Digital Mixing Consoles for Live Sound, Theatre and Broadcast

DiGiCo: 'Hear the Future'

DiGiCo (UK) Limited brings together the design and development skills and digital engineering expertise that have helped create some of the world's most popular, successful and ground-breaking digital audio solutions.

The company was formed in 2002 with the purchase of Soundtracs, which was formed in the early 1980s by a group of recording engineers in search of a better studio console than those 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 an audio 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 went into creating DiGiCo's first product, the D5 Live digital mixing system, which brought with it a revolutionary approach to both the live sound console and the way it interfaces with both ends of the audio chain.

DiGiCo has always been ahead of its time, basing the D5 around a powerful DSP engine using proven Soundtracs hardware and software, but with features dedicated to live sound mixing, it created the world's first truly open-ended console system.

This design philosophy has continued through the intervening years and has seen the addition of an entire range of products within the acclaimed D Series range.

Now, it has taken a quantum leap forward.

Using a single Super FPGA [Field Programmable Gate Array], the new SD Series combines this single chip technology with the new Tiger SHARC to produce our trademarked Stealth digital processing. With eight times more power than the already incredibly powerful D5, this makes the SD Series the most powerful digital audio solution available.

DiGiCo S21

Digital Console with Stealth Digital Processing

No processing resource, DSP sharing limitations or compromise from the FPGA audio processing core plus 96kHz from release, with no processing reduction and a super low latency signal path.

Main Features

- 40 Flexi Input Channels
- 16 Flexi Aux / Sub-Group Busses
- LR Master Bus
- 10 x 8 Full Processing Matrix
- 2 Solo
- 4 (To Follow) Dynamic Equalizers
- 4 Assignable DiGiTuBes
- 4 Assignable Multiband Compressors
- 8 Digital FX
- 16 Assignable Graphic Equalizers
- Optional Waves Integration
- 96kHz Sample Rate
- Optional (with DMI) Optics

Specifications

- 46 busses: 16 x flexi-busses Mono/Stereo (equivalent of 32 DSP busses), Stereo Master (2), Solo busses (2 stereo,
- 4 total), and 10 x 8 Matrix (8)

- 10 x Control Groups
- 1 x Compressor per channel and buss
- 1 x Gate per channel and buss (switchable to ducker, or compressor with side chain access)
- 16 x assignable 32 band Graphic EQs
- 8 x FX engines (reverbs, delays, w/modulation and enhancer)
- 4 x assignable DiGiTuBes
- 4 x assignable Multiband Comps
- User definable Macros
- An extremely high power headphone amplifier with 1/4 inch and mini jack socket
- 96kHz as standard
- 24 mic line inputs
- 12 analogue outs
- 2 AES I/O (mono)
- Word Clock I/O
- 1 GPI and 1 GPO
- DVI out (for an external monitor)
- 2 DMI Card slots (up to 64 I/O per slot)
- 2 Ethernet connections for Networking
- 2 x 24 segment master/solo meters
- Touch sensitive rotaries with integrated switch & HTL
- 2 x multi-touch screens
- 21 x touch sensitive moving faders
- 4 x layers of banks of 10 faders
- Customisable bank and channel layout
- Snapshots
- Integrated USB2 Audio I/O interface for recording and playback of up to 48 channels 40 x Input flex-channels Mono/Stereo (equivalent of 80 DSP channels)

DiGiCo SD7 Live Digital Console with Stealth Digital Processing™

SD7 : Overview

DiGiCo SD7: “With great power comes great responsibility...”

If it's everything that you're after, the SD7 is the console for you. Our flagship model offers mind-blowing I/O capabilities and sets new standards in high-density digital processing via our proprietary Stealth mixing and routing engine and game-changing, Super FPGA technology.

To put that into perspective, it delivers eight times the power of our industry standard D5 Live.

Scratching the surface

A combination of technologies have been seamlessly integrated into the SD7's worksurface to meet the everyday needs of any touring engineer. We've managed to pack them into three user-friendly interactive 15-inch high-resolution touch screens, each of which accommodates a bank of 12 faders, to provide the user with the perfect platform – everything is just 'where it should be'.

To make navigation even easier, we've added high-definition interactive meter bridges and multicoloured knobs and switches; and for further functionality and flexibility, 16 assignable faders (one bank of 12, one bank of four) sit neatly below the master screen in the centre of the console, taking the SD7's fader tally to a sizeable 52.

To increase the fader count further for multi-engineer applications and shows, an EX-007 Fader Expansion unit is available. Two EX-007s can be connected via a simple Cat5e connector for remote control or simply to increase your fader count to 100.

What's under the hood?

If knowledge really is power, SD7 is our Einstein: it boasts a massive 256 processing paths at 48kHz/96kHz (or 128 at 192kHz).

Standard channel processing, whether inputs or outputs, includes Channel Delay, DiGiTube, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ (eight on outputs) with band curve selection and Dynamic EQ on each band, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The master section incorporates 32 gangable 32-band graphic EQs, 48 stereo effects, and 36 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 128 busses, all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided a 32 x 32 output matrix , dual solo busses, and a Master buss. Essentially, users have the equivalent of 160 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD7's local I/O includes 12 analogue inputs, 12 analogue outputs and 12 AES I/O (mono); and when coupled with a second engine, with four redundant MADI ports per engine, and one Optocore loop with the ability for an option for a second to be fitted.

This amounts to a monumental 1392 I/O connections on a single optic loop with one worksurface.

In addition, there is an optional DiGiCo SoundGrid module which can be fitted to both engines for full redundancy when linked to two external PC servers such as SoundGrids or DiGiGrids. This provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 128 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 253 (MAX) Input Channels
- 128 Aux / Sub-Group Busses
- L/R/LCR Master Bus
- 32 x 32 Full Processing Matrix
- 2 Solo
- 256 Dynamic Equalizers
- 256 DiGiTuBes
- 256 Multiband Compressors
- 48 Digital FX
- 32 Graphic Equalizers
- Optional Waves Integration
- 48/96/192 kHz Sample Rate
- One loop as standard Optics
- Optional Application Specific Software : Theater or Broadcast

General Specifications

- Faders 38 x 100mm touch-sensitive, motorised + 14 x 60mm touch sensitive, motorised
- Screens 3 x 15” LCD high - resolution touch screens
- Meterbridge 3 x Custom Mounted LCD high-resolution TFT-LCD screens
- Redundancy Internal removable engine x 2
- Internal hot-swappable PSU x 2
- Processing Channels Up to 256 (combination of Input Channels / Aux / Solo Group Busses)
- Busses Up to 128 Aux / Group busses with full processing Mono / Stereo / LCR / 5.1
- Matrix Up to 32 Input / 32 Outputs with full processing
- Control Groups Up to 36, selectable for VCA-style, Moving fader, Mute Group
- Graphic Eq 32 x 32-band, Gain +/- 12dB
- Internal FX Up to 48 stereo effects comprising 16 floating point reverbs and 32 delay/chorus/pitch/enhancer
- Local I/O 12 x mic/line I/O, 12 x AES I/O
- MADI interface 4 redundant interfaces, BNC connectivity
- Optic interface Fibrecast optic
- Sampling rates 48kHz / 96kHz / 192kHz (processing capabilities halved at 192kHz)

- GPI/GPO 16 as standard, expandable to 32
- Video Inputs x 2, Outputs x 2
- Ext Sync Wordclock, AES, Video, MADI, Optics
- Physical Dimensions 1496mm (w) x 875mm (d) x 503mm (h)
- Weight 107Kg (267Kg with flightcase)
- Power Requirements 90V-260V, 50-60Hz, 600VA

DiGico SD7B

DiGiCo SD7B: “With greater power comes even greater responsibility...”

Though identical in appearance to the SD7, the SD7B goes a stage further as it has been developed for broadcast applications. As well as full Flexi channel capability, routing flexibility has been vastly increased to allow for LCRS and 5.1 mixes as well as stereo and LCR.

In addition, broadcast-specific features include a complete 5.1 monitor matrix with 48 x 6 source to speaker selection; mutli channel folding; user defined stem order selection; Mix Minus busses (one per mono channel); backstop PFL (over press) and Auto PFL; and Audio Follow Video implementation.

Scratching the surface

A combination of technologies have been seamlessly integrated into the SD7B's worksurface to meet the everyday needs of any engineer. We've managed to pack them into three user-friendly interactive 15-inch high-resolution touch screens, each of which accommodates a bank of 12 faders, to provide the user with the perfect platform – everything is just 'where it should be'.

To make navigation even easier, we've added high-definition interactive meter bridges and multicoloured knobs and switches; and for further functionality and flexibility, 16 assignable faders (one bank of 12, one bank of four) sit neatly below the master screen in the centre of the console, taking the SD7B's fader tally to a sizeable 52.

To increase the fader count further for multi-engineer applications and shows, an EX-007 Fader Expansion unit is available. Two EX-007s can be connected via a simple Cat5e connector for remote control or simply to increase your fader count to 100.

What's under the hood?

If knowledge really is power, SD7 is our Einstein: it boasts a massive 256 processing paths at 48kHz/96kHz (or 128 at 192kHz).

Standard channel processing, whether inputs or outputs, includes Channel Delay, DiGiTube, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ (eight on outputs) with band curve selection and Dynamic EQ on each band, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The master section incorporates 32 gangable 32-band graphic EQs, 48 stereo effects, and 36 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 128 busses (mono or stereo), all of which are assignable as mono/stereo groups or auxiliary busses, plus the ability to assign 5.1 busses. In addition to these busses, for further configurability, we've provided an 32 x 32 output matrix, dual solo busses for PFL and on-air soloing in mono, stereo LCRS and 5.1; and an LR/LCR/LCRS/5.1 Master buss. Essentially, users have the equivalent of 160 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD7B's local I/O includes 12 analogue inputs, 12 analogue outputs and 12 AES I/O (mono); and when coupled with a second engine, with four redundant MADI ports per engine, and one Optocore loop with the ability for an option for a second to be fitted.

For even greater distances, an optional single mode optical connection can be fitted with the ability to interchange transceivers.

This amounts to a monumental 1392 I/O connections on a single optic loop with one worksurface.

In addition, there is an optional DiGiCo SoundGrid module which can be fitted to both engines for full redundancy when linked to two external PC servers such as SoundGrids or DiGiGrids. This provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 128 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 253 (Max) Input Channels
- 128 (Max) Aux / Sub-Group Busses
- LR/LCR/LCRS/5.1 Master Bus
- 32 x 32 Full Processing Matrix
- 2 Solo
- 256 Dynamic Equalizers
- 256 DiGiTuBes
- 256 Multiband Compressors
- 48 Digital FX
- 32 Graphic Equalizers
- Optional Waves Integration
- 48/96/192kHz Sample Rate
- Yes Optics

General Specifications

- Faders 38 x 100mm touch-sensitive, motorised
- 14 x 60mm touch sensitive, motorised
- Screens 3 x 15” LCD high - resolution touch screens
- Meterbridge 3 x Custom Mounted LCD high-resolution TFT-LCD screens
- Redundancy Internal removable engine x 2
- Internal hot-swappable PSU x 2
- Processing Channels Up to 256 (combination of Input Channels / Aux / Solo Group Busses)
- Busses Up to 128 Aux / Group busses with full processing Mono / Stereo / LCR / 5.1
- Matrix Up to 32 Input / 32 Outputs with full processing
- Control Groups Up to 36, selectable for VCA-style, Moving fader, Mute Group
- Graphic Eq 32 x 32-band, Gain +/- 12dB
- Internal FX A multitude of Reverbs / Delays / Other Effects to be detailed in future issues of Especs.
- Local I/O 12 x mic/line I/O, 12 x AES I/O
- MADI interface 4 redundant interfaces, BNC connectivity
- Optic interface Fibrecast optic
- Sampling rates 48kHz / 96kHz / 192kHz
- (processing capabilities halved at 192kHz)
- GPI/GPO 16 as standard, expandable to 32
- Video Inputs x 2, Outputs x 2
- Ext Sync Wordclock, AES, Video, MADI, Optics

DiGiCo SD7T

DiGiCo SD7T: “With great power comes great responsibility...”

When running a theatrical production there are many powerful options that the SD7T software provides you with giving you greater flexibility than ever before.

In theatre mode you have access to more powerful cue list automation and editing. Now you can easily update specific parameters, across all cues automatically, using Auto Update mode, which gives you the ability to alter your cues on the fly.

Channel Aliases are also introduced allowing a collection of channel parameters to be applied to any channel on the desk. Simply by assigning a different channel alias from one cue to the next applies the alias parameters, giving you the option to essentially re-use the channel and swap back to the original alias with ease. Using Auto Update in this scenario will only effect the alias you are working on, keeping your alternatives safe.

Complex parameter specific custom aliases can also be created allowing the operator to change only that which is needed from one alias to another — power that makes EQ alteration due to costume changes a breeze for example.

Copying aliases from channel to channel or from cue to cue is also now quick and easy, making programming a pleasure. The use of Channel Sets is yet another step forward allowing easy allocation of groups of channels to VCAs when building cues. In the real world this would make assigning a woodwind or brass section to a VCA a one step process.

Most theatrical productions use a distributed loudspeaker system and the powerful 32 x 32 matrix provides individual crosspoint delays on each of the matrix nodes with times up to 1.3 seconds. These delays on each and every individual node can be recorded in the cue list giving accurate control of audio placement and time alignment.

This powerful toolset complements the standard high quality, efficient workflow processes that are built into every SD7 giving you the tools you need to get the job done in a logical and methodical manner allowing more time to concentrate on being creative.

Scratching the surface

A combination of technologies have been seamlessly integrated into the SD7T's worksurface to meet the everyday needs of any engineer. We've managed to pack them into three user-friendly interactive 15-inch high-resolution touch screens, each of which accommodates a bank of 12 faders, to provide the user with the perfect platform – everything is just 'where it should be'.

To make navigation even easier, we've added high-definition interactive meter bridges and multicoloured knobs and switches; and for further functionality and flexibility, 16 assignable faders (one bank of 12, one bank of four) sit neatly below the master screen in the centre of the console, taking the SD7T's fader tally to a sizeable 52.

To increase the fader count further for multi-engineer applications and shows, an EX-007 Fader Expansion unit is available. Two EX-007s can be connected via a simple Cat5e connector for remote control or simply to increase your fader count to 100.

What's under the hood?

The SD7T boasts a massive 256 processing paths at 48kHz/96kHz (or 128 at 192kHz).

Standard channel processing, whether inputs or outputs, includes Channel Delay, DiGiTube, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ (eight on outputs) with band curve selection and Dynamic EQ on each band, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The master section incorporates 32 gangable 32-band graphic EQs, 48 stereo effects, and 36 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 128 busses, all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided a 32 x 32 output matrix with crosspoint delays on each of the matrix nodes (that can also be recorded in the cue list), dual solo busses, and a Master buss. Essentially, users have the equivalent of 160 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD7T's local I/O includes 12 analogue inputs, 12 analogue outputs and 12 AES I/O (mono); and when coupled with a second engine, with four redundant MADI ports per engine, and one Optocore loop with the ability for an option for a second to be fitted.

This amounts to a monumental 1392 I/O connections on a single optic loop with one worksurface.

In addition, there is an optional DiGiCo SoundGrid module which can be fitted to both engines for full redundancy when linked to two external PC servers such as SoundGrids or DiGiGrids. This provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 128 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console

Main Features

- 253 (Max) Input Channels
- 128 (Max) Aux / Sub-Group Busses
- Not applicable Master Bus
- 32 x 32 (with nodal delay Full Processing Matrix
- 2 Solo
- 256 Dynamic Equalizers
- 256 DiGiTuBes
- 256 Multiband Compressors
- 48 Digital FX
- 32 Graphic Equalizers
- Optional Waves Integration
- 48/96/192kHz Sample Rate
- one loop standard Optics

General Specifications

- Faders 38 x 100mm touch-sensitive, motorised + 14 x 60mm touch sensitive, motorised
- Screens 3 x 15” LCD high - resolution touch screens
- Meterbridge 3 x Custom Mounted LCD high-resolution TFT-LCD screens
- Redundancy Internal removable engine x 2
- Internal hot-swappable PSU x 2
- Processing Channels Up to 256 (combination of Input Channels / Aux / Solo Group Busses)
- Busses Up to 128 Aux / Group busses with full processing Mono / Stereo / LCR / 5.1
- Matrix Up to 32 Input / 32 Outputs with full processing
- Control Groups Up to 36, selectable for VCA-style, Moving fader, Mute Group
- Graphic Eq 32 x 32-band, Gain +/- 12dB
- Internal FX Up to 48 stereo effects comprising 16 floating point reverbs and 32 delay/chorus/pitch/enhancer
- Local I/O 12 x mic/line I/O, 12 x AES I/O
- MADI interface 4 redundant interfaces, BNC connectivity
- Optic interface Fibrecast optic
- Sampling rates 48kHz / 96kHz / 192kHz (processing capabilities halved at 192kHz)
- GPI/GPO 16 as standard, expandable to 32
- Video Inputs x 2, Outputs x 2
- Ext Sync Wordclock, AES, Video, MADI, Optics
- Physical Dimensions 1496mm (w) x 875mm (d) x 503mm (h)
- Weight 107Kg (267Kg with flightcase)
- Power Requirements 90V-260V, 50-60Hz, 600VA

DiGiCo EX007 Fader Expansion unit for SD7

Whilst other manufacturers are just waking up to the idea that a console needs to be an extremely versatile, networkable and expandable piece of equipment, DiGiCo is well ahead of the game, already having developed a raft of products that have these capabilities either built in to the core unit, or available through a range of remote control and expander units.

The latest such product is the EX-007, designed to substantially increase the number of available faders and the number of channels controllable at any one time on an SD7 - and from a distance of up to 100 metres via a cost-effective Cat5 cable connection.

It is possible to augment an SD7 with two EX-007s, each acting as a control panel to provide 24 faders and two additional touch screens, as well as metering and other standard functions, transforming the already impressive SD7 into a 100-fader mixing console.

The EX-007 networks to the SD7, has its own power supply and its own PC.

"The EX-007 has many applications," says DiGiCo managing director, James Gordon. "For touring, there's the obvious advantage of more faders and the ability to control everything that's on the main desk from multiple locations – ideal for shows where a number of mix positions are required because of a multi-stage set up.

"For fixed installations, the EX-007 can be used as a remote surface and, because it can be situated up to 100m away and controls both inputs and outputs, you can have your SD7 in the control room at the back of the theatre and your EX-007 in the auditorium. Also, the EX-007 is substantially smaller than the SD7, which has the added advantage of freeing up more seats and consequently means more revenue for the theatre."

The EX-007 comes with the assurance that it will work with all existing SD7 and SD-7T consoles, as well as future products in the SD-7 family. So whether you are simply adding extra faders, or require a remote surface in a separate location, the EX-007 opens up a world of opportunities both now and into the future.

DiGiCo SD5 - Exceptional Live Sound mixing performance using Stealth Digital Processing™

DiGiCo SD5: “Intelligence is power...”

Remember the D5 Live? Well, the SD5 is the modern-day incarnation of that console; think the D5 Live on steroids and you're getting close! Yes, it fits directly into the D5's shoes, but thanks to the inclusion of Stealth Digital Processing, floating-point Super FPGA technology, and a host of new features, it packs a far bigger punch.

Scratching the surface

Like the SD10, the SD5's 37 faders are laid out in three convenient banks of 12 with one master fader with the added benefit of three 15-inch full colour TFT touch screens for even quicker access and multi-user applications. In addition, there are two interactive dynamic metering displays (IDMs) as used in its big brother, the SD7.

The centrally located master screen has been incorporated into the worksurface meterbridge design to provide a lower profile meter bridge and allow for complete user feedback; this means the engineer never needs to move far from mix position: there is clear visibility of everyone on stage, and all control is less than an arm's length away.

To make life even easier, engineers can recall or save presets on the channel strip; and recall or save snapshots using the master screen or or dedicated switches on the console. In addition, special functions can be assigned and accessed instantly via the console's 40 Smart Key Macros (accessible via four layers of 10 RGB backlit keys) at the push of a button. It really is that simple.

What's under the hood?

The SD5 provides 124 processing channels at 48kHz/96kHz.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ

(eight on the outputs) with band curve selection, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from 24 Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer dynamic processing on each of the four standard parametric bands, plus there are also 24 assignable Multiband Compressors and 24 assignable DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 32 gangable 32-band graphic EQs, 24 stereo effects (selectable from a palette of 33), and 24 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 56 configurable busses, all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided a 24 x 24 output matrix, dual solo busses, and a stereo/LCR Master buss. Essentially, users have the equivalent of 87 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The rear of the SD5 houses all of the I/O, and there's plenty: eight mic inputs, eight line inputs, eight mono AES I/O, three redundant MADI ports, and one Optocore loop.

This amounts to an incredible 1264 I/O connections on a single optic loop with one worksurface.

In addition, there is an optional DiGiCo SoundGrid module which can be fitted to both engines for full redundancy when linked to two external PC servers such as SoundGrids or DiGiGrids. This provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 128 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console

Main Features

- 124 Input Channels
- 56 Aux / Sub-Group Busses
- LR/LCR/5.1 Master Bus
- 24 x 24 Full Processing Matrix
- 2 Solo
- 24 Dynamic Equalizers
- 24 DiGiTuBes
- 24 Multiband Compressors
- 24 Digital FX
- 32 Graphic Equalizers
- Optional Waves Integration

- 48/96/192kHz Sample Rate
- Standard Optics
- Optional Application Specific Software: Broadcast

DiGiCo SD5B: Broadcast Console with Stealth Digital Processing™

DiGiCo SD5B: “Intelligence is power...”

Having firmly established itself in the live arena, as with other consoles in the SD Series, British audio solutions manufacturer DiGiCo has now added a broadcast application specific extension which allows it to become the SD5B, putting this processing powerhouse firmly in the broadcast arena.

The SD5 fits directly into the shoes of the D5, the console manufacturer’s first digital mixing desk, but benefits from the advancements made possible by DiGiCo’s proprietary Stealth Digital Processing™ and floating point Super FPGA technology, which adds a host of new features and a much bigger punch.

As with the SD5, the SD5B’s worksurface is a low noise, heat dissipation worksurface benefiting from Hidden-til-lit (HTL) technology, yet its five digitally driven full colour TFT LCD screens, three of which are touch sensitive, have a new configuration that allows easy access to single or multiple users. There are also two interactive dynamic metering displays (IDM) and quick access buttons are positioned down the left side of the channel screens for fast and easy navigation.

Incorporating the master screen into the worksurface design has allowed for complete user feedback, but maintains a lower profile meter bridge. This still allows clear visibility of those on stage for the user, with everything in close reach to the mix position.

As with all SD range consoles, the SD5’s superior headroom, dynamic range and audio quality are of

paramount importance and its feature set surpasses any other console in its class.

As standard, the SD5 comes with a 2Gb fibre optic system, which is capable of running 448 channels of I/O at 96kHz, plus 56 console-to-console tie lines, allowing connection to up to 14 of the SD variant racks. There are three redundant MADI ports and local I/O includes eight microphone inputs, eight line outputs and eight AES I/O (mono).

The SD5 has 124 input channels; 56 configurable busses, plus up to 5.1 master; a 24 x 24 fixed matrix; DiGiTubes on every channel, buss and output; 24 assignable Dynamic EQ; 24 multiband compressors; 24 stereo effects; 32 Graphic EQ; 10 x 4 (40) RGB backlit macro buttons; plus the ability to add a Waves upgrade.

For broadcast applications, the SD5B also includes dual solo busses for PFL and on-air soloing in mono, stereo LCRS and 5.1 and an LR/LCR/LCRS/5.1 Master buss.

Main Features

- 124 Input Channels
- 56 Aux / Sub-Group Busses
- LR/LCR/5.1 Master Bus
- 24 x 24 Full Processing Matrix
- 2 Solo
- 24 Dynamic Equalizers
- 24 DiGiTuBes
- 24 Multiband Compressors
- 24 Digital FX
- 32 Graphic Equalizers
- Optional Waves Integration
- 48/96/192kHz Sample Rate
- Standard Optics

DiGiCo SD10 Live Digital Console with Stealth Digital Processing™

DiGiCo SD10: “Powers of Ten explained...”

The SD Ten includes many of our flagship SD7's features and benefits, including Stealth Digital Processing and floating-point Super FPGA technology, and provides a fully-loaded feature set that will cater to any front-of-house or monitor engineer's needs.

Scratching the surface

SD Ten features three banks of 12 motorised faders and one master fader, each of which benefits from its own high resolution LED bar graph meter. In the centre of the worksurface sits the familiar 15-inch backlit colour-keyed TFT touch screen, home of the console's super-intuitive control interface.

The sheer intelligence of the SD Ten means even the most complex of tasks become quick and easy: engineers can recall or save presets on the channel strip; and recall or save snapshots using the master screen or hard wired switches on the console. In addition, special functions can be assigned and accessed instantly via the console's 40 Smart Key Macros (accessible via four layers of 10 RGB backlit keys) at the push of a button. It really is that simple.

What's under the hood?

The SD Ten boasts 96 processing channels (12 of these are Flexi Channels, configurable as either mono or stereo) at 48kHz/96kHz, which is the equivalent of 108 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from 16 Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer Dynamic processing on each of the four standard parametric bands, plus there are also 16 assignable Multiband Compressors and 16 assignable DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 24 gangable 32-band graphic EQs, 16 stereo effects (selectable from a palette of 33), and 12 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

We've included 48 busses, which can be configured as 48 mono or 24 stereo groups / auxiliary busses or anywhere in between; and in addition to these busses, for further configurability, we've provided a 16 x 16 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 71 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

At the rear of the SD Ten, there is an abundance of local I/O: eight mic inputs, eight line inputs, eight mono AES I/O, two MADI connections with redundant cabling connections; and 16 GPI and GPO connections.

The SD Ten also works seamlessly with the DiGiCo SD-Rack, which delivers up to 192kHz high resolution analogue conversion. This opens the door to a wealth of interfacing options and provides the user with even further flexibility: when fitted with the optional Optocore interface, up to 14 SD-Racks and five redundant engined consoles can connect to one optical loop, which means a massive 1152 I/O connections are achievable (56 inputs and 56 outputs per SD-Rack).

In short, you could mix the Philharmonic on this – comfortably.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 96, 12 Flexi Input Channels
- 48 Aux / Sub-Group Busses
- LR/LCR Master Bus
- 16x16 Full Processing Matrix
- 2 Solo
- 16 Dynamic Equalizers
- 16 DiGiTuBes
- 16 Multiband Compressors
- 16 Digital FX
- 24 Graphic Equalizers
- Optional Waves Integration
- 48/96 kHz Sample Rate
- Optional Optics
- Optional Application Specific Software: Theater or Broadcast

DiGiCo SD10B: Broadcast Digital Console

DiGiCo SD10B: “Powers of Ten explained...”

Though identical in appearance to the SD10, the SD10B carries further weight as it has been developed for broadcast applications. As well as full Flexi channel capability, routing flexibility has been vastly increased to allow for LCRS and 5.1 mixes as well as stereo and LCR.

In addition, broadcast-specific features include a complete 5.1 monitor matrix with 48 x 6 source to speaker selection; mutli channel folding; user defined stem order selection; Mix Minus busses (one per mono channel); backstop PFL (over press) and Auto PFL; and Audio Follow Video implementation.

Scratching the surface

There are two versions of the SD10B: a 37-channel version, which boasts three banks of 12 motorised faders and one master fader; and the SD10B-24, which has all the same power and functionality but in a smaller frame comprising 24 main channel faders and a master fader.

SD10B features three banks of 12 motorised faders and one master fader, each of which benefits from its own high resolution LED bar graph meter. In the centre of the worksurface sits the familiar 15-inch backlit colour-keyed TFT touch screen, home of the console's super-intuitive control interface.

The sheer intelligence of the SD10B means even the most complex of tasks become quick and easy: engineers can recall or save presets on the channel strip; and recall or save snapshots using the master screen or hard wired switches on the console. In addition, special functions can be assigned and accessed instantly via the console's 40 Smart Key Macros (accessible via four layers of 10 RGB backlit keys) at the push of a button. It really is that simple.

What's under the hood?

The SD10B boasts 96 processing channels (12 of these are Flexi Channels, configurable as either mono or stereo) at 48kHz/96kHz, which is the equivalent of 108 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from 16 Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer Dynamic processing on each of the four standard parametric bands, plus there are also 16 assignable Multiband Compressors and 16 assignable DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 24 gangable 32-band graphic EQs, 16 stereo effects (selectable from a palette of 33), and 12 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

We've included 48 busses, which can be configured as 48 mono or 24 stereo groups / auxiliary busses or anywhere in between; and in addition to these busses, for further configurability, we've provided an 16 x 16 output matrix, dual solo busses for PFL and on-air soloing in mono, stereo LCRS and 5.1; and an LR/LCR/LCRS/5.1 Master buss. Essentially, users have the equivalent of 77 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

At the rear of the SD Ten, there is an abundance of local I/O: eight mic inputs, eight line inputs, eight mono AES I/O, two MADI connections with redundant cabling connections; and 16 GPI and GPO connections with the option to expand to 32 GPI and GPO.

The SD Ten also works seamlessly with the DiGiCo SD-Rack, which delivers up to 192kHz high resolution analogue conversion. This opens the door to a wealth of interfacing options and provides the user with even further flexibility: when fitted with the optional Optocore interface, up to 14 SD-Racks and five redundant engined consoles can connect to one optical loop, which means a massive 1152 I/O connections are achievable (56 inputs and 56 outputs per SD-Rack).

In short, you could mix the Philharmonic on this – comfortably.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 96, 12 Flexi Input Channels
- 48 Aux / Sub-Group Busses
- LR/LCR/LCRS/5.1 Master Bus
- 16x16 Full Processing Matrix
- 2 Solo
- 16 Dynamic Equalizers
- 16 DiGiTuBes
- 16 Multiband Compressors
- 16 Digital FX
- 24 Graphic Equalizers
- Optional Waves Integration
- 48/96 kHz Sample Rate
- Optional Optics

DiGiCo SD10T Live Digital Console with Stealth Digital Processing™

DiGiCo SD10T: “Powers of Ten explained...”

The SD Ten Theatre software upgrade brings many powerful features to the SD Ten platform, providing you with the essential tools for programming and running a theatre production.

Expanding on the standard processing capabilities, the Theatre software adds the powerful Auto Update system to aid cue programming, Channel Aliases, the new Players update function and matrix nodal delays.

When making cue-to-cue changes, the Auto Update system provides an incredible level of control, updating changes to channel parameters across all the cues automatically. When channel settings need to be different due to a change of costume or character, the Aliases easily take care of correctly updating each set of channel parameters. So updates made to one character or costume – for example an EQ change – only affect that Alias, leaving the other Aliases unchanged.

When multiple actors are playing the same role, the Players feature takes care of populating the show with that person’s unique channel settings – their EQ, filters, dynamics, etc. All of the careful programming of Aliases and cue-to-cue changes are retained, just updated with the new actor specific settings.

VCA programming becomes a breeze using Channel Sets, allowing easy allocation of groups of channels – for instance, members of the chorus or the band. Since most theatrical productions use distributed loudspeaker systems, the addition of matrix nodal delays provides sound designers with all the control they need. With up to 1.3 seconds of delay available per node and individually recallable per cue, this allows accurate control over audio placement and time alignment.

This powerful toolset complements the standard high quality, efficient workflow processes that are built into every SD Ten, giving you the tools you need to get the job done in a logical and methodical manner, allowing more time to concentrate on being creative.

Scratching the surface

There are two versions of the SD10T: a 37-channel version, which boasts three banks of 12 motorised faders and one master fader; and the SD10-24, which has all the same power and functionality but in a smaller frame comprising 24 main channel faders and a master fader.

SD10T features three banks of 12 motorised faders and one master fader, each of which benefits from its own high resolution LED bar graph meter. In the centre of the worksurface sits the familiar 15-inch backlit colour-keyed TFT touch screen, home of the console's super-intuitive control interface.

The sheer intelligence of the SD10T means even the most complex of tasks become quick and easy: engineers can recall or save presets on the channel strip; and recall or save snapshots using the master screen or dedicated switches on the console. In addition, special functions can be assigned and accessed instantly via the console's 40 Smart Key Macros (accessible via four layers of 10 RGB backlit keys) at the push of a button. It really is that simple.

What's under the hood?

The SD10T boasts 96 processing channels (12 of these are Flexi Channels, configurable as either mono or stereo) at 48kHz/96kHz, which is the equivalent of 108 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from 16 Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer Dynamic processing on each of the four

standard parametric bands, plus there are also 16 assignable Multiband Compressors and 16 assignable DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 24 gangable 32-band graphic EQs, 16 stereo effects (selectable from a palette of 33), and 12 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

We've included 48 busses, which can be configured as 48 mono or 24 stereo groups / auxiliary busses or anywhere in between; and in addition to these busses, for further configurability, we've provided a 16 x 16 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 71 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

At the rear of the SD10T, there is an abundance of local I/O: eight mic inputs, eight line inputs, eight mono AES I/O, two MADI connections with redundant cabling connections; and 16 GPI and GPO connections with the option to expand to 32 GPI and GPO.

The SD10T also works seamlessly with the DiGiCo SD-Rack, which delivers up to 192kHz high resolution analogue conversion. This opens the door to a wealth of interfacing options and provides the user with even further flexibility: when fitted with the optional Optocore interface, up to 14 SD-Racks and five redundant engined consoles can connect to one optical loop, which means a massive 1152 I/O connections are achievable (56 inputs and 56 outputs per SD-Rack).

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 96 (12 Flexi) Input Channels
- 48 Aux / Sub-Group Busses
- LR/LCR Master Bus
- 16x16 Full Processing Matrix
- 2 Solo
- 16 Dynamic Equalizers
- 16 DiGiTuBes
- 16 Multiband Compressors
- 16 Digital FX
- 24 Graphic Equalizers
- Optional Waves Integration
- 48/96kHz Sample Rate
- Optional Optics

DiGiCo SD10-24 Live Digital Console with Stealth Digital Processing™

SD10-24 : Overview

The SD10-24 includes many of our flagship SD7's features and benefits, including Stealth Digital Processing and floating-point Super FPGA technology, and provides a fully-loaded feature set that will cater to any front-of-house or monitor engineer's needs.

The SD10-24 is a 25-channel version, which has two banks of 12 motorised faders and one master fader; but has all the same power and functionality as the larger SD10 but in a smaller frame comprising 24 main channel faders and a master fader.

Scratching the surface

SD10-24 features two banks of 12 motorised faders and one master fader, each of which benefits from its own high resolution LED bar graph meter. In the centre of the worksurface sits the familiar 15-inch backlit colour-keyed TFT touch screen, home of the console's super-intuitive control interface.

The sheer intelligence of the SD10-24 means even the most complex of tasks become quick and easy: engineers can recall or save presets on the channel strip; and recall or save snapshots using the master screen or hard wired switches on the console. In addition, special functions can be assigned and accessed instantly via the console's 40 Smart Key Macros (accessible via four layers of 10 RGB backlit keys) at the push of a button. It really is that simple.

What's under the hood?

The SD10-24 boasts 96 processing channels (12 of these are Flexi Channels, configurable as either mono or stereo) at 48kHz/96kHz, which is the equivalent of 108 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from 16 Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer Dynamic processing on each of the four standard parametric bands, plus there are also 16 assignable Multiband Compressors and 16 assignable DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 24 gangable 32-band graphic EQs, 16 stereo effects (selectable from a palette of 33), and 12 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

We've included 48 busses, which can be configured as 48 mono or 24 stereo groups / auxiliary busses or anywhere in between; and in addition to these busses, for further configurability, we've provided a 16 x 16 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 71 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

At the rear of the SD10-24, there is an abundance of local I/O: eight mic inputs, eight line inputs, eight mono AES I/O, two MADI connections with redundant cabling connections; and 16 GPI and GPO connections with the option to expand to 32 GPI and GPO.

The SD10-24 also works seamlessly with the DiGiCo SD-Rack, which delivers up to 192kHz high resolution analogue conversion. This opens the door to a wealth of interfacing options and provides the user with even further flexibility: when fitted with the optional Optocore interface, up to 14 SD-Racks and five redundant engined consoles can connect to one optical loop, which means a massive 1152 I/O connections are achievable (56 inputs and 56 outputs per SD-Rack).

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 96 (12 Flexi) Input Channels
- 48 Aux / Sub-Group Busses
- LR/LCR Master Bus
- 16 x 16 Full Processing Matrix
- 2 Solo
- 16 Dynamic Equalizers
- 16 DiGiTuBes
- 16 Multiband Compressors
- 16 Digital FX
- 24 Graphic Equalizers
- Optional Waves Integration
- 48/96kHz Sample Rate
- Factory Order only Optics

DiGiCo SD11 - Rackmountable /Table Top Digital Console

DiGiCo SD11: “Big things come in small packages.....”

The SD11 is the smallest by far of all the DiGiCo consoles, though don't let that deceive you: this 19-inch rack mount or table top mixer is a very powerful solution that can be incorporated into pretty much any mixing environment; like its bigger brothers, the SD11 is also powered by Stealth Digital Processing and floating point Super FPGA technology, and transporting it couldn't be easier – just pop it on the back seat of the car. This easy-to-use mixer delivers extremely high performance at a staggeringly competitive price point

Scratching the surface

The SD11 is manufactured with a steel chassis and a polycarbonate-overlaid aluminium worksurface which makes it super-lightweight. Its user interface comes courtesy of DiGiCo's trademark 15-inch, high resolution TFT LCD touch screen with backlit display; and its 12 touch sensitive moving faders guarantee a simple and intuitive workflow.

What's under the hood?

The SD11 boasts 32 processing channels (eight of which are Flexi channels, configurable as either mono or stereo) at 48kHz, which is the equivalent of 40 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from four Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer dynamic processing on each of the four standard parametric bands, plus there are also four assignable Multiband Compressors; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 12 gangable 32-band graphic EQs, four stereo effects (selectable from a palette of 33), and eight control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 12 Flexi busses (mono or stereo), all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided an 8 x 8 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 39 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

For a little console, the SD11's I/O section is monumental: Local I/O includes 16 mic/line inputs, eight line outs, two mono AES/EBU, one MADI port, and one dedicated D-Rack port.

The D-Rack is an optional 32-input, eight-output remote I/O rack which can be increased to accommodate 16 outputs if desired.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console

Main Features

- 40 Flexi Input Channels
- 12 Flexi Aux / Sub-Group Busses
- LR/LCR/LCRS/5.1 Master Bus
- 8 x 8 Full Processing Matrix
- 2 Solo
- 6 Dynamic Equalizers
- 6 DiGiTuBes
- 6 Multiband Compressors
- 6 Digital FX
- 12 Graphic Equalizers
- Optional Waves Integration
- 48kHz Sample Rate
- Factory Order only Optics Optics
- Optional Application Specific Software: Broadcast or Supercharged

DiGiCo SD11i

Rackmountable /Table Top Digital Console - Supercharged!

Think the SD11, but with a bit more of everything. Though aesthetically identical, the SD11i packs more of a punch in pretty much every department: every channel is now a Flexi channel; and we've crammed more processing power into the same 19-inch rack mount / table top shell, which makes the SD11i an even more powerful solution. Easily transportable and simple to incorporate into any mixing environment, this supercharged model delivers a very high performance at a fantastic price point.

Scratching the surface

Like the SD11, the SD11i is manufactured with the same steel chassis and polycarbonate-overlaid aluminium worksurface which makes it super-lightweight. Its user interface comes courtesy of DiGiCo's trademark 15-inch, high resolution TFT LCD touch screen with backlit display; and its 12 touch sensitive moving faders guarantee a simple and intuitive workflow.

What's under the hood?

The SD11i boasts 40 Flexi Channels (configurable as either mono or stereo) at 48kHz, which is the equivalent of 64 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, six-band parametric EQ with band curve selection, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from six Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer dynamic processing on each of the four standard parametric bands, plus there are also six Multiband Compressors and six DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 12 gangable 32-band graphic EQs, six stereo effects (selectable from a palette of 33), and eight control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 12 Flexi busses (mono or stereo), all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided an 8 x 8 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 39 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

For a little console, the SD11i's I/O section is monumental: Local I/O includes 16 mic/line inputs, eight line outs, two mono AES/EBU, one MADI port, and one dedicated D-Rack port.

The D-Rack is an optional 32-input, eight-output remote I/O rack which can be increased to accommodate 16 outputs if desired.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 40 Flexi Input Channels
- 12 Flexi Aux / Sub-Group Busses
- LR or LCR Master Bus
- 8 x 8 Full Processing Matrix
- 2 Solo
- 6 Dynamic Equalizers
- 6 DiGiTuBes
- 6 Multiband Compressors
- 6 Digital FX
- 12 Graphic Equalizers
- Optional Waves Integration
- 48/96kHz Sample Rate
- Factory Order only Optics
-

DiGiCo SD11B

DiGiCo SD11B: “Broadcasting SD11 to the world.....”

The SD11B boasts the highest spec of all the three SD11 models. Though identical in appearance to both the SD11 and SD11i, it carries further weight as it has also been kitted out for broadcast applications. As well as full Flexi channel capability, routing flexibility has been vastly improved to allow for LCRS and 5.1 mixes as well as stereo and LCR.

In addition, broadcast-specific features include a complete 5.1 monitor matrix with 48 x 6 source to speaker selection; mutli channel folding; user defined stem order selection; Mix Minus busses (one per mono channel); backstop PFL (over press) and Auto PFL; and Audio Follow Video implementation.

The SD11B is the ultimate compact solution and is easy to incorporate into any mixing environment.

Scratching the surface

The SD11B is manufactured with the same steel chassis and polycarbonate-overlaid aluminium worksurface as the SD11 and SD11i, which makes it super-lightweight. Its user interface comes courtesy of DiGiCo's trademark 15-inch, high resolution TFT LCD touch screen with backlit display; and its 12 touch sensitive moving faders guarantee a simple and intuitive workflow.

What's under the hood?

The SD11B boasts 40 Flexi Channels (configurable as either mono or stereo) at 48kHz, with the ability to create multi channels for 5.1 or more complex input configurations. This is the equivalent of 64 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, six-band parametric EQ with band curve selection, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from six Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer dynamic processing on each of the four standard parametric bands, plus there are also six Multiband Compressors and six DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 12 gangable 32-band graphic EQs, six stereo effects (selectable from a palette of 33), and eight control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 12 Flexi busses (mono or stereo), all of which are assignable as mono/stereo groups or auxiliary busses, though the SD11B's busses can also be assigned as one Surround + 12 Flexi, or two Surround + nine Flexi. In addition to these busses, for further configurability, we've provided an 8 x 8 output matrix, dual solo busses for PFL and on-air soloing in mono, stereo LCRS and 5.1; and an LR/LCR/LCRS/5.1 Master buss. Essentially, users have the equivalent of 45 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

For a little console, the SD11B's I/O section is monumental: Local I/O includes 16 mic/line inputs, eight line outs, two mono AES/EBU, one MADI port, and one dedicated D-Rack port.

The D-Rack is an optional 32-input, eight-output remote I/O rack which can be increased to accommodate 16 outputs if desired.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 40 Flexi Input Channels
- 12 Flexi Aux / Sub-Group Busses
- LR/LCR/LCRS/5.1 Master Bus
- 8 x 8 Full Processing Matrix
- 2 Solo
- 6 Dynamic Equalizers
- 6 DiGiTuBes
- 6 Multiband Compressors
- 6 Digital FX
- 12 Graphic Equalizers
- Optional Waves Integration
- 48kHz Sample Rate
- Factory Order only Optics Optics

DiGiCo SD12: The compact, affordable, multi- application digital console

OVERVIEW

The SD12 is set to raise the bar in terms of what users will now expect from a compact, affordable, multi- application digital console. Not only is SD12 a true sonic powerhouse, it also benefits from dual 15-inch touch screens, never before seen on a console in this price bracket, and is the first in the SD Range with built-in recording interfaces; which makes Virtual Soundchecking very straightforward indeed. Furthermore, the SD12 now includes a DVI output, for an overview of the console. New LED meters allow for a brighter, faster operation, and the SD12 Lightbar is identical to that of the SD5 and flagship SD7 consoles. And guess what? We even had space for two assignable master faders - only previously seen on the larger DiGiCo consoles - as well as dual DMI Slots, perfect for expandability.

MAIN FEATURES

Compact in size
Dual 15-inch touchscreens
24 channels in 1 view
Dual operator mode
Advanced surface connectivity with optional DMI cards
Latest generation Super FPGA
Familiar work flow and control in a more compact frame
Live Touring, Corporate, Install, HoW, Theatre & Broadcast
All at a price point that you won't believe!

CONNECTIVITY

8 local mic/line inputs
8 local line outputs
8 mono AES/EBU in/out
Dual MADI in/out
Dual DMI card slots
Optional dual Optocore loops
UB MADI 24 channel USB interface

16 GPI/GPO, MIDI, Wordclock in/out
Overview monitor output, USB, Network

HTL (HIDDEN TIL LIT) TECHNOLOGY

2 x 24 encoders with RGB HTL ring
SD7 style channel strip with HTL EQ encoders
New Dynamics metering on channel strip
New high intensity meters by faders

DMI

DiGiCo brought its DMI (Digital Multichannel Interface) into the pro-audio world via its Orange Box, then into the S-Series, and now it makes its way into the SD Range for the first time via the SD12. Not only is MADI built into this console, as well as all the local I/O you'd expect from a DiGiCo, there are also two slots for DMIs - that's a whopping 64 channels of I/O per slot.

MAIN FEATURES

- 72 input channels with full processing
- 36 aux/grp busses with full processing
- 12 x 8 Matrix with full processing
- LR / LCR bus with full processing
- 12 FX processors
- 16 Graphic EQs
- 119 Dynamic EQs
- 119 Multiband Compressors
- 119 DiGiTubes
- 12 Control Groups (VCA)
- Compact in size
- Dual 15-inch touchscreens
- 24 channels in 1 view
- Dual operator mode
- Advanced surface connectivity with optional DMI cards
- Latest generation Super FPGA
- Familiar work flow and control in a more compact frame
- Live Touring, Corporate, Install, HoW, Theatre & Broadcast
- All at a price point that you won't believe!

DiGiCo SD9: Live Digital Console with Stealth Digital Processing™

DiGiCo SD9: “It's off the hook.....”

The SD9 is a super-flexible, complete integrated system powered by Stealth Digital Processing and floating point Super FPGA technology. This lightweight, small-footprint console was designed with multiple applications in mind therefore is equally suited to life on the road or as part of any fixed installation, be it a theatre, conference centre, house of worship or school. The SD9 provides outstanding performance at a very competitive price point.

Scratching the surface

The SD9 features 24 touch-sensitive motorised faders and benefits from quick access function buttons for faster response times. At the heart of the console's worksurface is a 15-inch, high resolution TFT LCD touch screen with backlit display.

In addition, the SD9 benefits from dedicated multi-function control knobs and electronic labelling.

What's under the hood?

The SD9 boasts 48 Flexi Channels (configurable as either mono or stereo) at 48kHz/96kHz, which is the equivalent of 96 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from eight Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer Dynamic processing on each of the four standard parametric bands, plus there are also eight assignable Multiband Compressors and eight DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 16 gangable 32-band graphic EQs, eight stereo effects (selectable from a palette of 33), and eight control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

We've also included 24 Flexi busses (mono or stereo), all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided a 12 x 8 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 47 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD9 has a vast Local I/O section including eight mic inputs, eight line outs, four mono AES/EBU, one MADI port, and two dedicated D-Rack Ports.

The D-Rack is a 32-input, eight-output remote I/O rack which comes as standard with the SD9 with the option to increase to 16 outputs if desired. Users can also connect a second D-Rack (as with the Rack Pack combination) which will provide a total of 72 mic inputs.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which can be fitted to both engines for full redundancy when linked to two external PC servers such as SoundGrids or DiGiGrids. This provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 128 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 48 Flexi Input Channels
- 24 Flexi Aux / Sub-Group Busses
- LR/LCR Master Bus
- 12 x 8 Full Processing Matrix
- 2 Solo
- 8 Dynamic Equalizers
- 8 DiGiTuBes
- 8 Multiband Compressors
- 8 Digital FX
- 16 Graphic Equalizers
- Optional Waves Integration
- 48/96kHz Sample Rate
- Factory Order only Optics
- Optional Application Specific Software: Theater or Broadcast

DiGiCo SD9B Broadcst Digital Console with Stealth Digital Processing

DiGiCo SD9B: “It's off the hook.....”

Though identical in appearance to the SD9, the SD9B provides even more functionality as it has been developed for broadcast applications. As well as full Flexi channel capability, routing flexibility has been vastly increased to allow for LCRS and 5.1 mixes as well as stereo and LCR.

In addition, broadcast-specific features include a complete 5.1 monitor matrix with 48 x 6 source to speaker selection; mutli channel folding; user defined stem order selection; Mix Minus busses (one per mono channel); backstop PFL (over press) and Auto PFL; and Audio Follow Video implementation.

Scratching the surface

The SD9B features 24 touch-sensitive motorised faders and benefits from quick access function buttons for faster response times. At the heart of the console's worksurface is a 15-inch, high resolution TFT LCD touch screen with backlit display.

In addition, the SD9B benefits from dedicated multi-function control knobs and electronic labelling.

What's under the hood?

The SD9B boasts 48 Flexi Channels (configurable as either mono or stereo) at 48kHz/96kHz, which is the equivalent of 96 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from eight Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer Dynamic processing on each of the four standard parametric bands, plus there are also eight assignable Multiband Compressors and

eight DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 16 gangable 32-band graphic EQs, eight stereo effects (selectable from a palette of 33), and eight control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 24 Flexi busses (mono or stereo), all of which are assignable as mono/stereo groups or auxiliary busses, though the SD9B's busses can also be assigned as one Surround + 16 Flexi, two Surround + 13 Flexi, or three Surround + 10 Flexi. In addition to these busses, for further configurability, we've provided an 12 x 8 output matrix, dual solo busses for PFL and on-air soloing in mono, stereo LCRS and 5.1; and an LR/LCR/LCRS/5.1 Master buss. Essentially, users have the equivalent of 53 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD9B has a vast Local I/O section including eight mic inputs, eight line outs, four mono AES/EBU, one MADI port, and two dedicated D-Rack Ports.

The D-Rack is a 32-input, eight-output remote I/O rack which comes as standard with the SD9B with the option to increase to 16 outputs if desired. Users can also connect a second D-Rack (as with the Rack Pack combination) which will provide a total of 72 mic inputs.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

For even greater distances, an optional single mode optical connection can be fitted with the ability to interchange transceivers.

In addition, there is an optional DiGiCo SoundGrid module which can be fitted to the engine. When linked to an external PC server such as SoundGrid or DiGiGrid. This provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 48 Flexi Input Channels
- 24 Flexi Aux / Sub-Group Busses
- LR/LCR/LCRS/5.1 Master Bus
- 12 x 8 Full Processing Matrix
- 2 Solo
- 8 Dynamic Equalizers
- 8 DiGiTuBes
- 8 Multiband Compressors

- 8 Digital FX
- 16 Graphic Equalizers
- Optional Waves Integration
- 48/96kHz Sample Rate
- Factory Fit order only Optics

DiGiCo SD9T: Live Digital Console with Stealth Digital Processing™

DiGiCo SD9T: "True Power for Complex productions

The SD9T brings all the advanced theatre features of the flagship SD7T to the smaller SD9.

For over a decade, DiGiCo has been working with world-class sound designers, including Andrew Bruce (Les Misérables, Chess, Miss Saigon, Mary Poppins), to develop a software package that provides the tools needed to address the highly demanding discipline of live theatre sound reinforcement. The results have made the SD7T a standard on the majority of productions on Broadway and in the West End. This feature set is now available to an even wider selection of live theatre users around the world, thanks to the impressive specs of the smaller, more cost conscious, SD9T.

Some of the biggest problems in live theatre sound are those of 'imaging' as performers move around the stage whilst occasionally donning hats which profoundly affect their sound due to the proximity of the head-worn microphones. As a result, a designer will build a show file with a long cue list and use our theatre specific programming tools, including the Auto Update system and Aliases for cue-to-cue changes, and Matrix nodal delays for precise sound positioning.

The theatre variant of the Auto Update function instantly updates the channel parameters to all cues; and by using Aliases, affects only those cues where that parameter is the same. For example, if you wanted to make an EQ change to character 'Bob', but not in the cues where Bob is wearing a hat, you would create an Alias 'Bob Hat,' and any changes you made to 'Bob' would track through the cues without updating the Alias 'Bob Hat' and vice versa.

Additionally, as theatre shows make much more use of Control Groups (CGs - also known as VCAs) than traditional live programming, DiGiCo provide a visual CG programming interface. This, along

with the SD9T's 12 CG channels, allows the engineer to maintain control of the constantly changing cast on stage, by quickly assigning and un-assigning CG members with reference to the cue list.

One of the newest time saving tools in the collection is the Players function. This allows the engineer to quickly deal with cast changes on stage. What was once a process of recalling the proper preset for each Alias is now simply a mater of selecting the actor performing that role. The show is then automatically updated with all the settings for that actor.

Additional features include template sessions and Sets (previously only available on SD7T), which has been enhanced to allow for 'Set Spill'. This allows the user to create Sets and, with a simple button press, change the console layout to display members of that Set..

Scratching the surface

The SD9T features 24 touch-sensitive motorised faders and benefits from quick access function buttons for faster response times. At the heart of the console's worksurface is a 15-inch, high resolution TFT LCD touch screen with backlit display.

In addition, the SD9T benefits from dedicated multi-function control knobs and electronic labelling.

What's under the hood?

The SD9T boasts 48 Flexi Channels (configurable as either mono or stereo) at 48kHz/96kHz, which is the equivalent of 96 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, Dual insert points, DiGiCo's DYN 1 (Compressor, De-esser or assignable Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from eight Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer Dynamic processing on each of the four standard parametric bands, plus there are also eight assignable Multiband Compressors and eight DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 16 gangable 32-band graphic EQs, eight stereo effects (selectable from a palette of 33), and 12 control groups (VCAs).

We've also included 24 Flexi busses (mono or stereo), all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided a 12 x 8 output matrix with crosspoint delays on each of the matrix nodes (that can also be recorded in the cue list), dual solo busses, and a Master buss. Essentially, users have the equivalent of 47 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD9T has a vast Local I/O section including eight mic inputs, eight line outs, four mono AES/EBU, one MADI port, and two dedicated D-Rack Ports.

The D-Rack is a 32-input, eight-output remote I/O rack which comes as standard with the SD9B with the option to increase to 16 outputs if desired. Users can also connect a second D-Rack (as with the Rack Pack combination) which will provide a total of 72 mic inputs.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which can be fitted. When linked to an external PC server such as SoundGrid or DiGiGrid. This provides the user with instant access to 32 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

DiGiCo SD8: Live Digital Console Stealth Digital Processing™

DiGiCo SD8: “Into overdrive and beyond...”

The SD8 is a particularly versatile console with the same Stealth Digital Processing and floating point Super FPGA technology seen in the flagship SD7. The SD8 offers a truly superlative performance at a competitive price, something which will appeal to engineers across the board.

Scratching the surface

There are two versions of the SD8: a 37-channel version, which boasts three banks of 12 motorised faders and one master fader; and the SD8-24, which has all the same power and functionality but in a smaller frame comprising 24 main channel faders and a master fader.

At the heart of each console's worksurface is a 15-inch, high resolution TFT LCD touch screen with backlit display. Through this user-friendly interface, any bank of 12 faders can be instantly assigned as input or output channels, allowing all 36 main faders to control inputs if desired; equally, any bank of 12 can also be assigned to the touch screen for fine-tuning.

In addition, the SD8 benefits from dedicated multi-function control knobs and electronic labelling.

What's under the hood?

Both SD8 models boast 60 processing channels at 48kHz/96kHz, all of which are Flexi Channels (configurable as either mono or stereo), which is the equivalent of 120 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, DiGiCo's DYN 1 (Compressor, De-esser or Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from 10 Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer dynamic processing on each of the four standard parametric bands, plus there are also10 Multiband Compressors and 10 DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all the channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 24 gangable 32-band graphic EQs, 12 stereo effects (selectable from a palette of 33), and 12 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 24 Flexi busses, all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided a 16 x 12 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 67 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD8 and SD8-24 both have plenty of local I/O: eight mic inputs, eight outputs, eight mono AES I/O, and two MADI connections.

The console comes as standard with a MaDiRack which is an 8U fixed 48 input with eight analogue outputs, with the ability to increase these outputs to 24 with any combination of analogue AES/EBU or Aviom.

As with all DiGiCo consoles, it can also connect to an SD-Rack, an SD-Mini, and SD-Nano Rack.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 60 Flexi Input Channels
- 24 Flexi Aux / Sub-Group Busses
- LR/LCR Master Bus
- 16x12 Full Processing Matrix
- 2 Solo
- 10 Dynamic Equalizers
- 10 DiGiTuBes
- 10 Multiband Compressors
- 12 Digital FX
- 24 Graphic Equalizers
- Optional Waves Integration
- 48/96 kHz Sample Rate
- Optional Factory fit only Optics

DIGiCo SD8-24 Live Digital Console Stealth Digital Processing™

DiGiCo SD8-24: “Into overdrive and beyond...”

The SD8-24 is a particularly versatile console with the same Stealth Digital Processing and floating point Super FPGA technology seen in the flagship SD7. It offers a truly superlative performance at a competitive price and comes in an even smaller footprint than the SD8, something which will appeal to engineers across the board.

Scratching the surface

The SD8-24 has all the same power and functionality as the 37-fader SD8, but in a smaller frame, comprising 24 main channel faders and a master fader.

At the heart of the console's worksurface is a 15-inch, high resolution TFT LCD touch screen with backlit display. Through this user-friendly interface, any bank of 12 faders can be instantly assigned

as input or output channels, allowing all 24 main faders to control inputs if desired; equally, any bank of 12 can also be assigned to the touch screen for fine-tuning.

In addition, the SD8-24 benefits from dedicated multi-function control knobs and electronic labelling.

What's under the hood?

Like the SD8, the SD8-24 boasts 60 processing channels at 48kHz/96kHz, all of which are Flexi Channels (configurable as either mono or stereo), which is the equivalent of 120 channels of full DSP processing.

Standard channel processing, whether inputs or outputs, includes Channel Delay, Single and Multi Channel Presets, Dual insert points, Hi- and Lo-pass filters @ 24dB/octave, four-band parametric EQ with band curve selection, DiGiCo's DYN 1 (Compressor, De-esser or Multi Channel Compressor) and DYN 2 (Gate, Compressor or Ducker).

The console also benefits from 10 Dynamic EQ processors, all of which can be assigned to any of the input or output channels. These powerful processors offer dynamic processing on each of the four standard parametric bands, plus there are also10 Multiband Compressors and 10 DiGiTubes; and no matter how the console is set up, the user won't lose any resources, as all the channels are equipped to provide the same high quality signal path and feature set.

The master section incorporates 24 gangable 32-band graphic EQs, 12 stereo effects (selectable from a palette of 33), and 12 control groups (VCAs); and using snapshots, engineers can now switch between complete configurations in any live environment easier than ever before, be it at rehearsals, during system setup, or even at a show.

In addition, we've included 24 Flexi busses, all of which are assignable as mono/stereo groups or auxiliary busses; and in addition to these busses, for further configurability, we've provided a 16 x 12 output matrix, dual solo busses, and a Master buss. Essentially, users have the equivalent of 67 busses of DSP at their disposal.

Unlike all other digital console manufacturers, you don't lose Aux or Group Busses when using the Matrix as they are in addition, including the Master buss.

I/O

The SD8-24 has exactly the same local I/O as the SD8: eight mic inputs, eight outputs, eight mono AES I/O, and two MADI connections.

The console comes as standard with a MaDiRack which is an 8U fixed 48 input with eight analogue outputs, with the ability to increase these outputs to 24 with any combination of analogue AES/EBU or Aviom.

As with all DiGiCo consoles, it can also connect to an SD-Rack, an SD-Mini, and SD-Nano Rack.

There is also a factory fit Optocore option which allows for connectivity to all DiGiCo racks and consoles in a redundant loop.

In addition, there is an optional DiGiCo SoundGrid module which, when linked to an external PC server such as SoundGrid or DiGiGrid, provides the user with instant access to 16 fully integrated low-latency Waves stereo Multi Racks, each with the ability to have up to eight plugins per rack. That's 64 I/O - and as you'd expect from DiGiCo, this is all additional I/O.

All Waves compatible plugins are pre-loaded, and as this is integral within the console, you have the added advantage of touch screen control; and all shapshots and session files are saved within the console.

Main Features

- 60 Flexi Input Channels
- 24 Flexi Aux / Sub-Group Busses
- LR/LCR Master Bus
- 16 x 12 Full Processing Matrix
- 2 Solo
- 10 Dynamic Equalizers
- 10 DiGiTuBes
- 10 Multiband Compressors
- 12 Digital FX
- 24 Graphic Equalizers
- Optional Waves Integration
- 48/96kHz Sample Rate
- Optional Optics

DiGiCo DMI (DiGiCo Multichannel Interface)

DMI (Digico Multichannel Interface) cards for the S21

S21 comes complete with dual DMI option card slots, perfect for expandability, as it can interface with industry formats be it Analogue expansion, MADI, Dante, Optocore, Waves SoundGrid, or Calrec's Hydra 2 Network. All bases are covered.

DiGiCo UB MADI : MADI USB 2.0 Connector

USB is everywhere. In fact, it's impossible to find a modern computer without USB 2.0, which is the only connection UB MADI needs to get a MADI stream in and out of your PC or Mac.

UB MADI is fully hot-pluggable. Audio flows within 4 seconds of the device being plugged in and you don't need to restart, even if the connection is lost during a recording or playback. UB MADI is bus-powered. Only the USB cable is required to power UB MADI, even if you're driving signals over 100m of cable.

UB MADI is small, light and robust. Using a strong USB-B type socket and standard cabling, UB MADI is reliable and portable and takes up minimal space – perfect for a high performance location recording or virtual sound check system.

48 channels. Our aim with UB MADI is to deliver a great channel count without sacrificing latency, quality or reliability. The ground breaking performance of the SD7-derived FPGA and on-board 500MHz dualcore CPU and the specification of USB 2.0 means the sweet spot for an audio interface is 48 channels of IO simultaneously (full-duplex at 48KHz only).

Future upgrades. Because of the huge amount of extra processing power already on-board, as with all DiGiCo products, upgrades to features and capabilities are possible. Low latency. The multi-device, switching nature of USB does mean that it is more difficult for manufacturers to achieve low latency performance, but with UB MADI's highly tuned USB processor and driver, DiGiCo has achieved industry-leading low latencies over USB 2.0.

Stability. As UB MADI is fully digital end-to-end and isn't reliant on USB's data clock for timing, jitter is not an issue. All audio data is recovered and input clock tolerance massively exceeds the AES minimum specification.

Computer compatibility. UB MADI is compatible with virtually all Windows or Macintosh® computers with an Intel® Core™ Duo or better CPU. Recording and/or playing back 48 channels of 24 bit audio requires a hard disk or solid state drive with reasonable performance and minimal fragmentation. DiGiCo provides a high performance, ultra-low-latency driver for both Windows and Macintosh.

Supported audio and clock formats. UB MADI can receive the first 48 channels of any AES10-compliant MADI stream, as well as coaxial AES3 (AES/EBU) stereo audio.

With no input connected, UB MADI will clock the MADI output to its own highly stable internal clock.

However, if a valid MADI, AES3 or Word Clock are detected on the input, this will be used as the system clock.

Specifications

Operating system required:

Microsoft Windows XP (32bit or 64bit)
Microsoft Windows Vista (32bit or 64bit)
Microsoft Windows 7 (32bit or 64bit)
Apple OS X Lion (10.7.4 or newer)
Apple OS X Mountain Lion (10.8 or newer)

Recommended hardware specification:
* 2GiB RAM, Intel Core 2 Duo 2GHz CPU or equivalent.

UB MADI automatically detects and selects the following input stream formats:
* 24 bit 48kHz AES-10 MADI (32, 56, 57 and 64 channel frame size)
* 24 bit 48kHz AES-3 Audio
* 48 kHz Word Clock (for synchronising UB MADI in a playback-only scenario)

DiGiCo Purple Box: MADI / Optical Converter

Purple Box is a CAT5/MADI to optical convertor. It is capable of taking either a CAT5 connection from a DiGiCo SD console or D-Rack, or a MADI connection from an SD console, SD-Rack or other MADI device and convert it for optical transmission, or vice versa. Purple Box allows two MADI or D-Rack streams, or combination of the two.

Purple Box has 128 available channels and, as previously mentioned, has completely independent I/Os within the box, the only commonality being the power supplies, two of which are supplied for redundancy.

Purple Box's standard interface is opticalCON, but it can also be ordered with ST or HMA connectors.

DiGiCo Little Blue Box: Share a D-Rack between two or three consoles

DiGiCo's Little Blue Box, allows you to connect an SD9, SD11, D-Rack and MADI console (SD8, SD7 or even a D-Series), thus allowing you to share a D-Rack between two or three consoles. The SD9 / MADI switch allows you to select between the SD9 (or SD11), or whatever console is plugged in to the MADI connector to control the D-Rack. The Console RX. Auxiliary output is designed to be the redundant run on an SD8 or SD7. Alternatively, it could be split off to another console with one SD9 (or SD11) using a CAT5 connection and one MADI pair for the SD8, which could then feed off to a recorder or another console.
Once again, the Little Blue Box is powered via USB, with a second USB port acting as a thru.

DiGiCo Little Red Box: Expanding SD9 and SD11 Connectivity

DiGiCo’s Little Red Box is specifically designed to work with DiGiCo’s SD9 or SD11 digital mixing consoles and allows you to connect a D-Rack or a MADI Rack (DiGi-Rack or MiNi-Rack) to two SD9s or SD11s

Currently, a single D-Rack only allows you to connect to one SD9 (or SD11), with no way of sharing the rack. The Little Red Box, however, will allow you to plug in your D-Rack, main console and a secondary console. The main console controls all gains, as well as outputs on the rack, whilst the secondary console acts as a ‘receive only’ module for the inputs, allowing you to share a rack and operate either Front of House or monitors. DiGiCo’s gain tracking system can be activated when required. The handy SPLIT MADI switch allows you to decide if you want to split a D-Rack or one of DiGiCo’s other racks. On an SD9 (or SD11), this connector is usually limited to 32 inputs and 16 outputs. By connecting a DiGi-Rack it allows all 56 I/O to run and is therefore a great way of expanding the I/O capabilities of an SD9 (or SD11).

The Little Red Box is powered via USB, with a second USB port acting as a ‘thru’, meaning there is no loss of available connections.

DiGiCo ORANGE BOX: Orange Box: DiGiCo I/O in a 2U rack unit

Orange Box With DiGiCo's compact 2U Orange Box, you can use DMI (DiGiCo Multichannel Interface) cards to create audio paths over whatever interface you desire. The Orange Box has 2 PSUs for redundancy, and 2 slots to accommodate any of our [ten*] different interfaces that allow you to convert pretty much any format to another.

How? We have Slot A and Slot B, let's say you have MADI on your product, but you want to go to Dante. No problem, just buy a DMI with MADI, and a DMI with Dante, connect them up via the two slots, and away you go.

It's the same with Hydra 2, Optocore, Aviom, AES, Analogue, and so on. This cool little ‘anything in, anything out' box essentially gives you a choice of Multichannel user interfaces that enable you to send audio wherever you want, in whatever format you choose.

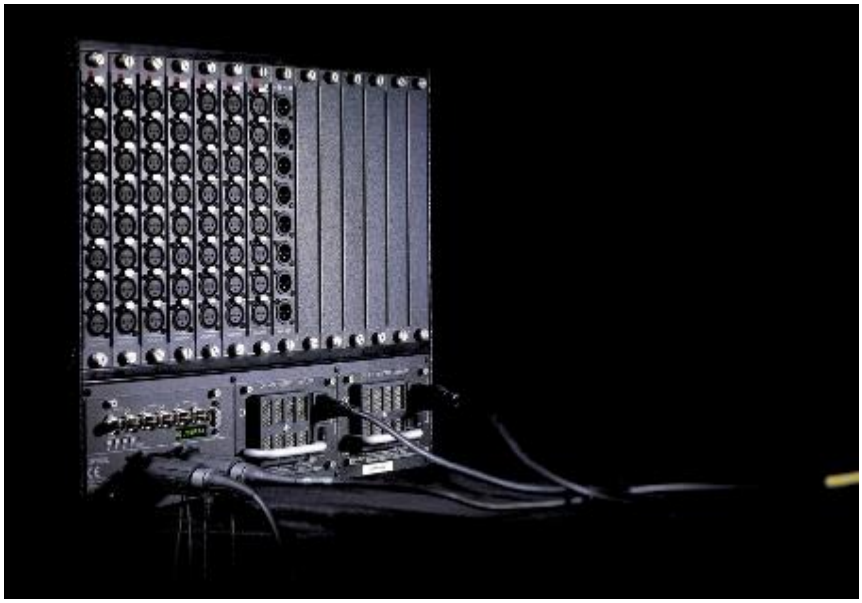
The following modules are available.

DMI-DANTE
DMI-HYDRA 2
DMI-MADI-B
DMI-MADI-C
DMI-OPTO
DMI-AVIOM
DMI-ADC
DMI-AES
DMI-DAC
DMI-SOUNDGRID

DiGiCo MaDiRack: 8U 48 In, 24 Out Rack

The MaDiRack comes as standard in the SD8 system and has 48 fixed inputs and 8 outputs, the output count can be increased to 24, these can be any combination of:- analogue, AES/EBU or Aviom.

DiGiCo DiGiRack: 9U 56 In, 56 Out Rack



The standard DiGiRack has 7 input card slots and 7 output card slots. Each card has 8 sockets and therefore a fully loaded rack has 56 inputs and 56 outputs. Bidirectional cards (AES,and Ethersound) provide 8 inputs and 8 outputs per card. They are installed in the DiGiRack's input slots and the same numbered output slot must be left empty.

The DiGiRack also has 2 Hot swappable Power supplies. For extremely long distances, an optics option is available which includes Fibrecast and ST connections. As standard, there are 2 MADI Ports allowing for digital splits for recording or rack sharing between two consoles. Also, Each output slot can be programmed from the rack to provide a post pre amp feed from the analogue inputs. A wordclock input is also provided giving the ability for an entire DiGiCo system to sync to this wordclock input.

Card Options

The following card options are available:

- Mic input card with 24-bit A/D on XLR connectors
- Line input card with 24-bit A/D on XLR connectors
- Analogue input card with 24-bit A/D, mic & line inputs
- Analogue output card with 24-bit D/A on XLR connectors
- AES/EBU input/output card with Bi-directional sample rate conversion
- Aviom D-16c A-Net Card - ultra-fast A-Net™ Pro16 protocol connectivity
- Ethersound 8 channel input/output and control card
- DiGiCo D-Tube - Remote controllable tube mic preamp

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

Digital Tube Mic PreAmp

Valve/tube technology has long been considered an elegant means of reproducing music. Until now, the large dimensions of the traditional 19-inch rack mount valve/tube pre amps have been a consideration, especially in the touring market where space is often at a premium. Not to say tubes sound better but they do colour the sound of a vocal or a particular instrument and make it sound different. Typically, sound engineers like to experiment, so they insert them into their systems to provide characteristics they can't otherwise get from either analogue or digital mixing consoles. The new DiGiCo D-TuBe presents a unique alternative to this traditional technology by making it part of a digital console. This is true valve/tube-based technology, not a software emulation.

The D-TuBe was developed in conjunction with TL Audio and supplies no less than eight channels of tube pre amp. It has been designed to fit neatly into existing DiGiCo systems by simply replacing the last input module on a stage rack and moving the output module along one. This keeps the full complement of 56 inputs to the stage rack, with the last eight inputs now being TuBes.

As the D-TuBe is able to slot into the Stage DiGiRack, it has the shortest cable length between the mic and pre amp possible, giving exceptional signal to noise ratio. It has the same facilities as its solid state counterpart, including analogue and digital gain controls with Gain Tracking™. As the analogue gain is inserted before the D-TuBe it also acts as a drive control, and with digital gain after the D-TuBe a wide variation of colouration (DiGistortion™). And, as is standard on all DiGiCo products, these settings can be saved as part of the consoles snapshots and sessions.

DiGiCo Mini-DiGiRack: Compact 4U High I/O Rack

The MiNi-DiGiRack was designed to give even more flexibility to the D1 and D5 live systems. The 19 inch rack mount unit itself is just 4U high. It houses two power supplies with separate mains connectors and switches. The MiNi-DiGiRack can be fitted with a Standard MADI pod or even an Optical MADI pod. The back plane allows any slot to be either input or output for analogue connections, or both in and out for digital connections, such as AES/EBU.

The MiNi-DiGiRack is so flexible that it can perform many functions, for example:

It can be a local rack for front-of-house, allowing outboard equipment such as external effects, CD players and recorders to be connected to the console; it can be fitted with 32 AES/EBU for record and playback to external multitrack machines; it could have 32 Mic inputs and an optical interface, allowing 88 inputs from stage when added to an existing D5 Live 56EX; and 32 outputs could be fitted for extra feeds for a monitor console, extra IEM feeds or for multi-speaker venue applications such as theatre.

Card Options

The following card options are available:

- Mic input card with 24-bit A/D on XLR connectors
- Line input card with 24-bit A/D on XLR connectors
- Analogue input card with 24-bit A/D, mic & line inputs
- Analogue output card with 24-bit D/A on XLR connectors
- AES/EBU input/output card with Bi-directional sample rate conversion
- Aviom D-16c A-Net Card - ultra-fast A-Net™ Pro16 protocol connectivity
- Ethersound 8 channel input/output and control card
- DiGiCo D-Tube - Remote controllable tube mic preamp

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

DiGiCo RR-PSU: Whisper quite remote PSU for the SD range

There are certain situations where one needs absolute quiet. With this in mind, DiGiCo has developed the Remote Rack PSU or RR-PSU for its SD range of digital mixing consoles.

This simple, yet elegant, solution comprises two modules; one with a single multi pin connector, the other a 3U rack mount unit with a corresponding multi pin connector and two power supply sockets. These two modules are connected via a 5m long cable which allows the power supply to sit in a remote location, thus removing any fan noise from the level sensitive area.
The RR-PSU can also be used in conjunction with the SD11, with the additional benefit of turning the SD11 into a redundant PSU system.

“Under normal circumstances, the PSU fan noise produced by our consoles is insignificant,” says DiGiCo managing director, James Gordon, “but in some level sensitive theatres and halls we wanted to take our console to a further stage of quiet. The RR-PSU is another addition to our ancillary range of equipment that makes this possible with our SD consoles.
Combine it with an SD11 and you have the makings of an amazing little broadcast console”

The DiGiCo RR-PSU can be used with SD8, SD9, SD10 and SD11 consoles.

DiGiCo D2-Rack: 48 in - up to 32 out @ 96KHz

The D2 Rack is the latest addition to the range of high sample rate racks. The compact 9U D2 rack has a fixed format 48 inputs with 16 outputs fitted as standard. The output count can be increased to 32 by populating the 2 spare 8 channel output slots with one or more of the 3 option modules – Line out , AES out or Aviom out (uses both slots).

The 48 inputs can be specified as either 48 mic in or 24 mic/24 AES in.

As standard, there are 2 MADI Ports, available either as BNC or DiGiCo CAT5E connections that are available on the SD9 and SD11. These ports allow rack sharing at 48K between any two SD Series consoles or digital splits for recording. When running at 96K, these two ports combine to create a single high definition 96K MADI connection with no reduction in IO.

The D2 rack has dual redundant power supplies as standard with LED indicators on the front panel.

The SD Rack style menu system allows for customised rack settings and the control and activation of the D2 Rack's internal oscillator.

DiGiCo WAVES SoundGrid Module

If you want even more processing and effects in addition to the Stealth FX standard on all SD Series consoles, the option of a fully integrated Waves Sound Grid opens up a whole world of choice. And the choice doesn't only extend to the range of Waves effects – DiGiCo takes the concept of Waves integration even further than the norm. Unlike all other Sound Grid platforms, DiGiCo provides complete control of plug-in parameters, as well as recall of snapshots and simple loading and saving directly from the consoles surface.

With the DiGiCo Waves setup, you'll have instant access to up to 16 (32 on an SD7) fully integrated, low latency Waves stereo processor racks, with up to eight plug-ins in each rack for a potential total of 138 individual effects. Perfect for either front-of-house or monitors – and you can use your Waves TDM (Soungrid compatible)plugins collections too.

Using Super FPGA (Field Programmable Gate Array) technology with an ultra-short signal path for minimal latency (just over 1mS), the DiGiCo Waves SoundGrid module places the legendary lineup of powerful Waves plugins at your fingertips. That includes the hugely popular bundles such as Mercury, SSL 4000 Collection, GTR3, JJP Analog Legends, Studio Classics Collection, The API Collection and Gold. Popular plugins you can now enjoy with your DiGiCo console's crystalline sound include L2 Ultramaximizer and C4 Multiband.

Console-based MultiRack software allows you to set up, control, recall, snapshot and save Waves plugin configurations as an integral part of your overall mix setup, while the processing power of the

dedicated SoundGrid module allows the SD console's own processing power remains dedicated to the task of driving the console and its worksurface.

For rental companies stocking an SD Series console, the Waves configuration adds to the value of your rental offering, and your clients benefit from the consoles appeal to a broader range of sound engineers and musicians. For engineers and musicians who already use Waves plugins, all you need to know is that your chosen rental company has SoundGrid-enabled DiGiCo desks for seamless transition between studio, rehearsal room and the road.

Even monitor engineers, faced with historic problems of latency in other boards running plugins, can celebrate as the low-latency of the FPGA-powered system equals the effects performance at front-of-house.

And if your need is to create a recording of the master with all the internal and Waves effects together, it's a breeze for DiGiCo's MADI-based multitrack recording I/O – a fully integrated solution all round.

DiGiCo D-RACK: Floor Mount 32 In, 16 Out Stage Box

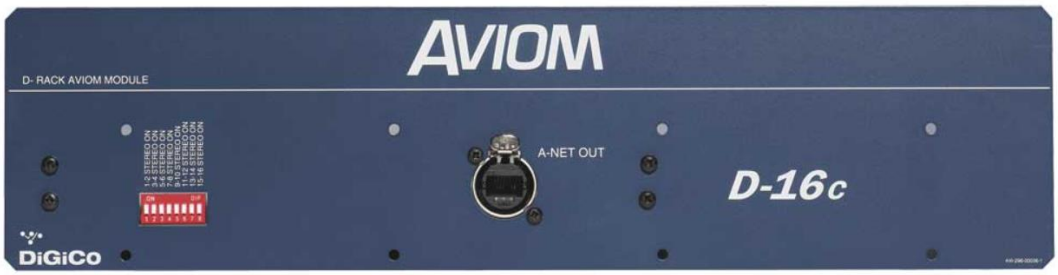
The DiGiCo D-Rack comes as standard in the SD9 system and is available as an option on all SD-Series consoles.

The D-Rack provides 32 microphone inputs, 8 line outputs and 8 modular outputs that can be selected as either analogue or AES, providing a maximum capacity of 32 ins and 16 outs. With a digital CAT5E cable to connect to the console work surface, the hum and noise of analogue multicores are eliminated. **The D-Rack can now also run @96kHz on CAT5E with 28 Mic inputs and up to 16 outputs.**

The D-Rack also offers the options of Rack mount ears, an extra PSU (for redundancy) and fibre optic connection.

D-Rack Modules

The following modules are available



DiGiCo SD-RE RACK: Redundant engine for a DiGiCo SD10 console

The SD-RE is a redundant engine for a DiGiCo SD10 console. It can connect to a 12-fader remote worksurface and a screen, keyboard and mouse.
It provides the same type of redundancy option for an SD10 that is standard on our flagship, dual engine SD7.

By simply connecting the compact, 3U box to the console with an Ethernet crossover cable and the system's audio racks using MADI or Optocore, the SD RE provides a seamless backup for the console.

The console's control computer, audio engine, software application and important worksurface controls can all be duplicated on the redundant system, offering either automatic or manual switchover whenever it's required.

- 96 Input Channels (12 Flexi)
- 48 Aux / Sub-Group Busses
- LR/LCR Master Bus
- 16x16 Full Processing Matrix
- 2 Solo
- 16 Dynamic Equalizers
- 16 DiGiTuBes
- 16 Multiband Compressors
- 16 Digital FX
- 24 Graphic Equalizers
- Optional Waves Integration
- 48/96 kHz Sample Rate
- Optional Optics

DiGiCo SD-Nano Rack: DiGiCo I/O in a 2U stage box unit

The SD-Nano Rack is the latest addition to the DiGiCo range of high sample rate racks, complementing the SD, SD-Mini and D racks to make a completely flexible remote rack solution for any situation.

The SD-Nano is a 2U rack and can accept SD input and output cards be they analogue or digital including AES/EBU, Dante, AES-42, ADAT, HD-SDI and Aviom. Running purely digital the Nano can run up to 16 ins and outs or if it's all analogue you need then a maximum of 16 ins or outs is possible or any combination in banks of eight (8 in and 8 out for example). The Nano Rack is Optical only .

So, when you need smaller racks distributed around a stage or building, the Mini and the Nano are there to provide you with flexible, affordable digital I/O totally compatible and controllable with the full range of DiGiCo consoles and the larger SD and D racks.

With up to a total of 14 racks on one optical loop, or 28 on a dual loop system, it is easy to see the potential for large corporate events, installations or just expansive stages. This, coupled with the ability for any of the five consoles that can sit on one optical loop being able to address all inputs and individually address output slots on any rack, giving any engineer or system designer the flexibility and power they need to make any complex situation easy and intuitive.

SD-Nano Rack I/O Modules

The following modules are available.

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SD-Nano Rack I/O Modules

The following modules are available.

- 192kHz Mic/Line Input Card
- 192kHz Analogue Output Card
- AES/EBU Output Card
- AES/EBU Input /Output Card (BNC)
- AES/EBU Input/Output Card with bi-directional sample rate conversion
- AES/EBU Input Card
- AES-42 Input Card for digital microphones
- ADAT Input/Output Card with optical connections
- Aviom D-16c A-Net Card
- HD-SDI Card
- Aviom D-16c A-Net Card
- Dante In/Out Card

DiGiCo SD-Mini Rack: DiGiCo I/O in a 4U stage box unit

The SD-Mini Rack is the latest addition to the DiGiCo range of high sample rate racks, complementing the SD, SD-Nano and D racks to make a completely flexible remote rack solution for any situation.

The SD-Mini is a 4U rack and can accept SD input and output cards be they analogue or digital including AES/EBU, Dante, AES-42, ADAT, HD-SDI and Aviom. Running purely digital the Mini can run up to 32 ins and outs or if it's all analogue you need then a maximum of 32 ins or outs is possible or any combination in banks of eight (8 in and 24 out for example). The Mini has MADI connectivity as standard with optical as an option . With the ability to multi sample rate to external devices via MADI and also the ability for Gain TrackingTM.

So, when you need smaller racks distributed around a stage or building, the Mini and the Nano are there to provide you with flexible, affordable digital I/O totally compatible and controllable with the full range of DiGiCo consoles and the larger SD and D racks.

With up to a total of 14 racks on one optical loop, or 28 on a dual loop system, it is easy to see the potential for large corporate events, installations or just expansive stages. This, coupled with the ability for any of the five consoles that can sit on one optical loop being able to address all inputs and individually address output slots on any rack, giving any engineer or system designer the flexibility and power they need to make any complex situation easy and intuitive.

SD-Mini Rack I/O Modules

The following modules are available

- 192kHz Mic/Line Input Card
- 192kHz Analogue Output Card
- AES/EBU Output Card
- AES/EBU Input /Output Card (BNC)
- AES/EBU Input/Output Card with bi-directional sample rate conversion
- AES/EBU Input Card
- AES-42 Input Card for digital microphones
- ADAT Input/Output Card with optical connections
- Aviom D-16c A-Net Card
- HD-SDI Card

- Dante In/Out Card

DiGiCo SD-Rack: The Next Generation of DiGiCo I/O

To get the most from the best in mixing console technology, you need the finest I/O rack available. So meet the DiGiCoSD Rack, delivering up to 192kHz high resolution analogue I/O converters and multiple digital formats including: MADI, AES, ADAT and Aviom.

Based on nine years of digital touring experience with the D and SD Series consoles, we've completely redesigned the SD7's new rack to provide a wealth of improvements to complement its state-of-the-art sample rate. Based around the Stealth FPGA technology that delivers the SD7's acclaimed sonic quality, the SD Rack with Multiple Synchronous I/O is the ultimate upgrade for your SD7.

SD Rack I/O Modules

The following modules are available.

- 192kHz Mic/Line Input Card
- 192kHz Analogue Output Card
- AES/EBU Output Card
- AES/EBU Input /Output Card (BNC)
- AES/EBU Input/Output Card with bi-directional sample rate conversion
- AES/EBU Input Card
- AES-42 Input Card for digital microphones
- ADAT Input/Output Card with optical connections
- Aviom D-16c A-Net Card
- HD-SDI Card
- Dante In/Out Card

Sample Rate Conversion

While the SD Rack converters can operate at 192khz, you can also select other sample rate options for specific outputs – MADI at 48kHz for broadcast or recording feeds, for example, or 96kHz.

In other words, when used in conjunction with any SD console, the SD Rack will serve you as a multi-sample rate signal splitter that even allows you to use our ultra-smooth microphone preamps to replace the standard mic preamps of an analogue or other digital console.

The Versatility of Gain Tracking™ and Splitting

The provision of built-in Gain Tracking™ allows another console or a broadcaster to take any of an SD Rack's AES, analogue, or MADI outputs at a stable level, irrespective of the microphone preamp settings on the SD console, covering a signal level range of +/-40dB. Splitting is also provided on the SD Rack's analogue and digital outputs, allowing you to split the input signals directly out to, for example, an analogue or digital monitor console. Splitting and sample rate conversion is even offered on the two dedicated MADI SPLIT outputs.

These facilities have become increasingly in demand on complex shows with a potential combination of digital and analogue consoles and broadcast feeds. The Gain Tracking™ and Splitting features – switchable per I/O card – simply allow an audio team to select whether or not outputs should follow the SD consoles microphone preamp settings.

Otherwise, you'll find the familiar 56 input / 56 output arrangement, in blocks of eight, allowing you to populate the SD Rack with the I/O cards to suit your application. These include analogue inputs and outputs, AES inputs and outputs, bidirectional AES input / output, AES-42, ADAT and Aviom. The cards themselves are hot-swappable, with the SD Rack automatically detecting the card that has been plugged in, and further I/O card options are already in the pipeline for future development.

Even More Practicality

We've also taken the opportunity to turn the SD rack, quite literally, on its head. Reversing the previous design, the dual hotswappable power supply units, RGB backlit multi-function display, MADI and optical connections are now located at the top of the rack for fast access, above the I/O cards. The benefit? Your connector looms can remain in place near floor level, while the more frequently accessed components and control functions are right on top.

Other useful touches are '48V present' LEDs that light to confirm 48V is present per XLR. A further LED indicates signal present at each analogue input, giving you a complete picture of activity on the SD Rack itself.

Audio connections to the console are completed by either a 2G Optocore™ optical connection or the dual MADI interface providing a MADI main and a MADI auxiliary input and output.

Future Development includes Remote Setup and Monitoring

For even simpler setup configuration, the SD Rack USB Port feature allows remote monitoring and control of all SD Rack settings with an attached PC or Intel® based Mac.