ASHLY

OUR LEGACY IS LIVE

WHO IS ASHLY?

Ashly Audio started out as a sound reinforcement company in 1974 founded by Billy Thompson, the maverick engineer who inspired a group of friends to redirect their talents for sound engineering toward the manufacturing of live sound reinforcement equipment.

It was Thompson's passion for designing and building these components of focusing on functionality, musicality, and most of all reliability, that cemented Ashly's enduring legacy in both the live sound markets and fixed system installation markets for decades to follow.

With it's success, Ashly was quick to recognize early on that there was much more to sound quality than standardized coding and fancy filtering algorithms.

Today, not much has changed. In a world of disposable products, Ashly upholds the time-honored tradition of building audio gear that will deliver years of service. Ashly not only brings decades of proven experience to live sound, it brings audio networking solutions and control of audio systems to many venues around the world as well.

Ashly's power amplifiers and signal processors interconnect with the digital world—seamlessly integrating into a facility's framework without losing the natural "musical" quality of the audio. Ashly provides a selection of pro audio products with features to meet very specific audio needs without loosing sound quality. That's what sets us apart.

Our legacy is live and built on the power of performance—while offering quality audio tools for commercial venues as well.

Learn more about us at Ashly.com.

digiMIX

digiMIX24 24-Input Digital Mixer, 24 x 8 AUX Channels or 24 x 4 AUX/4 SUB

The *digiMIX24* gives you complete control over your performance space. Whether you're mixing live bands, a high school musical, a worship service, or running a rehearsal, there are many applications where digiMIX24 feels right at home. Take advantage of all the options!

Mixing on the Live Control Surface you have familiar physical controls at your fingertips and the flexibility to accommodate instruments, voices and signals from various sources. Equipped with Class-A discrete mic pre's designed exclusively by Ashly, you know great sound is included!
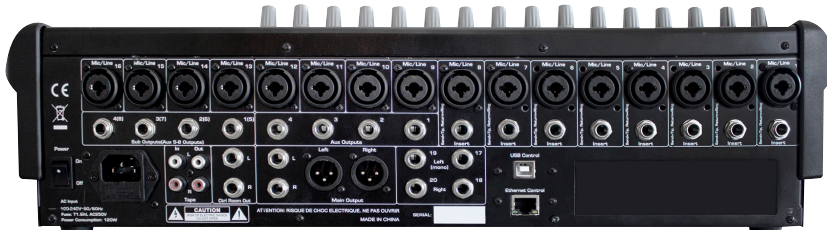
digiMIX Features:

- *digiMIX24: 24 Total Inputs x 14 Mix Buses*
- *digiMIX18: 18 Total Inputs x 12 Mix Buses*
- *Responsive 7" LCD Color Touchscreen*
- *Assignable, Precision Alps® motorized 100mm fader for control of individual channels or DCA / AUX groups*
- *Intelligent Meter Bridge displays Input Level or Fader Volume Position*
- *Stereo Solo any Channels or Mix Buses*
- *16 Discrete Ashly Class-A Mic/Line Combo Inputs*
- *8 Separate Aux Outputs, 8 Separate Channel Inserts*
- *33 Channels of DSP Processing: Expander/Gate, Comp/Limiter, PEQ, GEQ*
- *2 Stereo FX Processors: 12 Digital FX: Reverb, Delay, Chorus & more*
- *Scene/Preset FX/GEQ: Save, Load, Copy*
- *Individual channel delays in 0.2ms increments, up to 300ms for easy sync of video and audio playback*
- *Optional USB I/O card for easy export of a recording feed to hard drive or import of virtual sound check*
- *Optional flight case for the digiMIX24*

NEW FOR 2018!

digiMIX USB Option Card

digiMIX18 18-Input Rack-Mountable Digital Mixer, 18 x 12 AUX Channels

The digiMIX18 is a NEW digital mixing solution that maintains all key features of the digiMIX24 in a more compact, rack-mountable model. The digiMIX18 gives you 18 inputs and 12 output buses (18x12) and maintains the same powerful real-time live control that give users instant access to all major functions.

Modular expandability via optional Dante® and USB cards which provide 18 digital inputs and up to 30 digital outputs. Selectable Digital Audio Channel-Insert points that allow you to record, process in native mode, and/or playback from your favorite DAW using our USB-3018 option card. Useful for capturing or enhancing your live performance.

digiMIX Roadcase

KLR SERIES

Model	Ch.	Watts @ 2Ω	@ 4Ω	@ 8Ω	@ 4Ω Bridged	Constant Voltage Options
KLR-5000	2	2500	1700	1000	5000	—
KLR-4000	2	2000	1400	850	4000	—
KLR-3200	2	1600	1100	650	3200	800 @ 70V
KLR-2000	2	1000	600	350	2000	—

Our *KLR Series* are high-efficiency, high-power 2-channel amplifiers that are the ideal choice for high-output speaker systems, line arrays, dual 18" subwoofers and much more. If you think you need to use an expensive, European amplifier to get a clean, stable, quiet amplifier—think again.

KLRs are quiet with signal-to-noise ratio ratings from >108 dB to >110 dB across all models. Each with a 3-position gain switch for both channels, a 3-position mode switch (bridged, stereo or parallel mono) and a 3-position 12dB/oct HPF switch (30Hz, 50Hz or off).

KLR Features:

- *Stable down to 2 Ohms*
- *Balanced inputs via 3-pin Euroblock*
- *Combo XLR/TRS connectors*
- *Neutrik® speakON® type output connectors*
- *Switch-mode power supply with extensive protection circuitry*
- *On/Off limiter switch*
- *Forced-air cooled (front-in, rear-out)*
- *Removable dust filters, easy to clean*
- *Front-mounted attenuators*
- *Removable amp handles for permanent installation*
- *Optional locking front panel volume knobs*
- *For up to 800 Watts output @ 70V, choose the KLR-3200*
- *Safety/Compliance: cCSAus, CE, FCC, RoHS*

US

Made in Webster, NY

Protea™
SYSTEM PROCESSORS

Protea 3.6 3x6 System Processor **Protea 4.8** 4x8 System Processor

Protea SP Features:

- *Front Panel Parameter Control*
- *Single rack space with XLR audio connections*
- *Crossover, EQ, delay and limiter functions*
- *Outputs assignable to any input*
- *Front panel or PC programming and control with 4 levels of security*
- *USB and RS-232 interface*
- *Third-party control friendly*
- *Balanced inputs and outputs*
- *Parametric filters and comp/limiter controls feedback*
- *Linkwitz-Riley, Bessel and Butterworth filters*
- *12, 18, 24 and 48dB/octave slopes*
- *Parametric EQ: 1/64th to 4 octave range*
- *682ms input and output delay (1,364ms total)*
- *Limiter on each output*
- *Individual input and output metering*
- *Safety/Compliance: CE, FCC, RoHS*

With active front panel controls and extremely intuitive user interface, *Protea System Processors* thrive in a dynamic live sound environment. The front panel is hands-on and allows quick access to all control parameters by offering dedicated function buttons, eliminating the need for hidden sub-menus. The USB inputs (front and rear panel) provide set-up via Ashly's *Protea™ Software Suite*, making the SP's a great choice for permanent installations.

A backlit 2 x 20-character LCD displays channel and function settings. Dedicated front panel controls provide access to all audio functions and system tools. There is a rear panel RS-232 port in addition to the USB ports.

Advantages of using the software include greater preset capacity, and a very intuitive visual representation of the audio routing and control process. A 6-foot (1.8m) USB-A to USB-B cable is provided.
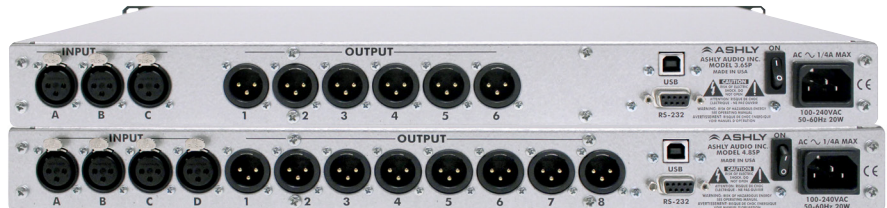
CONVECTION-COOLED AMPLIFIERS
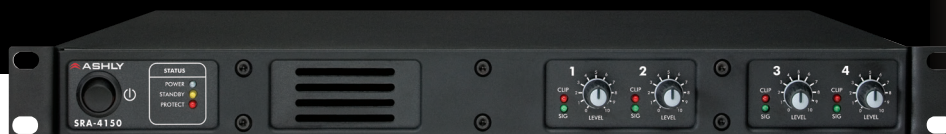
Model	Channels	Watts @ 4Ω	@ 8Ω	@ 8Ω Bridged
SRA-4150	4	150	80	300
SRA-2150	2	150	80	300
SRA-4075	4	75	40	150
SRA-2075	2	75	40	150

Housed in a compact single rack space chassis and weighing only 10 lbs, SRA Series convection-cooled power amplifiers are designed to drive 4 or 8 Ohm loads. Choose from 4 models are available in 2 and 4-channel configurations with power ratings of 75W and 150W per channel.

The 150W models are also capable of driving 25V constant voltage lines directly. Switch mode power supplies and Class-D amplifier circuitry provide an extremely power efficient solution.

SRA SERIES

SRA Features:

- *Extremely low noise, convection cooled*
- *Extensive protection circuitry*
- *Level attenuators for each channel*
- *Signal present and clip alert status LEDs*
- *2-channel versions have a stereo headphone jack*
- *Selectable input sensitivity*
- *Selectable HPF frequencies*
- *Euroblock inputs/outputs*
- *Normal or bridged mode switch on each channel*
- *Remote power turn ON/OFF*
- *Adjustable turn-on delay up to eight seconds*
- *Safety/Compliance: cTUVus, CE, FCC, RoHS*

TRA
SERIES

TRA Features:

- *Extremely low noise, Convection cooled*
- *Internally mounted constant voltage transformers*
- *Extensive protection circuitry*
- *6-Step signal level and clip LEDs*
- *Level attenuators for each channel*
- *Euroblock inputs/outputs*
- *Selectable input sensitivity*
- *Remote power turn ON/OFF*
- *Adjustable turn-on delay up to eight seconds*
- *Safety/Compliance: ᴄTUVᵤₛ, CE, FCC, RoHS*

| Model	Ch	Watts @ 4Ω	@ 8Ω	@ 8Ω Bridged	@ 25V	@ 70V	@ 100V
TRA-4150	4	150	80	300	150	150	150
TRA-2150	2	150	80	300	150	150	150
TRA-4075	4	75	40	150	75	75	75
TRA-2075	2	75	40	150	75	75	75

TRA Series convection-cooled, Class-D amplifiers are designed for low impedance, 25V, 70V or 100V installs with modest power requirements. Choose from 2 and 4-channel configurations, with power ratings of 75W and 150W per channel. All audio controls are located on the rear panel and have 6-step LED meter for monitoring levels.

TRA amplifiers can drive 4 or 8 Ohm loads and 25V or 70V and 100V constant voltage lines simultaneously. Output transformers are internally mounted. The 150W models are capable of driving 25V constant voltage lines using the direct coupled 4 Ohm output.
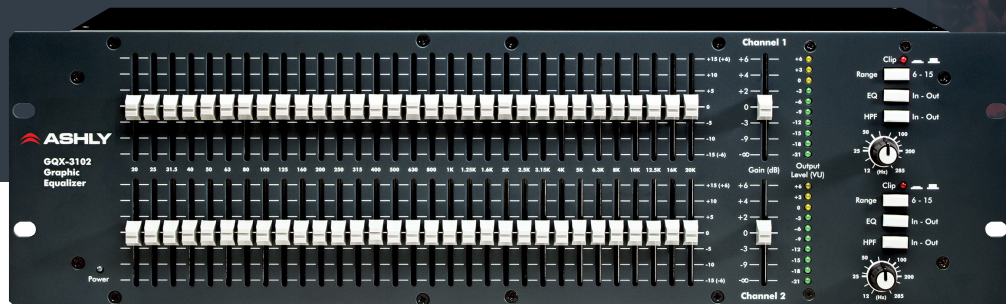
## GQX-3102 2-Channel, 31-Band Graphic Equalizer

The GQX-3102 features 2-channels of 31-band 1/3-octave EQ, tunable hi-pass filter circuit, switch-selectable cut or boost of either 6dB or 15dB and 10-segment, 2-color LED meter displays, and clip LEDs. The full-throw 45mm faders have a metal-shaft with the center detented position utilized as an "on/off" switch for that filter to minimize any possible degradation in signal noise levels.

GQX Features:

- *45mm, detented metal shaft faders*
- *12dB/octave, tunable hi-pass filter*
- *True Constant "Q" design*
- *Tight tolerance precision components for precise ≤3% filter accuracy*
- *Precision Wein-bridge filters*
- *Switchable boost/cut range of ±6 or ±15dB*
- *10-position, 2-color LED level meter*
- *Peak LED indicators*
- *Balanced inputs, Servo-balanced outputs*
- *XLR, TRS and Euroblock connections*
- *Universal 100–240VAC internal power supply*
- *Safety/Compliance: cTUVus, CE, FCC, RoHS*


Ashly Differentiator: "Tunable Hi-Pass Filter (HPF)"
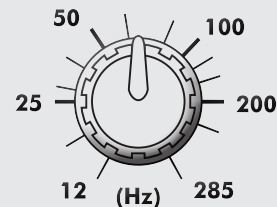
What separates Ashly EQs from the others? Ashly know-how and quality components that give you a more "musical" sound in your mix.

Our "Tunable Hi-Pass Filter" gives you environmental control of low frequency response and caters to the source output and size of the venue.

If you're set up for voice-only audio, set your HPF to 180Hz to better control low frequency which support the speaker. Say you're a DJ using turntables—roll off your HPF to 50Hz to reduce the undesirable rumble for clean, responsive lows to give just the right amount of "thump".

Ashly Differentiator:
"+15/-15dB in 25mm Fader"


— +15 (+6)
— +10
— +5
— 0
— -5
— -10
— -15 (-6)
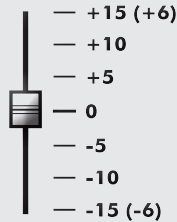
Our MQX short-throw faders are unique because we give you increased +/- 15dB boost/cut from a 25mm fader. Complete control with plenty of range. No other EQ in this category gives more than MQX.

The MQX (and GQX) also have tight tolerance components that provide uniform and predictable filter response.

The center detents across our faders give you a true "flat" filter by disengaging the bandpass filter completely from the signal path. The result is a clean and quiet mix!

We're big on consistency and quality on all of our EQs—past and present. Our EQs are made with the best components and are built to last.
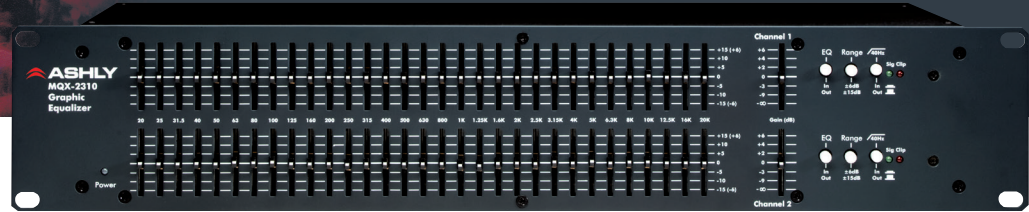
MQX-2310 2-Channel, 31-Band Graphic Equalizer

The MQX-2310 uses the same precision filter design and summing circuitry as the GQX Series, with each filter exhibiting true Constant "Q" response. The center detented position of each fader acts as an on/off switch for its filter, ensuring absolutely flat response and high signal-to-noise ratio. A full 25mm throw makes use of every last bit of panel space so that small panel size doesn't compromise resolution. The additional range and incredible accuracy of this fader allows for ±15 dB of amplitude adjustment on each individual filter. The MQX-2310 features 2-channels of 1/3 octave EQ.

MQX Features:

- *25mm, detented metal shaft faders*
- *Switchable 40Hz, 18dB/octave hi-pass filter*
- *Tight tolerance components for precise ≤3% filter accuracy*
- *Precision Wein-bridge filters*
- *Constant "Q" design*
- *Switchable boost/cut Range of ±6 or ±15 dB*
- *10 position, 2-color LED level meter*
- *Balanced inputs*
- *Servo-balanced outputs*
- *XLR, TRS and Euroblock connections*
- *Universal 100–240VAC internal power supply*
- *Safety/Compliance: cTUVus, CE, FCC, RoHS*

CLX-52 Stereo Peak Comp/Limiter

The CLX-52 Peak Comp/Limiter is a 2-channel, universal peak-sensitive automatic gain control (AGC) device with exceptional audio performance, precise controls and rugged durability.

The CLX-52 uses an "infinite soft-knee" characteristic and timing based on compression ratio. This, combined with a dual release time constant, allows program density to increase as the input signal increases. The result is a peak controller with very low noise, smooth sound, and excellent stereo tracking without the usual "constricted" limiter sound.

CLX Features:

- *Ashly Exclusive Double Release Time Constant*
- *Peak compression circuitry*
- *Compression ratio variable 2:1 through infinity:1*
- *Precision 11-step LED gain reduction, input, and output meters*
- *Over 60dB of gain reduction*
- *Extremely low noise and distortion*
- *Calibrated threshold control*
- *Detector loop patch point*
- *Input/output meter switch*
- *Stereo tie switch*
- *Active balanced inputs*
- *Servo-balanced outputs*
- *XLR, TRS 1/4", and Euroblock connectors*
- *Universal 100-240VAC internal power supply*
- *Safety/Compliance: $_c$TUV$_{us}$, CE, FCC, RoHS*

Ashly Exclusive Feature:
### "Double Release Time Constant"

Attack   **Release**
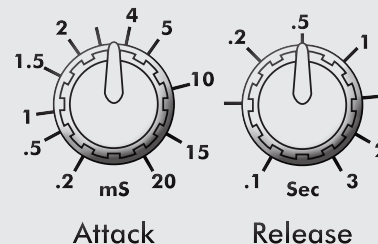
A unique feature of CLX-52 is the incorporation of a Double Release Time Constant. When a conventional compressor/limiter is adjusted for slow release times, transients such as mic "pops" may cause a severe reduction in gain followed by a slow fade up, making the action of the limiter very obvious.

With the Double Release Time Constant, release from gain reduction after a brief transient is always fast, with a slower release after a sustained overdrive.

Ashly Exclusive Feature: "Response Control"

This control adjusts the damping of the filter affecting the response shape of the filters at the crossover point. This helps offset the inaccuracies inherent in typical loud-speakers, thereby helping you to achieve a flat system response.
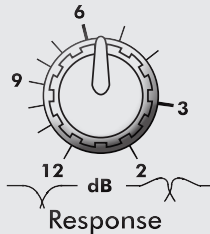
Dial calibrations refer to the amount of attenuation effected by the filter at the crossover frequency, i.e., a setting of 3dB means that the filter's hi-pass and low-pass outputs are each "rolled off 3dB at the crossover point". This describes Butterworth filter response, or a gentle 3dB peak at the crossover point when the two filter output signals overlap.

To obtain a flat signal, or "Linkwitz-Riley" response through the crossover region, set the Response control to "6". This attenuates each output of the filter by 6dB at the crossover point (two identical signals added together yield a +6dB in-crease). To obtain a notch at the crossover point, turn down the response control past "6" to best suit your needs.

XR-1001 Stereo 2-Way, Mono 3-Way Crossover

The *XR-1001 Crossover* is based upon a powerful state-variable filter circuit guaranteeing that two adjacent frequency band outputs always remain in phase. Our crossover offers a number of useful features, including continuous tuning, a response control, and a unique output stage that maintains low noise at any level setting. The XR-1001 also includes a 200:1 tuning range, individual output mute switches, and both TRS and XLR connectors.

The XR-1001 features low noise and distortion, active balanced inputs, a peak level indicator, a precision regulated power supply, protection against abnormal input or output conditions, and rugged mechanical construction.

XR Features:

• Ashly Exclusive Variable Filter Response Control
• 24dB/octave slope
• Mode switch for stereo 2-way or mono 3-way operation
• Low frequency summed mono output
• ÷10 range switch on both channels
• XLR and 1/4" inputs and outputs
• 20Hz third-order hi-pass filter
• Peak overload warning lights
• Individual level control and mute switch on all outputs
• Active-balanced inputs
• Servo-balanced outputs
• XLR and TRS 1/4" connectors
• Universal 100–240VAC internal power supply
• Safety/Compliance: $_c$TUV$_{us}$, CE, FCC, RoHS

MX SERIES

MX-206 6-Ch, Stereo Mic Mixer
LX-308B 8-Ch, Line Level Mixer
MX-406 6-Ch, Stereo Mic/Line Mixer
MX-508 8-Ch, Stereo Mic/Line Mixer

Ashly began in the pro audio industry began with custom designed and built mixing consoles, which soon evolved into rack-mount signal processing equipment. In a world of throw-away products, make an investment in these high-performance mixers that will last you for years to come.

US
Made in Webster, NY

MX-206 Features:

- High-gain mic preamps (60dB)
- Transformer isolated +24dBm 600 Ohm balanced XLR-mono output
- Stereo line in/out
- Pan control on each channel
- Stereo headphone jack with level control
- 20dB input pad switch
- +48V phantom power
- Universal power supply

LX-308B Features:

- True stereo 8-channel line level mixer, doubles as a 16-channel mono mixing unit
- Use alone or as an expander or sub mixer for larger consoles
- All balanced inputs
- Front panel level, pan controls and individual channel muting switches w/LED status indicators
- Channels 1 and 2 are switchable for either mic or line level input

MX-406 Features:

- High-gain mic preamps (60dB)
- 2-band EQ on each input
- 6-channel inserts
- 20dB input pad switch
- +48V phantom power
- Universal power supply
- AUX send and return
- Stereo line in/out
- Input level and pan controls on each input

MX-508 Features:

- 3-band channel EQ with sweepable mid frequency center
- 2 AUX sends per channel
- Insert jacks on each channel
- Independent mono output with level control
- Transformer isolated +24dBm 600 Ohm balanced XLR-stereo program outputs

All mixers meet Safety/Compliance: cTUVus, CE, FCC, RoHS

TM
SERIES

COMPACT MIXER/AMPLIFIER

Model	Channels	@ 4Ω	Constant Voltage Options
TM-360 ▶	3	60W	25V, 70V*
TM-335 ▶	3	35W	25V, 70V

The *TM-335 Mixer/Amplifier* is a 3-input 35W model. It features your choice of mic, line, dual RCA sum-to-mono or telephone inputs. Rear panel DIP switches set input priorities and trigger the ducking circuit. Rack mount the TM-335 using the accessory RMK-335.

TM-335 Features:

• Inputs 1-2-3 are mic/line, 2-3 sum stereo inputs
• Mute priority
• Rear panel switches select stereo summing
• Optional rack kit available
• Transformer-isolated output offers low impedance (4 Ohm) or constant voltage (25V or 70V)
• Safety/Compliance: cCSAus, CE, FCC, RoHS

The *TM-360 Mixer/Amplifier* is a 3-input, 60W unit that offers input and output flexibility coupled with energy efficiency using Class-D amplifier topology. A front panel 3.5mm TRS mini-jack makes it easy to plug-in a back-up music source, such as an MP3 player. Rear panel DIP switches allow you to select the mix going to each zone. There are 2 separate zone outputs: a 1W output for driving a remote speaker, and a preamp output that can be used to drive a separate amplifier. The transformer-isolated output offers a choice of low impedance (4 Ohm) or constant voltage (25V or 70V).*

TM-360 Features:

• One balanced mic/line/tel input with phantom power, 2 balanced line level inputs w/stereo RCA sum-to-mono inputs
• Mute priority of inputs
• Mini-jack input on front panel disables channel 2-input
• Switches for zone 2 assign, mute priority, low-cut filter, phantom power
• 600 Ohm pre-out for external amplifiers
• Zone 2-output, 1W / 8 Ohms
• Power saving standby mode: audio inactivity or contact closure if no audio input is received for 25 minutes, thus reducing the current draw.
• Rack mount kit (model RMK-360) available as an optional accessory
• Safety/Compliance: cCSAus, CE FCC, RoHS

*The 230V International version features Low Impedance, 70V or 100V output options.

AUDIO SOLUTIONS DESIGNED FOR PERFORMANCE

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