



digilive
4C and 8C Digital Mixing Consoles
USER GUIDE

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INTRODUCTION

Thank you for purchasing this Studiomaster product. The **digiLiVE 4C and 8C** are compact, easy to use yet sophisticated, digital mixing consoles that will enhance your performance and give you trouble-free use for years to come.

Ergonomic and lightweight design, ultra-reliable build quality and an innovative hardware and HTML web-style user interface make the **digiLiVE 4C and 8C** a pleasure to mix with, freeing you up to concentrate on the show and not on the technology!

THE USER GUIDE

The Studiomaster design philosophy has always been to provide the controls and features the user needs, thereby reducing clutter and making operation intuitive.

Although the **digiLiVE 4C and 8C** are significantly easier to operate than most digital mixing consoles, we highly recommend that you take the time to read this **User Guide** and familiarise yourself with the controls to get the best out of your new mixer. As well as the practical hints, this guide also contains important safety information.

This User Guide is designed to help you to get going with your **digiLiVE 4C or 8C** as quickly as possible. It will take you on a tour through the operational features of these two mixers explaining in detail the function of each input, output, knob and switch. Having done that, the Guide will then show you how to control each and every function of your **digiLiVE** console via Wi-Fi, by using an integrated HTML-based **digiLiVE** control application that operates through a web browser running on any computer or Android/iOS tablet logged into the **digiLiVE** network access point.

SAFETY INSTRUCTIONS

READ THESE BEFORE YOU USE YOUR PRODUCT

1. Before connecting the A.C. power cord make sure the **digiLiVE** operating voltage is suitable for your local supply: 100-240V AC 50/60Hz.
2. Only use the A.C. power cord / mains lead and universal voltage power supply supplied with this product. Replace it if it becomes damaged in any way.
3. Never operate without, or remove the safety ground (earth) from the A.C. power cord / mains lead.
4. Do not attempt to remove any screws or panels. There are no user serviceable parts inside.
5. Do not operate the unit next to heat sources such as radiators.
6. The unit should not be operated or stored near rain or moisture.
7. This equipment must not be exposed to dripping or splashing and no objects filled with liquids should be placed on top of it.

WARNING: THIS APPARATUS MUST BE EARTHED (GROUNDED)

Unpacking Your digiLiVE

When you unpack your digiLiVE console you will find the following:

1. digiLiVE console
2. Console Power Supply Unit (PSU)
3. IEC power cable
4. Wi-Fi network access point dongle (normally plugged into the rear panel USB 2.0 connector)

Powering Your digiLiVE

Your digiLiVE is powered from the 12 V DC power supply (PSU) packed separately in the carton. DO NOT use any other PSU: your warranty will be invalidated if you do. Connect the PSU to the AC mains supply with the cable supplied. The digiLiVE power supply can operate on mains voltages from 100 V to 240 V. When the PSU is connected to AC mains, a blue LED on the PSU lights. The DC output cable should be plugged in to the 12V/DC INPUT socket on digiLiVE's rear panel. A red LED next to the input socket illuminates to confirm that power is reaching the digiLiVE.



Once the PSU is connected, press and hold the front panel **Power Button** for three seconds to turn the **digiLiVE** on. The power button will start flashing green whilst the **digiLiVE** powers up and runs through its self-test and start-up procedures. The power button will turn solid green when the **digiLiVE** comes fully on-line and operational. This start-up sequence takes approximately 30 seconds to complete.

A long press (more than 3 seconds) when the console is ON turns it off

A long press (more than 3 seconds) when the console is OFF switches it back on

Whenever **digiLiVE** powers down, all current console settings are saved. Next time you power it up, **digiLiVE** will have exactly the same settings as it had when you last switched it off.

NOTE: It is always best practice to turn on interconnected audio devices in sequence. In this case, turn your **digiLiVE** on first, and then turn on your powered loudspeakers or power amplifier(s). When powering down, turn the speakers or amplifier off first, then turn **digiLiVE** off. Following this sequence will avoid nasty loud bangs or thumps from the loudspeakers.

FRONT PANEL



The **digiLIVE 4C** features two mono **Mic/Line** input channels (each with combination XLR/TRS jack connectors and switchable phantom power); stereo **Left** and **Right** line-level inputs (TRS jack or stereo minijack); and one stereo **USB Input** for music playback (mp3 or WAV files). Two balanced XLR stereo **Mix Outputs** (**Left** and **Right**) allow you to connect to active loudspeakers or to a power amplifier and loudspeakers. Two separate internal busses feed the two onboard effects (**REVerb** and **DELay**). One auxiliary output (**AUX1**) is provided to enable you either to connect to an active loudspeaker or to a power amplifier and loudspeaker combination to provide stage monitoring or an additional mix output, or to feed an external effects unit whose output could be returned to the **digiLIVE** via the analogue stereo **L-R** inputs. A stereo **Headphone** output provides local monitoring of inputs and outputs. One **Footswitch** jack allows you to connect a footswitch to switch the delay and reverb on and off.



The **digiLiVE 8C** features 6 mono **Mic/line** input channels (each with XLR/TRS jack combination connectors and switchable phantom power); stereo **Left** and **Right** line-level inputs (TRS jack or stereo minijack); and one stereo **USB Input** for music playback (mp3 or WAV files). Two balanced XLR stereo **Mix Outputs** (**Left** and **Right**) allow you to connect to active loudspeakers or to a power amplifier and loudspeakers. Two separate internal busses (**FX1** and **FX2**) feed the onboard effects (**REVerb** and **DELaY**) and two auxiliary outputs (**AUX1** and **AUX 2**) are provided to enable you to create separate stage monitor mixes and/or additional front of house (FOH) mixes. Alternatively, you could use these outputs to feed external effects units whose outputs could be returned to the **digiLiVE** either through the analogue stereo **L-R** input or via one or two mic/line inputs. A stereo **Headphone** output provides local monitoring of inputs and outputs. Two **Footswitch jacks** allow you to connect two footswitches to switch FX on and off.

INPUTS

Mic

These XLR/TRS jack combination inputs can accept microphone (XLR) and line-level (TRS jack) signals. These inputs feed analogue preamplifiers capable of delivering 60dB of gain, which is controlled by rotary **Gain** knobs. The position of these knobs cannot be stored or recalled as part of a console scene.

The XLR inputs can each supply individually-switchable 48V phantom power for condenser microphones. This means that you can switch off phantom power to an input and safely plug in XLR microphone-level inputs from DI boxes, external preamplifiers etc. A good rule of thumb is to only switch on phantom power when it is required. A **Red LED** on each channel indicates that phantom power is active on that channel. On the **digiLiVE 4C** the phantom power is switched via hidden switch that can be accessed with a paperclip or similar tool.

Stereo Input

The L-R Stereo Input TRS jacks are balanced, line-level analogue inputs suitable for connecting keyboards or external preamplifiers and effects units. The minijack input is an unbalanced stereo input suitable for connecting the audio outputs of computers, mobile devices and mp3 players. Inserting jack plugs into the TRS stereo input jacks disables the minijack input.

USB 2.0 (Music) Input

This input is intended primarily for the connection of a USB “thumb” drive or a USB Hard Disk Drive (HDD). If no other USB device is connected it may also be used to connect the supplied **digiLiVE** Wi-Fi dongle.

If a USB drive containing mp3 and/or WAV audio files is inserted into this input, pressing the Play/Pause button starts a sequential playback of the audio files and the button will illuminate to indicate that playback is taking place. Pressing the Play/Pause button again will pause playback and the button illumination will go out to indicate that playback is paused.

The **digiLiVE** is also capable of recording the console’s main output to a stereo WAV file on a USB thumb or HDD drive connected to this input.

OUTPUTS

AUX Outputs

These two outputs (one only in digiLiVE 4C) allow you to send mixes to active loudspeakers or to power amplifier and loudspeaker combinations in order to provide on-stage monitoring and/or an additional FOH feed. The mix to these outputs cannot be controlled from the digiLiVE front panel. On the HTML control app the Aux mix is controlled by faders on each input channel and on the output of each internal effect.

Since these outputs can be routed to the L-R Mix Output, they can also be used either as two separate mono subgroups or as a stereo pair. However, any Aux output routed to the L-R Mix as a subgroup should not be used as either a stage monitor or auxiliary FOH mix.

Main Mix Outputs

As their name implies, these two balanced XLR connectors carry the main audio outputs from your **digiLiVE** mixer. In normal use, the output from each input channel and both internal effects is routed to the **Main Mix** outputs. You can create the actual audio mix using the level controls for each channel and effect output, either by using the **Channel** encoders on the front panel of the **digiLiVE** or via the virtual channel faders on its integrated HTML control app. This app can be accessed via any web browser running under Windows, Mac OS, Linux, Android or iOS and connected to the **digiLiVE** through the wireless dongle network access point.

Headphone Output

A single stereo headphone socket with its own volume control allows you to monitor the Main Mix outputs through headphones. In addition, you can listen to an individual input or output by selecting it using the left-hand Channel Encoder as explained in the Front Panel Controls section of this manual.

FRONT PANEL CONTROLS

The **digiLiVE 4C and 8C** hardware controls are minimalist, simple and intuitive, and allow you to access the essential gain, 4-band EQ, level, compressor, pan/balance and stereo mix input and output console functions directly, and virtually instantly, from the front panel.

Channel Controls

The Channel Controls consist of two large rotary encoders with “press to click” functionality.

The **Left-Hand Channel Encoder** allows you to select and access an individual input and output by clicking it to cycle sequentially across the console from left to right (Channel 1 to Main Mix). Once an input or output has been selected, a green LED below the Channel or Output ID Label indicates that it is active and can be controlled.

Turning the left-hand channel encoder clockwise causes it to act as a fader to increase the output volume of the selected input or output, and turning it counter-clockwise reduces it. A concentric ring of green LEDs around the encoder indicates the fader position, which is reflected in the HTML control application.

Once an input or output has been selected, clicking and holding down the left-hand encoder turns on its **Listen** function which mutes all other inputs and outputs in the headphones and allows you to “solo” the selected source (listen to it on its own).

A 4-colour Signal LED sitting beneath this encoder indicates the instantaneous signal level of the selected input or output. No LED indicates that no signal is present, Blue indicates that the signal is below the level necessary for good signal-to-noise ratio, Green that the signal level is healthy, Orange that the signal level is heading towards distortion, but is still undistorted, and Red that the signal is in imminent danger of distortion.

Clicking the **Right-Hand Channel Encoder** allows you to sequentially select between each of the four EQ bands, the Compressor threshold level and the Pan/Balance control for the active input or output. A red LED indicates the selected parameter. Turning this encoder clockwise will increase the level of the selected parameter. In the case of the Pan/Balance control it will pan a mono signal, or shift the balance of a stereo signal, to the right. Turning it counterclockwise will decrease the parameter level, or pan or balance a stereo signal to the left. The concentric ring of green LEDs around this encoder are only active in Pan/Balance mode, where it indicates the deviation left or right from the centre position.

Please Note: Press and hold this encoder to switch the Mute Group function On & Off.

Main Mix Control

The **Main Mix Control** is a large rotary encoder with “press to click” functionality.

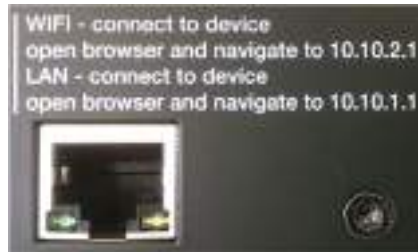
This encoder controls the volume level of the L-R Mix Output, turning it clockwise increases the output volume, and turning it counter-clockwise decreases the output volume. Clicking this encoder once mutes the Mix Output and illuminates the red Mute LED that sits beneath this encoder. Clicking it again unmutes the Main Mix output.

The twin-ladder LED peak meter that sits next to the Main Mix control displays the instantaneous Main Mix output volume level.

digiLiVE HTML CONTROL APPLICATION

HTML App Access – Wi-Fi

Since it is hosted on the digiLiVE itself, accessing the HTML Control application is simply a matter of logging onto the digiLiVe's 2G wireless network.



1. Ensure that the Wi-Fi dongle supplied with your digiLiVE console is plugged into one of the two USB 2.0 connectors (the rear panel one is recommended).
2. Scan for wireless networks on your computer or mobile device and select the digiLiVE network to connect to – which will be either DIGI4_XXXXX or DIGI8_XXXXX depending on your digiLiVE model. There is no network password set as default, but this can be changed in the Settings screen.
3. Open a web browser and navigate to 10.10.2.1 – the Channels screen will open.

HTML App Access – LAN

1. Ensure that both your computer and your digiLiVE are connected to the same LAN
2. Open a web browser and navigate to 10.10.1.1 – the Channels screen will open.

A brief recap of this information is printed on the rear panel of your digiLiVE for easy reference.

Since we believe that most users will run the control app on a mobile device, we will refer to touching a tab or function rather than clicking on it. If you are running the app on a non-touchscreen computer, in this guide a touch is equivalent to a click.

IMPORTANT - Please note that, with the factory default network settings, the wireless link to the digiLiVE control app will work only with the supplied Wi-Fi dongle. If you wish to connect to the digiLiVE via another wireless network, access point, router or LAN, you will need to make the necessary changes to the digiLiVE's Network Settings.

CHANNELS SCREEN

FULL MODE



Above is a computer screenshot showing the **digiLIVE 8C Channels** screen when the control app is running in **Full** mode, in which all the available faders and sub-page tabs are displayed. Depending on the screen size you are using, you may see fewer faders. Swiping left or right, or using the **Left-Right Arrow** buttons will allow you to access any hidden faders. The left-hand menu and the channel menu bar above the faders always remain visible on-screen, giving you one-touch access to each of the control app's sub-pages.

Due to screen size restrictions, a mobile phone or similar-sized device displays only the faders from the Channels screen and gives no access to any sub-menu.

The Channels screen shows you fader position, pan position and signal level for each of the digiLIVE's input and output channels. The signal meter can display either Pre-fader or Post-fader levels, and you make your choice on the Meters sub-page, which is selected from the left-hand menu.

The larger fader cap and white border around the channel menu bar (see CH6 above) indicate that a channel is active and can be edited using any of the available module tabs in the channel menu bar. A function is available if its tab is coloured light-grey. If its tab is dark, the function is not available.

PLEASE NOTE: Double-tapping an on-screen input or output channel fader or balance control will reset that fader or balance control to its 0dB or Centre position. The Main Mix output fader is the major exception to this rule.

BASIC MODE



In **Basic** mode, access to the Monitor tab in the left-hand menu and to the Preamp and Dynamics tabs in the channel menu bar is removed. In addition, the EQ tab and the Compressor function from the Dynamics tab are combined into a single EQ/Comp tab.

LOCK MODE



In **Lock** mode, access to the left-hand menu and to the channel menu bar is removed entirely. The channel faders remain operative.

You can cycle sequentially through these three modes by repeatedly touching the **Mode** button.

Please Note: A long touch (3 seconds) on a channel label will open a pop-up screen that gives you access to several different channel label background colour options.

INPUT CHANNELS

MIC

The MIC (microphone/line input) input channel contains four individual modules: Preamp, EQ, Dynamics and Bus Send (which incorporates Aux and Effects send). Touching a module tab will bring up a sub-page with further options.



① Preamp

Shows the status of Phase Reverse and Input Delay Time

② EQ

Shows a parametric EQ graph representing the EQ and HPF (High Pass Filter) settings.

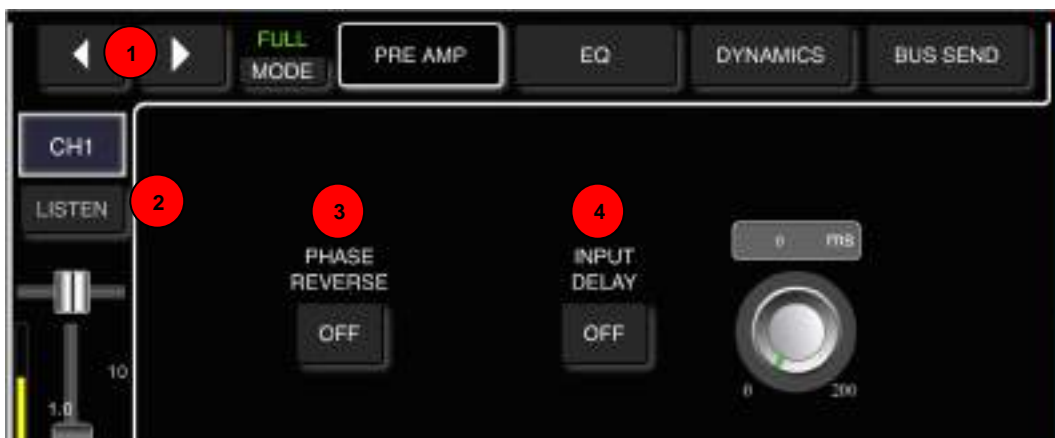
③ Dynamics

Shows a gate and compressor graph.

④ Bus Send

Shows send status: the busses being sent to along with its level and Pan value.

MIC PREAMP SUB-PAGE (Touch Tab to Open)



① Change Input

Touch the arrow-buttons to select the previous or next input.

② Listen

Touch the **Listen** button to mute all other input and output channels, and to route the channel output to the Monitor/Headphone output. If another channel is already in Listen mode, you will hear a mix of both channels.

③ Phase Reverse

Touch to invert phase (button turns green, label changes to “On”). Touch again for normal phase (button goes dark, label changes to “Off”). Default is normal phase.

④ Input Delay

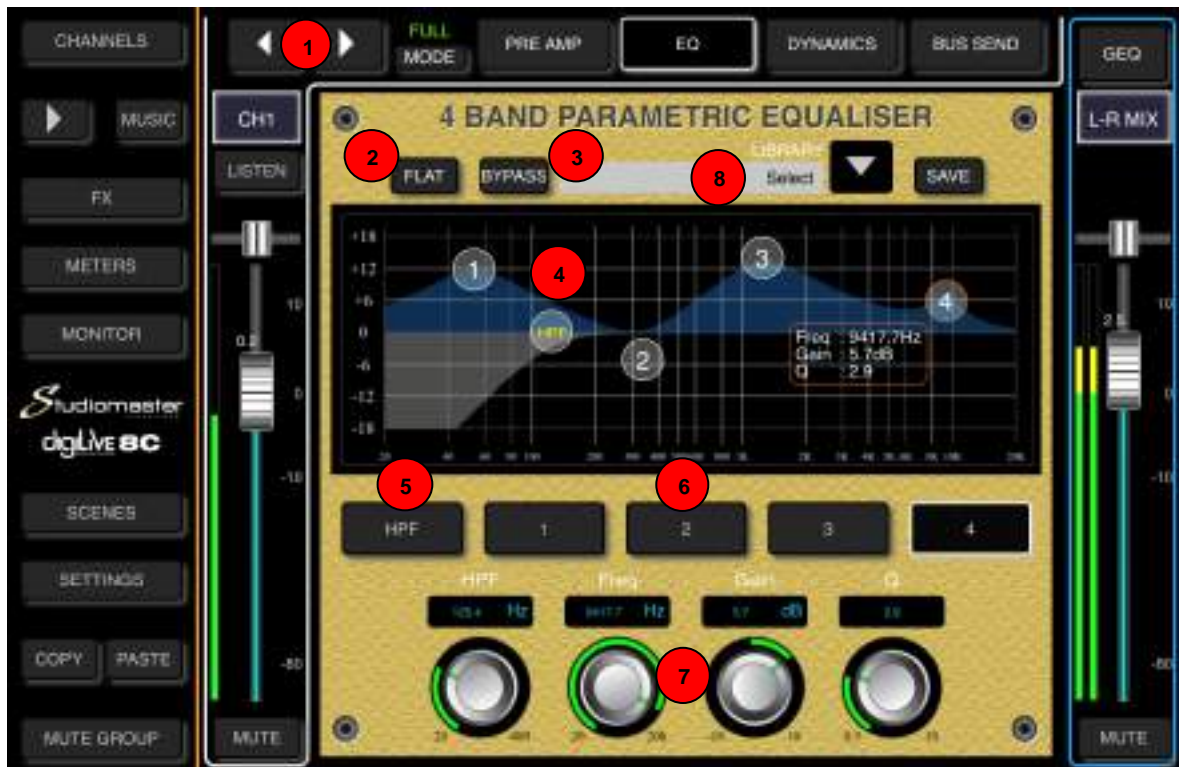
Touch to enable the delay, default is disabled button turns green, label changes to “On”).

Touch again to disable the delay, (button goes dark, label changes to “Off”).

Adjust the delay time using the soft-encoder on the touch screen. The delay can be adjusted from 0ms to 200ms. Default is 0ms.

MIC EQ SUB-PAGE (Touch Tab to Open)

The EQ module is a 4-band fully-parametric EQ that can be set up on screen via touch.



① Change Input

Press the arrow-buttons to select the previous or next input.

② Flat

Single-touch to set all EQ bands flat. This cannot be undone. The HPF ⑤ is not affected.

③ Bypass

Single-touch to bypass the EQ (button illuminates). Press again to activate EQ (button goes dark). Default is no bypass.

④ 4-band EQ Graph

The four numbered points on the EQ-curve indicate the position of the four EQ-bands. Each band can be selected by touching the corresponding point or by using the select buttons ⑥.

⑤ HPF (High-Pass Filter)

Single-touch to enable the HPF. Press again to disable the HPF. Default is disabled.

You can adjust the HPF corner frequency on-screen from 20Hz to 400Hz either by dragging the HPF point or by dragging the HPF soft encoder. Depth is fixed at -18dB.

⑥ 4-band EQ Frequency Select Buttons

Single-tap the “High”, High-Mid”, “Low-Mid” or “Low” button to select the corresponding band. On the graph, the selected band’s number and its parameter settings will be outlined in red.

⑦ Parameter Adjustment

You can adjust the Frequency, Gain and Q of a selected EQ band either by dragging the selected point on-screen, or by dragging its corresponding soft encoder to point towards the desired value.

Frequency: each band can be set to a value between 20Hz and 20kHz. Default values are: HF 4kHz, HMF 1kHz, LMF 200 Hz, LF 60Hz. The terms HF, HMF, LMF and LF only refer to the initial setting of the bands; there is no restriction in setting the EQ bands so after setup LF may actually be at the top of the frequency range.

Gain: each band can be adjusted between -18dB and +18dB. Default setting is 0dB.

Q: allows bandwidth adjustment from 0.5(wide) to 10.0(narrow). Default is 0.5.

8 **Library** The library function allows you to save and load up to 16 User EQ presets. Tap the dropdown button, select a preset from the list and tap **OK** to load its EQ settings. Tap the **Save** button and select the desired **Library Slot** (1 – 16) from the list to save the current EQ settings. A soft keyboard pop-up will appear on screen, allowing you to name the preset. Finally press **Confirm** to save the setting or **Cancel** to abandon.

PLEASE NOTE: On your digiLiVE console, any numerical parameter value that is controlled by either an on-screen fader or an on-screen rotary control, can also be entered manually. This is done simply by single-tapping the box containing the number that you wish to edit, at which point your device's on-screen keyboard will appear and allow you to manually enter a number for that parameter value.

MIC DYNAMICS SUB-PAGE (Touch Tab to Open)

The Dynamics consist of a gate and a separate compressor



① Change Input

Press the arrow-buttons to select the previous or next input.

② Gate

Single press **IN** to enable the Gate (button turns green), press again to disable it (button goes dark). Default is disabled.

The **Gate Response Curve** is split into 3 parts – **Attack** (left), **Hold** (middle) and **Release** (right) – each of which has its own on-screen control fader.

③ Gate Parameter Adjustment

You can adjust the Gate's parameters on-screen by selecting and dragging the corresponding fader.

Threshold adjusts the Gate's threshold in the range from -80dB to 0dB. Default is -80dB. Any signals lower than the threshold will be reduced by the value set on the **Depth** fader. The Gate Response is determined by the times set on the **Attack**, **Hold** and **Release** faders.

Attack (attack-time) sets the length of time that the gate takes to close after the input signal falls below the threshold. This time ranges from 0.5ms to 100ms, default is 3ms.

Hold (hold-time) sets the length of time after the signal rises above the threshold before the gate begins to open. This time can be set between 2ms and 2000ms (2 sec), default is 2ms.

Release (release-time) sets the length of time that the gate takes to open after the end of the hold period. This parameter can be adjusted from 2ms to 2000ms (2 sec). Default is 350 ms which is compatible with a wide range of sound sources

Depth: Sets the attenuation of gated signals (those lower than Threshold). Depth ranges from 0dB to -80dB, default is -80dB.

④ Compressor

Single press **Bypass** to disable the Compressor (button turns yellow). Press again to enable the Compressor (button goes dark). Default is Bypass.

The **Compressor Curve** indicates the gain relationship between input signals and output signals. The curve is split into two parts – below and above the **Threshold** value.

Any signal below the threshold will pass the compressor virtually unmodified, while signals above the threshold will be attenuated (i.e. compressed).

⑤ Compressor Parameter Adjustment

The Compressor Parameters can be adjusted on-screen by selecting and dragging the Attack and Release faders and by “turning” (touch and drag) the Compressor rotary control knob.

The **Attack** fader adjusts the Attack Time, which ranges from 0.5ms to 100ms. Default is 25ms.

The **Release** fader adjusts the Release Time, which ranges from 20ms to 5s. Default is 350ms which is compatible with most sound sources.

Turning the **Threshold/Ratio** rotary control knob in a clockwise direction increases the amount of compression by decreasing the **Threshold** level (the point at which compression begins) and increasing the **Compression Ratio**. Turning the Compressor knob anticlockwise reduces the Compression Ratio and increases the Threshold level.

The Threshold level can range from -80dB to 0dB, and the Compression Ratio can range from 1:1 to 20:1. Default is 1:1.

⑥ Library

The Library function allows you to save and load up to 16 User Dynamics presets. Tap the dropdown button, select a preset from the list and tap OK to load its Dynamics settings. Tap the Save button and select the desired Library Slot (1 – 16) from the list to save the current Dynamics settings. A soft keyboard pop-up will appear on screen, allowing you to name the preset. Finally press Confirm to save the setting or Cancel to abandon.

PLEASE NOTE: On your digiLiVE console, any numerical parameter value that is controlled by either an on-screen fader or an on-screen rotary control, can also be entered manually. This is done simply by single-tapping the box containing the number that you wish to edit, at which point your device’s on-screen keyboard will appear and allow you to manually enter a number for that parameter value.

MIC BUS SEND SUB-PAGE (Touch Tab to Open)



Each input channel can send signals to 2 Mono busses (**AUX 1 & AUX 2**), 4 FX busses (**REVerb 1&2, DELay 1&2**) and **Main Mix L-R**.

① Change Input

Press the arrow-buttons to select the previous or next input.

② Bus Send

Touch a **"Bus Send"** button to route the active channel to it (button illuminates), press again to cancel the routing (button goes dark).

③ Pre-Fade/Post-Fade Switch

Touching the button switches the channel send to that bus from **Pre-Fade** and **Post-Fade**. The button ID label changes when touched – from Pre to Post or from Post to Pre.

Sending a channel to a bus Pre-Fade bypasses the channel output fader, which means that the level being sent to the bus does not change when the position of the channel fader is adjusted. This is the normal setting for stage monitors. Default is Pre-Fade.

Sending Post-Fade means that the level being sent to the bus changes when the position of channel fader is changed. Post-Fade sends are normally used as Effects Sends.

④ Send Level Faders

Controls the overall level of the signal being sent to the selected bus. This can be changed by touching and dragging the on-screen fader up and down.

STEREO INPUT (7-8)

The **Stereo Input 7-8** input channel contains four individual modules: Preamp, EQ, Dynamics and Bus Send (which incorporates Aux and Effects send). Touching a module tab will bring up a sub-page with further options.



① Preamp

Shows the status of Phase Reverse and Input Delay Time.

② EQ

Shows a parametric EQ graph representing the EQ settings.

③ Dynamics

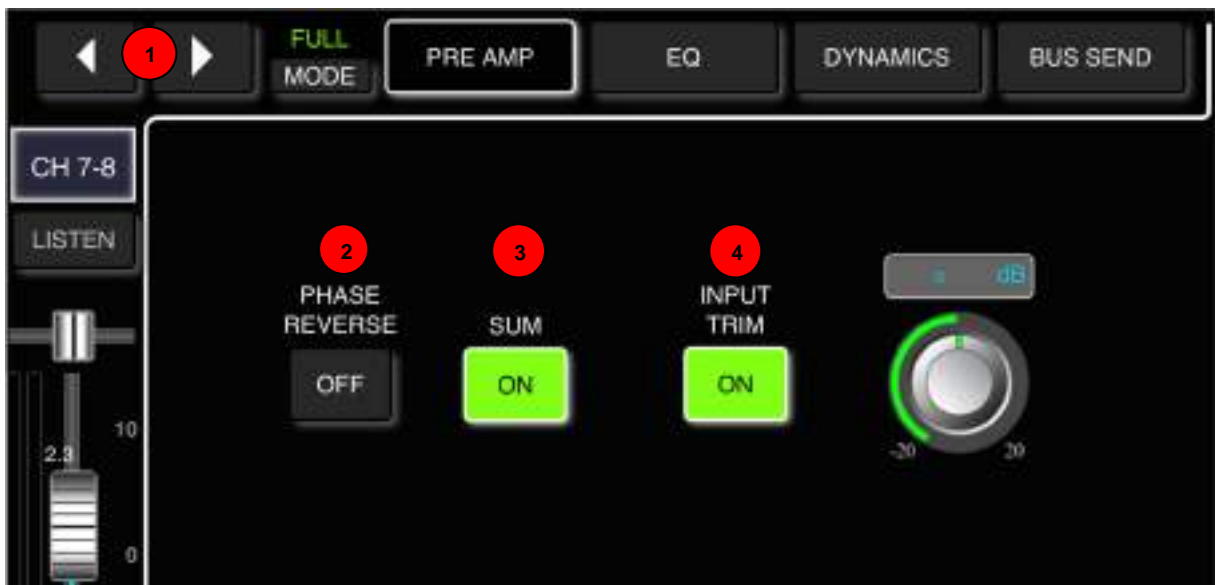
Shows a gate and compressor graph.

④ Bus Send

Shows send status: the busses being sent to along with its level and Pan value.

Please note that there are differences between the Stereo Input Preamp and EQ modules and the Preamp and EQ modules of a Mic input.

STEREO INPUT PREAMP SUB-PAGE (Touch Tab to Open)



① Change Input

Press the arrow-buttons to select the previous or next input.

② Phase Reverse

Phase inverts the left side of your stereo signal. In combination with SUM, this can be useful to cancel out the centre of a stereo recording (usually the vocal track) to create a simple karaoke effect. Touch the button to enable (button turns green, label changes to "On"), and touch again to disable (button goes dark, label changes to "Off"). Default is disabled.

③ **Sum**

Sums left and right input, so both sides of the stereo channel will contain the same (mono) signal. This can also be used to route the signal to both channels in case there is only one jack plugged into the stereo input. Touch the button to enable (button turns green, label changes to “On”), and touch again to disable (button goes dark, label changes to “Off”). Default is disabled.

④ **Input Trim**

Allows digital amplification or attenuation of the input signal. Touch the button to enable (button turns green, label changes to “On”), and touch again to disable (button goes dark, label changes to “Off”). Default is disabled. Adjust the Trim using the soft-encoder on the touch screen or the main encoder on the front panel (fine tuning can be activated by pressing and holding down the main encoder). The gain can be adjusted from -20dB to +20dB with 0dB being default.

STEREO INPUT EQ, DYNAMICS and BUS SEND MODULES

All three modules are identical to the equivalent Mic Input modules in features and operation.

MUSIC (USB 2.0) INPUT

The Music (USB 2.0) Input allows you not only to connect a USB Drive containing mp3 and WAV format audio files and to replay these files through your digiLiVE console, but also to record the Main Mix output (including the audio from any mp3/WAV file playing at the time) to a stereo WAV file.



① USB 2.0 Socket

Insert USB Flash or HD Drive. MP3 and WAV files can be replayed from - and/or a stereo WAV file of the Main Mix can be recorded to - a USB drive connected here. Updates to digiLiVE firmware via USB are also carried out using this socket.

② Play/Pause Button

Press this button to start or pause playback.

MUSIC (USB 2.0) INPUT

The **Music (USB 2.0)** input channel contains three individual modules: Preamp, EQ and Bus Send (which incorporates Aux and Effects send). Touching a module tab will bring up a sub-page with further options.



① Preamp

Shows the status of Phase Reverse and Input Delay Time.

② EQ

Shows a parametric EQ graph representing the EQ and HPF (High Pass Filter) settings.

③ Dynamics

Please note that the Dynamics module is completely disabled.

④ Bus Send

Shows send status: the busses being sent to along with its level and Pan value.

⑤ Music Player/Recorder Controls

If a USB drive containing mp3 or WAV files in its root directory is inserted into the Music channel USB 2.0 connector, touching the Play/Pause button will start or pause playback.

Touching the **Music** tab opens the **Music Player Sub-Page**.

MUSIC (USB 2.0) INPUT PREAMP SUB-PAGE (Touch Tab to Open)



① Change Input

Touch the arrow-buttons to select the previous or next input.

② Phase Reverse

Touch to invert phase (button turns green, label changes to “On”). Touch again for normal phase (button goes dark, label changes to “Off”). Default is normal phase.

③ Input Trim

Allows digital amplification or attenuation of the input signal. Touch the button to enable (button turns green, label changes to “On”), and touch again to disable (button goes dark, label changes to “Off”). Default is disabled. Adjust the Trim using the soft-encoder on the touch screen. The gain can be adjusted from -20dB to +20dB. Default is 0dB.

MUSIC (USB 2.0) INPUT EQ and BUS SEND MODULES

Both the EQ and Bus Send Music Input modules are identical to the equivalent Mic Input modules. The Dynamics module is completely disabled on the Music (USB 2.0) input.

MUSIC PLAYER

Touching the **Music** tab opens the Music Player and calls up the Music (USB 2.0) input.



① Track Listing

Shows the names and file types of all mp3 and WAV files in the root directory of a USB drive inserted into the Music USB 2.0 channel connector.

You can swipe or scroll through this list to check its contents or to select an individual track.

② Elapsed Time Cursor

Shows the current time position in the loaded audio file. Can be used to move forwards or backwards in time through a loaded file.

③ Transport Controls

Buttons for Stop, Return to Start, Play and Go to End. Double-tapping Play causes playback to skip to the next track.

④ Play Order

As default, audio files play sequentially through the order shown in the on-screen list. This control allows you to repeat the entire list, select shuffle play or to repeat the currently-playing file.

⑤ Record Control

Touching this button starts the recording of the Main Mix outputs (button changes to a round shape and "On Air" sign appears). Touching it again stops the recording (button changes back to a square shape and "On Air" sign disappears).

FX (Effects)

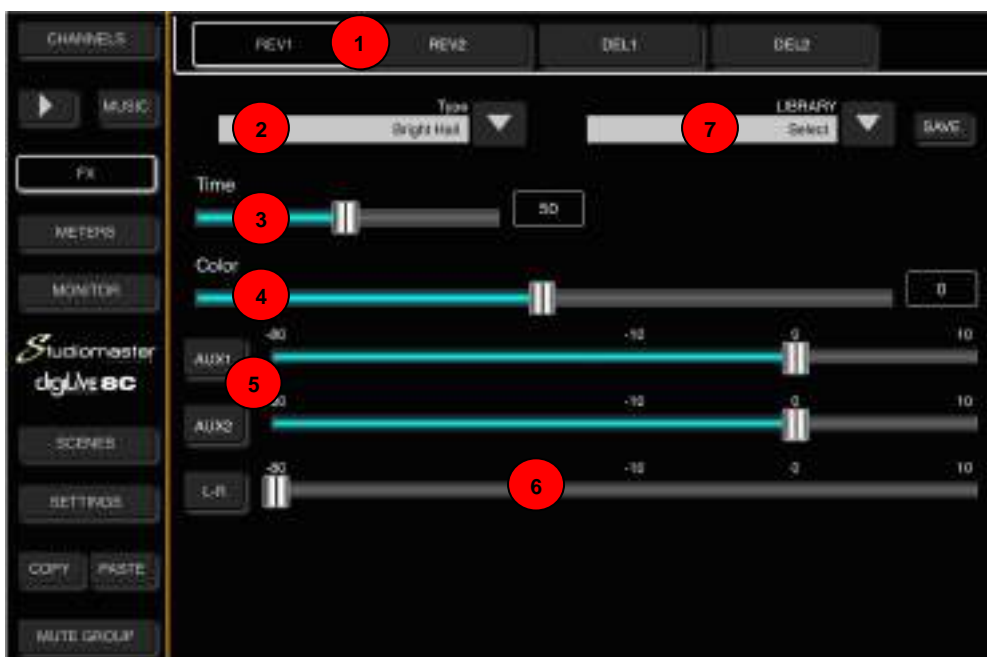
The **digiLiVE 8C**'s **FX (Effects)** are made up of four processing modules – two reverbs (**REV1** and **REV2**), and two delays (**DEL1** and **DEL2**). The **digiLiVE 4C** has only two modules – **REV1** and **DEL1**. Using the Input Channel Bus Send Sub-Page, you can route sends from any input channel to any or all of the four FX. For example you might assign a vocal channel to both REV1 and DEL1 to create an effect for that vocal with a mix of these two FX, and then assign an acoustic guitar channel to REV2 and DEL2 to create a different effect mix for that guitar. Each FX's sub-page controls its routing to the digiLiVE's outputs (Aux1, Aux2 and Main Mix) and the levels being sent to each of those outputs.

FX PAGE

Touching the FX tab on the left hand on-screen menu opens a page that allows you to access the parameter settings for each FX module. You can exit this page by touching any other menu tab. This page always opens with the REV1 Sub-Page available for editing.

REVERB SUB-PAGE

Touch the “REV1 or REV2” button in the FX Sub-page to access the Reverb Sub-Page.



① FX Tabs

Touch a tab to open the sub-page for the selected reverb.

② Reverb Type



Touching the down-arrow opens a sub-menu showing the available reverb types. Touch a Reverb Type to select it and touch “OK” to load it.

Reverb Times

	Min	Max	Default
Hall	0.8 s	12.0 s	1.6 s
Room	0.4 s	8.0 s	0.8 s
Plate	0.4 s	6.0 s	0.6 s

③ Reverb Time Trim

This fader allows you to trim the available reverb time of the selected reverb type. The numerical display next to the fader shows the current trim (0%-100%) of the full reverb time.

④ Color

This fader sets the overall tone of the reverb, and the result is displayed as 100 (full treble) to -100 (full bass). The neutral position is 50.

⑤ Sends to AUX1 and AUX2

These two faders set the overall level of the reverb output being sent to AUX1 and AUX2. The input mix to the reverb is set by the faders in each input channel's Bus Send page. Since these channel sends are not metered you will have to use your ears to ensure that there is no distortion on the reverb (unless you want some).

⑥ Send to Main Mix

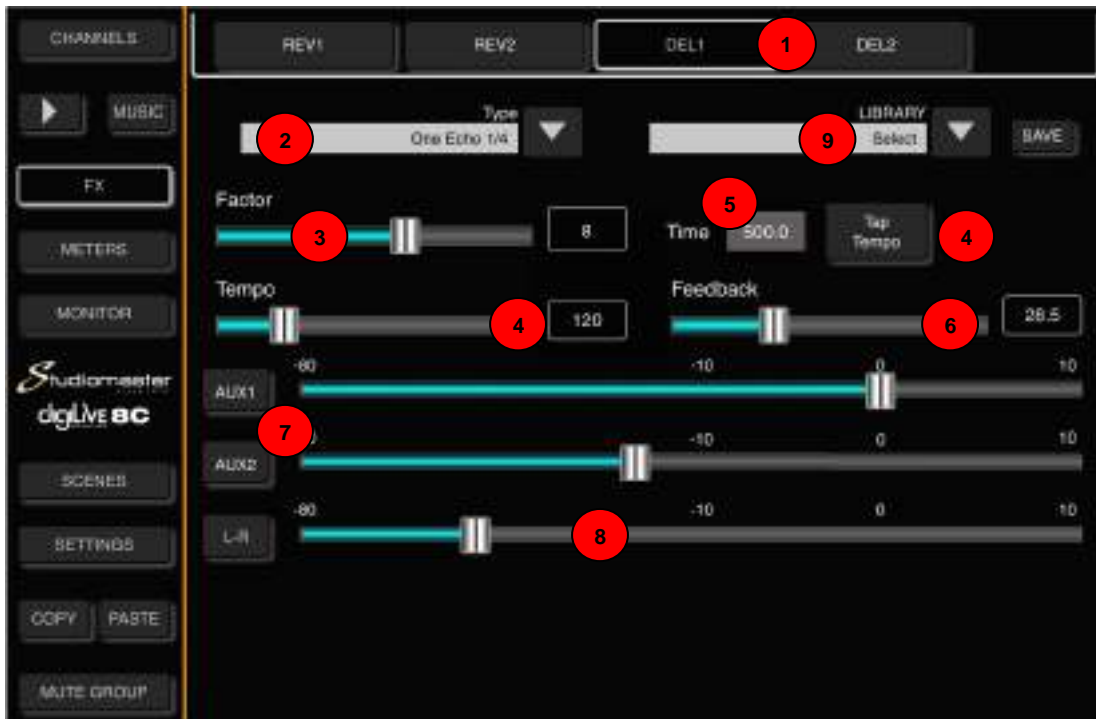
This fader sets the overall level of the reverb output being sent the Main Mix. The input mix to the reverb is set by the faders in each input channel's Bus Send page. Since these channel sends are not metered you will have to use your ears to ensure that there is no distortion on the reverb (unless you want some).

⑦ Library

The Library function allows you to save and load up to 16 User Reverb presets. Tap the dropdown button, select a preset from the list and tap OK to load its Reverb settings. Tap the Save button and select the desired Library Slot (1 – 16) from the list to save the current Reverb settings. A soft keyboard pop-up will appear on screen, allowing you to name the preset. Finally press "Confirm" to save the setting or "Cancel" to abandon.

DELAY SUB-PAGE

Touch the “DEL1 or DEL2” button in the FX Sub-page to access the Delay Sub-Page.



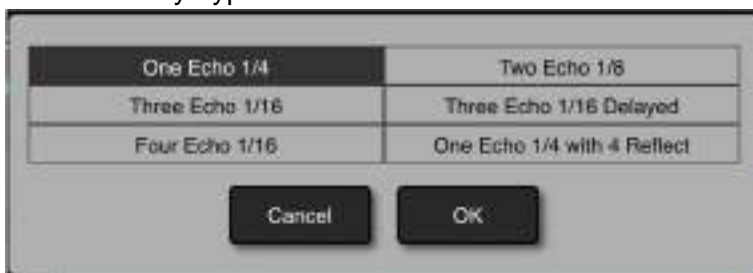
① FX Tabs

Touching a tab opens the sub-page for the selected delay.

② Delay Type

Touching the down-arrow opens a sub-menu showing the available reverbs types.

Touch a Delay Type to select it and touch “OK” to load it.



③ Factor

Factor value ranges from 0 to 13, with a default @ 1. Adjust the Factor by dragging the slider. This fader allows you to trim the available reverb time of the selected reverb type. The numerical display next to the fader shows the current trim (0%-100%) of the full reverb time.

④ Tempo

The Delay Tempo has a range of 40 BPM to 240 BPM. The default tempo is 80 BPM. The tempo can be adjusted either by dragging the slider or by repeatedly tapping the **Tap Tempo** button. The minimum number of taps required to set a tempo is three.

⑤ Delay Time

Delay time ranges from 0 to 2000ms, with a default of 750ms. Adjust the time parameter by dragging the slider.

Delay Time can be configured as a multiple of BPM by using Factor and Tempo.

Factor corresponds to coarse tuning, whilst Tempo corresponds to fine tuning. For example, if you set the Factor to 8 and the Tempo to 120 BPM, the resulting Delay Time is 500ms ($60 \times 1000 / 120 = 500$).

If you set the Factor value to 9, the resulting Delay Time will be 1000ms. If the Factor value is 7, the resulting Delay Time will be 250ms.

Factor	Ratio to BPM	Factor	Ratio to BPM
1	1/24	8	Equivalent to BPM
2	1/16	9	x 2
3	1/12	10	x 3
4	1/8	11	x 4
5	1/6	12	x 5
6	1/4	13	x 6
7	1/2		

⑥ Feedback

This fader sets the amount of delayed signal being tapped off and sent through the delay process again, to produce multiple decaying repeats. The amount ranges from 0 to 90, with a default of 0. This value is adjusted by touching and dragging the fader.

⑦ Sends to AUX1 and AUX2

These two faders set the overall level of the reverb output being sent to AUX1 and AUX2. The input mix to the reverb is set by the faders in each input channel's Bus Send page. Since these channel sends are not metered you will have to use your ears to ensure that there is no distortion on the reverb (unless you want some).

⑧ Send to Main Mix

This fader sets the overall level of the reverb output being sent the Main Mix. The input mix to the reverb is set by the faders in each input channel's Bus Send page. Since these channel sends are not metered you will have to use your ears to ensure that there is no distortion on the reverb (unless you want some).

⑨ Library

The Library function allows you to save and load up to 16 User Delay presets. Tap the dropdown button, select a preset from the list and tap OK to load its Delay settings. Tap the Save button and select the desired Library Slot (1 – 16) from the list to save the current Delay settings. A soft keyboard pop-up will appear on screen, allowing you to name the preset. Finally press "Confirm" to save the setting or "Cancel" to abandon.

OUTPUTS



① FX OUTPUTS

The **REV1**, **REV2** and **DEL1**, **DEL2** outputs can be routed, via their respective sub-pages, to **AUX1**, **AUX2** and the **L-R Mix**. The digiLIVE 4C has only two FX modules, **REV1** and **DEL1**.

② AUX OUTPUTS

The **AUX1** and **AUX2** outputs can, if required, also be routed to the L-R MIX via their respective Bus Send tabs.

Since these outputs can be routed to the L-R Mix Output, they can also be used either as two separate mono subgroups or as a stereo pair.

③ MAIN MIX OUTPUTS

As their name implies, these two balanced XLR connectors carry the main audio outputs from your **digiLIVE** mixer. In normal use, the output from each input channel and all internal effects is routed to the **Main Mix** outputs.

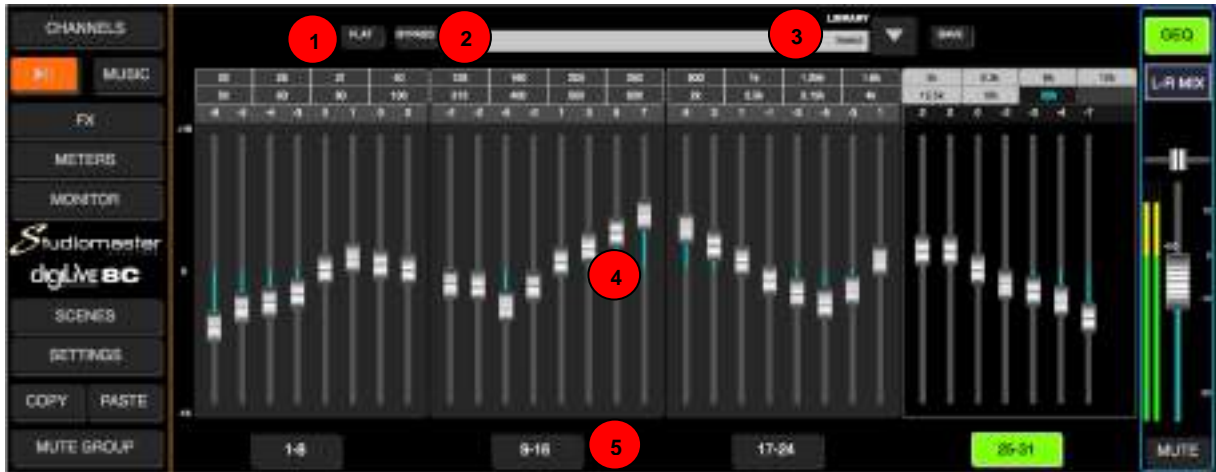
④ GRAPHIC EQUALISER

The L-R Mix outputs are equipped with a stereo 31-band **Graphic Equaliser** that enables you to adjust the overall frequency profile of these outputs in order to compensate for the effects of room anomalies such as standing waves, excessive reflections, excessive absorptions etc.

This GEQ is accessed through the GEQ Page, which can be opened by touching the GEQ button above the L-R Mix fader (GEQ button turns yellow and GEQ Page opens).

GEQ PAGE

Touch the GEQ button above the L-R Mix fader to activate the GEQ (Graphic Equaliser). The GEQ button turns yellow and GEQ Page opens. Touch the button again to deactivate the GEQ. The GEQ button turns black, the GEQ page closes and the Channels page opens. The faders are arranged in four banks. Only a single bank can be active at any one time.



① Flat

Single-touch this button to set all frequency band Gains to 0dB. Faders will move to the centre of their respective travel. This cannot be undone.

② Bypass

Single-touch this button to bypass the GEQ (button illuminates). Press again to activate the GEQ (button goes dark). Default is Bypass.

③ **Library**

The Library function allows you to save and load up to 16 User Delay presets. Tap the dropdown button, select a preset from the list and tap OK to load its Delay settings. Tap the Save button and select the desired Library Slot (1 – 16) from the list to save the current Delay settings. A soft keyboard pop-up will appear on screen, allowing you to name the preset. Finally press “Confirm” to save the setting or “Cancel” to abandon.

④ GEQ Display

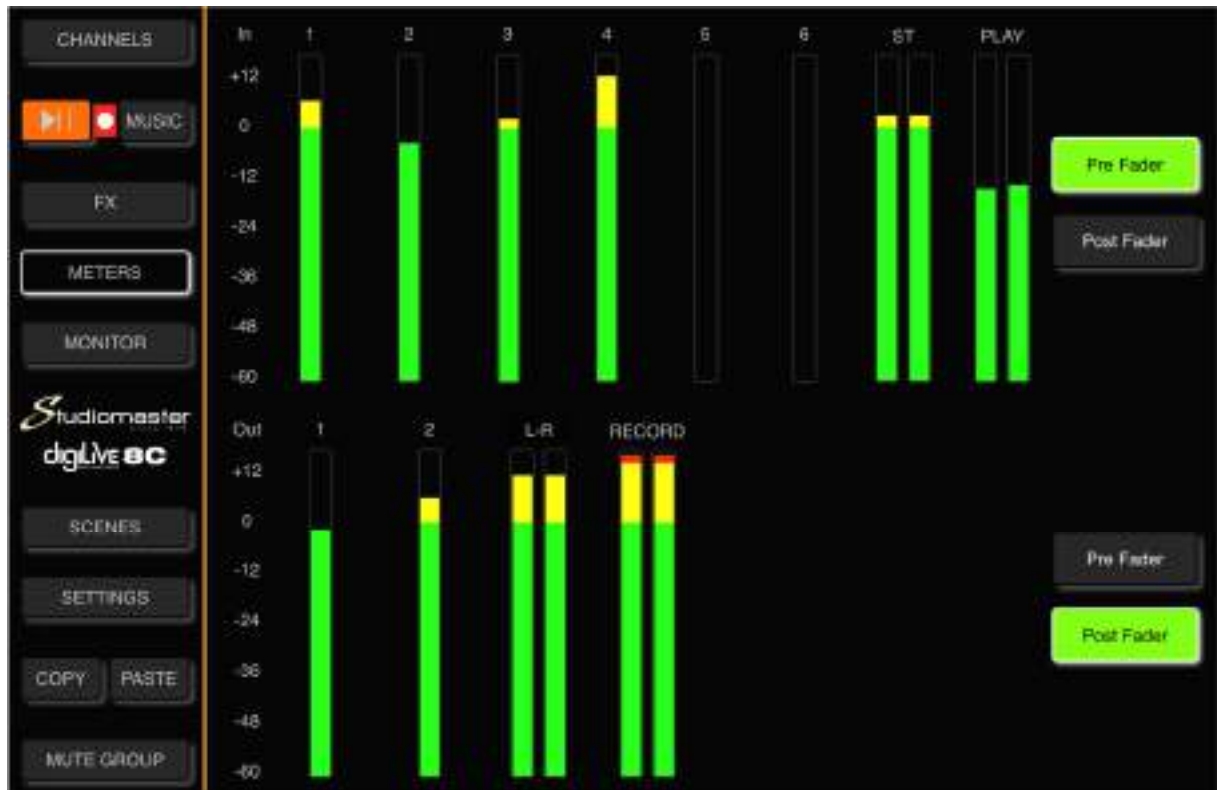
The left-hand scale shows Gain ($\pm 18\text{dB}$). Above the faders are three rows of numbers, arranged in four blocks to match their respective fader banks. The top row shows the frequencies of the first four faders in the bank, and the middle row the frequencies of the second four faders. The last bank (25-31) has only seven faders so its second row contains only three frequencies. The third row shows the gain value (with reference to the central 0dB position) of each fader in the bank. The gain value of a fader can be adjusted by dragging that fader up or down.

⑤ Fader Bank Select button

Single-touch a Fader Bank Select button to select that bank for fader adjustment.

METERS PAGE

This page can be accessed by a single touch on the Meters tab in the left-hand menu. This page is arranged in two parts, with Input Channel signal levels shown at the top and Output Channel signal levels at the bottom.



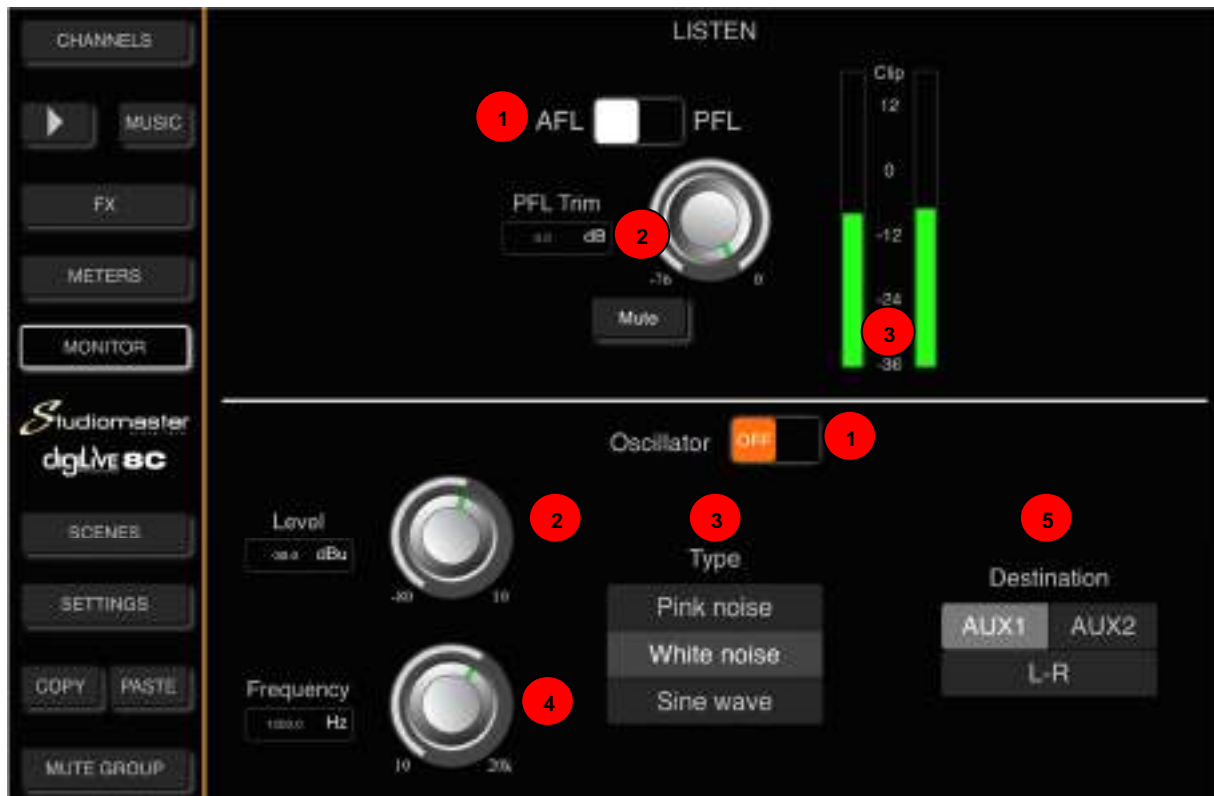
Input channel signal levels can be displayed either **Pre-Fader** or **Post-Fader**. Default is Pre Fader.

Similarly, **Output Channels** can be displayed **Pre-Fader** or **Post-Fader**. Default is Post-Fader.

MONITOR PAGE

On the upper right of the digiLiVE 4C and 8C front panel you will find a Headphone jack connector, together with an analogue rotary potentiometer to control the headphone volume. The headphone input comes from the stereo **Monitor Bus**, whose operation is configured on the **Monitor Page**. On the same page you will find the controls to configure the operation of the digiLiVE's onboard **Oscillator**.

Touch the **Monitor** tab in the left-hand menu to open the Monitor Page.



If none of the Input or Output channel **Listen** buttons are selected on the digiLiVE console, the Monitor Bus is fed with the **L-R Mix** output signal. Touching any Listen button mutes the L-R Mix signal and feeds the monitor bus with the selected channel's **AFL** (After-Fader Listen) or **PFL** (Pre-Fader Listen) signal. Touch the selected channel's Listen button to exit Listen and to unmute the L-R Mix output signal to the Monitor Bus.

LISTEN

① AFL/PFL Select

Touch to switch between AFL and PFL monitor modes. Selecting **AFL** sends the selected channel's post-fader signal, the level of which is controlled by the channel fader and mute switch, to the Monitor Bus. Selecting **PFL** feeds the Monitor Bus with the channel's Pre-Fader signal, which is not under the control of the channel fader and mute switch. This means that a channel's PFL signal may be considerably louder than its AFL signal. Default is AFL.

② PFL Trim and Mute

In PFL mode, **PFL Trim** attenuates the incoming signal from a channel to compensate for the level difference between PFL and AFL signals. The attenuation ranges for 0dB to -76dB. Default is 0dB. Adjust the Level value by touching and dragging the virtual PFL Trim rotary encoder on the touch screen. Double press the parameter frame to set it as default.

Touch the **Mute** button to mute the Monitor Bus (button turns red). Touch again to unmute the Monitor Bus mute. Default is unmuted.

③ Meter Display

Displays the level of the Monitor Bus output signal in real time.

OSCILLATOR

The digiLiVE's **Oscillator** is designed to allow you to test and calibrate your entire PA system during system setup. All parameters can be preset before the Oscillator is activated.

① Off/On Switch

Touch the button to switch on the Oscillator (button changes colour from orange to green, label changes from OFF to ON). Touch again to switch off the Oscillator. Default is OFF.

② Level

The oscillator level ranges from -80dBu to +10dBu. Default is -30dBu.

The level can be adjusted by touching and dragging the on-screen encoder.

③ Type

Select an Oscillator type (Pink Noise, White Noise or a pure Sine Wave) by tapping the list to select the required type. Pink noise is the most useful type for testing and equalising loudspeakers in rooms and venues.

④ Frequency

Sets the frequency of the Sine Wave in the range 10Hz to 20kHz. Default is 1kHz.

The level can be adjusted by touching and dragging the on-screen encoder.

⑤ Destination

Touch an Output buss button (AUX1, AUX2 and L-R) to route the Oscillator output to the selected bus or busses.

SCENES PAGE

The **Scenes Page** allows you to store complete “snapshots” of all digiLiVE channel Preamp, EQ, Dynamics, Bus Send, FX, Meter, Monitor and Settings parameters as “Scenes”.

To open the Scenes page, touch the Scenes tab on the left-hand menu.



① Current Scene

This displays the name of the currently loaded **Scene**. If no **Scene** has been loaded, this space will be blank. We recommend creating a “Reset” scene (Factory Reset the digiLiVE and save a Scene) as this allows you to reset the digiLiVE back to its default state without having to wait for it to reboot (see Factory Reset in Settings).

② Scene List

The **Scene List** contains a Scene’s **Sequence Number** (Seq No); a “Touch-to-Tick” check-box column where you can select all scenes, a single scene or a selection of scenes for **Deletion** or **Export**; and the list of Saved Scenes.

To **Rename**, **Copy**, **Load** or **Save** an existing Scene, select the Scene by touching its name on the list (its background will change to light-grey).

③ Scene Operations

Delete: Tick the Scene name check-box and then touch the Delete button. A dialogue pop-up – “Are you sure you want to delete it?” appears. Touch “OK” to delete the scene, touch “Cancel” to cancel deletion.

Rename: Touch the Scene name to select it, and then touch the Rename button. A “Please enter a new name” dialogue pop-up appears. Touch the existing name to edit it (your device’s on-screen keyboard appears). Once you have renamed the Scene, clear the keyboard and touch “OK” to rename the scene or “Cancel” to exit without renaming.

Please note that the maximum name length is 24 characters.

Copy: Touch the Scene name to select it, and then touch the Copy button. A “Please enter a new name” dialogue pop-up appears. You will see that the digiLiVE has automatically generated a new name (“Scene Name”_Copy_0). You can accept this name by touching “OK”, edit the new name and touch “OK” to confirm, or touch “Cancel” to exit.

New: Touch the New button to take a snapshot of the digiLiVE settings. . A “Please enter a new name” dialogue pop-up appears. Touch the blank name space to create a name for the new scene (your device’s on-screen keyboard appears). Once you have named the Scene, clear the keyboard and touch “OK” to save the scene or “Cancel” to exit. If you do not enter a name and touch “OK” the creation of a new scene is terminated without saving.

Please note that the maximum name length is 24 characters.

Save: Touch the Save button to overwrite the currently-loaded scene with the current digiLiVE settings.

Load: Touch the Scene name to select it, and then touch the Load button to load the Scene and its settings into the digiLiVE.

Import: Touch the Import button to load a scene from a USB drive connected to the digiLiVE USB 2.0 connector. A “Scene List” of scenes that have been exported to the currently-connected USB drive pops up.



Tick the check-box column on the USB Scene List to select all scenes, a single scene or a selection of scenes. Touch the Import button on the pop-up and the scene(s) will be copied to the digiLiVE. A “Loading from USB...” popup appears and clears on completion of the import. If you import a scene with the same name as a scene already saved in the digiLiVE, the imported scene will be automatically renamed (“Scene Name”_usb_0).

If a USB drive cannot be found, a “No U disk” popup appears.

Export: Tick the check-box column on the Scene List to select all scenes, a single scene or a selection of scenes. Touch the Export button to copy the scenes from the digiLiVE to a connected USB drive. If the export is successful, a “Success” popup appears.

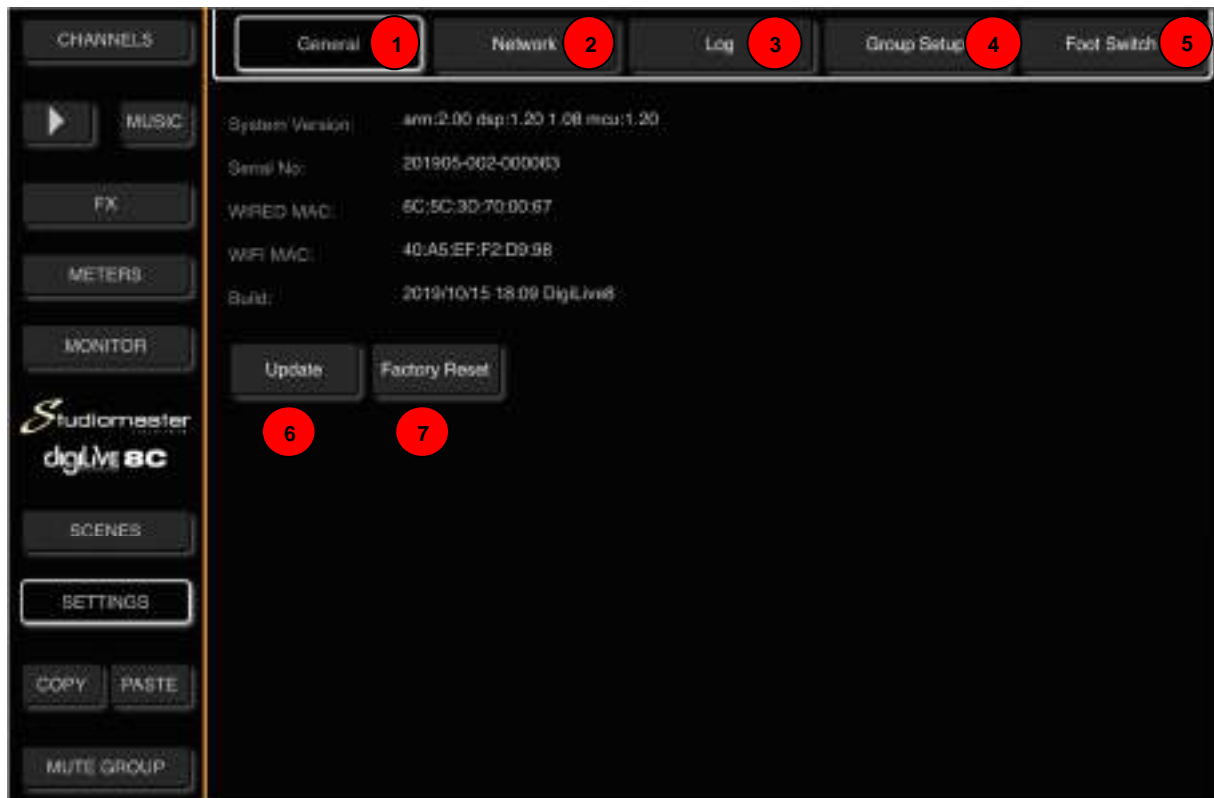
If a USB drive cannot be found, a “No U disk” popup appears.

Prev / Next:

Touch either of these buttons to move up or down the Scene list to select a Scene. If, for example, you create separate scenes for each song in your show, you can use this feature to quickly move around the list and touch Load to load the scene for the next song.

SETTINGS PAGE

This page allows you to access System Information, Wi-Fi/LAN Network configuration, the Error Message Log, and Mute Group and Foot Switch configuration. To open this page, touch the **SETTINGS** tab in the left-hand menu.



① General Sub-Page

This page displays **System Version**, **Serial Number**, **LAN** and **Wi-Fi MAC addresses** and the time and date of the firmware build.

② Network Sub-Page

This page is where you configure the digiLiVE **Wi-Fi Hotspot** and **LAN** settings.

③ Log Sub-Page

This page contains the digiLiVE system log of error messages etc.

④ Mute Group Setup Sub-Page

This page allows you to assign inputs, FX and AUX and L-R outputs to the digiLiVE's single Mute Group

⑤ Update

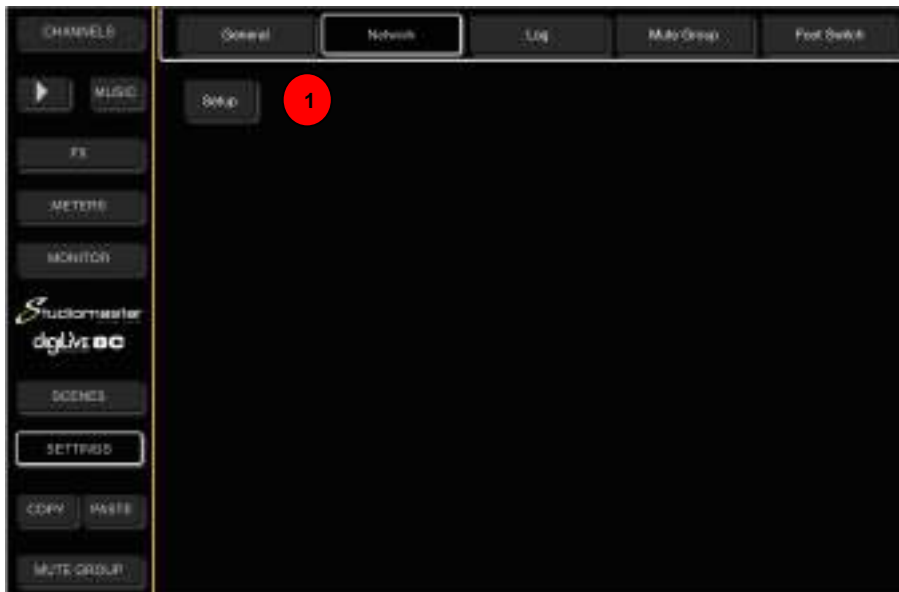
This button starts an update the digiLiVE firmware from a USB drive with an update file in its root directory. After update has completed the digiLiVE will restart automatically.

⑥ Factory Reset

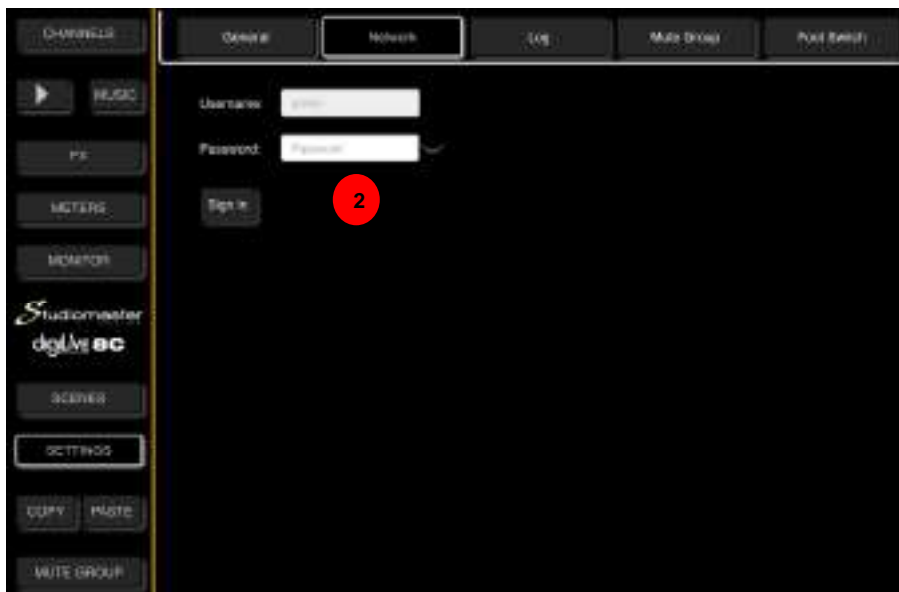
This button will reset the digiLiVE console to its factory default settings. If you cannot access this sub-page, you can reset the digiLiVE by using a paperclip or similar tool to press the Reset switch located behind a small hole on the unit's rear panel.

NETWORK SUB-PAGE

This page is where you configure the digiLiVE **Wi-Fi Hotspot** and **LAN** settings. This page is accessed by touching the **NETWORK** tab in the **SETTINGS** page.



① Touch the Setup button to enter Network Setup. A sign-in screen opens.

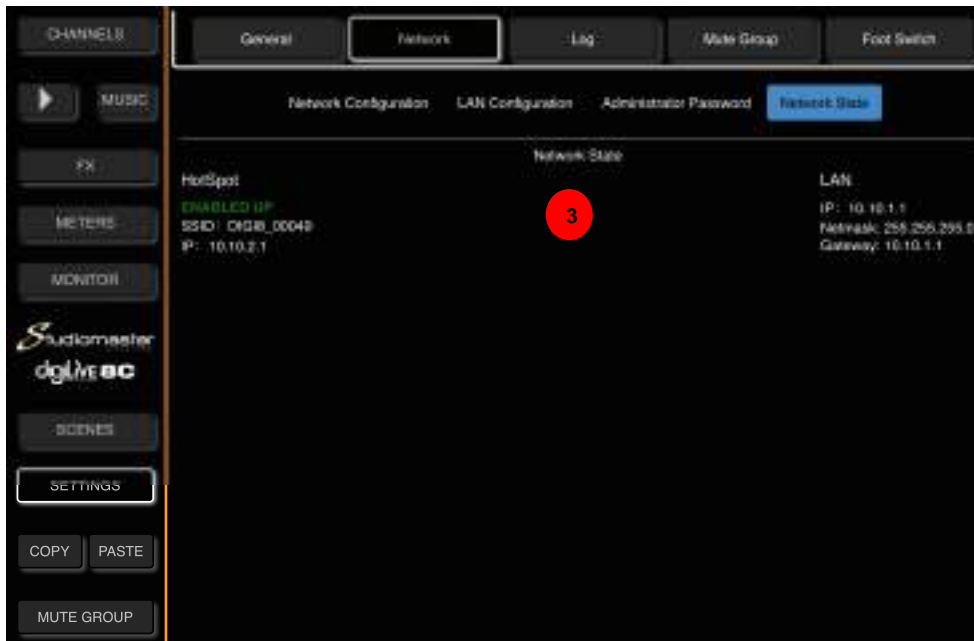


② The default Username (admin) cannot be changed. Enter the default password “admin”. This password can be changed in a later screen. Touch the “Sign In” button.

The **Network Status** page opens.

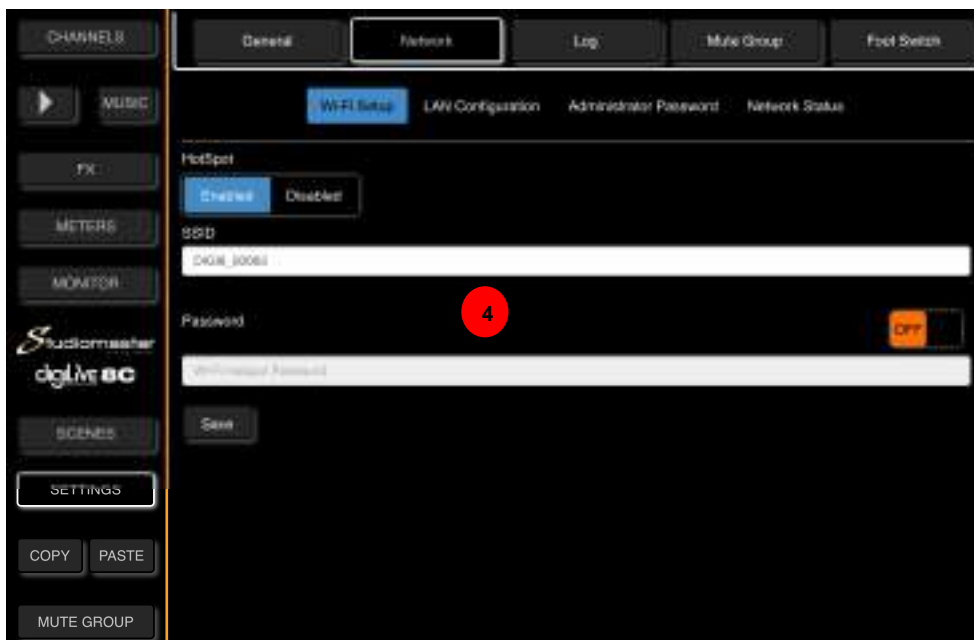
Please Note: If you are experiencing connection difficulties, you can restart the Wi-Fi Hotspot at any time by pressing and holding the Music Channel Play/Pause button for 5 seconds.

Although last on the list, the **Network Status** page opens first as this will be the Network page that you probably will use most often in checking the status of network connectivity.



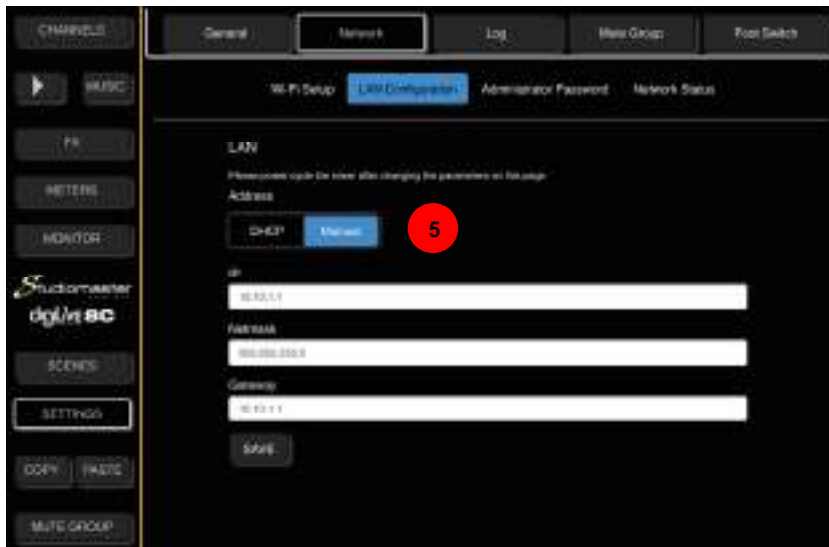
③ This is where you will see the active network status.

Touch the words “**Wi-Fi Setup**” to open the **Wi-Fi Setup** page.



④ This page allows you to change the digiLiVE Wi-Fi Hotspot SSID (Service Set Identifier) and to set and require a password in order to sign onto the Hotspot.

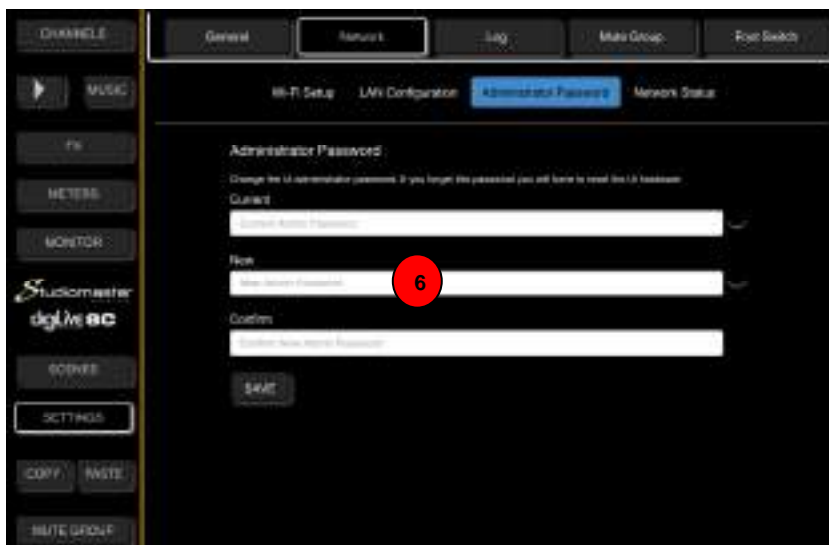
Touch the words “**LAN Configuration**” to open the **LAN Configuration** page.



⑤ This page enables you to configure the digiLiVE for connection to an existing LAN network, either manually or using DHCP (Dynamic Host Configuration Protocol). Please contact the local Network Administrator for network connection details.

Studiomaster recommends that you physically connect the digiLiVE to the new LAN network before making changes to the LAN Configuration.

Touch the words “**Administrator Password**” to open the **Administrator Password** page.



⑥ This page allows you to set a new Administrator password for user “admin”. The first time that you change this password the Current password will be “admin”.

If you forget your new password you will have to press the Reset button on the rear panel to reset the digiLiVE hardware and firmware to the factory settings.

LOG SUB-PAGE

Touch the **Log** tab on the **Settings Page** to open the **Log Sub-Page**.



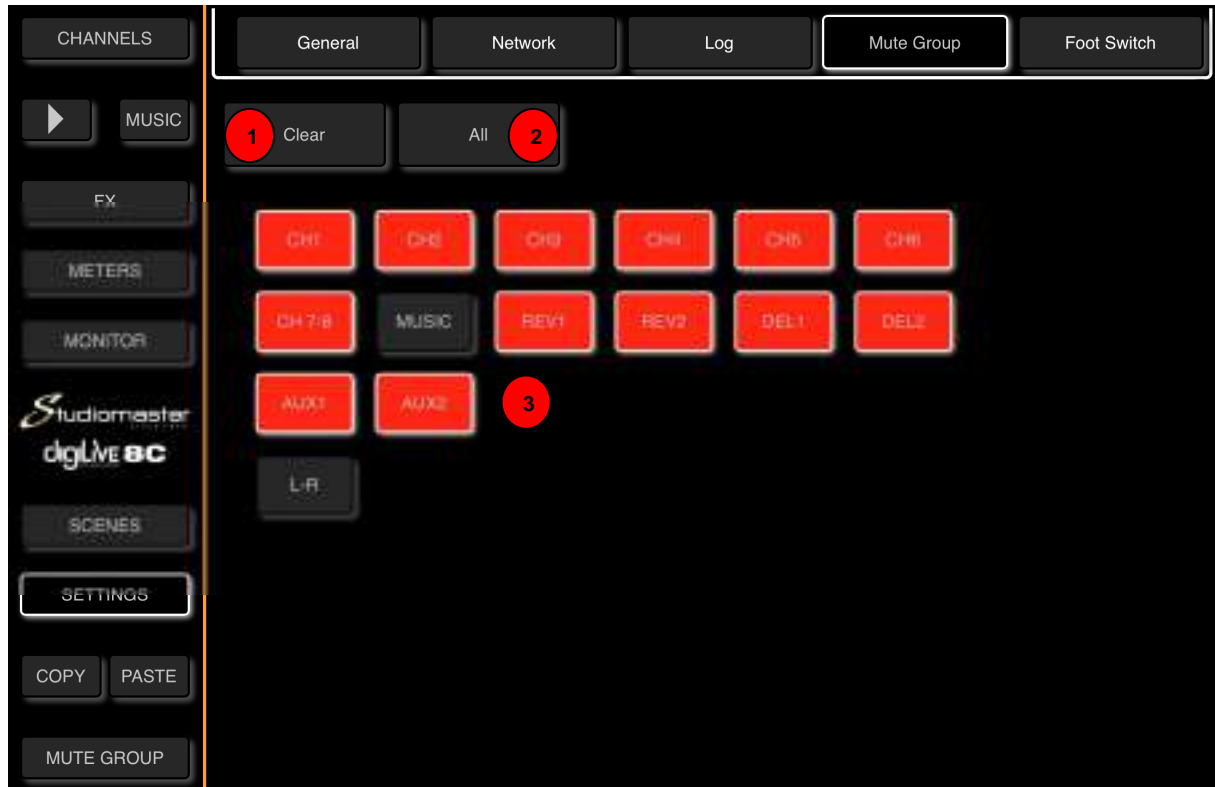
① This page displays the list of System Log messages generated automatically by the digiLiVE whenever a system message is generated. In the unlikely event of you experiencing issues with your digiLiVE, you may be asked to send these messages to our service department.

② To copy the messages, insert a USB drive into the digiLiVE, touch a message to select it, and then touch the Copy button. A “Success” pop-up will appear when the message has been successfully copied.

MUTE GROUP SUB-PAGE

Touch the “**Mute Group**” tab on the **Settings Page** to open the **Mute Group** page.

This page is where you add and remove Input, Output and FX Channels to and from the digiLiVE’s single **Mute Group**.



① **Clear**

Touching the Clear button clears all assignments (all buttons turn **Dark**).

② **All**

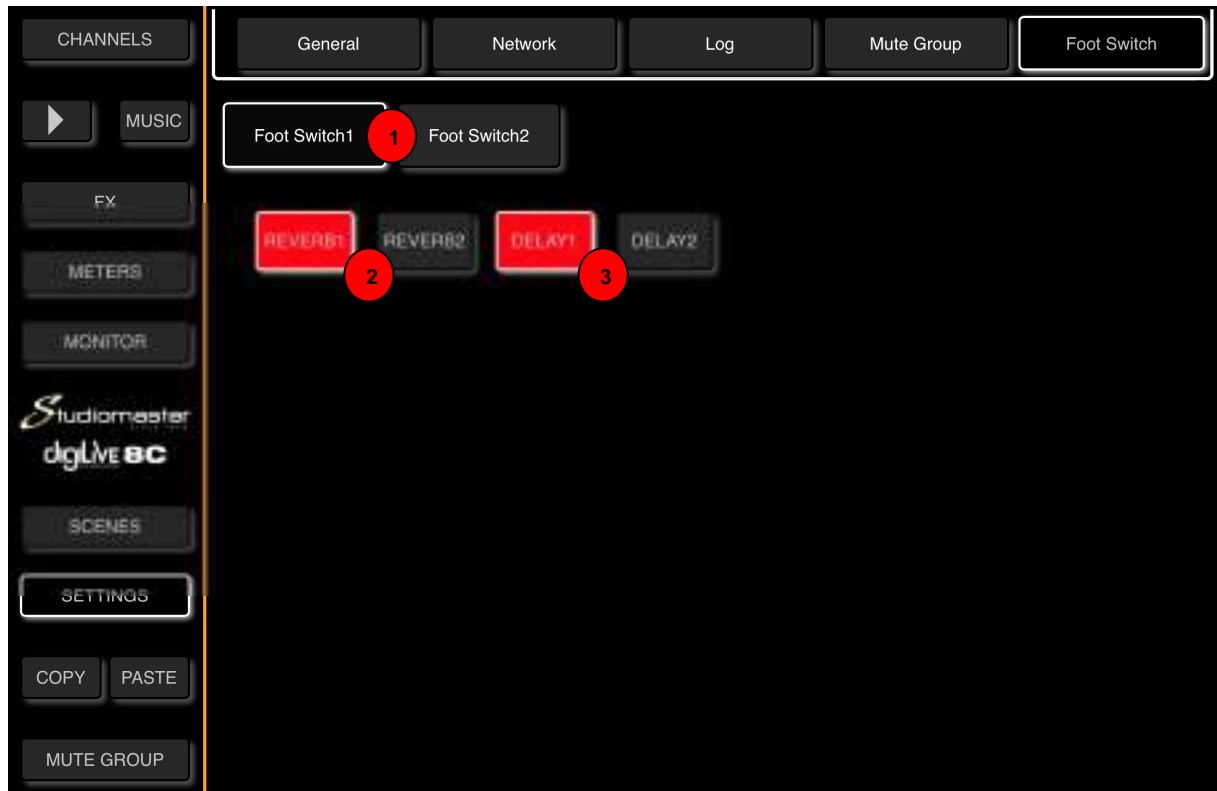
Touching the All button assigns all Channels to the Mute Group (all buttons turn **Red**).

③ Touching any Channel Red button will remove that Channel from the Mute Group (button turns dark), and touching any Dark button will add that Channel to the Mute Group (button turns red).

FOOT SWITCH SUB-PAGE

Touch the **Foot Switch** tab on the **Settings Page** to open the **Foot Switch Sub-Page**.

This page allows you to freely assign the Reverb and Delay Effects to either of the digiLiVE's two footswitches for muting.



① Foot Switch Select

Touch **Foot Switch 1** or **Foot Switch 2** Select button to select a Foot Switch for Effects assigned to (button has a highlight border).

② Reverb Select

Touch either or both these buttons to assign **REV 1** and/or **REV 2** to the selected Foot Switch (button turns **Red** when assigned)

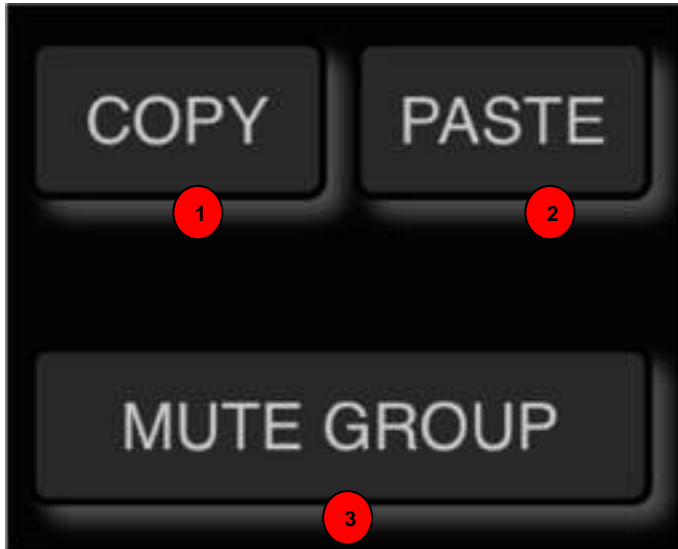
③ Delay Select

Touch either or both these buttons to assign **DEL 1** and/or **DEL 2** to the selected Foot Switch (button turns **Red** when assigned)

Please note that up to four Effects can be assigned to one Foot Switch,

DIRECT FUNCTION BUTTONS

The digiLiVE features three Direct Function buttons. These sit in a group at the bottom of the left hand menu.



① COPY

The digiLive **Copy** function allows you to copy the settings of the Preamp, EQ, Dynamics and Bus Send modules of one Input Channel - either in their entirety or individually - from one Input Channel to another.

Navigate to the source Input Channel and either select the module that you wish to copy, or no module at all. Touch the Copy function button.

The button will change from **Dark** to **Orange** to indicate that it has content available to copy.

If you did not select an individual module on the source channel, all modules will be copied.

Touching the Copy button again will clear the contents of the clipboard (button changes from Orange to Dark)

② PASTE

Navigate to the target channel and touch the **Paste** button. If an individual module is selected, its settings will be copied to the corresponding module on the target channel.

If no module was selected on the source channel, the contents of each of the source channel's modules will be copied to the corresponding modules on the target channel.

The Paste button does not change colour, but a pop-up screen displays the message "Copy ch(x) to ch(y)" to confirm that the copy has been successful.

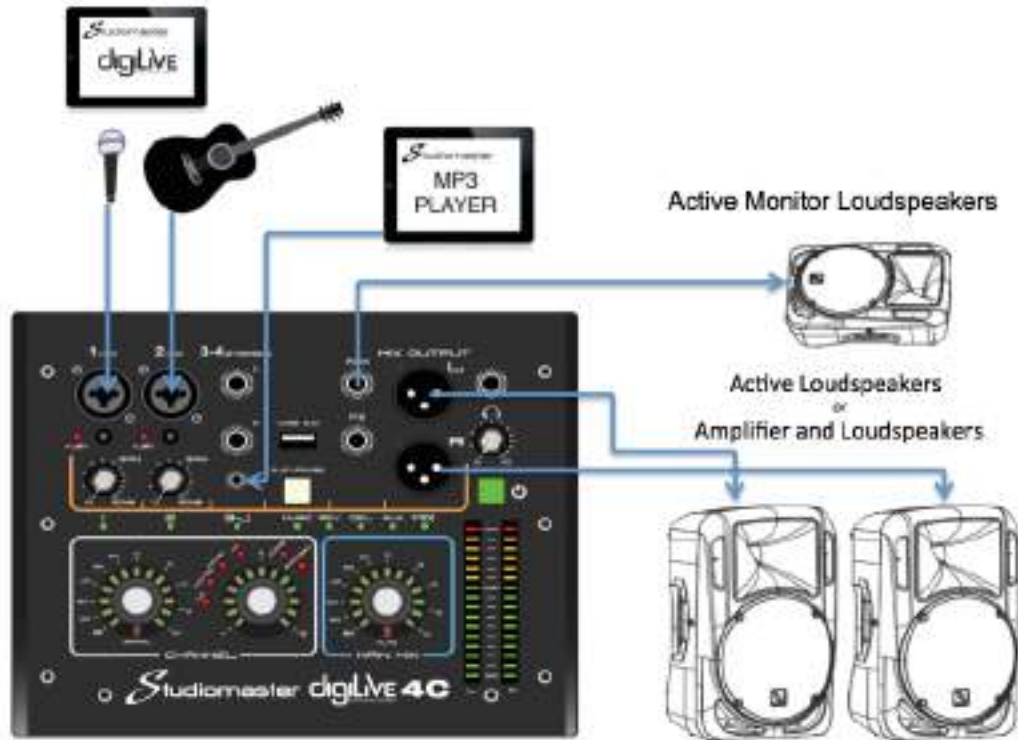
③ MUTE GROUP

Touching the **Mute Group** button mutes all Channels that have been assigned to the Mute Group. The button turns Red to indicate that Channels are muted. Touching the Mute Group button again unmutes the muted Channels (button turns Dark).

CONNECTION EXAMPLES

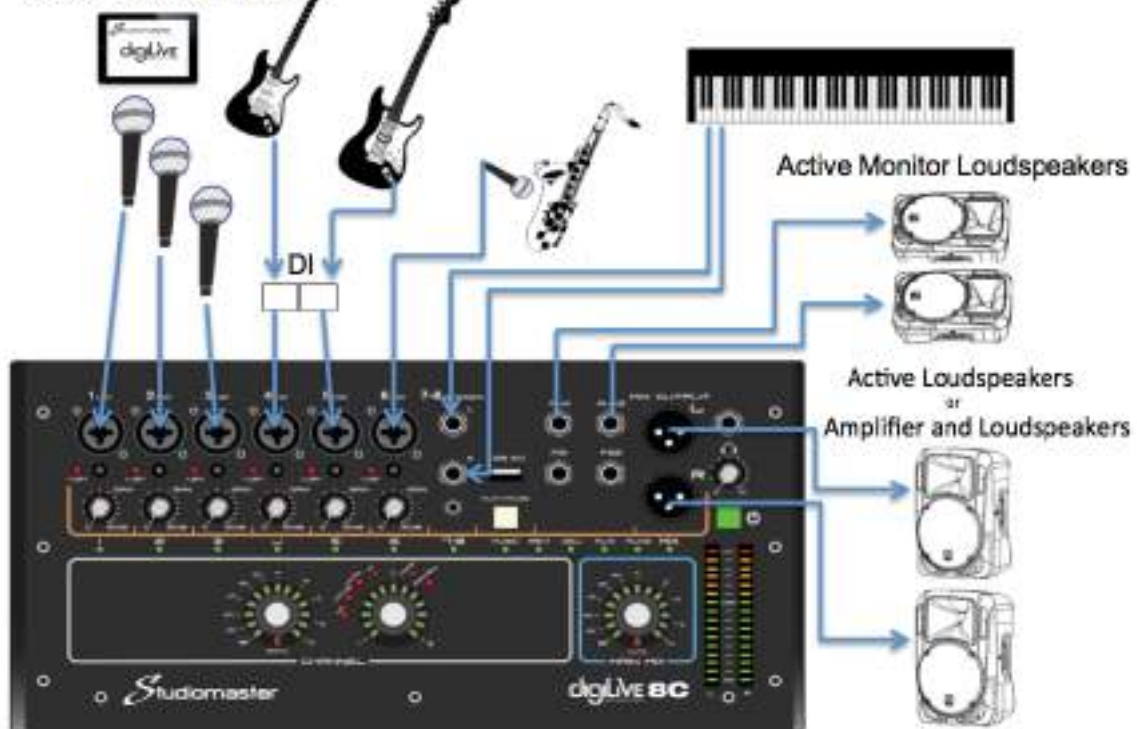
digiLiVe 4C

Remote Control Tablet



digiLiVe 8C

Remote Control Tablet



SERVICE INFORMATION

If you have a problem with your Studiomaster product or think it has developed a fault, contact your local dealer or distributor for service details.

Should it be recommended that you return the product to your nearest Studiomaster Service Centre you must first contact them.

You will be asked for the product type and serial number. You will then be given a Returns Authorisation (RA) number.

Pack the unit in its original carton to protect it from shipping damage.

You must have the Returns Authorisation number clearly marked on the outside of the carton or we may refuse the delivery. Studiomaster cannot be held responsible for damage resulting from the equipment being packed incorrectly.

Label the equipment clearly with your name and address and include a clear description of the fault. The more information you supply helps the service engineer, minimising repair cost when out of warranty.

Please write your Serial number here for future reference....

digiLiVE 4C/8C SPECIFICATIONS

Input Characteristics

Output impedance of signal generator: 150Ω

Input	Input Impedance	Connector	Maximum Input	Sensitivity	Range
MIC INPUT	1.5KΩ	XLR (Balanced)	+16 dBu	0 to +60dBu	60dB
LINE INPUT	10KΩ	TRS(Balanced)	+30 dBu	-20 to +40dBu	
ST INPUT	10KΩ	TRS(Balanced)	+22dBu	-20 to +20dBu	40dB

Output Characteristics

Output	Output Impedance	Connector	Residual Noise	Output	Maximum Output
BUS OUT	470Ω	XLR (Balanced)	-90 dBu		+18 dBu
PHONES OUT	100Ω	TRS(Unbalanced)	-92 dBu		+22 dBu

Frequency Response

Fs= 48 kHz @20 Hz–20 kHz, referenced to the nominal output level @ 1 kHz

Input	Output	RL	Conditions	Min	TYP	Max	Unit
MIC INPUT	BUS	600Ω	0dBu @20 Hz–20 kHz, GAIN: 0dB	-0.2	0	0.1	dB
ST INPUT				-0.2	0	0.1	

Total Harmonic Distortion

Fs= 48 kHz @ Total Harmonic Distortion is measured with a 18 dB/octave filter @80 kHz

Input	Output	RL	Conditions	Min	TYP	Max	Unit
MIC INPUT	BUS	600Ω	0dBu @20 Hz–20 kHz, GAIN: 0dB		0.008		%
ST INPUT					0.005		

Hum & Noise

Fs= 48 kHz, EIN= Equivalent Input Noise @ 20Hz–20kHz

Input	Output	RL	Conditions	Min	TYP	Max	Unit
INPUT 1-2 (digiLiVE 4C)	BUS	600Ω	Rs= 150Ω, GAIN: Max. Master fader at nominal level and one Ch fader at nominal level.		-126		dBu
					EIN		
					-70		
					-88		
INPUT 1-6 (digiLiVE 8C)			Rs= 150Ω, GAIN: Min. Master fader at nominal level and one Ch fader at nominal level.				
					-78		
All INPUT			Rs= 150Ω, GAIN: Min. Master fader at nominal level and all channel faders at nominal level.				
			Residual Output Noise, BUS Master Off		-90		

Hum & Noise are measured with a 6 dB/octave filter @12.7 kHz; equivalent to a 20 kHz filter with infinite dB/octave attenuation.

Input Function

Function	Parameter
Phase	Normal/Reverse
Delay	0 msec to 200 msec
FX (Effects)	2Reverb / 2Delay
Gate	Threshold= -80dB to 0dB
	Attack=0.5msec to 100 msec
	Release=2msec to 2sec
	Hold=2msec to 2sec
	Depth= -80dB to 0dB
	Threshold= -80dB to 0dB
Compressor	Attack=0.5msec to 100 msec
	Release=2msec to 5sec
	Gain= -12 dB to +12dB

Output Function

Function	Parameter
Delay	0 msec to 200 msec
Insert	1GEQ
L-R Pan	CSR= 0% to 100%
Fader	Level:-80dB to +10 dB
LISTEN	On/Off
MUTE	On/Off
Oscillator	Type: White noise/ Sine wave/ Pink noise
	Level: -76dB to 0dB
	Frequency= 10 Hz to 20 kHz
MONITOR/PHONES	Level: -76dB to 0dB

Specifications

Maximum Voltage Gain	80 dB INPUT to BUS OUT
Sampling Frequency	48kHz
Internal Processing	40-bit floating point
Latency	<1.8msec, any input to any output
Phantom Power	48V, individually switchable per channel
Crosstalk (@ 1kHz)	-85dB Adjacent Input Channels (INPUT, ST IN, to BUS OUT) GAIN: 0dB
Fader	Rotary Encoder x 3
Dimensions	
Net Weight	
Power Requirements	

STUDIOMASTER

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