



DiGiCo
EVOLUTION

D1 LIVE
the natural progression

What you should know

- What is the maximum I/O capacity of a fully loaded D1 Live system?
 - 224 Inputs and 224 outputs.
- What is the maximum channel count with a fully loaded D1 Live system?
 - 160 channels.
- Do I have Comprehensive metering?
 - Yes, The D1 is the only console in it's class to give exceptional resolution on metering, with a 30 Segment LED ladder allowing monitoring at every conceivable point.
- Are the Mic pre amps remote?
 - Yes, they are standard on a D1.
- Can I have GPI's and GPO's?
 - Yes, as an option the combi card allows for 16 of each with an extra MIDI port too!
- Can I expand my system easily?
 - Yes, more I/O can be purchased and slotted into each DiGiRack. Also, if I/O is required at different locations, a MAD1 card and extra racks can also be purchased.
- Do I have insert points?
 - Yes, these are available on all channels and outputs.
- Can I have an optical interface for the system.
 - Yes, the D1 is upgradeable to the Optocore™ system without the need for external boxes (factory upgradeable only).
- Can I get Redundant Power Supplies?
 - Yes, There are current sharing hot swappable PSU's available as an option for both the DiGiRacks and console worksurface.
- Are my session files and pre set libraries compatible with a D5 Session?
 - Yes, any D5 session will work in a D1. Any D1 session will work in a D5 with version 3 software.
- Do I have Gain Tracking™ ?
 - Yes, in one direction (in both if Optocore™ is installed).
- Can I connect it to a D5 Live.
 - Yes.

D1 LIVE THE POWER OF DIGITAL MIXING. THE SIMPLICITY OF AN ANALOGUE WORKSURFACE.

D1 LIVE DIGITAL MIXING SYSTEM

The DiGiCo D1 Live is your passport to our new world of digital mixing, in a cost effective and flexible system.

Based on the award-winning D5 Live, the console which broke the mould of digital live mixing, the D1 provides the same outstanding sonic purity and much of its powerful, instantly accessible control, in an even more compact frame and at an Access All Areas price!

The benefits of this system are equally compelling in a host of different applications: the tactile, intuitive, hands-on simplicity of the worksurface with its clear, bright backlit TFT touch screens, snapshot controlled fully automated moving-fader mixing, powerful built-in dynamics and digital effects and complete recallability of every function.

The D1 Live provides simultaneous processing of 64 mono/stereo channels and can be expanded up to 160 channels, in any combination of mono/stereo with full access to 224 inputs and 224 outputs. Each channel provides full routing from the remote mic pre amps, 240mS delay, Hi and Lo pass filters, 4 fully parametric eq's and dynamics with side chain filtering.

The 25 layered faders, are grouped in blocks of 8 with 6 user definable fader banks per section.

The full digital effects system's six independent effect processors include everything from high quality reverbs, delays and pitch change to multiband compressors and 28-band graphic equalisers.

The 40 output busses can be used for up to 28 mono/stereo auxes or up to 36 mono/stereo/LCR (S)/5.1 surround busses, each with a limiter and insert point. It also provides a user configurable 38x8 matrix, all with insert points.

All 16 IPC's (insertable processing channels) include 6-band, fully parametric EQ, compressor and up to 510mS of delay. They can be inserted across any input or output, or used as individual output processors, making the D1 a powerful system controller. With 16 VCA style control/mute groups able to control inputs and outputs, D1 is ready for any kind of application, and the flexible, modular remote input and output racks make it easy to adapt it to any system.

Add to that road-proven stability and reliability, the tough but comparatively lightweight physical design and small, space-saving footprint, and you have a mixing system that is suited to high quality installations as it is to medium-size and regional rental companies or as a logical companion console to a D5 system.





FIVE WAYS TO OWN A D1 LIVE

For maximum versatility, the D1 Live is available in four main systems to suit different applications. All four systems offer similar functionality to the D5 Live, with remote Mic pre amps, studio quality equalisation and effects processing, but in a more compact worksurface frame,

- The D1 Live 40, with its 40 mic/line inputs and MADI connectivity, is the perfect addition to an installation or rental system. The 'local' DiGiRack, configured as 40 mic/line ins plus 24 line outs and located next to the console, performs the mic / line input channel conversion and enables theatres and regional audio companies to use an existing copper multicore from stage – thus creating a direct replacement for an analogue console. Like the D5 Live, the D1 Live 40 is supplied with full input EQ, dynamics processing and onboard effects, 38x8 matrix, 16 VCA control groups and a full effects system, eliminating the need for most external processing.

- The D1 Live 48DP (Dual Purpose) system, which also has a single, 'local' DiGiRack and utilises existing copper multicore, extends the Live 40's facilities with a total of 48 mic/line inputs and 16 IPC's (insertable processing channels). The IPC's give the D1 Live true dual purpose functionality, allowing the console to perform powerfully in both front-of-house and monitor roles, as well as providing an extensive onboard feature set for flexible but space and cost-saving installations in theatres and other live venues.

- The D1 Live 48 DR (Dual Rack) system takes the D1 Live 48DP fully into the integrated digital domain, the inclusion of both local and stage-end DiGiRacks creating a totally digital signal path between stage and console. The latest implementation of the DiGiCo high performance MADI board in the Live 48DR supports cable runs of over 100 metres. The D1 Live 48 DR includes both the effects system and 16 insertable processing channels for superb functionality as a true dual-purpose (house/monitor) console. (Stage rack fitted with 48 Mic line inputs and 8 line outputs, Local rack fitted with 24 Mic line inputs, 24 line outputs and 8 AES/EBU inputs and outputs).

- The D1 Live 56EX system is a fully enabled D1 Live system with local and stage end DiGiRacks, one 150m drum of fibre optic cable for a fully digital signal path, and 56 physical inputs on stage. This complete, self contained system does away with the need for a multicore, splitters, line drivers, dynamics processors and an entire effects rack. It offers similar functionality to the D5 Live 56EX but in a more compact worksurface frame.

- Finally, the wide range of configurations and options (see page 8) allow you to create a custom-specified system, based on any of the four standard systems, to suit your precise needs. Choose the input, output and interface options you require.

With all systems, you can record live direct to a multitrack hard disk recorder, as well as storing a complete show's settings on a tiny USB key for total portability from one DiGiCo D1 or D5 to another, as well as providing compatibility with the Soundtracs family of post production, broadcast and music recording consoles.



ANALOGUE STYLE MIXING, WITH THE POWER AND PURITY OF DIGITAL.

Like the larger D5 Live, the D1 Live's innovative control surface has been designed from the ground up for sound engineers by sound engineers.

Virtually every feature is either there to see at a glance, or at most a single, logical fingertip press away. The three interactive LCD touchscreens are laid out as you would expect to find the facilities on an advanced analogue console, with instant access to virtually every function. In the heat of the moment in live performance, the console can be as responsive as you are.

This intuitive approach also means that, despite providing powerful digital dynamics, effects, total recall, a 38x8 output matrix and 40 multi-configurable internal busses, the learning curve for an engineer new to the board is surprisingly short.

The 25-fader worksurface is divided into two input sections, each with its own touch screen and single-touch selection of each of the six fader banks, while the right-hand master section and screen, controls the master and matrix sections and console set-up.

The touchscreens are pressure sensitive to avoid accidental changes being made, requiring the screen to be pressed lightly to select a control or change a setting. This type of tactile feedback is consistent throughout the desk, and contributes to the feeling of security and predictability in mixing. Each screen shows the settings of eight input channels simultaneously, with interactive control over all functions per fader strip via a combination of LCD buttons and 'real' controls, while an input channel overview can be displayed on the master screen.

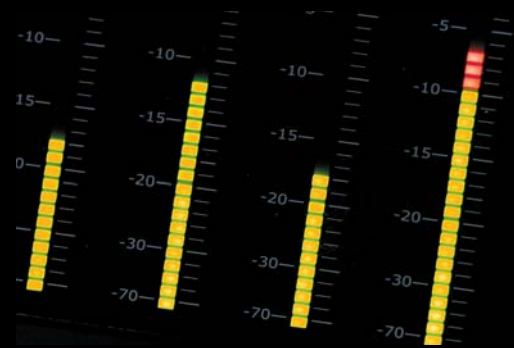
Each screen has an adjacent bank of rotary encoder controls, to allow instant, real-time adjustment of equaliser and dynamics settings with an accompanying frequency curve display. It's all simple, direct and instantly displayed. An external overview screen (not supplied) can also be connected, providing a 'big picture' of the console at a glance. Using the Layout menu, each operator can decide what information is displayed on this screen.



Both groups of channel faders have a row of illuminated, digitally labelled, fader bank buttons alongside them, allowing each fader group to be switched between six fader banks at a touch, the faders moving to their memorised positions as you change banks. Labelling is plentiful throughout and the supplied QWERTY keyboard can be used to assign names to the LCD buttons, screens, busses and fader banks.



Metering is comprehensive, and the 30-segment LED meter overbridge displays input level, gain reduction, gate activity, insert send level and direct output level. It also carries the dimmable white LED worksurface illumination bar.



Each D1 Live input channel has its own remote mic pre amp analogue input gain and digital trim with Gain Tracking™ switch and presets for the whole channel, along with phase reverse, phantom power, six-band EQ and a delay function which allows you to add up to 240mS of delay per channel.

Each channel has four bands of fully parametric 20Hz-20kHz EQ, while the upper and lower bands can be switched between different curve types and shelving characteristics. On top of that are dedicated high and low pass filters, and a preset library which allows you to save an almost unlimited number of EQ presets for instant recall.



The dynamics section for each input channel is called up with another press on the screen, displaying all the settings for the compressor / limiter and gate, and a powerful sidechain equaliser which allows frequency-conscious dynamics. The same press assigns that channel to the group of dedicated dynamics rotary controllers alongside the screen. The sidechain EQ can also be allocated to the compressor or the gate, providing a wide range of uses including highly effective de-essing. The section is accompanied by a dedicated user preset library.



Access is available to any of the 40 busses, each of which can be assigned as either auxiliary busses or group busses. Auxiliaries can also be assigned to faders, allowing a visual feedback of aux levels by channel at the master fader section. The console is capable of stereo, LCR (S) and 5.1 mixing, and two 5.1 joystick panners provide instant sound image control.



Two more features simplify multiple operations. The All button allows you to apply changes to all channels displayed on that screen, or to automatically route input channels sequentially – a very fast method of routing a complete block of inputs to the console surface.

Below these is a row of large backlit liquid crystal buttons, one at the top of each physical fader. The buttons feed back information about what that individual fader is doing, using a combination of text and backlight colours which change automatically according to the button's status. The button displays channel number, mono or stereo status, whether the button is currently acting as a solo, fader to aux, safe switch, fader gang, and a fader level readout accurate to 0.1dB, which appears the instant a fader is touched.



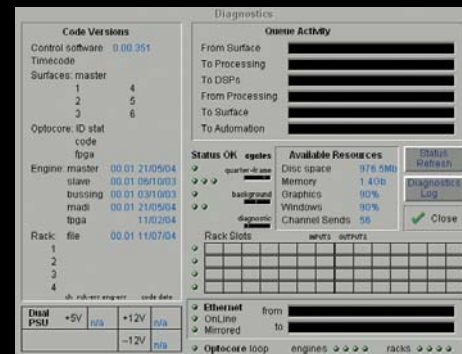
Alongside these buttons is the LCD assign button, displaying the liquid crystal button's various functions – Solo, Safe (which removes the fader from a snapshot and turns the button red as an alert), Aux Send to Master Faders, Fader Ganging, Name Only and Revert To Solo. The Gang function allows similar channels to be locked together in a gang so that level, EQ and dynamics settings can be applied to all of them simultaneously, confirmed by a coloured line in the touchscreen. If, for example, multiple channels require the same high pass filter settings, it's simple to gang the channels and make a single EQ adjustment. Fader assign and solo assign are further ways of assigning the channels to the hardware controls.

The D1 provides powerful snapshot facilities, allowing you to store the console's entire status in a snapshot memory, and with no limit to the number of snapshots that can be stored, you can effectively store and recall a complete show's settings either on the console or on a tiny USB key. Snapshots can be self-timed, allowing automated sequencing; relative snapshots allow venue adjustments independently of scene changes; and current or master snapshots can be updated with one touch.



THE D1 LIVE SERIES. THE TRUE MASTER OF THE MIX.

The D1 Live's master section, as well as the customary output groups and master fader, provides powerful control of the console's overall setup via a series of pages instantly selectable on the third touchscreen.



SYSTEM MENU: The first page, System, provides real-time diagnostics which constantly monitor the system, the MADi line, software versions, power supply levels.

SESSION MENU: This menu stores, recalls and sets up individual sessions. As well as the standard default files, it includes features such as Load Preset Library for recalling user presets of EQ and dynamics settings, which can also be merged when, for example, two engineers are using the desk in the same session or show.

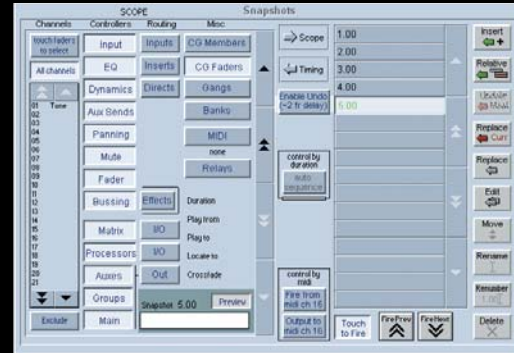


LAYOUT MENU: The Layout menu allows you to bring all the correct channels straight to the console's physical faders. On this page, too, are the extensive labelling facilities, enabling you to type in alphanumeric labelling on screen or using the supplied QWERTY keyboard. Channel settings may be copied or moved here from one to another, and a channel's settings can be copied to multiple channels using the Duplicate feature.



SNAPSHOT PAGE: The D1 Live's store-and-recall functions are comprehensive, providing both an almost unlimited number of desk status 'snapshots' and the ability to build these into complete scenes. All of these, along with their associated EQ, dynamics and optional effects preset libraries, can then be transferred to another D1 Live or D5 Live via the USB key.

Snapshots can be triggered either manually or automatically, and can be self-timed for automatic sequencing. The feature also allows you to decide which controllers on the channel will change including input gain and more! Direct send routing can also be changed with the snapshot. This is where you can make automated fader bank changes to prepare for the next band on stage or the next song. It also controls fader ganging, control groups and cross-fade times between snapshots.



OUTPUT PAGE: The on-screen scroller provides fast access to group, master output and auxiliary output routings, and a touch on the screen displays current routing settings. Each output has a brick-wall master limiter with variable threshold and variable release time, along with routing to allow the buss to be routed to as many of the outputs - analogue or digital - as desired. There's also an output buss insert point for an external processor. Auxiliary outputs are handled in exactly the same way with an additional pre/post fade switch.



The auxiliary master outputs are assigned here to the physical faders on the master fader bank. The master bank provides eight master faders which can be assigned as matrix outputs, group outputs, auxiliary outputs and control group masters. Also here, is Solo Assigns 'Aux to faders' or 'Aux to Rotaries'. Thus, when an aux master is soloed that aux send is assigned to the faders. Another function that is duplicated on the master touchscreen. This feature provides a fast and simple method of using the D1 Live as a monitor desk.

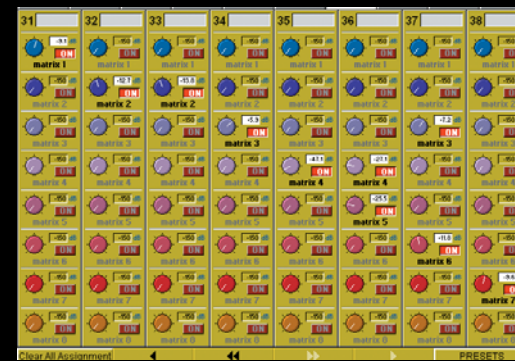
CONTROL GROUPS PAGE: Here you have the option of either VCA-style fader control in which the individual faders remain in position when the VCA group fader is moved, or digital-style in which all the moving faders physically follow the group fader. The choice of working method is yours; their functionality is identical.



There are 16 control groups, these can be moving fader or VCA style and can be assigned to inputs, outputs or both. Making a channel part of a group simply requires selecting Touch and then touching all the faders required for the control group. Further touches add or remove each fader from the group. Channels/busses can be assigned to multiple control groups, which also appear on screen.

There are 16 control groups, these can be moving fader or VCA style and can be assigned to inputs, outputs or both. Making a channel part of a group simply requires selecting Touch and then touching all the faders required for the control group. Further touches add or remove each fader from the group. Channels/busses can be assigned to multiple control groups, which also appear on screen.

The comprehensively-equipped 38 x 8 output matrix allows any channel, buss or physical input to be routed into the matrix, and then routed out to any of the physical outputs. The touchscreen gives you control over all the matrix inputs via a dedicated rotary control and a switch. The output matrix faders appear in a dedicated bank on the master section.

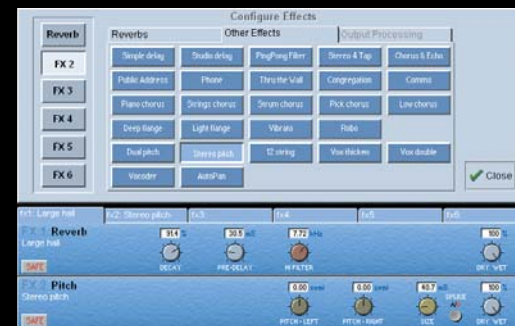


INTEGRAL DIGITAL EFFECTS

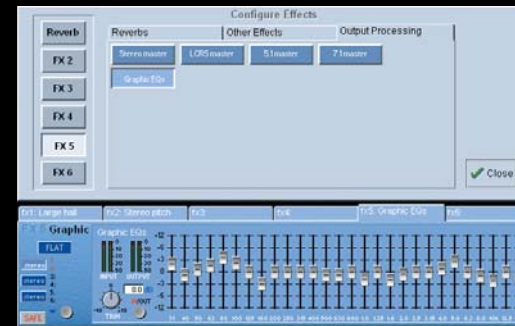
The D1 Live is equipped as standard with a powerful digital effects card that effectively eliminates the need for all but the most esoteric or specialised external effects processors.



The dedicated effects DSP engine allows up to six digital effects per channel to be run simultaneously, and has the processing capacity to support the simultaneous use of every effect on every channel without loss of performance or audio quality.



The first effect offers a range of dedicated reverb algorithms of exceptional quality, subtlety and depth. The next three provide flanging, phasing, double tracking, vocoder and digital delays.



Effects five and six provide all of the above, plus extra digital dynamics, compression and equalisation, and up to 12 28-band graphic equalisers. All routing, patching, effects parameter adjustments and user memory store and recall functions are performed on the touchscreens. All effects and their settings can be stored as part of the console's user presets and sessions, and can be saved on the USB key for instant recall on another D1 Live.

INSERTABLE PROCESSING CHANNELS

The insertable processing channel (IPC) card, provided as standard with the D1 Live 40DP, 48DR and 56EX systems, adds features for theatre-style venue applications, AV, monitor mixing or overall system EQ.

This additional DSP card adds a range of features that allow the console to perform powerfully as a monitor mixer or for installation in a theatre or other venue, or for system EQ or room correction. It also effectively eliminates the need for racks full of processing hardware, saving considerable space and expense.



The IPC's facilities are displayed and controlled via the console's backlit TFT touchscreens. When IPC mode is selected, the screen's background colour changes to alert the engineer to this status.



The module provides a total of 16 IPC's, each complete with 6 bands of fully parametric equalisation, a fully featured compressor / limiter and digital delay of up to 510 mS. An expanded equaliser view appears across the screen, and is linked to the rotaries for frequency, Q and level below the screen, so as to distinguish output EQ from input channel EQ.

THE IDEAS MACHINE

More innovations lie deeper. The DiGiCo DSP engine runs every channel continuously, regardless of assignment - giving you the benefit of just 2mS latency from analogue input to analogue output, equal on every channel at all times. Sonic performance is that of a thoroughbred with 24-bit converters providing an impeccable noise floor and up to 40-bit floating point internal processing delivering pure, smooth, rich musicality.

With the D1 Live 56EX, two consoles (typically house and monitor) can share a common fibre optic loop, providing automatic Gain Tracking™ which allows either console operator to alter input gain without affecting the mix on either console. There's Ethernet support for console mirroring or a remote control PC.

A comprehensive range of I/O options allows you to tailor your D1 Live system precisely to your needs. The options allow for connection with a variety of external digital recording and outside broadcast and analogue or digital input signal formats, as well as interfacing with a wide range of installation systems.

The design team behind the D1 Live's engineering had 10 years of experience with the Soundtracs family of digital recording consoles before the launch of the D5 Live family, of which over 100 were sold world-wide in the first year. The result is an innovative but widely proven technology platform with a wide user base and an ongoing development program that ensures your D1 Live will be a sound investment for the future.

The D1 Live from DiGiCo. A new world of mixing ideas.

CONFIGURATIONS AND OPTIONS

A comprehensive range of I/O options allows you to tailor your D1 Live system precisely to your own needs.

The options allow for connection with external recording and outside broadcast facilities in either analogue or digital signal formats, as well as interfacing with a wide range of installation systems.

The D1 Live 40 and D1 Live 48DP systems come as standard with MADI interfacing but optical I/O is available as an option.

⦿ The D1 Live 48DR and D1 Live 56EX systems are fully digitally integrated and offer a choice of MADI or optical interfacing. These can also be specified as dual-console systems, with both consoles, whether at FOH or monitor positions, providing Gain Tracking™. This allows either console operator to change any input gain without affecting the sound balance on either console - Gain Tracking™ is selectable on each channel independently on each console.



⦿ The DiGiRack is a 9U-high, 19 inch rackmount unit which provides A/D conversion to and from the console's DSP and effects engines. One DiGiRack contains 14 slots, with slots 1-7 provided for inputs and slots 8-14 for outputs. Each slot handles eight individual connections, allowing a total of 56 inputs and 56 outputs per rack, and the D1 Live system capable of supporting up to four racks simultaneously.



Card Options

- A. Mic input card with 24-bit A/D on XLR connectors.
- B. Line input card with 24-bit A/D on XLR connectors.
- C. T-DIF input/output card with Local clock output
- D. ADAT input/output card with optical connections
- E. Analogue input card with 24-bit A/D, mic & line inputs
- F. Analogue output card with 24-bit D/A on XLR connectors
- G. AES/EBU input/output card with Bi-directional sample rate conversion



⦿ A further option is the Combi Card, which provides 16 GPI's, 16 GPO's and an extra MIDI port.

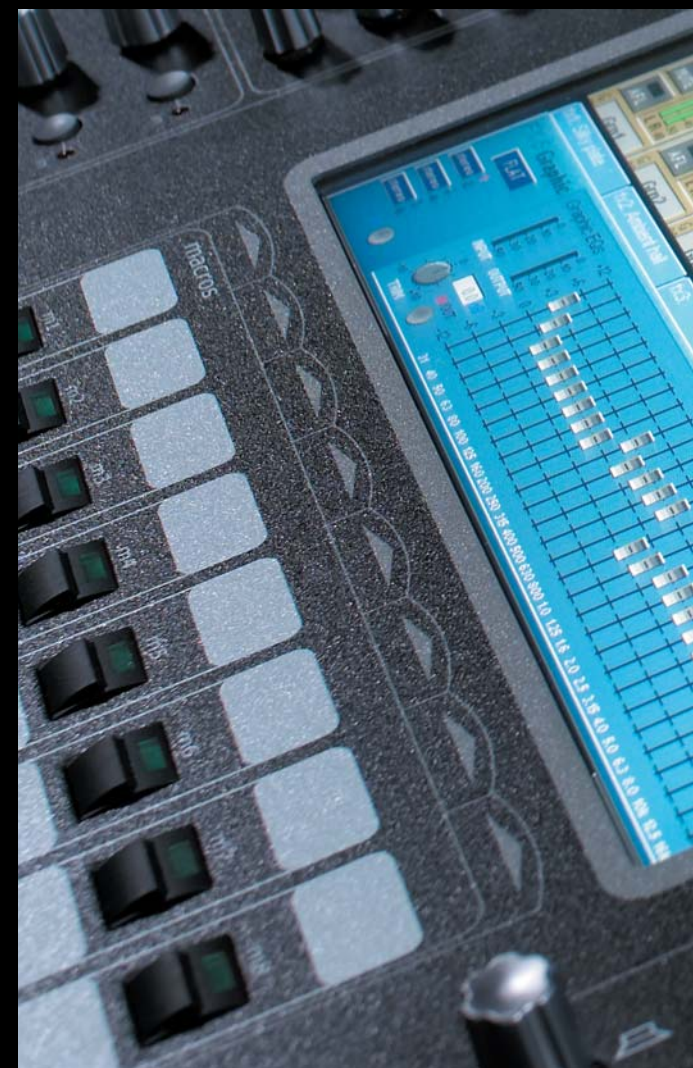


⦿ A single power supply for the worksurface is provided as standard, but a second supply can be specified which will allow redundancy and current sharing facilities.



⦿ A single power supply for the DiGiRack is provided as standard, but a second supply can be specified which will allow redundancy and current sharing facilities.

⦿ The D1 live has eight user-definable Macros below the master screen, which can fire either individual or multiple functions on the console. This allows the operator to create user presets that handle multiple functions at the press of one button.



TECHNICAL SPECIFICATIONS

Analogue inputs

Quantization range	24-bits
Frequency response 20Hz-20kHz	+/-0.2dB
Level linearity deviation 0dB to -90dB	<0.3dB
Phase difference between channels 20Hz to 20 kHz	<2 degrees
Channel separation 100Hz to 10kHz	>90dB
Total harmonic distortion 100Hz to 10kHz	<0.004%
Maximum input level (at unity gain) mic and line	+22dBu
Microphone equivalent input noise (150 ohm, 60dB gain)	-127.5dB
Maximum analogue gain (mic and line)	+60dB
Mic input impedance	>1k ohms
All other analogue inputs impedance's	>5k ohms

Analogue Outputs

Quantization range	24-bits
Frequency response 20Hz-20kHz	+/-0.2dB
Level linearity deviation 0dB to -90dB	<0.3dB
Phase difference between channels 20Hz to 20 kHz	<2 degrees
Channel separation 100Hz to 10kHz	>90dB
Total harmonic distortion 100Hz to 10kHz	<0.004%
Idle channel noise ratio	<112dB
Maximum output level	+22dBu
Output impedance	50 ohms

Digital I/O

AES/EBU (with sample rate converters)	24bit
MADI	56 channels of 24 bit audio
OPTICAL	512 channel redundant optical loop

Clocking

Clock sources Internal	44.1 and 48kHz using a high stability numerically controlled oscillator.
External	From any digital, input Black burst 75ohm video, Wordclock
Sample range	30kHz to 50kHz

Power Requirements

Console	87 to 260v AC 50/60Hz autosensing. 300 watts max
Audio rack	87 to 260v AC 50/60Hz autosensing. 150 watts max

Note: All measurements are made with a 22Hz to 22kHz filter and RMS detector.

Delay

	Up to 240mS in 0.12mS - 30mS increments.
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Channel Equaliser

(IPC Eq has two extra bands with individual band switching)

High pass filter		
High pass slope	-12dB/octave	
High pass frequency range (-3dB)	20Hz to 20kHz	
Low pass filter		
Low pass slope	-12dB/octave	
Low pass frequency range (-3dB)	200Hz to 20kHz	
High band Mode 1:	Bell	
Gain range	+/-18dB	
Frequency range	20Hz to 20kHz	
Q range	0.1 To 20	
Mode 2:	High Shelving	
Gain range	+/-18dB	
Frequency range	20Hz to 20kHz	
Q range	0.1 to 0.85	
Mode 3:	Low Pass	
Low pass slope	-12dB/octave	
Low pass frequency	20Hz to 20kHz	
Upper mid band		
Gain range	+/-18dB	
Frequency range	20Hz to 20kHz	
Q range	0.1 To 20	
Lower mid band		
Gain range	+/-18dB	
Frequency range	20Hz to 20kHz	
Q range	0.1 To 20	
Low band Mode 1:	Bell	
Gain range	+/-18dB	
Frequency range	20Hz to 20kHz	
Q range	0.1 To 20	
Mode 2:	Low Shelving	
Gain range	+/-18dB	
Frequency range	20Hz to 20kHz	
Q range	0.1 to 0.85	
Mode 3:	High Pass	
High pass slope	-12dB/octave	
High pass frequency	20Hz to 20kHz	

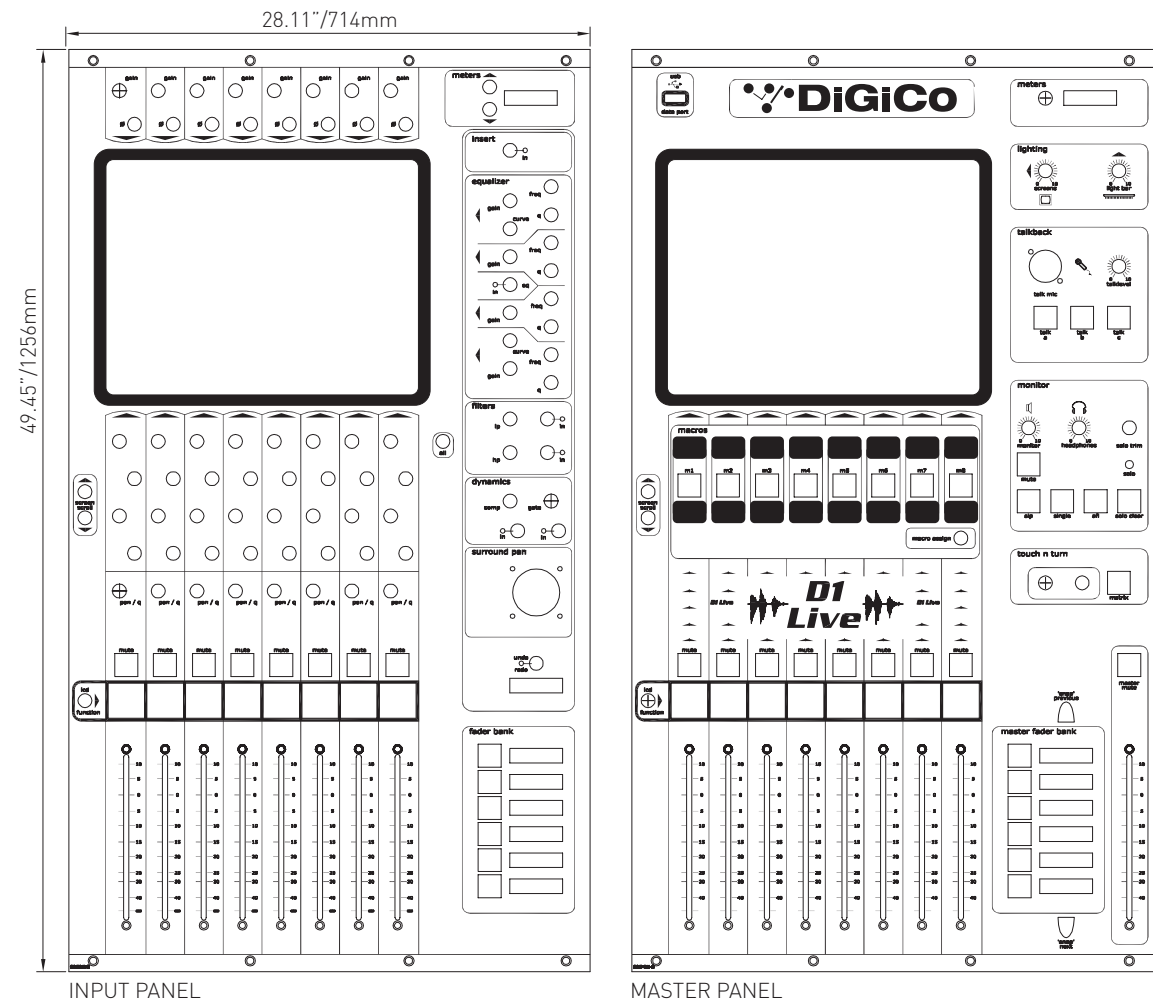
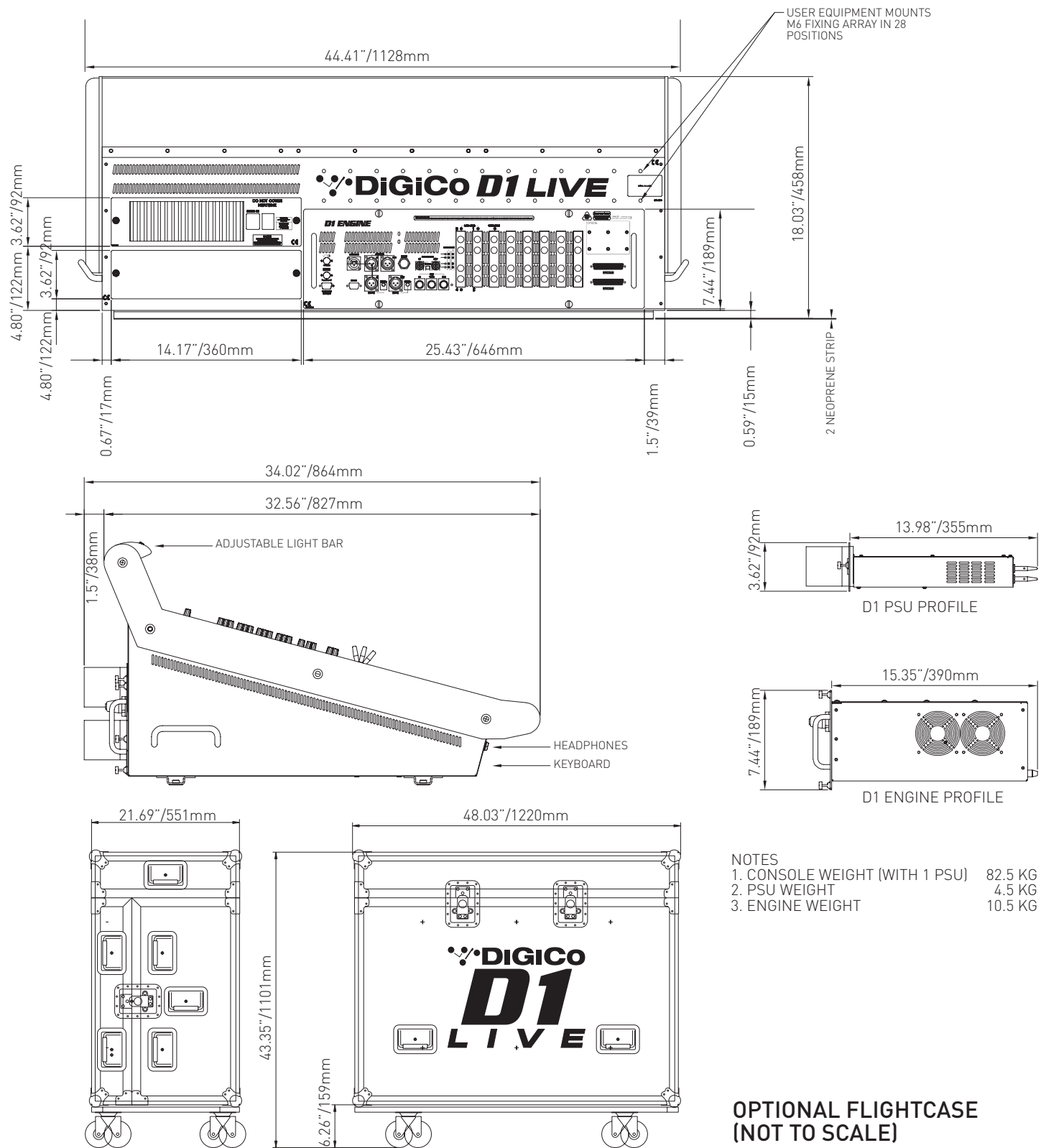
Dynamics

Compressor channel and IPC		
Threshold range	-50dB to 0dB	
Attack range	500uS to 100mS	
Decay range	10mS to 10S	
Ratio range	1:1 to 50:1	
Gain make up range	0 to 40dB	
Gate		
Threshold range	-50dB to 0dB	
Attack range	50uS to 100mS	
Decay range	5mS to 5S	
Hold range	2mS to 2S	
Gate depth range	0 to -90dB	
Output buss limiter		
Attack time	1 audio sample	
Threshold range	0 to -50dB	
Release range	5mS to 5s	

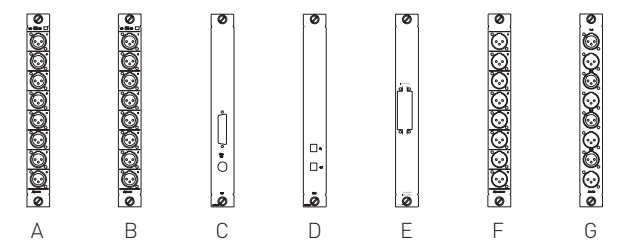
Effects Module

dialog box tab	effects type	name
reverb	halls	large hall clear hall warm hall bright hall stage hall
large reverb in FX1 only		
reverb in any/all FX slots		
	ambient hall	live hall soft hall vocal hall small hall
	plates	silky plate bright plate hard plate ambient plate perc plate
	rooms	wood room clear room percussion room rehearsal room hard room
	spaces	lounge kitchen bathroom corridor car
	boardroom	factory subway courtyard forest
dialog box tab	effects type	name
other FX delay in FX2..FX6 only one delay unit available	delays	simple delay studio delay pingpong stereo 4 tap chorus & echo
choruses in any/all FX2..FX6	choruses	piano chorus strings chorus strum chorus pick chorus lo chorus
	effects	public address phone thru the wall congregation comms
pich shifters in any/all FX2..FX6	pitch	dual pitch stereo pitch 12 string vox thicken vox double
vocoders in any/all FX2..FX6	vocoder	vocoder
auto-panners in any/all FX2..FX6	autopan	autopan
output processing slots FX5 and/or FX6 multiband compressor, soft clipping, limiter 4 band parametric eq and filters, and normalisation available up to 8 channels wide	mastering processors	stereo LCR (S) 5.1 7.1
slots FX5 and/or FX6 28 band proportional Q Pairs selectable as stereo	graphic equalisers	6 mono (per slot)

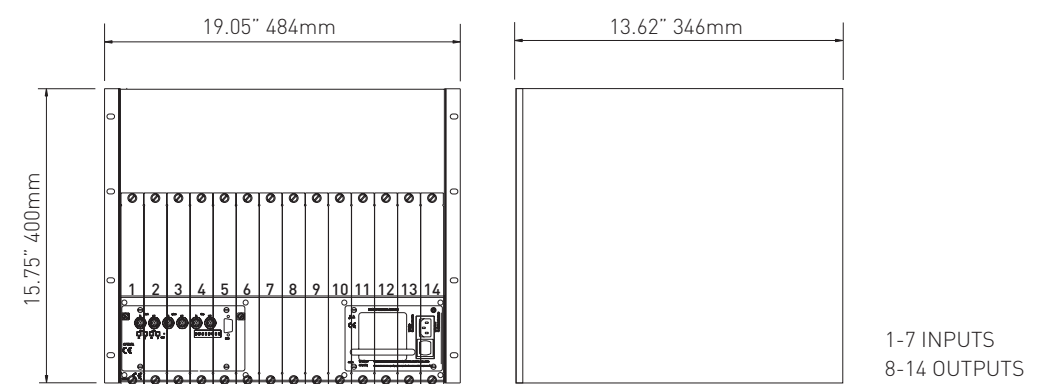
WEIGHTS & DIMENSIONS



WORK SURFACE
LAYOUT
(NOT TO SCALE)



- A. Mic input card with 24-bit A/D on XLR connectors.
- B. Line input card with 24-bit A/D on XLR connectors.
- C. T-DIF input/output card with Local clock output
- D. ADAT input/output card with optical connections
- E. Analogue input card with 24-bit A/D, mic & line inputs
- F. Analogue output card with 24-bit D/A on XLR connectors
- G. AES/EBU input/output card with Bi-directional sample rate conversion



- WORKSURFACE
ADDITIONAL PSU
(FACTORY FIT OPTION)
- WORKSURFACE
OPTOCORE™ INTERFACE
(FACTORY FIT OPTION)
- TWO COMBI-CARD
SLOTS
(FACTORY FIT OPTION)
- ADDITIONAL
DiGiRack PSU
(OPTIONAL)
- DiGiRACK
OPTOCORE™ INTERFACE
(FACTORY FIT OPTION)

DiGiCo UK Ltd SOUNDTRACS

DiGiCo (UK) Limited brings together the design and development skills that have helped create some of the world's most popular, successful and ground-breaking live sound consoles, with the digital engineering expertise and manufacturing resources of Soundtracs.

The company was formed in 2002 to develop the D5 Live digital mixing system, a revolutionary approach to both the live sound console and the way it interfaces with both ends of the audio chain.

In basing a console around a powerful DSP engine using proven Soundtracs hardware and software, but with features dedicated to live sound mixing, DiGiCo created the world's first truly open-ended console system, for which additional features will be made available in new software versions. This design philosophy ensures your investment in state of the art audio technology today will remain state of the art in the future. The D5 Live from DiGiCo: science dedicated to advancing the art of live sound engineering.

Soundtracs was formed in the early 1980s by a group of recording engineers in search of a better studio console than the desks available at the time. The team's success led to two decades of audio innovation and, in 1992, its first development of a digital audio mixing console.

In 1996 this program led to the launch of the acclaimed Virtua console, followed a year later by the DPC, in 1998 the DS3 and in 2000 the D4. Since 2000 the company's product range has been based entirely on digital audio.

Along the way a host of new technologies has been introduced, including the first use by a console manufacturer of the revolutionary Sharc DSP from Analog Devices, a faster, more efficient processor than any then on the market, the first (and still the most comprehensive) use of multiple TFT LCD touchscreens, a pioneer in the use of a 96kHz sample rate, and the first to run multiple sample rates simultaneously.

This is just some of the experience that has gone into creating the D1 Live digital mixing system, the latest innovation from one of the pioneers of professional digital audio.

