

## Dp-01Fx Cd Manual

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## Book Descriptions:

# Dp-01Fx Cd Manual

Now you can burn your mixed hits directly to CD or back up your work in progress at any time without having to transfer it to computer first. Please check the availability with your local distributors in other areas. It has been replaced with the DP03SD. TASCAM is a trademark of TEAC Corporation, registered in the U.S. and other countries. Other company names, product names and logos are the trademarks or registered trademarks of their respective owners. Ive followed the procedure in the manual to record a track however, it refuses to View online or download Tascam DP01FX Owners Manual. Japan zeps guide, Sample rmvb files, Coplementary slackness example, Eigenvalue sample, Naxxramas attunement guide. Reload to refresh your session. Reload to refresh your session. Use the proper procedures. Always read the manual and this will last a long time. The drawbacks, as everyone else always reports, is that theres only 2 inputs that can be recorded at a time, and theres no backlighting for the LCD screen. The effects leave a lot to be desired, but there are a few usable in there. The one thing that I cannot stress enough about this unit is to treat it like a laptop computer. It is a sensitive piece of equipment with a hard drive and with real potentiometers. Most of the complaints that I have seen are from mishandling of the unit. Its not meant to be thrown around, or left out on a table and things thrown onto it, or pulled off of a table, or bounced on a bed when recording or saving content. All of these things can and will either damage the hardware or corrupt the unit. Follow all procedures in the manual for shut down and connecting via the USB. This unit is great for a 1man band, but not for recording a full band that is all rehearsing at the same time. I recommend it for the person playing in the bedroom and wanting to get ideas down. Verisign. Please do not offer the downloaded file for sell only use it for personal usage. Looking for other manual.<http://polymer-consulting.com/pic/compaq-aero-manual.xml>

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concerts. <http://absolutelyneon.com/userfiles/compaq-ait-50-tape-drive-manual.xml>

Reviewed in the United States on April 18, 2006 Having worked in Recording studios for 20 years, I feel confident in making this statement. Worst designed piece of gear if you intend to use a microphone; Why, because it cannot and will not work. Was pulling my hair out trying to trouble shoot my dads unit across country by phone. Any mic signals that he got to record were barely audible and that was at full mic gain and full monitor level. Nothing made sense until I saw the spec. Tascam engineers apparently feel that your mics, plugged into their XLR input will work with no additional gain. Check their spec sheets if you can find it. XLR input, nominal input level, 8dbu. I thought it was a typo until I saw the problem we were trying to correct. 8Dbu is not even nominal level for a cassette machine output to give you zero vu. Much less a mic operating at 50 Db or more lower. This spec should read at least 50 dbu. Results, you cannot record ANY mic at a high enough level to be heard. Bottom line, Tascam did not include a mic preamp in this design. Their claims of the device working with mics, note the phantom power they provide is pure false advertising at this point. If you buy this, be prepared to return it so Tascam can modify it, refund it, or replace it. Tascam has build some decent stuff in the past. How they could have let something like this slip buy is truly aweinspiring. Please try again later. From the United StatesI purchased mine in 2006 and we are still going strong. Ive even plugged in two mics and used it to record one of my student concerts.Please try again later. Please try again later. Mack R. 5.0 out of 5 stars Tascam did a great job writing an an extremely user friendly instruction manual for the DP01FXCD. It is very important that you understand the section about assigning inputs if you do exactly as the book says to do,you will not have any problems.

I suspect that this is where the previous reviewer may have had problems because I had the same issue until I went back and REREAD THE INSTRUCTIONS. Dont assume that you are doing it right READ THE MANUAL. If you are looking for a nice inexpensive way to make CD quality recordings at home, whether you have a band or just want to record some karaoke songs, the DP01FXCD is a nice little unit. The effects and reverb is really sweet. I love mine! By the way. Did I mention the part about READING THE INSTRUCTIONS Please try again later. Please try again later. Zic 5.0 out of 5 stars Of course you can always upload the high quality wave files to a computer for further editing. Save that for later, this has everything you need to get started at a low price. I record all my late night jam sessions for future songwriting ideas. And I use it a lot. I have recorded more than 200 songs with this unit. Most have 3 or more parts up to 8, but some are just 1 or 2 tracks. You can record up to two inputs at once. Say you record Bass, Guitar, Drums and Keyboards on the first 4 tracks. You only have 4 of your 8 tracks left to work with. So, you mix the first four tracks to the levels you want them, then record them to one track, say track 8. Then you can delete tracks 1 thru 4. Now you have 4 instruments on track 8, and tracks 17 are open to record vocals and additional intruments. If you want to play songs with other people, this unit can really help you do it. Say I want you to play guitar with me on a song I know, but you dont. I record all the parts, including the guitar part I want you to play. Then I make a CD with two Mp3s. One is the song with the guitar part, for you to listen to. One is the song with the guitar part muted, for you to practice along with. I used this unit to prepare for playing in a band. I took it to the band leaders house and recorded him playing and singing the songs. Then, I took it home and practiced playing with it for the next two weeks.

<http://schlammatlas.de/en/node/24365>

When I came to practice, I knew the songs up and down and really impressed the guys. The possibilities are endless. If you have any experience with cassette multitrackers, the switch to digital should be very easy. Imagine not having to rewind the tape everytime you have to rerecord a part. Very simple, and it only takes two seconds. If you do not have any experience with multitrack recorders, this unit is a great way to start. You will have to read through the intructions. But they

are simple enough for most haha. They walk you through a simple recording session. You shouldn't expect your first recording to sound like Stairway To Heaven. I think after one evening session reading the manual and doing a practice recording, most people will have a basic understanding of how it works. I thought about making some of my own, just because I like the unit so much. Maybe some day. For now, this review will serve as my monument to this piece of equipment. Also, I just have to say that the reviewer that said you can't get any microphone volume must have been doing something wrong. I have used many microphones many times with this unit, and they all work just fine. I have used dynamic mics, as well as small and large condenser mics without a single problem. Ever. Thank You And Good Evening Please try again later. Please try again later. Michael J. Burke 5.0 out of 5 stars This is not something you want for your average 12-year-old who likes to play once in a while. This is for someone who is going to take the time to read the instruction manual, and then proceed to lay down some incredible amateur tracks. This recorder is pretty straightforward; there is no capability to set the timing for an individual track, so if you are like me, and not extremely great on timing and tempo, you might be better off getting an expensive software program for your computer, and using that for the heart of your studio.

However, if you have good timing, and can use a metronome built-in, or have a good drummer, then there really is no problem with this equipment at all. As far as the microphone problem that one of the other reviewers had, I've never encountered that at all. Please try again later. Please try again later. DR. RTM 4.0 out of 5 stars However, it's a little complicated unless you read the manual over and over, and sometimes Tascam produces a training video that comes in very handy, but they did not for this one. Tascam's customer support is generally weak, so don't rely on them for help. Please try again later. Please try again later. DJ Warme 1.0 out of 5 stars Worst designed piece of gear if you intend to use a microphone; Why, because it cannot and will not work. How they could have let something like this slip buy is truly awe-inspiring. Please try again later. Please try again later. J. Rogers 2.0 out of 5 stars Yep! I had more bells and whistles than most 24-track studios. Tascam has gotten a lot of my money over the years. OK, so I inherit this DP01, My gosh it took me 20 minutes to figure out how to open the CD tray. I've read lots of books on home recording starting with Craig Anderton Home Recording. The Tascam DP01 Instruction manual does not translate well. Yea, there is a big learning curve on digital recording when you are coming from analog. But, If Tascam wants anymore of my money they need to put out step by step manuals with lots of pictures or at least get me for another 49.95 for a how to DVD. The problem is now my DP01 which still smells new, is getting old and dated. What's Next. I'm left to read and reread a badly written manual. Gawd what a headache. Please try again later. Please try again later. Luis a burgos sr 1.0 out of 5 stars Please try again later. Please try again later. Many instructions, immediately after the purchase, go into the trash along with the box, which is a mistake.

Then you can put away the manual on a shelf and use it again only in a situation where you're not sure whether you perform maintenance of the product appropriately. Once a year, clean the closet where you keep all your devices manuals and throw out the ones that you don't use. This will help you maintain order in your home base of manuals. Macintosh, MacOS, and MacOS X are trademarks of Apple Computer. When switching the DP01 on and off, we suggest that you turn down the volume of any speakers or amplifiers connected to the unit. The MENU screen is displayed. 4 Turn the DATA dial to move the cursor to "SONG" and press the. This section explains how to use the menu system and to check and make settings. Press the MENU key to bring up the opening menu screen. Use the jog wheel or the. See "DP01FX Appendix" on page 62 for details of using these connectors. Microphones are connected to the front panel inputs. INPUT MODE does not affect the recording at all—just the monitoring process. These can be used to connect an external stereo submixer, synthesizer, drum machine, CD player, etc. You can record on up to two tracks at a time. See "DP01FX Appendix" on page 62 for details. Though we don't want to go into all of them now, you

should be aware of a few of them now. You create a mixed master stereo track, starting at 000000 the “zero point” and continuing to the OUT point. Here are a few little hints and tips which may help you. On the DP01, you can set the frequency at which the EQ HIGH and EQ LOW controls work; individually for each channel. Press MENU, and then select the PREFERENCE menu. There is also an automated punch mode, described here. Use the pre-roll time to get ready to record. Besides working in minutes and seconds as explained in detail in “Direct location” on page 28, the DP01 can work in musical bars and beats. You cannot undo them, and the changes are permanent.

The DP01 allows you format and repartition the internal hard disk to suit your needs. It is most important that the power to the DP01 is not turned off when the disk is being formatted. If this happens, the unit may become unusable. You can use a personal computer to read and write from the FAT partition of the hard disk. Close all programs and windows that are accessing the files on the DP01 and try again. You can change the following values Src. Trk This sets the source track or tracks from which the section is copied. Choose 1 through 8 to select an individual track. You can change the following values Src. Trk This sets the source track or tracks from which the section is taken. Choose 1 through 8 to select an individual track. There are no IN and OUT points when cloning. There are two values that you can change Src. When you undo an action or event, you undo the action pointed to by the cursor and all actions after it. The main thing is to take your time—after all, you’re not paying hourly studio rates. Messages The following popup messages alert you to conditions that may arise while you are using the DP01. Set the volume of the effect from 0 to 127 by pressing the SHIFT key and turning the PARAMETER control. Vocal settings VOCAL Drum settings DRUM These sound good with rhythm machines, etc. CDR discs can be recorded once only. To cancel selection of a song, hold the SHIFT key and press the INSERT key. 4 A list of songs that have a master tracks is displayed. Move the arrow using the. To write to another CD, press the ENTER key. To cancel writing to another CD, press EXIT key. The following confirmation screen is displayed. Press the ENTER key to begin exporting to CD. 8 After exporting ends, the display prompts to ask if you want another copy To export to another CD, press the ENTER key. Press the ENTER key again.

The songs are saved, and the number of CDs required for the backup is displayed. Refer to this list to learn the details of each of the messages and how to remedy the trouble. DISK FAT REFORM See “Formatting the FAT partition” on page 41. Handsfree recording AUTO PUNCH, RHSL, etc. See “Punching” on page 32. Import a WAV file to a track MENU. MIDI GENERATOR See “Working with MIDI” on page 38. However, if you cannot be convinced to collect manuals at your home, our website will provide you with help. Power supply and manual included. Check out pics and please message me if you have any questions, comments, or concerns. Please contact them to ask about shipping. Power supply and manual included. I'll respond very quickly, in most cases, and I'll be happy to answer any questions you might have, especially concerning specs of the unit. Items must be returned in original, unshipped condition with all original packaging. Please check the fields highlighted in red. The 05 HS was one of Tascam's compact cassette fourtrack Portastudios, providing EQ, an effects loop, and a number of other useful features, and it cost me the princely sum of 325. 14 years later, Tascam are still making multitrackers roughly based on their own pioneering Portastudio concept, and the latest additions to the range are the DP01 and DP01FX. The DP01 is a digital eighttrack machine offering two movable bands of EQ per channel, two inputs, digital editing, and a USB interface for transferring files to and from a Mac or PC. Recordings are made at the CD standard of 16bit, 44.1kHz, and are stored on a large 40GB internal hard drive. Tascam have not included a CDRW drive, and are probably expecting most users to compile their demos and albums on a computer via the USB link. There is, however, a reasonably comprehensive set of onboard digital editing facilities so that recordings can be cleaned up and finished off to a respectable standard within the recorder itself.

What's more, if mistakes are made, an undo function allows the user to return to a previous stored take. Down the lefthand side of the top panel are the track channels and their controls. The righthand side is given over to the various transport buttons, screen, and other general operating controls. Editing menus, user preference settings, and song information are all shown on the small display screen, which also acts as a level meter for the two inputs, record tracks, and master outputs. These controls are used together with one another to navigate through menus and to select and verify commands. The locator buttons, needed for establishing song navigation markers and edit points, are grouped along with the transport controls, which will be familiar to anyone who has ever used a tape or CD player. Quite a number of controls have dual functions, as indicated by the white/green or white/blue for the DP01/FX screen printing. Technophobes will be reassured to know that the secondary operation is almost always reached by simply holding down the separate Shift key. There is also the aforementioned USB socket that enables song files, master stereo tracks, and individual audio tracks to be backed up and restored using either Mac or PC with the relevant OS. Windows ME, 2000, and XP are all compatible, as are Mac OS 9.0 and Mac OS X 10.2. The relative send level of each track is determined by the row of pots beneath the EQ controls, while the stereo effects return signal is attenuated by the aptly titled Effects Return knob. The DP01 has a single MIDI Out socket, making it possible to synchronise connected MIDI devices via either MIDI Clock or MIDI Time Code, although the lack of a MIDI In means it can't be used as a slave device. The DP01 and DP01/FX have identical rearpanel facilities, including digital audio, MIDI, and USB connections.

Photo Mike Cameron They have no level control, cannot be routed to record tracks, and can't be mixed in with the optical output, but Tascam suggest using them to connect a stereo submixer, synthesizer, drum machine, or CD player, presumably slaved via MIDI to work in sync with the recorded material. To the right is a headphone socket and its level pot, as well as a jack socket for connecting a footswitch — you can use this to punch in and out of record mode. The only other frontpanel switch, labelled Input Mode, is for the purposes of monitoring only, and does not affect what is recorded. In its Mono position the signals from both inputs are panned centrally, whereas the Stereo position pans the signals as if they were a stereo pair. A dedicated Track Edit key brings a menu up on the display screen showing nine options Copy Paste, Copy Insert, Move Paste, Move Insert, Open, Cut, Silence, Clone Track, and Clean Out. When copying and pasting, the source and destination tracks can be selected, as well as the number of times the copy takes place. The manual doesn't specify a limit on the Undo level, and I managed to log 44 events when creating my test track without any problems. The DP01 also has a separate stereo track for mixdown purposes, which is accessed by pressing the Master key. Recording to it requires arming the Master Button, setting In and Out points, and then initiating the Record process. The resulting mix is stored on the hard drive together with the rest of the song, but it can also be bounced to any pair of ordinary tracks. In essence, it is the same machine as the DP01, but it brings several key additional features to the table. As the name suggests, effects are built in, comprising two processors, the first of which is a mono, stereo out insert effect which can be used on either one of the two inputs, although not on both at the same time.

The algorithms are divided into categories helpfully labelled EGtr electric guitar, AGtr acoustic guitar, Bass, Vocal, and Drum. Apart from a volume control and one parameter adjustment, the effects cannot be edited, so their use is limited, but Tascam have included quite a selection. Once turned on, the reverb interrupts the return path of any external effects processor, and is managed by the same send and return level knobs. Unfortunately, this means that an external processor cannot be used as well. There are four reverb types Hall, Room, Line, and Studio, but only the decaytime value is adjustable in 50 steps from 0.1 to five seconds. There are also two buttons the first selects which input channel the multieffect is inserted into, while the second turns the reverb processor on and off. There is a switch for turning phantom power off, so that other balanced connections can be made safely. Other additional features include a tuner which is available to anything going through

the first input, and a simple noise gate with adjustable sensitivity. You might want to use the latter for silencing a noisy effects chain, or for muting an open mic between phrases. Just about all the guitar settings are heavily treated with lashings of distortion, often topped of with a dressing of chorus, delay, and reverb. Even the rather useable HeartBrk preset, described as being a tube stack at low gain, has loads of gain already, so Ill leave you to imagine how overblown some of the metal and power distortion algorithms really are. The function of the Parameter control varies from preset to preset, although it rarely, if ever, adjusts the gain level. Similarly, when using the ChorVib effect, for example, the Parameter knob attenuates its vibrato, but there is no way of changing the chorus part of the effect.

At the end of the day, its a matter of flicking through the numerous options to find something suitable, and then balancing the guitar volume with the input gain and effect level to get the optimum result. Although it is possible to jump through the menu straight to the bass or vocal effects, none are numbered, so it is a matter of consulting the manual to find out where in the list you are at any one time. This is particularly a problem when using the guitar effects, of which there are about 80. Numbering them would have been a big improvement. Although there is nothing fundamentally wrong with the effects, which are reasonably good on the whole, the lack of control really does mean that there are a lot which will forever remain as cheesy as the programmer has made them. They may make you feel like a powerful stadium rock performer for a few minutes, but in the long run I think theyll prove to be quite tiresome. The reverb processor doesnt offer many options at all, but it does have a nice sound, which doesnt suffer from the nasty harshness that is a characteristic of cheap digital reverbs. The reverbs remain warm and reasonably smooth, even at the end of a fivesecond decay. I say solo composers, because having two inputs means that the machine isnt particularly suited to recording whole bands, multimiked drum kits, or multiple soundcard outputs. The DP01 is, however, ideal for overdubbing, and its simple patching scheme makes building up a demo very quick indeed. Routing inputs to tracks and, in the case of the DP01FX, applying effects does require some holding of the Shift button here and there, but the learning curve is extremely short. I cant imagine anyone having problems getting to grips with either of these machines after consulting the manual a few times. The DP01FX. Photo Mike Cameron The DP01FX above has XLR input connectors not available on the DP01 below, and also provides switchable phantom powering for capacitor mics.

Photo Mike Cameron All the faders and EQ knobs work quietly and smoothly without adding any zipper noise, and the machine itself doesnt seem to degrade the audio in any noticeable way. I bounced some recorded material a number of times, just to check, and didnt detect any audible build up of noise or change in clarity. The two inputs do get a touch noisy at their maximum gain settings, but for ordinary use theyre quiet enough. Thankfully, the operating noise created by the hard drive and fan is very low too, and not at all problematic for recording at close range. Although Tascam have included a Preference for changing the shape and size of the meters, they have left off any kind of scale, so its difficult to gauge if a signal is likely to clip or not. The manual simply says that the meters should never be continuously at the top of the bar, but who knows what level the top of the bar represents, or indeed quite where on the screen the top of the bar actually is There seems little point offering facilities for directly connecting a condenser mic if there is no way to control dynamics, because the benefits of having a great vocal recording will be offset by uneven levels. On the face of it the DP01s twoband EQ doesnt look like much, but it actually sounded quite nice, despite some lowlevel zipper noise. The low band reaches from 32Hz up to 1.6kHz, while the high band starts just above at 1.7kHz and goes all the way up to 18kHz. A big drawback, however, is that the adjustments are made from the Preferences menu, which can only be accessed when the recorder is stopped, so you cant test new EQ frequencies in real time. Editing is easy enough, but there is little or no visual feedback to let you know what your actions are doing to the recording. Unlike many digital studios which have a specific page for entering the various edit points, the DP01

acts on whatever In, Out and To points are currently set via the frontpanel buttons.

There is no waveform display to aid the placing of the edit markers and no confirmation of which track is armed, so it pays to doublecheck settings before doing anything. The machine also lacks a track view page, so the results of an edit cannot be seen. For the uninitiated, a track view shows each block of audio as a line across the screen, making it easy to see where audio starts and ends, where it has been cut, and where any relevant markers and punch points appear along its length. The DP01 would really benefit from one. Fortunately, muting the rest of the tracks can be done pretty swiftly. Unlike some sluggish digital multitrackers, the DP01 acts instantly when buttons are pressed, which is encouraging. That also applied when punching in and out of a recording, and there were no editing glitches left behind after dropping in either. In short, files have to be saved into a specific partition of the hard drive before they can be read by the computer. Likewise, audio data on its way from the computer has to pass through this partition on its way into a user part of the DP01s drive. Backups remain in Tascams native format; however, exported individual tracks or mastered stereo tracks are saved as standard WAV files. Although the various actions do require reference to the manual, anyone with a little computer experience should find the processes fairly straightforward. In short, these machines are simple to use and offer a good basic set of tools which dont have too many confusing parameters. At the same time, they are capable of producing recordings of a high sonic quality, as long as they are used carefully. The effects alone are small reward for the extra cash, especially as the reverb send effects must be sacrificed if you plumb in an external processor via the sendreturn loop. However, the XLR inputs, phantom power, tuner, and noise gate all add up to something worth having.

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