

Digi 002 Manual Pdf



File Name: Digi 002 Manual Pdf.pdf

Size: 2360 KB

Type: PDF, ePub, eBook

Category: Book

Uploaded: 20 May 2019, 21:46 PM

Rating: 4.6/5 from 652 votes.

Status: AVAILABLE

Last checked: 8 Minutes ago!

In order to read or download Digi 002 Manual Pdf ebook, you need to create a FREE account.

[**Download Now!**](#)

eBook includes PDF, ePub and Kindle version

[Register a free 1 month Trial Account.](#)

[Download as many books as you like \(Personal use\)](#)

[Cancel the membership at any time if not satisfied.](#)

[Join Over 80000 Happy Readers](#)

Book Descriptions:

We have made it easy for you to find a PDF Ebooks without any digging. And by having access to our ebooks online or by storing it on your computer, you have convenient answers with Digi 002 Manual Pdf . To get started finding Digi 002 Manual Pdf , you are right to find our website which has a comprehensive collection of manuals listed.

Our library is the biggest of these that have literally hundreds of thousands of different products represented.



Book Descriptions:

Digi 002 Manual Pdf

Discover everything Scribd has to offer, including books and audiobooks from major publishers. Start Free Trial Cancel anytime. Report this Document Download Now Save Save manual digi 002.pdf For Later 0 ratings 0% found this document useful 0 votes 190 views 166 pages manual digi 002.pdf Uploaded by Ivan Doval Mendez Description Full description Save Save manual digi 002.pdf For Later 0% 0% found this document useful, Mark this document as useful 0% 0% found this document not useful, Mark this document as not useful Embed Share Print Download Now Jump to Page You are on page 1 of 166 Search inside document Browse Books Site Directory Site Language English Change Language English Change Language. Digidesign VENUE — DShow DIGIDESIGN DIGI 100 MODEL MX001 AUDIO INTERFACE. I dont have the equipment to test this item however we do have a 7 day return policy if you are not happy with Digi 02 Manual Digidesign Digi 002 Manual Online Chapter 10. Using Digi 002 As A Standalone Mixer. Has the Expansion Pack. Comes with manual and cables. No ProTools. Digi 003 Service Manual digi ds 530 service manual digi scales sm 90 manual digi sm 500 service manual digidesign digi 003 manual digi sm 500 user manual digi sm 500 100 operation manual digidesign digi 002. Recent Digidesign Digi 002 Rack FireWire Pro Tools LE Music Production System How to connect from the digi 002 interface to Digidesign 002 User Guide laws, this guide may not be duplicated in whole or in part without the written consent of DFi, Dfx, DShow, DVerb, DAE, Digi 002, DigiBase. Buy Digidesign Digi 002 Firewire Music Production System Mixers Amazon.com FREE DELIVERY possible on eligible purchases Introduction 1 Introduction Welcome to the Digi 002 and Digi 002 Rack Basics Guide. This guide is designed to give new users specific methods for accomplishing com, Iraq guideline example,, Daiwa cn1011 manual pdf, Making a word document read only. Reload to refresh your session. Reload to refresh your session.<http://www.geostudiastier.it/writable/public/userfiles/bryant-furnace-parts-manual.xml>

- **digi 002 manual pdf download, digi 002 manual pdf, digi 002 rack manual pdf, digi 002 manual pdf.**

Help Us Help You Knowledge Base Search. Because avid has dropped the support of this unit i did send it to a technician and he replaced the chips. All good so far. He turned the unit ON and interface was working but after 5 minutes firewire connection was lost. Chips burned again. So the unit has a bigger problem and he needs the Service Manual to find the problem. I need to fix this interface. Please can anyone help me to find the Service Manual. Thank you in advance!! The real issue is that he could have gotten another 002R or 002 Console for what he was going to pay for the repair. Putting money into this unit is definitely a diminishing return. I would also question the ability of the technician you sent it to. Now Digidesign have combined the two. At least, it was almost a total solution. Expectations and possibilities change rapidly in the hitech music world, and what few in the project studio arena were seeking in 1999 was the kind of dedicated, handson controllability, optimised for the users recording software, thats now becoming so popular. Steinbergs Houston and Emagics Logic Control hardware units, obviously very attractive when combined with Cubase or Logic, come readily to mind. Digidesign already have background in controlsurface design — their pro users have the lavish Pro Control and the slightly less expensive Control 24 to choose from — and arguably it was time to extend it to their LE project level. The Digi 002, as its called, is not a 001 replacement it costs significantly more, and 001 will continue to be manufactured. The new system, rather, provides a welcome extra tier in the Digi hierarchy, between the extremely affordable M Box and 001 and the multithousandpound HD systems, as well as adding

the option of dedicated hands-on controllability to the project end of Digi's range. Where the 001 allowed 16 and 24-bit recording at 44.1 or 48 kHz, the 002 adds 88.2 and 96 kHz operation, bringing the system up to date with current trends. <http://www.lehrlingsmediation.info/images/content/bryant-furnace-plus-80-manual.xml>

On top comes a plugin bundle said to be worth 1400. Comfortable and well-designed control surface. Completely self-contained system from one manufacturer. Good value for money. Would be nice if a few more software features were accessible from the hardware. Indeed, it probably more than makes up for the fact that the control surface can't be configured to work as a generic controller with other software or hardware, as some of its MIDI controller competitors can. Thus, some of what the software is capable of will be down to the abilities of your computer. For a detailed look at LE's facilities, see the Digi 001 review in SOS December 1999. We'll provide a quick overview here. PTLE is a well-specified, elegant application presented in two main screens: the Edit screen, where MIDI and audio tracks are shown as, respectively, piano-roll events and graphic waveforms; and the Mixer screen. Track editing, including pretty comprehensive audio editing, is available within the Editor window, and the Mixer is a flexible, customisable and fully automatable affair. A plugin architecture supports two formats: AudioSuite, for offline processing, and RTAS Real Time AudioSuite for real-time effects and processing. A standard set of Digi plugins provides dynamics, reverb, delays and modulation effects, plus EQs. Third-party developers support the RTAS format very well. On the audio side, the track-count limit was 24 until a recent update pushed it up to 32. LE is missing some of the sync options of the full Pro Tools software, amongst other omissions; some features it doesn't have are of particular relevance to those who work to picture. Look and feel for the new version are identical to earlier versions, but there are operational enhancements. Aside from the increased number of audio tracks, these include a trim plugin for extra gain when it's needed, a second set of delay effects with tempo sync, and a MIDI event editor, LE's only MIDI editor apart from the piano-roll display in the Edit window.

The event editor is a simple, clear list of MIDI events — notes, controllers, program changes and so on. It's utilitarian in appearance, but allows those who like the numerical approach to work with MIDI in that way. It's also nice to see multiple 16 Undos — only one level was available when PTLE was first launched. The main thing missing now is a score editor, which may be on the cards for a future update. Digi say that they limit tracks because they like to guarantee systems to run properly on all qualified computers, and they feel that 32 tracks is perfect for LE. This is a fair response, and we probably wouldn't use more than 32 at the moment, but if you're recording a band with a drummer, for example, you can eat up lots of tracks just recording main parts and a couple of overdubs each. It might well be useful to have the freedom, especially during early stages of a project, of as many audio tracks as your computer can deliver. Of course, surround is supported by the full professional version of Pro Tools that comes with TDM systems. A set of third-party plugins is headed up by Waves Renaissance EQ in two, four and six-band variations, Renaissance Compressor, and Renaissance Reverbator. These Waves devices are great, with the reverb especially being most welcome. Native Instruments contribute the excellent, authentic Pro 52 virtual analogue synth. If you want more, there are upgrade paths for all the supplied plugins, in some cases to full third-party bundles such as the Waves Gold bundle of audio tools. The only one we were a little disappointed with was Samplank SE, which sounds good but is limited. Still, it provides a handful of useful drum kits and other instruments.

<https://congviendis.vn/vi/bose-model-16-manual>

Each of the eight inputs is equipped with a fader, pan pot, mute and solo buttons, onboard three-band EQ with swept mid, a send each to the built-in reverb and delay effects processors, two further sends routed to outputs 7 and 8 for external effects or basic submixing for alternative headphone mixes, for example, and an onboard compressor for each of the four mic-amplified

inputs. Should you use the two extra sends for effects processing, returns would occupy some of the eight inputs. A basic snapshot memory has 24 slots for storing standalone settings, but these cannot be accessed via MIDI. They're really only for saving particular setups, for manual recall, and can't be chained to produce an automated mix. The onboard effects are basic but good quality; the delay maxes out at 500ms, and the reverb is limited to three basic algorithms and a compact parameter set. Compressors offer control over ratio, attack and release, with soft and hardknee options, and they work rather well. We wish they could be used within Pro Tools. Although it's a pity that the ADAT inputs cannot be used alongside the analogue inputs in standalone mode (its one or the other in this mode, the ADAT outs can be used). Any audio routed through the inputs can be automatically passed to the ADAT output, on a track-to-track basis, pre-fader and pre-effects. Thus the desk could be used in a basic live situation with an ADAT-equipped tape or harddisk multitrack. On the rear panel are the connections that in other digital recording systems including the 001 would reside on a rackmount recording interface or breakout box and possibly on a card inside the computer. Aside from the control surface aspect, the big departure for the 002s hardware side is that there is no longer any need for an interface card inside the computer, as the FireWire connection is used for high-speed, bidirectional MIDI, audio and control data transfer.

<http://oficinadeteatro.com/images/Dell-Equallogic-Ps6000-Manual.pdf>

This is Digis first FireWire product, though they ventured outside the traditional PCI card plus breakout box paradigm with the recent USB M Box interface. The 002s mic amps, which are apparently the same as those on Digidesign's recent pro eightway preamp, the Pre, sound even better than the pretty decent ones on the 001. Guitars can be plugged into these inputs, which each have a gain control and switchable lowpass filter, without the need for a preamp. In addition to those eight inputs, there's a useful pair of Alt Source phono inputs, which take the place of inputs 7 and 8 if used, and allow audio inputs from CD players or cassette decks, for example, to be brought into a Session. All the necessary FireWire drivers and the core Digidesign extensions were put where required automatically. All that was needed was to make the FireWire connection, power up the hardware and boot the software. Technically, there should be an authorisation routine, but it seems that if the software finds a valid authorisation on your computer for another version of PTLE were 001 users, it's happy. The bundled plugins do need to be authorised. Note that PTLE v5.3.2, as supplied with 002, won't boot if 001 hardware is installed in your computer. There are also two FireWire ports, and though you may read suggestions to the contrary, neither can be used for the connection of a FireWire hard drive. If your computer has just a single FireWire port, and you want to use a FireWire hard drive, the best solution is to connect the drive to your computer and the 002 hardware to the drives pass through port. Plugin dynamics are alternatively available if the controller is being used with LE and there are onboard dynamics on inputs 14 in standalone mode — very useful. There are separate controls for the main stereo monitor output and the headphone socket, with a Mono switch for checking mono compatibility of the stereo mix. The main monitor can also be muted, leaving the headphones operational.

<http://www.job-man.dk/images/Dell-Equallogic-Ps5000Xv-Manual.pdf>

Curiously, the Alt Source stereo phono input can also be routed to the monitor and headphone output. This could be useful in a live situation, with the 002 in standalone mode to route preset music over the house PA, for example. In the studio, with a simple external mixer you could create a separate monitor mix for overdubbing musicians and feed it back into the Alt Source inputs, leaving the main mix untouched. The hardware buffer parameter offers five levels, between 64 samples (virtually undetectable latency) and 1024 samples (a handy slapback echo). The level you can achieve depends on CPU speed, how many simultaneous tracks you want to record and how many plugins you're using. This makes latency almost undetectable, even when recording many 002 inputs at once. However, no effects can be applied to tracks being recorded with Low Latency Monitoring, and it

only works with inputs routed directly to audio tracks audio cant pass through an Aux track first as you would to add processing during recording. It can be set up to be the audio output for Apples Sound Manager, making it compatible with any app that has Sound Manager support, and Digidesigns WaveDriver allows a similar option for Windows. Currently, there seems to be no ASIO support; the ASIO DirectConnect driver we use for our Digi 001 system doesnt work properly with 002. The main feature of the front panel is the bank of eight motorised faders, which are quiet, smooth, 10inch touchsensitive units made by ALPS. Their spaceage, silvery moulded caps initially look a bit on the plasticky side, but theyre actually very pleasing to the fingertip. As you would expect, the faders are easily assignable, on a bank system, to control the 32 audio tracks of PTLE, plus as many MIDI and Aux tracks as you have, eight at a time. On the review unit, a couple of these were duller than the rest.

A bit higher again are eight Sel buttons, used to select channels for editing, arm them for recording, and so on, and eight rotary encoders, each with a green LED ring above as a value readout. The LED rings can also be switched to provide channel output metering, so although it initially looks as though you dont get level metering, in fact you can choose to have it. Its pretty effective and responsive too, though there is no threecolour system — only the last LED in the ring flashes red if an overload is occurring. A slight niggle is that, depending on where youre sitting in relation to the 002, the rotaries can obscure parts of the LED rings. Lining up exactly with the channel strips are eight very clear LCD scribblestrips, one per channel, offering labels abbreviated from LE track names. Values for these parameters show in the scribblestrip displays momentarily as the parameter is altered, and can also be fixed there with a keypress combination if you need to examine them more closely. Parameters that might be more suited to fader control than rotary control, such as send levels, can even be assigned to the faders instead, via a Flip button. The Views are divided into two types Console Views show the status of one parameter pan, send or insert for all eight channels in a bank and assigns each rotary encoder and channel select button to their own mixer channel, while Channel Views give you access to the status of several parameters for a single selected channel. For example, to see the status of eight channels of pan positions, you select the Pan Console View. The LED rings now show pan position for these channels. Choosing the Insert Console View makes the scribble strips display the abbreviated name of any processors assigned to insert A of each of the current eight channels. To see whats assigned to inserts B to D, you use the lettered buttons to the left.

Pressing any channel select button then makes the parameters of the assigned insert processor currently showing for that channel appear in the displays, where theyre available for editing with the rotaries. PC Digidesignqualified singleprocessor Windowscompatible PC, Windows XP Home Edition Windows Me and Windows 98 not supported, 256MB RAM, qualified hard drive for recording. Pressing, for example, the Insert button, followed by Channel 1s select button, causes the names of all the insert processors inserts AE currently assigned to Channel 1 to be shown across the first five scribble strips. Again, you can get to them for editing by pressing the channel Sel button that lines up with the desired processor. You can see from this that its possible to get the same end result via two different routes, but the types of overview given are different and both useful, and the method of assignability used is clear and easy to comprehend. Any time there are too many labels or parameters for the eight scribblestrips, page left and right keys can scroll through the spillover. The two displays in the topright corner of the unit help by identifying what is being shown in the scribblestrips — showing, for example, LR Pan if youre in Pan View. You can get straight to the end of a Song by using the Shift modifier key more later plus Fast Forward. Weve seen one or two mentions on Digi forums of people finding the transport keys sticky, but the review unit showed no evidence of this. Once a selection is made, you press Stop and Play again to hear it loop. When we tried the latter, the new version of PTLE didnt convert the earlier PTLEs Long Delay plugin into the equivalent in the new software, but other plugin settings came across just fine. The situation with

older RTAS plugins which 001 owners might have isn't straightforward some will have to be updated, some reauthorised, and some will move to the new version OK.

Incidentally, an option for 001 owners who would like to stick with the 001 but get some dedicated hands-on control would be to add the CM Labs Motormix. This compact moving-fader controller costs over 900 but is optimised for Pro Tools and is really nice to use. As well as switching fader banks when the Bank button above this array is active, the left/right buttons can move through the channels one at a time when the neighbouring Nudge button has been pressed. Nudge is a useful facility imagine that the first 10 tracks of your Session comprise a guitar part, a lead vocal, then eight parts of backing vocals. If you could only switch faders in banks of eight, you couldn't balance the eight tracks of BVs at the same time using the 002s faders — the first bank of eight would control guitar, lead vocal and six tracks of BVs, while the next bank would access two tracks of BVs and six tracks of whatever else you'd recorded. However, Nudging along two tracks while in the first fader bank puts all eight BV tracks on the faders. Thus you can usually have your preferred section of the LE mixer projected onto the 002 hardware. The hidden tracks still operate as normal in the background, but you're presented with a focussed section of the mixer. Activating the Zoom button above the Navigation array makes the cursor keys operate as horizontal and vertical zoom controls for the software, and when you have the desired track selected and are at the required zoom level in the Edit window, you can move the cursor in Grid mode in bar-length steps to approximately where you may want to start making an edit, via the transport winding keys. That's as far as the 002 controller will take you into your actual tracks, though, and the mouse has to come back into play for all editing operations. Digi say that they preferred to spend the money on better-quality faders. You might expect these to be customisable, but at present they are not.

Other controllers have function keys that users can assign to common operations. Digi say the ones on the 002 might become assignable in the future, and we hope they do. At the moment they each have a fixed function, three relating only to standalone mode. All that remains in this area are the Flip button discussed earlier and a Master Fader button. This gives instant access to all the Master faders in your Pro Tools mixer, saving you paging through banks just to get to the mix fader or other Master faders. The Escape button in some instances moves up a level of OS, such as returning to a Console from a Channel View, and also selects Cancel in onscreen dialogues. The Standalone button puts the 002 into standalone digital mixer mode see It Stands Alone box. There's also a Rec button that turns the channel Sel buttons into record-arming buttons, and an L R Meter button, which switches the LEDring metering between four different states pan metering, level metering, and pan or level metering for the left or right inputs of a stereo track. The Display button changes the final pair of displays into a song-position readout not a SMPTE display mirroring the position and calibration of the onscreen one bars and beats, minutes and seconds, or samples. The display itself is rather sluggish, and usually about a beat behind the current position of a Session. Finally, a set of LED indicators shows whether the current Session is at 44.1, 48, 88.2 or 96 kHz, whether the FireWire connection is working, and whether MIDI is active. These four keyboard modifier switches duplicate the function of the Shift, Option, Control and Command keys on your computer keyboard, and offer useful ways to expand the number of functions available from other 002 hardware controls. For example, tapping a fader cap once while holding down Option sends the fader position to 0dB. The manual is not very good at telling you about these nice little touches, so when you discover one it's doubly pleasing.

We thought it very neat that double-clicking a channel Select button opens the track-naming dialogue in PTLE, so you can name the track from your computer keyboard; you can move to preceding or subsequent tracks, to name them too, using the Command button plus the 002s left or right cursor button. However, we were disappointed to find no way to open the New Track dialogue from the hardware, for creating new tracks. We would also have liked to see a way of assigning inputs to

tracks via the hardware. Of course, one has to become used to a certain amount of doubling up of the eight faders and eight encoders. It would be great if the 002 was expandable with extra fader banks, like the Emagic Logic Control. Not all onscreen functions can be accessed from the hardware unit, but the majority of basic tracking operations can be performed without recourse to the mouse. Mixing, too, is straightforward, with all automation moves easily performed and recorded via the 002 hardware. However, screen and mouse work are necessary when setting automation modes and enabling tracks for automation, as there are no dedicated automation controls. We missed a Save button, as in the midst of recording with the hardware and using it as our interface with the software we kept wanting to Save from it. Some MIDI controller units do offer this facility. The Digidesign response to this point was that they don't provide a Save function because their expensive controllers have it. Digi understandably have a hierarchy to maintain, with such a strong professional business, but as their project systems become more sophisticated it may become increasingly difficult for them to avoid treading on their own toes. In fairness, you can set up LE to autosave at intervals, and if those Function keys become assignable, it may be possible to create your own Save button. It does take a while to wean yourself off editing plugin parameters with the mouse.

You have to get used to the parameter arrangement in the 002s scribble strips, and the often cryptic abbreviations used for each parameter. Then there's the scrolling between pages of parameters when a plugin is particularly complex. We found Digi's own plugins the most logical, and with these it was a pleasure to be able to edit from the hardware. Thirdparty plugins can be more problematic for example, Amplitube is a complex plugin, and all its parameters are available for editing via the 002 hardware, but they're not arranged in a particularly logical order not Digi's fault, presumably, and furrowed brows ensue when hunting for parameters on 002 pages that correspond to three pages of parameters in Amplitube. It's easier to grab the mouse. Bar the odd enable button, the instrument plugins we tried could not be edited from the 002. When the 002 was first delivered, it had a habit of randomly marching its faders up and down in small steps, emitting a tick on each step. A firmware update fixed this, but we then began noticing a different problem. In standalone mode, fader positions weren't remembered from stored Snapshots though actual playback levels were right, and in Pro Tools mode the faders occasionally wouldn't move or would return to their bottom position when switching banks. Switching banks a few times more, or using the Nudge facility, usually cured the problem temporarily. Suspecting a faulty unit, Digi delivered a replacement, but the faders on this one also often wouldn't jump to the correct Session levels until prodded and tweaked. Digidesign tracked the problem down to a faulty internal power harness, and the third unit we received functioned perfectly. Digi say that the two problematic units we received were preproduction models. We also created and played back a 32-track Session, with around 20 effects plugins running. As with our 001, the 002 setup was stable and smooth in operation.

We only encountered hiccups when we began using the supplied Sampletank and Pro 52 virtual instruments. On that particular 44.1kHz Session, though we had only six audio tracks running with six processing plugins, plus two parts from Sampletank and one from Pro 52, we repeatedly encountered arrested playback, with a couple of different error messages displayed on the computer screen. When the virtual instrument tracks were converted to audio, we could play back the Session OK. Virtual instruments are known, of course, for being demanding of computer power. Because it uses external FireWire interfacing, the 002 system is suitable for use with a modern FireWire-equipped laptop, a consideration for many these days. The hardware controller is smart, sleek and ergonomic. It looks professional, and its interaction with the software has been well implemented, but we did sometimes feel that it doesn't go quite as far as it could. Any comparable system see Alternatives box could not come from just one manufacturer. Components from different places may not always work perfectly together, and one big advantage for 002 is that all of it comes from Digidesign. As with 001 Sessions, 002 Sessions can be easily imported into TDM systems,

making it equally useful for project studio owners going elsewhere to mix and for studio complexes with big Pro Tools in a main studio. Digi should also find a ready supply of buyers not only in Pro Tools newcomers, but in existing 001 owners who will see the 002, with its handson controller and other enhancements, as a tempting prospect. Its certainly tempting these two 001 owners! You can team software from other manufacturers with their own dedicated MIDI controllers, but youd have to buy a 96kHzcapable FireWire audio interface elsewhere, and a MIDI interface. Or you can get the software and the audio interface from one manufacturer, but buy a MIDI controller elsewhere.

We couldnt spec a comparable system for the same or less money than the 002, and the cost of alternatives tended to be several hundred pounds higher. We dont guarantee that all the bits are compatible! October 2020 Mastering Essentials Part 1 2 days 22 hours ago. The AZ Of Audio Interfaces 4 weeks 1 day ago. Korg Triton LE Synth.Fishman Fluence SSS Wiring Pedal of the week. Save 89% ZeroG The Vault Intense Cinematic Atmosph. Drop outs in Cubase Disk Related The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers. All rights reserved. This Guide may not be duplicated in whole or in part without the express written consent of Digidesign.All other trademarks contained herein are the property of their respective owners. Product features, specifications, system requirements, and availability are subject to change without notice.This Guide may not be duplicated in whole or in part without the express written consent of Digidesign.All other trademarks contained herein are the property of their respective owners. Product features, specifications, system requirements, and availability are subject to change without notice. Operation is subject to the following two conditions 1 this device may not cause harmful interference, and 2 this device must accept any interference received, including interference that may cause undesired This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules.

<http://www.jfvtransports.com/home/content/bose-model-16-manual>