one at a time. For example, switch from iTunes/Tidal via USB and your final mix via AES/SPDIF and your client's rough mix via Bluetooth. (This is the default setup.)

Feature: **ADDITIVE MODE** allows you to select multiple input sources simultaneously.

Benefit: Select or deselect any combination of the headphone sources to audition more than one input together (**ANALOG**, **SUM**, **BLUETOOTH**, **USB** and **AES/SPDIF**). For example, trying to track your guitar riff and emulate the vibe from the demo? Play the demo track on Spotify, iTunes, YouTube, SoundCloud... via **USB** while monitoring your guitar riffing being recorded by your interface and back out through the **SUM** section. Match up a feel from a loop your client's dropped on you via **BLUETOOTH** while massaging the track around it real time in your favorite DAW through the **USB** input.

Operation: Refer to **SETUP MODE** section for details.

Note: There are three (3!) D/A converters in the **D-BOX⁺**. **AES/SPDIF**, **BLUETOOTH** and... **USB**. Yep. **USB** is a digital language. Just sayin'.

*Note: **USB** input is plug-and-play when running Mac OS X. The driver will appear in the system window with **D-BOX⁺** followed by your serial number. (See image below). For Windows systems, please visit our website for a link to download the correct driver.

"Around the globe, we made notes of every request at every port and fulfilled every one in the D-BOX⁺."
MAREK STYCOS
Founder, Audio Alchemist
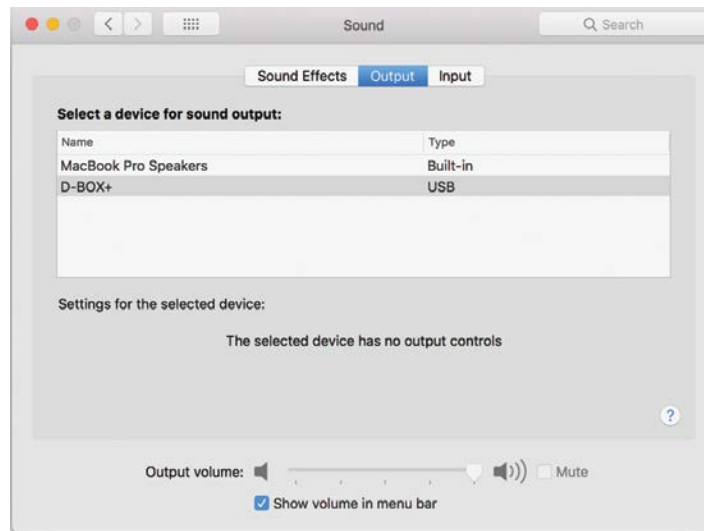
18. SPEAKER SELECTOR (INDIVIDUAL OR ADDITIVE MODE)

Feature: INDIVIDUAL MODE select and audition one set of monitors at a time.

Benefit: Test your mixes on up to three sets of monitors toggle between them. (This is the default setup.)

Feature: ADDITIVE MODE select and audition multiple monitors simultaneously.

Benefit: Simultaneously feed your control room, lounge and live room (or any combination), to share the take or mix with the artist. Or simply overwhelm your clients with sound, by latching up to three sets of monitors and playing them at the same time.

Tip: ✌ The inset trim pots located beneath the LED section allow you to attenuate the levels of your studio monitors or subwoofer (level matching), so they are all outputting at the same volume. Detailed instructions on this ahead under SPEAKER TRIM.

19. SPEAKER SELECTOR CONTINUED (SUB)

Feature: SUB LINK when choosing a set of monitors, the third monitor output may be dedicated to a subwoofer instead.

Benefit: Link a sub to your monitors, so every time you select them the subwoofer is activated (i.e. press SPEAKER 2 and the SUB button turns on). Or choose to keep it independent for low frequency content checks. (The default is independent.)

Tip: ✌   Remember to utilize MOMENTOGGLE. It is programmed into all of these switches. (Refer [not reefer] to SECTION 3).

20. SPEAKER SELECTOR CONTINUED (MONO)

Feature: When choosing a set of monitors, the MONO button has two possible behaviors:

[A] When unlinked in either INDIVIDUAL MODE or ADDITIVE MODE, the MONO button will toggle on and off independently from the speaker group. In other words, if you have the MONO button engaged and move from SPEAKER 1 to SPEAKER 2 or 3, the MONO button will stay lit until you deselect it. (This is the default setup.)

[B] LINK MODE tie the MONO button to your monitors, so every time you select them MONO is activated. (For example, if you have a single monitor like an Auratone.) Press SPEAKER 2 and the MONO button turns on. Press SPEAKER 1 and the MONO button turns off. In this scenario, it can still be engaged for SPEAKER 1, but it won't remember to follow SPEAKER 1 until you program it.

Benefit: Want to do a phase coherency check for TV, broadcast and on-board mobile device playback? Press the MONO button at your discretion. (This is the default.) Have a single monitor (Auratone)? Program the button to follow that speaker set.

Operation: Refer to SETUP MODE section for details.

Tip: ✌   Remember to utilize MOMENTOGGLE. It is programmed into all of these switches. (Refer to SECTION 3).

Note: 50% of the world still listens in mono- think about it. A "stereo" iPhone, playing through its speakers at 2" of separation is mono (except for a mouse).

21. HEADPHONE JACKS AND LEVEL CONTROL KNOBS

Feature: Two independently assignable, powerful headphone amplifiers.

Benefit: Select what to audition- the talent and producer may enjoy different source material. For example, the artist listens to the USB input while producer toggles between USB and the rough track via BLUETOOTH (feeling the performance inspiration). Potent amplifiers provide tons of headroom to hear intelligibly while promoting thoughtful decisions and driving the most inspired performances. Separate volume knobs and sources will accommodate different user tastes, fulfilling the performer and producer's needs while satisfy varying headphone impedances. Please exhibit caution when selecting a level. (See TIP)

Operation: First choose a source to monitor from, by depressing the appropriate input button from the PHONES and CTRL ROOM section. Then determine a moderate listening level via the volume knobs.

Note: These jacks are multed in parallel on the rear panel as well, for wiring to a vocal booth or live room wall plate. They can drive into 4-ohm loads, therefore you can use up to 8 pairs of headphones on each amp. (Assuming, that you are using typical

"Our goal was to beat the original D-BOX in both sound quality and features, while riding the leading edge of the computer-based recording studio. Oh, and keeping it all 1 RU. It took a while, but I think we nailed it."
BOB MULLER
Co-Founder of Dangerous Music, Inc.

dynamic headphones that are each 32 ohms or higher.)

Tip: ✌ <u>Always</u> start with the level control completely counter clockwise (minimum). The headphone amplifiers are very powerful and there is no solution for destroyed hearing, even from the brain trust at Dangerous Music.

22. TALKBACK MIC & LEVEL CONTROL KNOB (HARDWARE)

Feature: Communicate with the talent via the built-in TALKBACK MIC directly into their headphones.

Benefit: Avoid figuring out a separate means of communication for the artist (i.e. sign language, megaphones, rock tossing, tea leaves or hot yoga). Keep it quick, easy, and simple, thus encouraging the ultimate performance.

Operation: Hit the TALKBACK ENGAGE switch. Starting at the minimum, gently increase the volume utilizing the LEVEL knob until the sweet spot is achieved.   More magic revealed about this switch in the next segment. (Hint: MOMENTOGGLE.)

Note: When engaging the TALKBACK switch, dim is automatically engaged; generally used to keep from blasting the control room speakers into your TALKBACK feed and looking like a tubhead in front of your clients. If you're smart enough to know why you should override this jump to SETUP MODE section for details.

Tip: ✌ <u>Always</u> start with the level control completely counter-clockwise (minimum). You don't want to be the cause of someone's hearing or inspiration loss.

Tip: ✌ To create an isolated talkback output, choose one of the headphone outputs (front or rear) and assign nothing to it (i.e. No BLUETOOTH, USB, ANALOG, SUMMING or AES/SPDIF). Set TALKBACK level and HEADPHONE level to taste. (Pretty fly!)

23. LINE OUT

Feature: Dedicated stereo LINE OUT that mirrors either the CTRL ROOM or HEADPHONE source.

Benefit: The source or sources selected in either the CTRL ROOM or HEADPHONE section will output here. Allowing you to send it to an alternate destination. For example, front of house PA system, video recorder, House of Worship crying room, back into your interface, mixdown device like a CD burner, iPhone or cassette deck- remember those? At least we didn't mention a DAT machine! (oops)

Tip: Use the LINE OUT as a dub output. In other words, combine up to 5 inputs simultaneously- ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF. For a total of 16 inputs- slick, right?

Note: These outputs are line level and unaffected by the speaker volume knob. (Identical operation from the free remote app.)

24. BLUETOOTH ENABLE

Feature: Activate or disable BLUETOOTH functionality.

Benefit: Activate BLUETOOTH audio and remote control or turn it off all together.

25. SIGNAL PRESENT LEDS

Feature: Eight SIGNAL PRESENT LEDS.

Benefit: Visual confirmation that the audio outputs of your interface are arriving at the D-BOX+.

26. SPEAKER TRIM 2 & 3

Feature: Attenuate the levels of your studio monitors with the inset trim pots.

Benefit: Level match your monitors (or subwoofer), so they are all outputting at the same or a balanced volume. Otherwise your decisions may be biased by level, not reality.

Operation: This assumes your monitors have trim pots (a knob on the back for level adjustment). Turn down the VOLUME knob of the D-BOX+ all the way. Whichever studio monitors are connected to the SPEAKER 1 output of D-BOX+, turn the trims completely counterclockwise and power off the right speaker. In your DAW (Pro Tools, Studio One...) locate a full-bandwidth pink

noise generator (most likely a plugin). Activate the noise generator and set it to 0dB. Select SPEAKER 1 and slowly turn up the VOLUME knob on the D–BOX⁺. Assuming there is little or no level from your speaker, the goal is to get to 1:00 o'clock on the dial. Next grab your hardware SPL meter or smartphone app. Have your friend or Borg visitor hold the meter at arm's length, where your head will be normally in the listening position sweet spot and angle it 45°. Now slowly start turning up the volume on your studio monitor. The target is 82dB SPL (read about SET MONITOR REFERENCE LEVEL in this manual for the "why"). When you achieve this, power off the left monitor and repeat the process with the right speaker. Then combine them and you should be at approximately 85dB SPL. Now it's time to set up the next pair of monitors... Use SPKR 2 and SPKR 3 trims to make SPEAKER 2 and SPEAKER 3 / SUB match SPEAKER 1. (Not to be confused with the Speaker of the House in Congress).

27. SUM TRIM

Feature: The SUM TRIM knob affects the SUM OUTPUT level by adjusting the overall level of the stereo summed mix.

Benefit: Adjust the SUM OUTPUT for optimum level going into your interface or mixdown A/D converter.

Note: The SUM TRIM knob has a swing of -∞dBu completely counterclockwise and unity gain fully clockwise.

Tip: The SUM TRIM knob should start out near 1:00. This is approximately -6dBu and gives you flexibility with your mix levels. You can add or subtract level as needed.

Tip: This can also be used to "push" into outboard gear like a compressor, eq, even the A/D if you're trying to hit the electronics with more energy (i.e. voltage into a transformer) or less if you're mix is already too hot.

28. MONO 7 & 8 BUTTON

Feature: Make summing inputs 7 and 8 mono.

Benefit: Perhaps you'd like to isolate the kick and snare or vocalist and bass straight up the center, instead of panning in your DAW. The MONO BUTTON anchors it in the middle, in the analog domain. (Identical operation from the free remote app as well.)

29. VOLUME KNOB / DIM BUTTON

Feature: Adjustable VOLUME KNOB and DIM BUTTON.

Benefit: Adjust the level to your studio monitors on a contiguous knob or press it for a user selectable dim level (Both controlled from the free remote app as well.)

Operation: See the SETUP section of this manual for detailed instructions.

30. VOLUME KNOB / SET REFERENCE LEVEL

Feature: User selectable REFERENCE LEVEL.

Benefit: Set a REFERENCE LEVEL for your studio monitors that you can always jump to, like the measure of loudness formerly known as Fletcher-Munson, now "Equal Loudness Contour". (Controlled from the free remote app as well.)

Operation: See the SETUP section of this manual for detailed instructions. (This feature defaults to off).

Setup Mode

31. SETUP MODE

Benefit: SETUP MODE allows the D-BOX⁺ behavior to be programmed for the way you like to make music.

Operation: To enter SETUP MODE press and hold the USB and AES/SPDIF setup buttons simultaneously in the CTRL ROOM section- notice they have the magic orange programming (brackets) around them. The switches will alternately blink green like lighters during a 1980's Sabbath show. Then you'll alter whatever function you choose (listed throughout this manual). To exit press either the USB or AES/SPDIF buttons in the CTRL ROOM section.

32. ANALOG INPUT +4dBu or -10dBV

Feature: ANALOG INPUT may be set for +4dBu or -10dBV

Benefit: When plugging in an unbalanced, consumer level source like a headphone computer output, phone, DVD player, the level is low (.773 volts vs. 1.23 volts), so set the input to -10dBV. For use with professional kit like converters, mixing consoles, etc, set it to +4dBu. (This is the default status).

Operation: The D-BOX⁺ factory defaults to +4dBu. To switch it to -10dBV, enter SETUP MODE. (See SETUP MODE section.) Then while still in the CTRL ROOM section press the (ANALOG) button once. The LED will light up green. Now press either the USB or AES/SPDIF setup buttons in the CTRL ROOM section to exit setup mode. To return to +4dBu, simply repeat the process and turn off the (ANALOG) button LED. (Identical operation from the free remote app as well.)

Tip: ✌   Inputs are dual combo jacks. Use either XLR, TRS or 1/4" unbalanced.

33. INDIVIDUAL MODE VS. ADDITIVE MODE FOR INPUT SOURCES SETUP

Feature: INDIVIDUAL MODE allows you to choose between five (yes, 5!) different input sources for your headphones and 5 different sources for your speakers. ANALOG ("analogue" if you're British), SUM, BLUETOOTH, USB and AES/SPDIF.

Benefit: Toggle between 5 input sources, one at a time. For example, switch from iTunes/Tidal via USB and your final mix via AES/SPDIF and your client's rough mix via BLUETOOTH. (This is the default setup.)

Feature: ADDITIVE MODE allows you to select multiple input sources simultaneously.

Benefit: Select or deselect any combination of the HEADPHONE or SPEAKER sources to audition more than one input together (ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF). For example, trying to track your guitar riff and emulate the vibe from the demo? Play the demo track on Spotify, iTunes, YouTube, SoundCloud... via USB while monitoring your guitar riffing being recorded by your interface and back out through the SUM section. Match up a feel from a loop your client's dropped on you via BLUETOOTH while massaging the track around it real time in your favorite DAW through the USB input.

Operation: First enter SETUP MODE. (See SETUP MODE section.) Then in the section you would like to alter (either HEADPHONE or CTRL ROOM) press the (SUM) button once. The LED will light up green. Now press either the USB or AES/SPDIF setup buttons in the CTRL ROOM section to exit setup mode. To return to INDIVIDUAL MODE, simply repeat the process and turn off the (SUM) button LED. (Identical operation from the free remote app as well.)

34. INDIVIDUAL MODE VS. ADDITIVE MODE FOR SPEAKERS SETUP

Feature: INDIVIDUAL MODE select and audition one set of monitors at a time.

Benefit: Test your mixes on up to three sets of monitors and toggle between them for comparisons. (This is the default setup.)

Feature: ADDITIVE MODE select and audition multiple monitors simultaneously.

Benefit: Simultaneously feed your control room, lounge and live room (or any combination), to share the take or mix with the

artist. Or simply overwhelm your clients with sound, by latching up to three sets of monitors and playing them at the same time.

Operation: Enter SETUP MODE. (See SETUP MODE section.) Then in the SPEAKERS section press the (1) button once. The LED will light up green. Now press either the USB or AES/SPDIF setup buttons in the CTRL ROOM section to exit setup mode. To return to INDIVIDUAL MODE, simply repeat the process and turn off the (1) button LED. (Identical operation from the free remote app as well.)

35. SPEAKER SELECT CONTINUED (SUB PAIRING)

Feature: SUB PAIRING when choosing a set of monitors, the third monitor output may be dedicated to a subwoofer instead.

Benefit: Link a sub to your monitors, so every time you select them the subwoofer is activated (i.e. press SPEAKER 2 and the SUB button turns on). Or choose to keep it independent for low frequency content checks. (This defaults to independent.)

Tip: ✌ Remember to utilize MOMENTOGGLE. It is programmed into all of these switches. (Refer to SECTION 3).

Operation: To activate SUB PAIRING, enter SETUP MODE. (See SETUP MODE section.) Then in the SPEAKERS section check to ensure that the (1) button is unlit. You are now set to INDIVIDUAL MODE. Next, press and hold the desired speaker (1) or (2) until it blinks quickly. Then light up the SPEAKER 3/SUB button. (The SUB may be assigned to (1) or (2) or both.) The pairing may be confirmed by pressing the SPEAKER button again. It will remain in SETUP MODE. Exit setup mode by pressing either the USB or AES/SPDIF setup buttons in the CTRL ROOM section to exit setup mode. It will now track with the speaker. (Identical operation from the free remote app as well.)

36. MONO PAIRING

Feature: When choosing a set of monitors, the MONO button has three possible behaviors:

[A] INDIVIDUAL MODE select and audition one set of monitors at a time. In other words if you have the MONO button engaged and move from SPEAKER 1 to SPEAKER 2 or 3, the MONO button will stay lit until you deselect it. (This is the default setup.)

[B] ADDITIVE MODE select and audition multiple monitors simultaneously. In other words, latch any set of monitors together and the MONO button may be engaged or disengaged at will with any combination.

[C] PAIRING MODE ties the MONO and/or SUB button to your monitors, so every time you select them MONO and/or SUB is activated. (For example, if you have a single monitor like an Auratone.) Press SPEAKER 2 and the MONO button turns on automatically. Press SPEAKER 1 and the MONO button turns off automatically. In this scenario, it can still be engaged for SPEAKER 1, but it won't remember to follow SPEAKER 1 until you program it.

Operation: To activate PAIRING MONO first enter SETUP MODE. (See SETUP MODE section.) Then in the SPEAKERS section check to ensure that the (1) button is dimly lit. You are currently set to INDIVIDUAL MODE. Next, press and hold the desired speaker (1) or (2) until it blinks quickly. Then light up the MONO button. Exit setup mode by pressing either the USB or AES/SPDIF setup buttons in the CTRL ROOM section to exit setup mode. MONO will now track with the speaker. (Identical operation from the free remote app as well.)

37. TALKBACK AND DIM PAIRING

Tip: ✌ When engaging the TALKBACK switch, DIM is automatically engaged; generally used to keep from blasting the control room speakers into your TALKBACK feed and looking like a tubhead in front of your clients. If you're smart enough to know why you should override this follow these instructions.

Benefit: To override TALKBACK and DIM PAIRING, first enter SETUP MODE. (See SETUP MODE section.) Then, press and hold the TALKBACK button until it turns from bright to dim. TALKBACK and DIM are now unlinked. To restore the link, enter SETUP MODE and hold the TALKBACK button until it goes from dim to bright.

38. DIM LEVEL SETTING

Operation: To customize the DIM level, enter SETUP MODE by pressing and holding the USB and AES/SPDIF setup buttons simultaneously in the CTRL ROOM section. Press and hold the knob. The small amber LED beneath the knob will begin blinking slowly. Now select your DIM setting by turning the knob. The farther you turn up the green LEDs, the greater the amount of DIM that will be applied. In other words, more green, less level- it acts as a cut. This is relative to the monitoring level, it is not fixed. For example, if your listening volume is at 12:00 and your dim level is set to 9:00, upon engaging DIM, the volume will drop to 9:00. If you move your listening level to 3:00 and engage dim, the volume will drop to 12:00. (DIM is relative to the regular monitoring level). To commit, press the VOLUME knob again. If you would like to exit press either the USB or AES/SPDIF setup button in the CTRL ROOM section. It is now inactive on both the unit and your device.

39. REFERENCE LEVEL SETTING

Operation: This function defaults to off. To turn it on, enter SETUP MODE by pressing and holding the USB and AES/SPDIF setup buttons simultaneously in the CTRL ROOM section. Next, hold down the MONO 7-8 BUTTON until it lights bright amber. It is now active on both the physical unit and your virtual device. On the D-BOX$^+$, push the volume knob twice, quickly. Now the small amber LED beneath the knob will flash rapidly. Select your custom reference level. To commit, press the volume knob in once. To exit, press either the USB or AES/SPDIF setup button in the CTRL ROOM section. To disable the SET MONITOR REFERENCE LEVEL functionality, simply go into SETUP MODE by pressing and holding the USB and AES/SPDIF setup buttons simultaneously in the CTRL ROOM section. Next, hold down the MONO 7-8 BUTTON until the button goes dim (like my X). To commit, press the volume knob again and to exit SETUP MODE, press either the USB or AES/SPDIF setup button in the CTRL ROOM section. It is now inactive on both the unit and your device.

Tip: ✌ If you want to set the reference level based on content coming from a specific input, select that input first, before entering SETUP MODE. Now you may listen as you adjust.

40. FACTORY RESET

Feature: Reset your D-BOX$^+$ to its factory default settings.

Benefit: Your toddler managed to program your D-BOX$^+$ into some pretzel like settings? Simply return it to the factory default.

Operation: Enter SETUP MODE. (See SETUP MODE section.) Then press and hold the LINE OUT button until you see the lights of Las Vegas and hear the relays clicking like church bells. (Identical operation from the free remote app as well.)

Remote Operation

### 41. COMPATIBILITY & INSTALLATION (as of printing)

iPhone: iOS v10.2 through current 13.X available via the Apple App Store

Mac: macOS v10.8.6 through current 10.15 downloadable from www.dangerousmusic.com

Android: Available via Google Play - min v5.0 through current 10.0

Windows: 7, 8, 10 downloadable from www.dangerousmusic.com

"It is always a pleasure to see how the D-BOX took care of so many needs in the studio. The new D-BOX⁺ will do that and so much more. It is the complete center controller for any studio environment!"
STEFAN HEGER
CEO of MasteringWorks
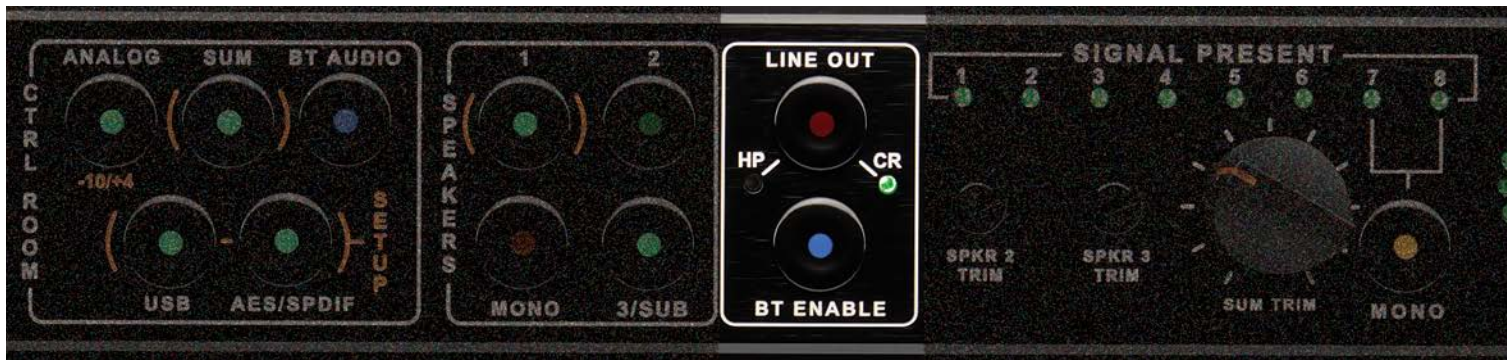
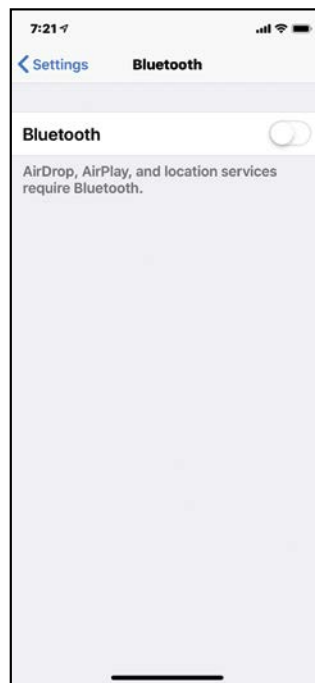## 42. BLUETOOTH AUDIO SETUP FOR iPHONE

Feature: Play BLUETOOTH AUDIO from your device and control most of the functions via BLUETOOTH simultaneously.

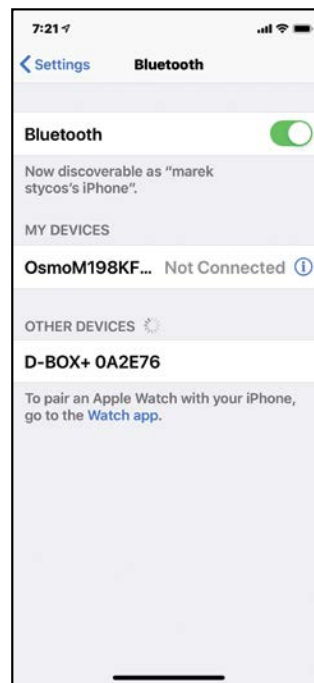Operation: Activate BLUETOOTH functionality on the D-BOX⁺ by pressing the BT ENABLE button. LED will change from dim to bright.
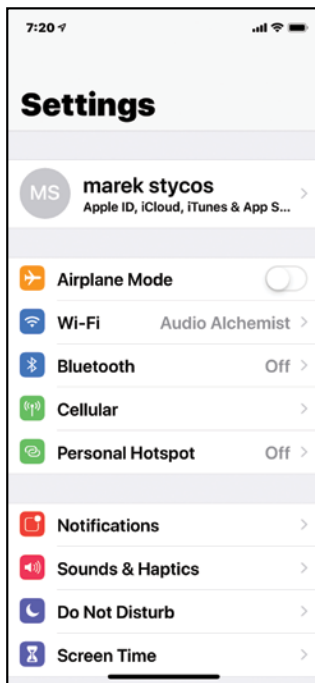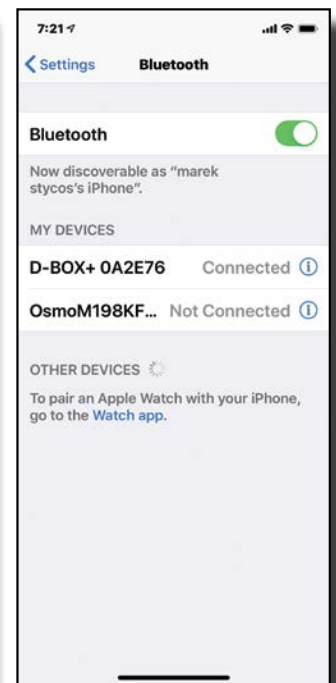
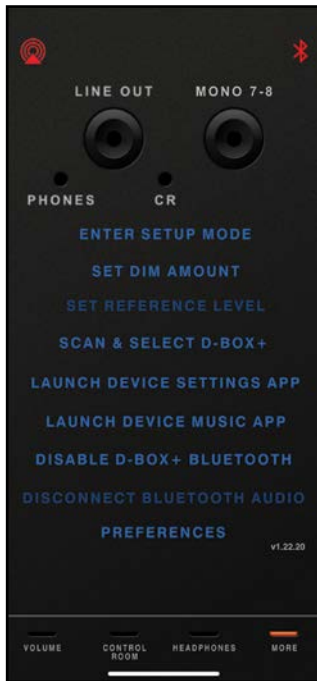

Open SETTINGS and select BLUETOOTH.

Turn BLUETOOTH on.

When the D-BOX⁺ appears, select it.

It should now show "connected".

43. BLUETOOTH REMOTE CONTROL SETUP FOR iPHONE (iPAD IS ALL IN ONE SCREEN, BUT IDENTICAL FUNCTIONALITY)

Open D-BOX+ app and select SCAN & SELECT D-BOX+.

Select START SCANNING & D-BOX+ will appear under devices.

Select the D-BOX+ and tap CONNECT SELECTED.

Both BLUETOOTH icons should turn from red to blue.

44. BLUETOOTH REMOTE VOLUME & DIM

Feature: Control the VOLUME, DIM and TALKBACK from this page.

Benefit: Adjust the level to your studio monitors and/or press DIM for a user selectable level (Both controlled from the front of the D-BOX+ as well.)

Operation: To customize the DIM level, navigate to the MORE page and select   SET DIM AMOUNT . You will note the dim button is blinking. Now select your DIM setting by turning the knob. The farther you turn up the green LEDs, the greater the amount of DIM that will be applied. In other words, more green, less level- it acts as a cut. This is relative to the monitoring level, it is not fixed. For example, if your listening volume is at 12:00 and 2:00 your dim level will also change and follow these levels accordingly. To commit, press the DIM button. The LED will turn off. To exit SETUP MODE, press either the USB or AES/SPDIF setup button in the CTRL ROOM section.

Tip: ✌   The app will automatically connect to any D-BOX+ in the area- follow these instructions only if the app is not already connected or you have multiple D-BOX+ units.

Standard VOLUME mode control.   DIM MODE shown here.

45. TALKBACK MIC (SOFTWARE APP)

Feature: Communicate with the talent via directly into their cans utilizing your phone, tablet or laptop by leveraging your device's internal mic as a TALKBACK MIC.

Benefit: Freedom to communicate with the talent from anywhere within range that you choose.

Operation: First check to see that you are connected via Bluetooth (both top icons should be BLUE not RED 🔵 🔵).
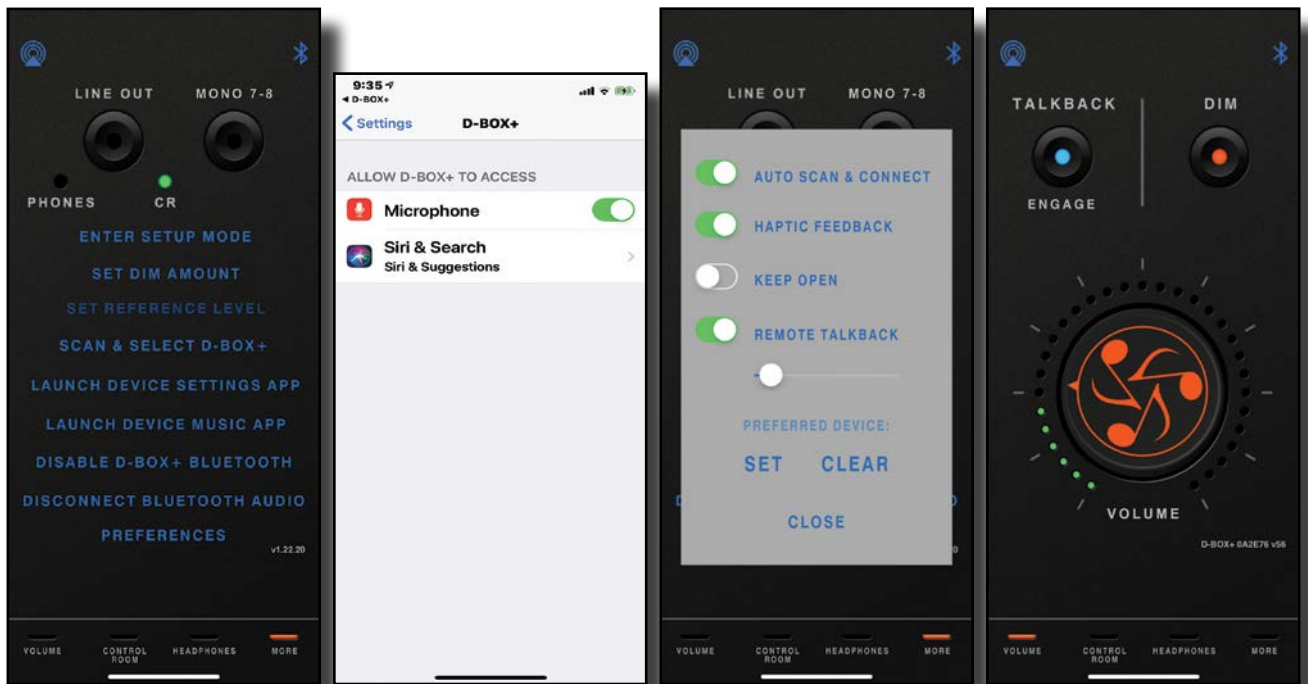
Open the MORE PAGE and tap LAUNCH DEVICE SETTINGS APP.

Engage the MICROPHONE switch (GREEN) and exit settings.

Select PREFERENCES. Engage REMOTE TALKBACK (GREEN) & select your volume level.

Open the VOLUME PAGE. Hit TALKBACK & bully the artist. LED is now BLUE.

Note: If a button is pressed and released quickly, it will latch. [LATCH MODE]

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If pressed and held for more than a second, the function remains engaged until the button is released. [TOGGLE MODE]

Tip: ✌ When engaging the TALKBACK switch to speak through your device, BLUETOOTH audio will be disabled.

46. BLUETOOTH REMOTE CONTROL ROOM

INDIVIDUAL MODE   ADDITIVE MODE

Feature: INDIVIDUAL MODE allows you to choose between five different input sources. ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF.

Benefit: Switch between 5 input sources, one at a time. For example, switch from iTunes/Tidal via USB and your final mix via AES/SPDIF and your client's rough mix via Bluetooth. (This is the default setup.)

Feature: ADDITIVE MODE allows you to select multiple input sources simultaneously.

Benefit: Silently select or deselect any combination of the control room sources to audition more than one input together (ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF).

Operation: For more details and operation, please refer to section 5 CONTROL ROOM SELECTOR (INDIVIDUAL OR ADDITIVE MODE).

47. BLUETOOTH REMOTE SPEAKER SWITCHING

INDIVIDUAL MODE   COLLECTIVE MODE   SUB FOLLOW MODE   MONO FOLLOW MODE

Feature: INDIVIDUAL MODE select and audition one set of monitors at a time.

Benefit: Test your mixes on up to three sets of monitors toggle between them. (This is the default setup.)

Feature: ADDITIVE MODE select and audition multiple monitors simultaneously.

Benefit: Test your mixes or simply overwhelm your clients with sound, by latching up to three sets of monitors and playing them at the same time.

48. SPEAKER SELECT CONTINUED (SUB)

Feature: SUB LINK when choosing a set of monitors, the third monitor output, may be dedicated to a subwoofer instead. It may require a separate button press for selection or be programmed to follow your tops.

Benefit: Tie a sub to your monitors, so every time you select them the subwoofer is activated (i.e. press SPEAKER 2 and the SUB button turns on). Or choose to keep it independent for low frequency content checks. (The default is independent.)

Tip: ✌   Remember to utilize MOMENTOGGLE. It is programmed into all of these switches. (Refer to SECTION 3).

Operation: To activate SUB LINK, navigate to the MORE page. Select ENTER SETUP MODE . Next, go to the CONTROL ROOM page. You will see the USB and AES/SPDIF setup buttons with the magic orange programming (brackets) around them alternately blinking green like lighters during a 1980's Guns N' Roses concert. Then in the SPEAKERS section check to ensure that the (1) button is unlit. You are currently set to INDIVIDUAL MODE. (The default mode.) Next, press and hold the desired speaker (1) or (2) until it blinks quickly. Then light up the SUB button. (Process may be repeated for the other speaker as well.) The pairing may be confirmed by pressing the SPEAKER button again. It will remain in SETUP MODE. Exit setup mode by pressing either the USB or AES/SPDIF setup buttons. It will now track with the speaker.

49. SPEAKER SELECT CONTINUED (MONO)

Feature: When choosing a set of monitors, the MONO button has two possible behaviors:

[A] When unlinked in either INDIVIDUAL MODE or ADDITIVE MODE, the MONO button will toggle on and off independently from the speaker group. In other words, if you have the MONO button engaged and move from SPEAKER 1 to SPEAKER 2 or 3, the MONO button will stay lit until you deselect it. (This is the default setup.)

[B] LINK MODE tie the MONO button to your monitors, so every time you select them MONO is activated. (For example, if you have a single monitor like an Auratone.) Press SPEAKER 2 and the MONO button turns on. Press SPEAKER 1 and the MONO button turns off. In this scenario, it can still be engaged for SPEAKER 1, but it won't remember to follow SPEAKER 1 until you program it.

Benefit: Want to do a phase coherency check for TV, broadcast and on-board mobile device playback? Press the MONO button at your discretion. (This is the default.) Have a single monitor (Auratone)? Program the button to follow that speaker set.

Operation: Refer to SETUP MODE section for details.

Tip: ✌ Remember to utilize MOMENTOGGLE. It is programmed into all of these switches. (Refer to SECTION 3).

Operation: To activate ADDITIVE MONO, navigate to the MORE page. Select ENTER SETUP MODE . Next, go to the CONTROL ROOM page. You will see the USB and AES/SPDIF setup buttons with the magic orange programming (brackets) around them alternately blinking green like lighters during a 1990's Whitesnake concert. Then in the SPEAKERS section check to ensure that the (1) button is unlit. You are currently set to INDIVIDUAL MODE. Next, press speaker (1). Exit setup mode by hitting either the USB or AES/SPDIF setup buttons.

Operation: For LINK MONO, navigate to the MORE page. Select ENTER SETUP MODE . Next, go to the CONTROL ROOM page. You will see the USB and AES/SPDIF setup buttons with the magic orange programming (brackets) around them alternately blinking green like lighters during Ozzfest. In the SPEAKERS section check to ensure that the (1) button is dimly lit. You are now set to INDIVIDUAL MODE. Next, press and hold the desired speaker (1) or (2) until it blinks quickly. Then light up the MONO button. (Process may be repeated for the other speakers as well.) The pairing may be confirmed by pressing the SPEAKER button again. It will remain in SETUP MODE. Exit setup mode by pressing either the USB or AES/SPDIF setup buttons. MONO will now track with the speaker.

Note: 50% of the world still listens in mono- think about it. A "stereo" iPhone, playing through its speakers at 2" of separation is mono. (Maybe not for a mouse.)

50. BLUETOOTH REMOTE HEADPHONES

INDIVIDUAL MODE   ADDITITVE MODE

Feature: INDIVIDUAL MODE allows you to choose between five (yes, 5!) different input sources. ANALOG ("analogue" if you're British), SUM, BLUETOOTH, USB and AES/SPDIF.

Benefit: Switch between 5 input sources, one at a time. For example, switch from iTunes/Tidal via USB and your final mix via AES/SPDIF and your client's rough mix via BLUETOOTH. (This is the default setup.)

Feature: ADDITIVE MODE allows you to select multiple input sources simultaneously.

Benefit: Select or deselect any combination of the headphone sources to audition more than one input together (ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF).

Operation: For more details and operation, please refer to SECTION 4 HEADPHONES SELECTOR (INDIVIDUAL OR ADDITIVE MODE).

51. BLUETOOTH REMOTE LINE OUT (MORE PAGE)
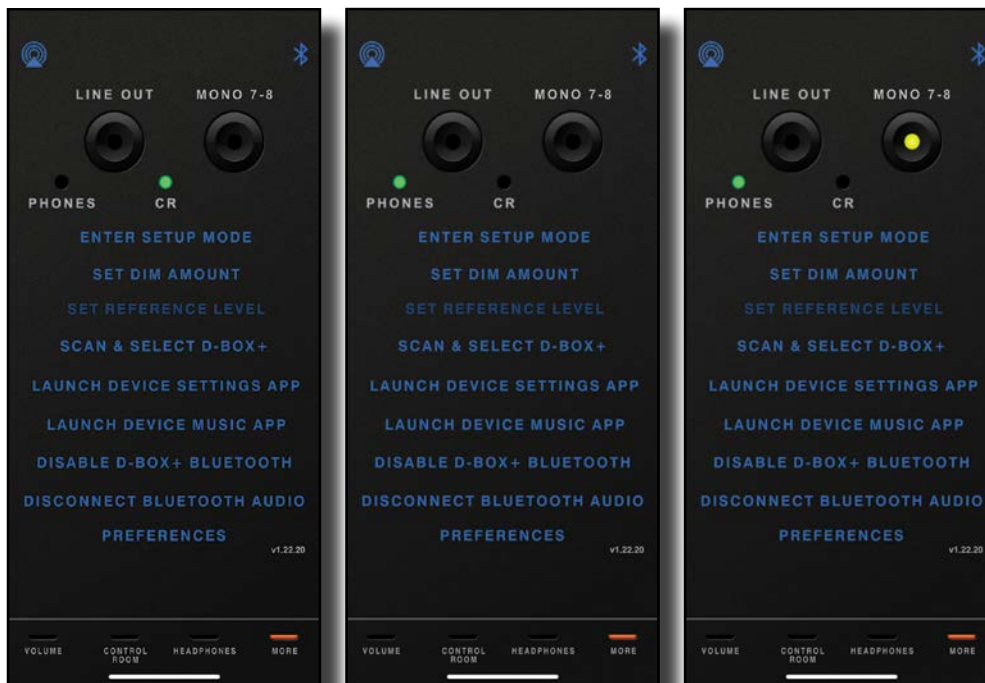
| LINE OUT CONTROL ROOM | LINE OUT HEADPHONES | SUMMING 7 & 8 MONO |

Feature: Dedicated stereo LINE OUT that mirrors either the CTRL ROOM or HEADPHONE source.

Benefit: The source(s) selected in either the CTRL ROOM or HEADPHONE section will output here. Send this audio anywhere. For example, expand your headphone options even further by employing a separate amplifier. Run this to another speaker controller (like a Dangerous Music MONITOR-ST) to expand your monitor complement. Send it to a different A/D converter if you wanted to A/B which worked better for the track, front of house PA system, video recorder, back into your interface, mixdown device like a CD burner, iPhone or cassette deck- remember those? At least we didn't mention a DAT machine!

Tip: ✌ Use the LINE OUT as a dub output. In other words, combine up to 5 inputs simultaneously- ANALOG, SUM, BLUETOOTH, USB and AES/SPDIF. For a total of 16 inputs- that is slick, right?

Note: These outputs are line level and unaffected by the speaker volume knob.

52. BLUETOOTH REMOTE MONO 7-8 (MORE PAGE)

Feature: Make summing inputs 7 and 8 mono.

Benefit: Perhaps you'd like to isolate the kick, vocalist or bass straight up the center, instead of panning in your DAW. The MONO BUTTON anchors it in the middle, in the analog domain.

53. BLUETOOTH REMOTE (MORE PAGE)

ENTER SETUP MODE: The gateway for programming the D-BOX⁺. Identical to pressing and holding the USB and AES/SPDIF setup buttons simultaneously in the CTRL ROOM section on the unit or in the CONTROL ROOM app page. See previous sections for further explanation.

ENTER DIM AMOUNT: Opens the VOLUME app page. See sections on dim for more details.

SET REFERENCE LEVEL: This function defaults to off. To turn it on select ENTER SETUP MODE . Next, press and hold the MONO 7-8 BUTTON until it lights bright amber. Now SET REFERENCE LEVEL is active on your device (bright font, not dark). Navigate to the VOLUME page and you will see a new notice beneath the DIM button DOUBLE CLICK FOR REFERENCE LEVEL . Tap the DIM button twice. The button will flash amber rapidly. Select your custom reference on the volume control. To commit, press the DIM button. To exit SETUP MODE, navigate to the CONTROL ROOM page and click on either the USB or AES/SPDIF button. Now when on the VOLUME page, the orange DOUBLE CLICK FOR REFERENCE LEVEL message will turn green DOUBLE CLICK FOR REFERENCE LEVEL when at your reference level. To disable the SET REFERENCE LEVEL functionality, simply go into SETUP MODE by selecting ENTER SETUP MODE from the MORE page and pressing and holding the MONO 7-8 BUTTON until the amber LED turns off. Now exit SETUP MODE by navigating to the CONTROL ROOM page and clicking on either the USB or AES/SPDIF button. SET REFERENCE LEVEL is now inactive on your device (darker font).

Tip: ✌ Set your REFERENCE LEVEL to an Equal Loudness Curve (the artist previously known as Fletcher-Munson). In other words, use an SPL meter or phone app to set your volume near 85dB. This is where our ears frequency response is the flattest. Track and mix where you're comfortable (hopefully at lower levels), then check your mix periodically at the 85dB setting. On the unit, push the VOLUME KNOB twice to return to your SET REFERENCE LEVEL. In the app, just hit the tap the DIM button twice.

SCAN AND SELECT D-BOX+: Locates and connects with your D-BOX⁺ via BLUETOOTH. This only connects for remote control functionality. Not audio. See section 42. BLUETOOTH AUDIO & REMOTE CONTROL SETUP for more details.

LAUNCH DEVICE SETTINGS APP: This shortcut opens the settings page on your device to allow the use of its internal microphone as a talkback mic and playing back BLUETOOTH audio. Refer to sections 22 & 45. TALKBACK MIC for more details.

LAUNCH DEVICE MUSIC APP: This shortcut opens the music player on your personal device, for example, iTunes.

DISABLE D-BOX+ BLUETOOTH: This turns off the BLUETOOTH enable button, thus disengaging both BLUETOOTH audio and BLUETOOTH remote control. Since BLUETOOTH is now disabled, to reconnect, you will have to manually select the button on the front panel.

DISCONNECT BLUETOOTH AUDIO: Disconnects your BLUETOOTH AUDIO connection between your device and the D-BOX⁺ with a simple button press. Perhaps you want to give TALKBACK or STREAMING control to the self-proclaimed record "poducer" (you get the "R" when you've arrived) or you need to use your wireless earbuds to call your Great Aunt Baroness Evelyn Lickspittle or you simply want to stream to any other device and not have a conflict between warring BLUETOOTH factions.

PREFERENCES: [AUTO SCAN & CONNECT] automatically searches for the D-BOX⁺ and connects BLUETOOTH for remote control.

[HAPTIC FEEDBACK] Implements a physical sense like vibration to communicate an action has transpired. For example, selecting a button will cause a quick clunk like sensation. (Only available on iOS devices with Haptic Feedback Enabled).

[KEEP OPEN] If the app is in the foreground, it will remain live on your screen, regardless of sleep or energy saving settings.

[REMOTE TALKBACK] Allows your device to be used as a talkback mic. This is in required and does not supersede the LAUNCH DEVICE SETTINGS APP, you must activate both.

[————○———] TALKBACK mic level.

[PREFERRED DEVICE:] If you have more than one D-BOX⁺, (singer-songwriter suites, for example) select the preferred device and it will lock to that specific one.

"The D-BOX+ is one of the biggest game changers in my new setup. It's the centerpiece of my studio. The Bluetooth function alone comes in handy when your working with artists who love to play there ruff mix or ideas for you. It's a producers dream to have an all in one box like this."
SUTTER KAIN AKA DJ BLESS
Multi platinum Producer / Mix Engineer / Film Maker
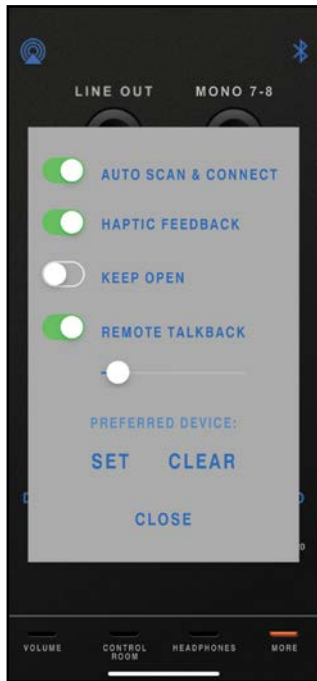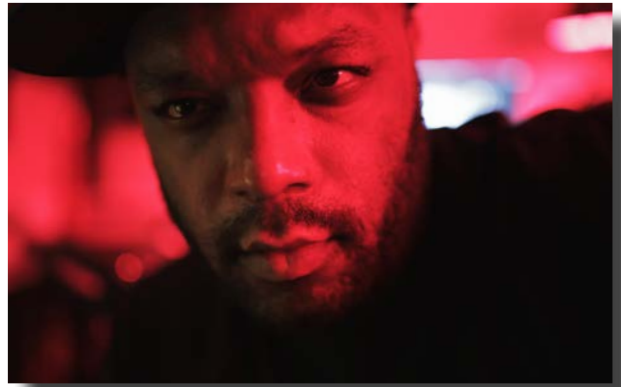
54. BLUETOOTH REMOTE (FACTORY RESET)

Feature: Reset your D-BOX⁺ to its factory default settings.

Benefit: Your toddler managed to program your D-BOX⁺ into some pretzel like settings? Simply return it to the factory default.

Operation: Navigate to the MORE page on your device. Select ENTER SETUP MODE . Press and hold the LINE OUT button until you see the lights of Las Vegas and hear the relays clicking like church bells.

Appendix

ANALOG 8 CHANNEL DB25
(TASCAM PROTOCOL)

H = HOT   C = COLD   G = GROUND

PIN OUT WIRING FOR DB25 CONNECTOR

1	2	3	4	5	6	7	8

G C H G C H G C H G C H G C H G C H G C H G C H

13○ 12○ 11○ 10○ 9○ 8○ 7○ 6○ 5○ 4○ 3○ 2○ 1○

25○ 24○ 23○ 22○ 21○ 20○ 19○ 18○ 17○ 16○ 15○ 14○
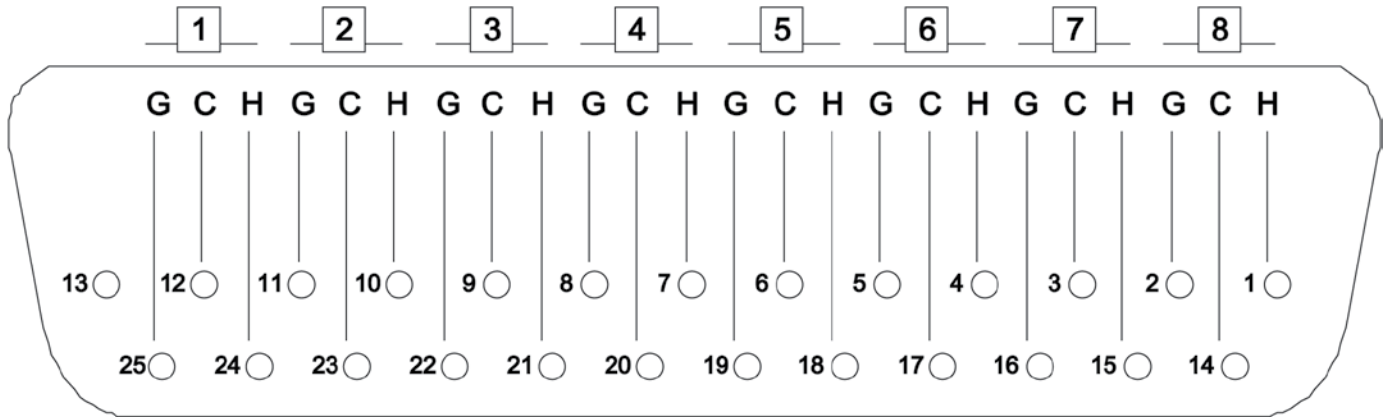
pin #	Channel	signal
1	8	high
14	8	low
2	8	shield
15	7	high
3	7	low
16	7	shield
4	6	high
17	6	low
5	6	shield
18	5	high
6	5	low
19	5	shield
7	4	high

20	4	low
8	4	shield
21	3	high
9	3	low
22	3	shield
10	2	high
23	2	low
11	2	shield
24	1	high
12	1	low
25	1	shield
13	not used	

CABLE TYPES

EXAMPLE:
AES CABLE
[AES XLR(F)-XLR(M)]

EXAMPLE:
MIC CABLE
[ANALOG XLR(F)-XLR(M)]

EXAMPLE:
ANALOG SNAKE
[ANALOG DB25-XLR(F)]

EXAMPLE:
AES to S/PDIF CABLE
[DIGITAL XLR(M)-RCA]

SPECIFICATIONS

Note: Dangerous Music, Inc. publishes actual measured specifications, not theoretical numbers derived from data sheets published by chip manufacturers.

SUMMING SECTION

Frequency Response	Flat within 0.1dB from 10Hz to 50kHz
THD+N @ +4dBu	0.0019%
IMD	0.0020%
Crosstalk Rejection	>114dB @ 1kHz
Noise floor @ unity gain 22Hz to 22kHz	<-90dBu
Maximum Input Level	+27dBu

SELECTED LINE OUTPUT

Frequency Response	Flat within 0.5dB from 10Hz to 50kHz
THD+N @ +4dBu	0.0027%
IMD	0.0027%
Crosstalk Rejection	>110dB @ 1kHz
Noise Floor	22Hz to 22kHz <-89dBu
Maximum Input Level	+26dBu

MONITOR SECTION

Frequency Response	Flat within 0.5dB from 10Hz to 50kHz
THD+N @ +4dBu	0.0049%
IMD	0.0090%
Crosstalk Rejection	>106dB @ 1kHz
Volume off signal rejection	>120dB
Noise floor at unity gain 22Hz to 22kHz	<-90dBu

USB & AES DACS, MEASURED AT 96KHZ SAMPLE RATE:

Frequency Response	Flat within 0.5dB from 10Hz to 30kHz
THD+N @ -14dBfs	0.0027%
Crosstalk Rejection	>115dB @ 1kHz
Dynamic Range	>106dB

HEADPHONE AMPS:

4 ohm minimum load per amplifier (6-8 pairs of typical studio dynamic headphones)

Power Output	3 Watts / Channel
THD+N	0.0066%
Crosstalk Rejection	>100dB

WARRANTY

Free 2 year extended warranty with online registration.

Standard warranty: 90 days parts and labor, subject to inspection.

Does not include damage incurred through shipping damage, abusive operation or modifications/attempted repair by unauthorized technicians.

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	Fax: + 49 2236 393732
Email: info@dangerousmusic.com	E-mail: info@dangerousmusic.de

Dangerous Music, Inc. reserves the right to alter the software and design of their equipment.

If after reading the manual more information for an application is needed, please contact us via email for the quickest response.

- •Factory contact for RA# must occur before shipping a unit to us for service.
- •Please keep the original cartons in case storage or transportation of units is required.
- •Always insure shipment as these damages are not covered by the warranty.
- •Thank you for actually reading the manual. Now go make some Dangerous Music!

D-BOX+ WITH UA APOLLO X8

DANGEROUS MUSIC

S/PDIF DIGITAL OUTPUT TO DAW
DIGITAL INPUT
RCA-XLR(M)

APOLLO MONITOR OUT TO D-BOX+
ANALOG IN
1/4" BALANCED
TO XLR(M)
(USED FOR
LATENCY-FREE
MONITORING
DURING
TRACKING)

8 LINE OUTPUTS
TO SUMMING INPUT
1/4" BALANCED-
DB25

SPEAKER OUTS TO
MONITOR INPUTS
1/4" BALANCED-XLR(M)

ANALOG CABLE:
DIGITAL CABLE:
BLUETOOTH:

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D-BOX⁺ WITH UA APOLLO X8P

DANGEROUS MUSIC

JUMPERZ Custom Labeled Cable Bundle
PART # JDANDX+_UAAX8P-CB
(1) 2 Channel XLRM to TRS - 3FT w/ 6" FAN
(1) DB25 to DB25 - 3FT
(1) DB25 to (1 & 2) TRS and (3 - 8) XLR - 3FT
(6) ZIPLINES 20ga-2c TRS to XLRM - 15FT Cables
MSRP: $649.99

SPEAKER OUTS TO
MONITOR INPUTS
1/4" BALANCED-XLR(M)

8 LINE OUTPUTS
TO SUMMING
INPUT
1/4" BALANCED-
DB25

APOLLO MONITOR
OUT TO D-BOX⁺
ANALOG IN
1/4" BALANCED
TO XLR(M)
(USED FOR
LATENCY-FREE
MONITORING
DURING
TRACKING)

ANY DIGITAL
DEVICE

USB OUTPUT FOR MIXDOWN RETURN

ANALOG CABLE:
DIGITAL CABLE:
BLUETOOTH:

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D-BOX+, CONVERT-AD+ and CONVERT-8

MIC PREAMP

COMPUTER

CONVERT-8

D-BOX+

CONVERT-AD+

ANALOG CABLE:
DIGITAL CABLE:

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