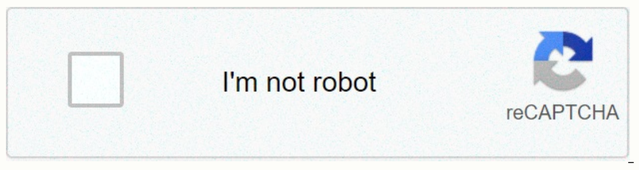

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Alesis hd24 manual

Феса а рини ии ии 1: 40GB HD Cuddy 2: Canbe fitted with empty cans IDE/EIDE/ATA drive at 5400/7,200/10,000 rpm up to 2TB COUNT track 24 tracks in 24 bits, 44.1 or 4 8 12 tracks at 88.2 or 96 kHz with ec2 optional upgrade analog communications: 24 24-bit input, 24 24-bit outputs (1/4 TRS, +4dBu) digital: 24 Channel I/O via 3 Optical ADAT inputs and 3 other Optical ADAT outputs: MIDI in/out. Alesis sync in/out (DB-9). The word entry hour (BNC, 75). Footswitch Jack punch in/out (1/4). LRC traditional wired remote inputs (1/4). 10 Rule T Ethernet (RJ-45) Audio Frequency Response Specifications: 20Hz-20 KHz +0/-1dB Dynamic Range: 103dB A/D, >103dB D/A (A-weighted) distortion: pitch control: +100 cents / - 200 cents, minimum - max 30-50 kHz (30-100 kHz with version 2.0) power and dimensions. Power: 90-230V AC, 60W Dimensions (hx width × D): 5.09 × 19 × 17 (127mm × 483mm × 432mm), 3U 10lbs (9.07kg) Media Caddy 1:40GB HD Cudi 2: can be fitted with empty cans IDE/EIDE/ATA drive at 54 00/7,200/10,000 rpm up to 2TB track COUNT 24 tracks in 24 bits, 44.1 or 48 kHz 12 tracks in 24-bit, 88.2 or 96 KHz analog connections: 24 24-bit input, 24-bit outputs (1/4 TRS, +4dBu). Digital: I/O 24 channel via 3 Optical ADAT inputs and 3 Optical ADAT outputs. Other: Midi in/out. Alesis sync in/out (DB-9). The word entry hour (BNC, 75). Footswitch Jack punch in/out (1/4). LRC traditional wired remote inputs (1/4). 10 T-Ethernet Base (RJ-45). Voice spec frequency frequency response: 20Hz -20 kHz +0/-1dB Dynamic Range: 103dB A/D, >103dB D/A (A-Weighted) Distortion: Input levels: Nominal +4dBu, maximum +19dBu pitch control: +100 cents / - 200 cents, minimum max 30-50 kHz (30-100kHz with 2.0) power and dimensions. Power: 90-230V AC, 60W (H x W x D): 5.09 inches × 19 inches × 17 inches (127 mm × 483 mm × 432 mm) 3-U balance weight: 20 lbs (9.07 kg) 1 table of contents 2 3 3 4 5 6 7 8 9 10 11 12 13 13 14 15 16 17 18 19 20 21 22 23 24 25 25 26 28 29 30 31 32 33 34 34 34 36 37 38 39 40 4 1 42 43 44 45 46 47 48 49 50 51 52 53 53 54 54 55 56 57 58 59 60 61 62 63 63 65 66 66 66 66 67 67 67 67 68 69 71 72 72 3 77 78 79 80 81 82 83 84 85 86 87 88 89 91 92 93 94 95 96 97 98 98 99 100 101 102 You read the free preview page 13 not shown in this preview. You read the free preview pages 19 to 36 not shown in this preview. You read free preview pages from 42 to 52 that do not appear in this preview. You read the free preview pages of 58 to 82 that do not appear in this preview. You read the free preview pages of 91 to 100 that do not appear in this preview. The new ADAT without bars provides 24 tracks for recording hard disk slot tweaks below the price of the original eight tracks. Years ago, I tried to convince Alesis that it might be a popular step to build a striped ADAT, but at the time hard drives were still expensive, so all I could imagine was a simple eight-track system. She argued that, by combining nine-pin sync and optical links from the original tape machine, the ADAT bar and ADAT hard drive can be mixed within the same system, allowing songs to be archived to the ADAT bar via the optical digital link when finished. At the time, Alisis chose not to go this way, but last year the company announced HD24, which meets my wish list and more. Since that announcement, Alesis has been purchased by DJ Numark, but fortunately, Numark has seen fit to include HD24 in their marketing strategy. First impressions in some respects Alesis HD24 look rather basic compared to some hard disk recorders today, but it offers up to 24 tracks of 24-bit recording at 44.1kHz or 48kHz (or 12 tracks at 88.2kHz or 96kHz with the addition of an optional adapter card next). Unlike some systems, where I/O cards add to the base cost, the device comes with a balanced analog I/O device for the 24-link divided socket, plus three pairs of Optical I/O in ADAT format. Hd24 also features nine-pin sync compatibility and remote control of its previous tape-based predecessor, which is very good news for current ADAT owners, because it makes it very easy to transfer projects from tape to disc and vice versa, although tape-based ADATs are limited to recording 16 or 20 bits depending on the model. It can be up to five SYNC'ed HD24 to give a 120 track capacity with a single sample resolution, and the machines can be controlled directly from their front panels, from the included LRC (little remote control) or from the Alesis Regular Ball Resistance Resistance Control Association (large remote control). The basic transfer process is also available by MIDI machine control. The ship unit with a fairly modest 10Gb hard drive fitted in the removable enclosure (about 45 minutes of recording more than 24 tracks at a sample rate of 48kHz) and there is a second slot that will accept the second drive mounted the caddy of your choice. The registry can be either to the drive, but not to both at the same time, although you can back up one drive to another, either on a per song or the entire drive. HD24 uses a special format system to improve the speed of disk access from low-cost IDE drives, so the 5400rpm drive speed is sufficient - most large capacity hard drives are now faster than this. However, the downside of this is that the track is lost minutes if the tracks are not recorded on, just like the tape. At one time this was a tragic waste of valuable storage space, but given that you can now buy IDE drives up to 100Gb in capacity for less than the VAT paid on the original 600Mb drive, this is not a big deal. Based on track minutes, the hard disk is now Cost-effective as ADAT tape. What's more, you can set the number of tracks on a basis to two, four, eight, 12, 16 or 24 to minimize waste, so if you select 12-track mode and record 10 tracks, you're wasting disk space only for two tracks, not for 14. This coordination system, known as FST, maintains the audio tracks of a song in neighboring sectors, which saves very fast quest time and is said to reduce fragmentation considerably too. Certainly you haven't encountered any problems when performing multiple tracks across all 24 tracks, even when doing several in quick succession. Editing is limited to basic shear/copy/paste processes, across multiple paths if necessary, and to facilitate this, 72 minutes of drive space (calculated at 48 kHz) is fenced by the loop for use in editing. Edits can be undone up to 99 steps, if space permits, but can't undo recordings, which can be a bit nerve-racking when you punch-ins tight. On the other hand, it doesn't mean you can do multiple drop-in without stopping the transfer, which I find necessary for acoustic trawle takes and so on. When the drive space to retreat is full, or if the number of edits exceeds 99, older operations are automatically ignored and replaced with the latest. The reserved drive space capacity allows one copy to run up to 90 seconds across all 24 tracks, although you can disable the undo attachment to double that capacity when copying long clips of multi-track audio. Nuts and bolts physically, the Alesis HD24 occupies the same shelf space (3U) as previous ADAT machines, and the front panel is set in a similar way, making it very easy to work. Above two drive slots are a 24 meter chart bar with the user choosing peak hold options, and under each button is a rather small track selection button. Drives must be unloaded using their drive buttons before they are removed from the device, and the LED flash below the currently active drive alternately red and green. Basic drive repair tools are included in the system, so minor damage can be repaired due to unplugging a loaded drive. The right side of the panel is given to the plasma time screen, edit/positioning controls, transport keys and a number of other buttons dedicated to measuring and monitoring modes, input source, hour source, etc. Although rather small, none of these buttons are multifunctional, other than the indicator up and down the buttons, which double as yes/no buttons. Like The ADAT, the red part comes at the bottom of the track meter when the track is armed for recording, and to simplify editing, a blue box appears around the graph scale of any path chosen for editing. Around the back are 24 balanced cranes for and by additions, there Normalize the system for inputs, so that if you use only ever, say, eight inputs, these can be left connected and will feed all 24 tracks in banks of eight. This system can accommodate mixers with two, four, eight, 12 or 14 output. Each of the optical ADAT connector pairs can handle eight tracks at regular sample rates or four tracks at higher sample rates, so the three pairs always provide full access to all available paths. Similarly, the nine-pin ADAT sync contains inputs and outputs to enable Alesis HD24 to be used as part of a multi-machine system. When you connect to BRC, the input sync source is automatically selected so that BRC is key. Where one or more machines in the system is the ADAT tape machine, the tape machine should be making the main given to locate much longer and lock times. Another piece of ADAT heritage is varispeed control, which offers ±200 cents of pitch change with a sample rate of 44.1kHz or +100/-300 cents at 48kHz. Since this works by changing the sample rate, it can only be used when the device is running on internal sync, not when it is synchronized with other devices that have a fixed hour rate. Ethernet connector enables HD24 to work as a FTP server to allow audio files to be transferred to or from a computer (see 'Ethernet Utilities' box), unlike the original ADAT, there is also MIDI inside and out, making it possible for the device to follow or create MMC commands, and to direct MTC. The BNC word clock input connector is also installed, along with a socket that accommodates any instant motion boiler for remote landing. The second jack connect to the built-in LRC, the same as that provided with tape-based ADATs, providing basic transport control and a limited number of location points. The fixed power switch is installed next to the main input IEC. When the device is turned on, the device can be turned on in standby mode from the front panel. This switch parks drive heads, so it should always be used before turning off via the back panel pipe key. The large grille gives an internal cooling fan. HD24 uses Ethernet to allow it to share audio files with a computer or network of computers. Once you create a connection, tracks may be exported as AIFF or WAV files. Similarly, audio can be transferred from the computer to HD24. There is even a password system that allows you to connect HD24 to the Internet so that anyone with a password can access audio files, although I must admit that this is not something at the top of my list of priorities. When Ethernet is active, the device cannot be used to record or play because it works primarily as an FTP server, and sound transmission can be slow. For example, even with a subsequent wind, the four-minute, 24-track song will take at least 16 minutes to move. Before HD24 can be connected to a computer, you need to set the IP address and subnet mask and put it in server mode, a task that can be accomplished via the tool button and menus. If you are on a network, then the IP address must be set up accordingly, but if you work with a single computer, the default directory provides subnetwork mask values and address that will work in most cases. Files can be transferred via a popular web browser such as Microsoft's Internet Explorer or Navigator Netscape, although custom FTP software is recommended at optimum speed. Suitable packages are recommended for both Mac and pc in the directory. Using a browser, it is necessary first to type in 'ftp://' followed by an IP address set up for HD24, after which the audio can be downloaded into a folder as Files AIFF or WAV. From there, files can be imported into a suitable audio software package. To be honest, unless you're in networks, this sounds like every heavy boy going, and the audio pipe in the computer via the sound card with the ADAT port is almost certainly simpler and faster. I'd also appreciated the digital camera's drag-and-drop camera mode where HD24 mounts as an extra solid amount, allowing songs to be pulled across folders, but unfortunately, it's not that simple. Shooting it every new recording for HD24 Alesis requires the user to create a new song. Each song can be set up with its own sample rate, track number and name. Up to 64 songs can be created per disc, although there is no rule that you should record only one musical song in each. In HD24-speak, the song is just a piece of recording time along with the number of tracks and sample rate parameters. The time starts from scratch (unless you enter an alternate value) for each song and the end of the song is determined once you make the first recording pass, so it is important to allow any overdubs that may skip the end of the song by recording extra time on the first pass. There is no way to roll before the beginning of a song and songs can't be extended once you start it, although the possible alternative solution is to set up a new song longer and then copy/paste the song you want to expand to, where the size of the buffer allows. Note that if you plan to sync to the ADAT bar, to back up or combine tape/disk recording, it is recommended to leave at least ten seconds of empty space at the beginning of each song to give the tape enough time to lock properly. The smaller LRC remote is provided as standard with HD24. When brc is connected, hd24 behaves like three of the earlier ADATs. Most BRC functions work normally, although HD24 can provide both negative and positive track delays (±170mS) that clearly can't release tape, so negative delays must be dialed in from the HD24 front panel. Moreover, BRC cannot be used for pre-setting or Times that fall beyond the limits of the song. It is also important to note that BRC is designed to provide a 48 kHz hour rate - it can only manage 44.1 kHz if you use a pitch control function, but cannot use it if you are working at higher sample rates of 88.2 kHz or 96 kHz. While the fast wind tape is in a known and predictable way, hard drives can be located in an instant, so the transport controls work slightly differently from those of the tape recorder. Stop, play and score work normally, although it must be noted that you can only enter a record by pressing the gameplay and scoring together, while any armed tracks will go in record mode. You can't work another way, by putting the device in the log first and then using the track arming buttons to punch. The rewind can be pressed for a moment to make the run jump back before five seconds, or it can hold down to achieve accelerated rewind in much the same way as the tape. The front wind works the same way, although it is also possible to use both the front and the return in conjunction with Stop to achieve low-speed acoustic purification. Monitoring works the same way it does on the ADAT bar, with dedicated buttons for all automatic input or control. Automatic mode is generally used after the initial registration procedure, so that the monitor automatically switches from the track to the input source when punches. To help navigate, each song can use up to 24 time sites (if you include start/end and drop edit marks). The first and two markers are used by default when setting up a loop, which you might want to do when you practice a particular section of a song. Locating points 1 to 20 is the general purpose and can be stored on the fly or when the transfer stops, just as with the ADAT bar. The location of the time the song started and the transition is indicated, so that it remains in the correct position within the song. If you've used BRC before, you'll find that the system is already very similar, right down to the ability to edit location times directly. The location button moves the transfer to the currently scheduled time. Different automatic functions can be achieved using locators in conjunction with automatic replay buttons, automatic play, and auto-record. When auto-return is active, the operation jumps to the loop start mark as soon as the loop end sign is reached, while autoplay starts from the position position by pressing the positioning button. Auto Record automatically handles drop down based on the location of points 21 and 22 (with the training option) while 23 and 24 function as start and end edit marks. It is also possible to combine automatic recording with loops if you need to continue to make a particular section, although my preference is to punch in the use of manual transport controls, or use footswitch if I play guitar At the same time. Editing utilities with tape machine, the only editing that can be done without copying to the second device is to punch in and out, something HD24 does not very smoothly using the same default 10ms crossfade as the original ADAT. However, expect more than a hard disk than just tape emulation, and there are many buttons dedicated to editing, all of which revolve around the use of start-editing and end editing locators. To set these times, it is only necessary to hold down the locate button and press the start edit buttons and edit the finish at the right times. These editing points may be adjusted in the same way that other tags are modified by entering or changing time values manually. Using the editing tracker button in conjunction with enabling track log buttons, it is possible to select one or more paths as editing sources or paste destinations. There is a useful test mode that allows you to hear only selected tracks playing back from the editing starting point, although a more useful option could have been some test means of how the audio can move paste before actually doing so. Basic editing transactions include cutting, copying, and pasting (either inside a song or from one song to another) where the paste will overwrite any audio data already on that site. Note that paste dip suppallow to undo pasting, even if the cut and copying processes can be undone. While these basic editing processes are sufficient for many uses, they are clearly more flexible than working with tape, it is still useful to have edit mode able to remove part of the sound while joining the ends of the pieces (to take out the excess bars for example) and insert syllables. The ease of use I've been using ADATs, often in multiples, since the format was invented, but I've never learned to live with the slow response to what is basically VHS video transfer. Even one machine takes a few seconds to go into play mode from the stop, and trying to lock multiple machines is like waiting for a spin-washing cycle to finish. Moreover, the tape gets chewed curiously after you've spent hours working on it, usually minutes before you plan to make a backup! Coming from this background, the HD24 is an absolute pleasure to use because you can handle it a lot like a tape ADAT, but without having to suffer insults from endless or slow-winding confinement times. Moving through songs is fast and easy, even without using GPS, and the ability to start instantly or return to the beginning of a song in an instant is very refreshing. Unfortunately, fan noise is roughly equivalent to a vortex of regular ADAT transport, but you can at least use LRC or foot to record sensitive parts of the other end of the room. Sadly, the recordings can't be undone. I think down to the limited size of the buffer dip, but again you're not worse off than I was with the tape. If you can candy in a punch, you can always record the section again, just like in the old days - it's always faster than using technology to save something! As I commented earlier, editing functions are very basic, especially in light of what you can do in a computer, but, being realistic, you mostly need the ability to copy good vocal slugs or bits of guitar solo, and this you can do (and undo) quite easily. However, if you decide to extend a song by copying verses, you may find that you have not left enough space at the end of the song, and if you use all 24 tracks, the longest section you can copy to a new song in one step is 3 minutes with the buffer off to undo the paste. There are also some moves that are remarkably absent editing, and I found some front panel buttons, including those used for editing, to be rather small and very difficult to read. The power of HD24 is not its evolution, but it is in its transparency and smooth operation. It can work in an ADAT environment, it can benefit from your existing BRC, although a good external word clock is needed to tame the tension in the infamous BRC, and (not to be overlooked) it provides a fully balanced analog plus I/O digital ADAT as standard. Although the editing facilities are limited, they are better than the tape, while having dual engine slots provides a practical and cost-effective way to support projects. I feel ethernet solution to archiving is rather slow and cumbersome, but at least it's available. For existing ADAT owners, the ability to move materials between platforms is a real reward. At least you can use your existing ADATs to archive HD24 recordings (albeit by compromising bit depth) to the accuracy of a single sample, making it possible to back up all 24 tracks on three ADAT bars in three passes using only one Device ADAT bar. During this review I moved a whole project based on tape to HD24 for mixing, and although my practical style basically remained the same with the tape, I found it much faster and much less stressful - I wasn't always worried that the tape might be chewed! Sound quality is difficult to determine at this level, as modern transformers tend to behave very well, but, on a subjective basis, the HD24 resembles a 20-bit ADAT XT, although those four additional bits give it additional low-level accuracy, at least in theory. It also has a viable built-in backup strategy and it's easy to sync many devices if you need more tracks. High sample rate options are available to anyone who feels they need them, but, for my money, I'd rather have extra tracks! A high sample rate plate is not provided with a review model, but you It is believed that any vocal differences are likely to be negligible when working in a project studio environment. Of course there are some things that I don't like, other audible cooling fan and small buttons, such as the device's inability to play all the songs on the drive automatically in sequence, which would have made an unattended backup of the DAT tape possible. As it is, you have to remember and start playing again for each new song. I also feel that editing features could have been a little more flexible, perhaps to include inserting and 'cut and joining up' modes or, more importantly, a better way to edit test paste before committing to them, which is particularly important if undo paste is disabled. Ultimately, if you look at hd24 as a 24-track, ADAT tapetape with a few editing features thrown in for good measure, you won't be disappointed. Works smoothly, you can address the learning curve in slippers, not convulsions, and remove the worst frustrations from its tape-based predecessors, one of which is taking up a new bar during this review! Not all bells and whistles may be competitive, but if you like all about the tape environment other than the tape itself, the HD24 is a direct and affordable alternative. ProsUp to 24 tracks for simultaneous recording.24 Analogue tracks and Digital ADAT I/O provided. ADAT-compliant remote-control and sync and control facilities. ConsRecording time is dynamically customized. Small buttons. Editing functions are limited. Other than editing functions, registration procedures cannot be undone. Audible fan. Fan.