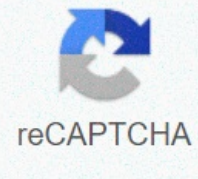




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Mackie d8b digital mixer manual

D8B A manual à ç Chapter 4 À ç ç pag 87 Setting up a session This section of the Digital 8à, à ç Bus OwnerÀ ç S Manual provides a lot of descriptions of specific applications of some common uses. Follow the control list format to make sure that everything is just right to the configuration. Like your abilities and increasing knowledge, experiment with new techniques. Building an optimized thatÀ ç s system for the specific application. Listening Environment in every serious registration or live audio situation, the listening environment is one of the most important considerations. In recording application, make sure that the digital 8à, à ç bus is connected to excellent reference monitors, such as Mackie HR824À ç s. Furthermore, set the system into an acoustically controlled and balanced environment. Avoid a control room with identical sizes in any direction and configure it with a good mixture of absorption and reflection. In a live-sound environment, place the home console at a good visual and auditory observation point. If youÀ ç re-mixing in Mono, ita s ok to sit in line with one of the speaker clusters. When mixing in stereo or surround, select the best location ç genuine called À ç Sweet spot À ç to critically evaluate the entire mix. Eliminate the work guess. Enlarge efficiency. Configuration / Planning channel This reality has a lot to do with the way every audio experience takes place. If you know where you ç rí direct with track expectations and instrumentation, youÀ ç You will be able to make better choices along the way. Floor, plan again; think about it; So plan a little. Process a fake up of the final trace sheet before starting recording. YouÀ ç L ll more on how to get there where you want to be. Power-up Procedure A well thought-out ignition procedure saves wear on all equipment. This procedure helps to minimize the possibility of damage to equipment, maximizing successful possibilities. Refer to Figure 4-1 for a Fast Track graphic representation of this procedure. Off Amplification System: Power Amplifiers or Powered Monitor Master Fader Giù Console Power Switch on Un à ç The D8B will create a startup file with the default settings, if the-Set User Template has not been specified. Open and load a picture or seat (optional) Figure 4-1 Power-up Procedure Follow this procedure for a safe and secure startup routine. Deliberate, well thought-out procedures help eliminate uncomfortable pauses in a session. They make the registration of a more pleasant experience. Amp or Powered Monitor Off Master L / R Fader Giù Console Select Starting Snapshot or Master Open The Main Model L / R Power On DB 10 5 U 5 10 20 30 40 50 60 Amp or Monitor On Connect Tools Set Sampling Clock and Microphones Synth or D8B manual À ç à ç Chapter 4 À ç à ç pag 88 À ç ç ç ç ç knows a good idea to keep an instant photograph of each work configuration as a starting point: monitoring, overincision, symphony, grunge band, etc. Connect all the microphones and tools À, à ç Make sure all channel faders are falling. Àf à ç Turn master fader down. Àf à ç Turn speaker level. Set a sampling clock ç Check the constant sampling frequency settings, on all digital multitrack recording devices. À, à ç Word clock and digital data transfer links are very important for efficiency and functionality of any digital system. Check them. À, à ç Most systems work better when the D8B is the source of Word Clock Master. Use the Apogee Clock I / O tab to send Word Clock for Slave Devices. Turn on the amplification system Àf à ç Wait for everyone else it is turned on before turning on the monitoring system. Enjoy the creative process configuration window The Setup window is very important for Digital 8À, à ç bus functionality. Your settings determine how the console functions within your own architecture and how to interface with other digital devices. Follow the checklist on the next page to verify that each Window installation parameter is deliberately set. For specific recommendations for the various parameter settings, refer to a Setup Windowa on page 64. Figure figure Basic connection for multitrack recording This diagram represents the fundamental connections in a D8B-based multitrack system. Sound sources fade fader-bank 1 (mic / line); Fader Banca 1 feeds the multitrack inputs via AioÀ ç à ç 8, God ç è 8, or outputs of the ADAT card; The multitrack outputs feed Fader Bank 2 (TAPE) via the aioÀ ç à ç 8, God ç è 8, or inputs of the ADAT card; The MIX output feeds the control room monitoring system, master 2-track recorder, headphones, etc. Fader Bank multitrack 1 Fader Bank 2 D8B A manual à ç Chapter 4 Àf ç Window settings Page 89 Setup are stored automatically and come Recalled in the subsequent start ups. A general à ç ç Speed mouse à ç Digital I / O Window. Connections between LightPipe D8B and the connected recording / playback device are clean and efficient. PDIA À ç 8 Card (AES / EBU) This tab provides 8 digital inputs and 8 digital outputs in the standard AES / EBU format. Connection takes place via a 25-pole D-sub connector. You can install this card in any of the tape, in the slot / out, or in the Alt I / O slot. AES / EBU is a two-channel digital standard protocol used for long applications with balanced cables. Thus, each conductor actually transmits two digital audio data channels. MFX Effects This tab provides two additional DSP motors to perform internal effects. The Digital 8à, à ç Bus is supplied with an MFX card installed in Slot A. You can install up to three other MFX Slot cards, C, and D. UFX effects tab This card offers up to four additional DSP motors For internal effects execution. The UFX architecture provides access to the latest and most cool third-party plug-in, as well as a series of groove new Mackie plug-in. D8B effects slots host any combination of UFX and MFX cards. D8B A manual à ç Chapter 4 À ç ç pag 91 Installing FX Cards Important: Stop power to ç Busy Digital 8à, Remote CPU before installing or removing tabs. Also, install the FX cards in order. For example, put the first FX card in the marked slot À ç A, ç Your card according to FX in the slot À ç b, A, etc. 1. Loosen the four pulse screws on the empty cover plate at the FX card slot you want to fill. FX Card Cover Plate Removal 2. With the finger in the hole on the FX card (and the components on the printed circuit facing left), press firm into the white connector slot so that it adheres well. Do not touch the circuit components or welding points. 3. Replace the cover plate and tighten the screws safely using a cutter screwdriver. Do not over tighten the screws, or you run the risk of tearing the wires in the D8B. FX Paper Installation Manual D8B À ç ç Chapter 4 À ç ç pag 92 Installing I / O Cards Important: Stop power to ç Busy Digital 8À, Remote CPU before installing or removing the tabs. 1. Using a # 2 star screwdriver, unscrew the empty cover plate corresponding to the I / O I / O Slot that you want to fill. Remove cable cover plate I / O cards 2. If the I / O card so that the components on the green circuit face to the left (see diagram), line on the paper so that the upper and lower edge insert in the white guide Slot. Do not touch the circuit components or welding points. 3.Beautiful to push the paper into all the way to the front of the I / O card is flush with the rear panel of the D8B. This may require a good, solid push, so DonÀ ç t being shy. 4. Sert the spring screws on the I / O card safely using a screwdriver. Do not over tighten the screws, or you run the risk of tearing the wires in the D8B. Installing a Card I / O Tape Tighten D8B I / O Card Tape screws A manual ç Chapter 4 À ç ç ç Pag 93 Control list for basic functional basic function template based on the accurate selection of Some key elements. Work through this checklist to check the console settings. The previous chapters provide an explanation of each element. This control list simply provides a mental road map to verify the correct functionality. CONTROL ROOM SELECTION CORRECTED SPEAKER MONITOR CHOICE CORRECT INPUT SOURCE MIC / LINE / INSTRUMENT THE FAT CHANNEL EQ BUSING / Routing port compression Routing signal for Ribbon to the analog connection bus (s) Install aioÀ ç à ç 8 cards (s) in one or more of the D8B Slot Tape Card. This provides up to 32 I / O tracks (including the ALT I / O card). Using the appropriate cable, connect D-SUB 25-PIN TAPE OUT connector to the multitrack inputs. Using the appropriate cable, connect the multitrack outputs to the D-Sub 25-PIN TAPE INPUT connector. Make sure all connections are well fixed. Connection ADAT (LightPipe) Multitrack (s) Install GodÀ ç à ç 8 or o Paper in one or more of the D8B Slot Tape Card. Using a LightPipe fiber optic cable, connect the D8B optical output to the digital ADAT input connector. Using a LightPipe fiber optic cable, connect the ADAT digital output connector to the D8B optical input. If the D8B is to be the slave, the synchronization source must be connected to the BNC Word Clock input synchronization card. Simply analog multitrack connection Connect the aioÀ ç à ç 8 outputs to the analog inputs a consola s up to 32 channels (8 channels per card) of the flexible and programmable audio tracking, (including the ALT I / O). AioÀ ç à ç 8 Analog card I / O Inputs Input Output Analogue Exit Multitrack Connecting ADAT LightPipe Using two LightPipe fiber optic cables, it is sufficient to connect the God ç è 8 digital outputs to the Adat LightPipe inputs, and the ADAT outputs to the God ç è 8 Inputs, for up to 32 tracks (8 channels per card) Flexible and programmable digital audio (including ALT I / O). Apogee Digital IOZOÀ ç / ç 8 Card 8 tracks ADAT TDIF rear panel Optical Out Adat Optical ADAT IN IN OUT SYNC FIBER OPTICAL LIGHTPIPE D8B À ç à ç Chapter 4 ç à ç Pag 94 TASCAM connection (TDIF) Multitrack (s) Install GodÀ ç à ç 8 card in one or more of the D8B Slot for Tape cards. Using a 25-pin D-sub digital cable (TDIF), connect the D8B digital I / O connector to the Tascam MDM (for example, DA-88) I / O connector. Install the Watch BNC cable and make sure all the connections are well fixed. If the D8B is to be the slave, the synchronization source must be connected to the BNC Word Clock input synchronization card and the D8B Apogee Clock must be set to external in the Setup> Digital I / O in the window. Digital TDIF connection Use a 25-pin D-Sub digital cable (TDIF) to connect the D8B Digital I / O connector to the Tascam MDM (for example, D-88) Digital I / O connector, for up to 32 tracks (8 channels For each card) of flexible and assignable digital audio, including the I / O ALT. Also, connect the Sync output from the DODE ç ç 8 tab to the DA-88 synchronization word input. This link indicates the use of a godÀ ç à ç 8 card with a firmware version 127v2. DIOÀ ç à ç 8 Synchronization cable APOGEE card Digital I / O TASCAM TDIF DA-98 Rear panel Remote Insync in Sync Out Word Sync (from RC948 / DA-88) (TO-88) Optical In Out Unit Meter Digital I / Or ADAT TDIF - 1 in sync TDIF D8B interconnection cable A manual ç Chapter 4 À ç à ç pag 95 multitrack recording multitrack recording involves a continuous evaluation of the signal flow. If you follow a WellPlanned thought process from the beginning of the signal path to the end, youÀ ç ll manage to each audio activity. When multitrack recording using the D8B, ITA s useful to display the flow of the base signal between the Fader banks. For each multitrack configuration, ita s important keep track of the signal path from the multitrack console, then from the back multitrack to the console. The following illustration is a review that demonstrates an important concept of signal flow. TAPE MIC / LINE BANK A Bank work Your way if this control list for multitrack recording. Ins multitrack connect the closest to D8B. Follow basic procedure at power up. Select Fader Mic / Line. Masters Shift 1-24 25-48 Mic / Line in TAPE (track) (monitor) 49-72 Bank Select effects Press the Phantom power button on the back of the console for the necessary microphone inputs. . 12 11 Button + 48V + 48V pH pH mic mic line Insert line Press microphone on channels using microphone inputs. MIC Setup for the state Aux Pre / Post desired, select a surround mode, set the Mix options. Test Instrument and microphone to check input console meter enough. 1 OL 2 4 7 10 15 20 25 30 40 50 60 25 Regular entrance trim for a reading of about 15 on the meter. TRIM LI NE MIC O 60 20DB + 40DB 1 Select L / R in the Assignment section to confirm Assign lights up for all the desired channels, or look at the screen to verify that all the necessary channels are the L / R key highlighted in the section of Bus assignment. REC / RDY REC assignment / RDY ASSIGN ASSIGN BUS 2 ASSIGN ASSIGN ASSIGN WRITE WRITE Bus 7 bus 8 ASSIGN ASSIGN L-R Ribbon VIA NOTE: condenser condenser microphones Active AS Use the power Phantom. Moving Coil MICS, microphone tapes, and most of the electronic equipment does not need phantom power. Manual D8B À ç ~ à ç Chapter 4 À ç ~ À ç Page 96 List of fastest multitrack tracking control Connection Multitrack ins and outs to D8B. Follow the basic ignition procedure. Select Mic / Line Fader Bank. Press Phantom Power button on the back of the console needed for microphone inputs. Press the MIC button on channels using the microphone inputs. Set the pre-fader Auxes in the configuration window for the use of the monitor. Test each instrument and microphone to verify the satisfactory level at the console input meter. Adjust the input coating for a reading round 15 years on the meter. Press L / R in the Assignment section to confirm the assignment of the lights on for all desired channels. Or, look on the screen to verify that all the required channels have the L / R bus shown in the Assignment section. Set Master Fader to the position of the unit. Turn Channel Faders up to listen to the instrument or microphone. ç Since each channel is verified and audible, press the mute channel. Assign channels Fader Bank 1 to the track inputs of the desired tape. Place tape inputs in recording / ready to check the signal to the machine. It is typically better to monitor the signal from the multitrack rather than from the entrance of the channel. If the levels on the multitrack are too hot or cold, adjust the level with the ribbon control. Select the tracing level. This sets the V-pot channel to adjust the output level D8B on tape. Remove mix from 1 Fader Bank 1 / r. Adjust the control from the tape performance of the hall control mixture Fader Bank 2. Set the levels in the system of headphones for musicians. Adjust the volume of the headphone monitor section in Phone / Cue Mix. Adjust the AUX channel levels on the effects on board or onboard Fader Bank 2. Make sure the master output is connected to the mixdown machine. Register a passage on the multitrack. Multitrack Play Back. Set Master Fader to the position of the unit. Master L / R DB 10 10 20 30 40 40 50 60 60 Turn Channel Faders up to listen to the instrument or the microphone. Group 1 FX 1 1 25 DB 10 U 5 5 10 20 30 40 40 50 60 Once each channel has occurred and audible, press the mute of the channel. Select Select Select Only ONLY MUTE MUTE MUTE BUS 5 BUS 6 BUS 7 RET 5 RET 6 RET 7 21 22 23 45 46 47 DB DB DB 10 10 10 5 5 5 UUU 5 5 5 10 10 10 20 20 20 20 30 30 40 40 40 50 50 50 60 60 60 D8B Manual À ç ~ À ç Chapter 4 À ç à ~ À ç Page 97 Assign banking channels MIC / LINE to the tape tracks as desired. Place tape inputs in recording / ready to check the signal to the machine. It is typically better to monitor the signal from the multitrack rather than from the entrance of the channel. Modular Tape Digital MultiTrack Record Record buttons in the bank Ribbon If the levels on the multitrack are too hot or cold, adjust the level with the ribbon control. Select the tracing level. This sets the V-pot channel to adjust the output level D8B on tape. If you want to monitor from multitrack, remove the bench MIC / LINE from the mix L / R. This has no effect on output to tape. Adjust the mix of the control room monitor from the tape in the bank. Check the channel assignment to the bus L / R Set levels in the headphone system for musicians. AUX 9/10 and 11/12 are perfect for stereo headphones send. It is often convenient for the musicians, top, monitor the mix l / r in the Cue section (phone / cue mix 1 and 2). Once established the mix of L / R initial, copy it into the appropriate cue, then For individual monitoring needs. Manual D8B À ç à ~ à ç Chapter 4 À ç à ~ à ç Page 98 Adjust the volume of the headphone monitor in the volume of cue mix / mixture. Telephones / cue mix 1 phones / cue mix 2 aux 9-10 copy mix to cue aux 9-10 copy mix to cue aux 11-12 control room aux 11-12 control adjustment aux channel adjustment levels on board or onboard from fader Bank 2 (tape in). Check that the Master output is connected to the MixDown machine. The mix should reach the mixdorder. It's nice to check it as part of your tracking process. At the end of a session the artist will probably want to take an approximate mix for the evaluation ... you look better if he is already ready to go. Bus out 1-8 erround out master out l r cr main l r cr near baby l r rs master master Register a step on multitrack multitrack playback Back - Playback should be identical to monitoring and you are ready to print an approximate mix. Manual D8B À ç à ~ à ç Chapter 4 À ç à ~ à ç Page 99 Setting the sample monitoring This diagram shows a typical hookup for monitoring. Four microphones are connected to the channels 1 À ç à ~ "4 for the item. Two of them are condenser microphones, which require ghost power, then the pH + 48 V switch is inserted on these channels. A vocal enhancer is connected to the channel 1 insertion jack to add a special effect to voice lead. Note: During monitoring, dynamics control, such as compression and limitation, are often included (insert or on board) at the beginning of a path of the signal. Effects, as reverb, delay and choir are the best for adjustment during the mixdown or during monitoring for use of the monitor. Various instruments are connected to the line inputs of channels 11 - 14, directly from their outputs a Line level or actual boxes or direct boxes. Each input from channels 1 - 24 is assigned to a ribbon output, which can be connected to an 8, 16 or 24 track recorder - simply use L Appropriate I / O card for configuration. You can assign any input (1 *48), any return (FX 1 - 16, RET 1 À ç à ~ "8) and bus 1 À ç à ~ "8 to any tape not used using the button for the Tape button in the bus assignment section (refer to chapter 2 for revision). Monitoring Connect the outputs from the recorders to the belt inputs on the digital bus 8 à ç. This allows you to monitor the signal as it was registered (assuming that Your recorder has this ability). To do this: À ç à ~ à ç Assign channels 25 - 48 (or whatever channels are used for belt returns) to the LR. À ç à ~ à ç ç in the section of the Control room, assigns the Master LR as a source of the control room. The configuration shown has two external effects devices connected to monitoring. AUX 8 Send goes to a digital reverb, which has stereo outputs that feed the channel line inputs 19 and 20. AUX 11 - 12 comes out to a stereo processor m ULTI-Effects, which then returns to the Digital 8 à ç Bus through the channel line inputs 23 and 24. Furthermore, AUX 1 and 2 are directed to the internal FX card, which processes the signal with any plug-in has been downloaded now. The processed signal is returned to the LR bus via the FX 1 to 4-channel strips in Fader Bank 3. The signal at the CR Main, CR Near Field, and the study out is determined by the selection of the source of the control room in the room of Section control. You can connect a pair of headphones to phones 1 or 2 jacks and monitor the signal even there. Select the control room as the source in the flow / cue Mix 1 or 2 section. 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