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NEW FEATURES / IMPROVEMENTS

New USB Host drives feature:

Using akSys TrackView V1.21 or the new akSysServer utility, the DPS24 can now access designated folders located on the hard drives of your computer, via USB.

These HOST drives can be used for:

- WAV/AIFF File Import/Export via USB
- Project Copy via USB
- OS update via USB

Improvements to WAV/AIFF Import/Export

- Date range selection in WAV/AIFF Import
- Automatic resampling of imported WAV/AIFF files to current Project's sample rate

Direct Record/Playback to/from external SCSI Hard Drives (the DPS24 can now run without internal drives).

Copy/Backup/Restore user Custom Presets (FX, EQ, COMP, GATE, MBCX, PATCH)

New OS upgrade mechanism allows upgrade from any device (IDE, SCSI or USB Host)

New Audio Recovery feature: Import unreferenced audio files from current Project drive

New EDIT features :

- MOVE TO ORIGINAL
- MOVE TO TRACK(S)
- INSERT SILENCE
- RECORD/EDIT SELECT keys also set WaveView tracks
- Zero-Crossing line visible at maximum zoom in WaveView EDIT
- DSP features can now be performed on more than 2 Tracks at a time

Improvements to V.TRACK page

- Next UNUSED Track selection
- NEW TAKE feature
- Auto-increment V.Track after assigning
- Option to Auto-increment Physical Track after assigning
- Option to Assign Stereo Tracks
- ERASE V.Track Utility

New CLEAR AUTOMATION softkey on AUTOMATION SETUP page

New default settings for RESET MIXER

88.2kHz Sample Rate support

New prompt when changing sample rates

New pop-up shown when loading projects

Prevention of stacked pop-ups

Patch / mixer / MBCX presets are re-ordered so that presets are listed first

Improved FX selection when changing FX channels on FX and FX LIBRARY pages

MIXDOWN soft key available in Master channel page

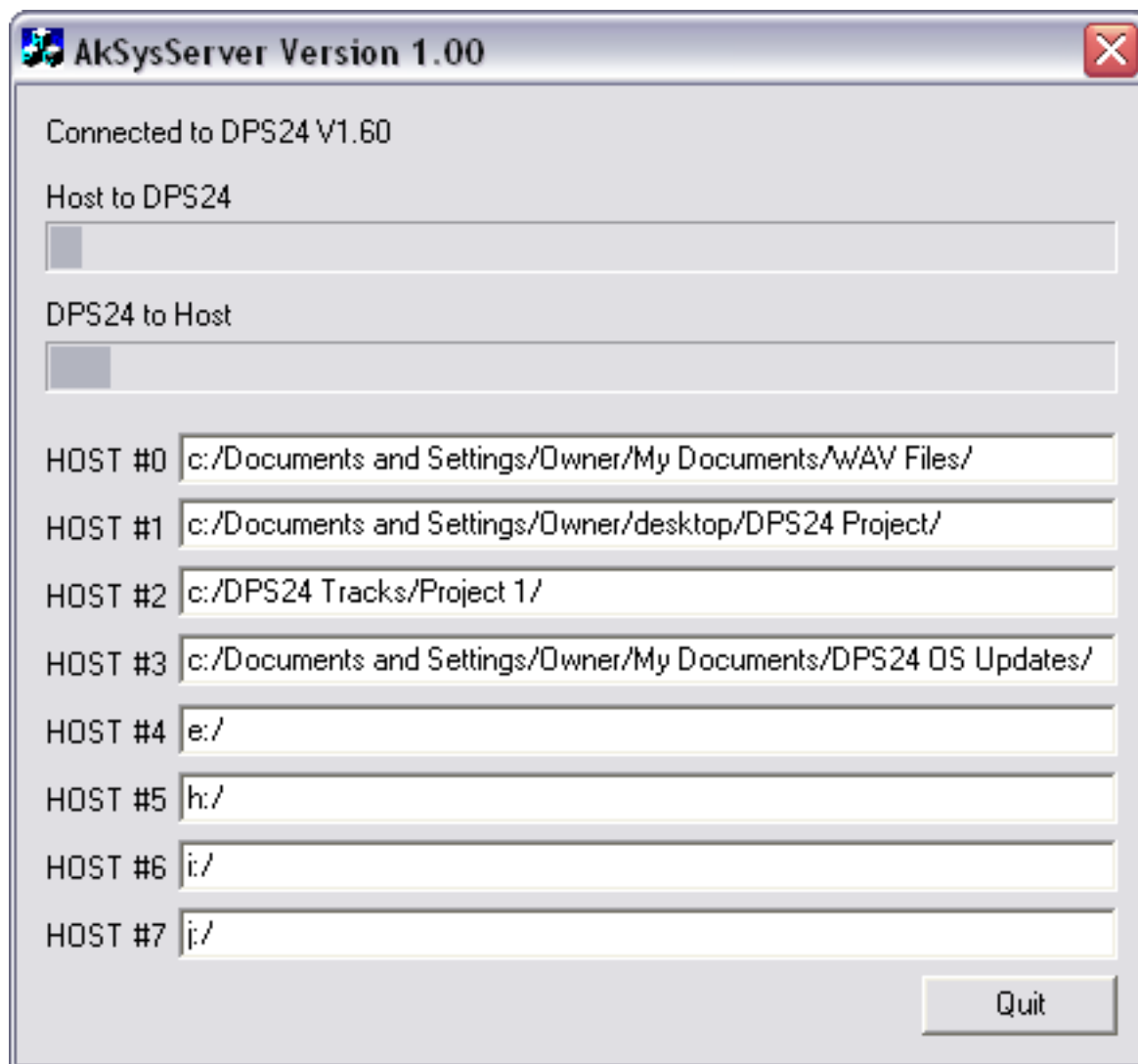
Finally, the internal metronome can now be used during LOOP PLAY.

NEW USB HOST DRIVES FEATURE

Using akSys TrackView V1.21 or the new akSysServer utility, the DPS24 can now access designated folders located on the hard drives of your computer, via USB.

AkSysServer is a small program that can be run instead of akSys TrackView. Because it only handles the remote file access aspects of the DPS24 USB protocol, it is faster. AkSysServer is useful if you want to transfer files but don't require all the features of akSys TrackView itself. Furthermore, akSysServer is available both for Windows XP and Mac OS X.

In akSys TrackView V1.21 and akSysServer, computer folders paths can be assigned to Host drives in a window that looks like this one:



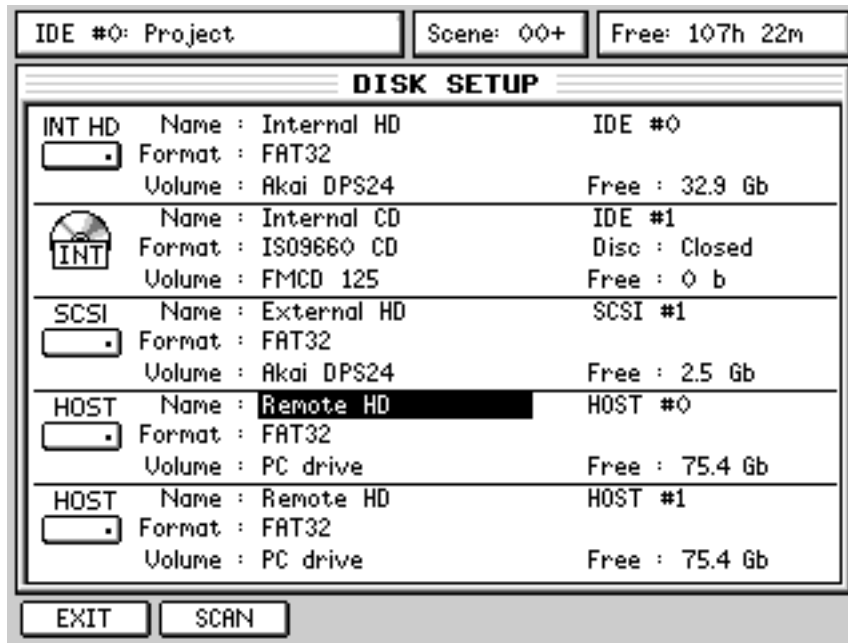
There are eight slots in which you can nominate locations on your computer for the files you want to import to the DPS24 or export from the DPS24. These can be drives or, more specifically, folders on particular drives.... whatever. Assuming you have nominated the locations, all USB transfer operations are done on the DPS24 itself (which are pretty much an extension of the WAV IMPORT/EXPORT and PROJECT COPY functions).

When the DPS24 is connected to a computer and either akSys TrackView V1.21 or akSysServer are running, all the valid folder paths are shown in the DPS24 as additional HOST drives.

The available HOST drives can be viewed in the SETUP / DISK page, together with the other IDE and SCSI drives connected to the DPS24.

However, DISK TOOLS and CLEAN UP functions are not available for HOST drives.

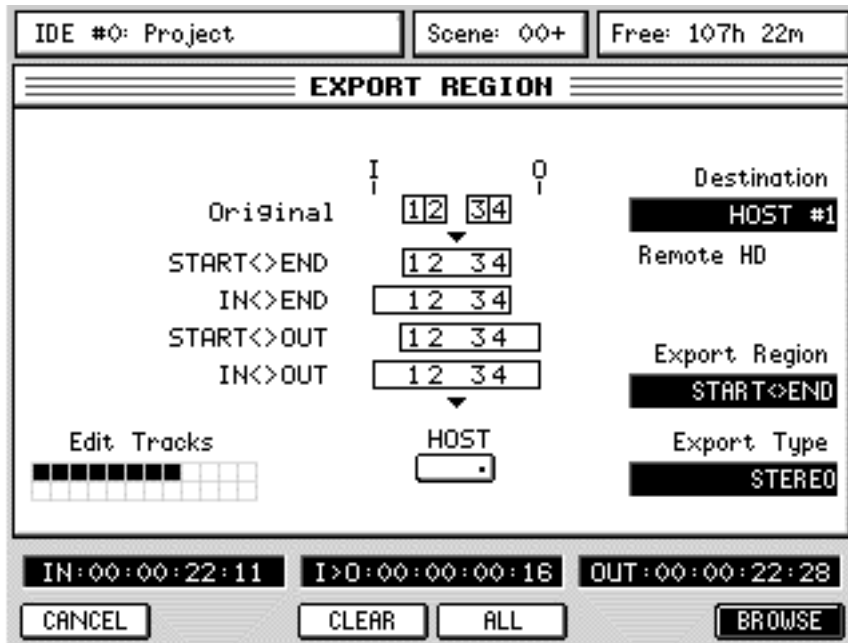
In this case, the DISK SETUP page will look something like this:



HOST drives are named as "Remote HD" and Free shows the size of the whole volume.

WAV/AIFF IMPORT/EXPORT VIA USB

To Export a region from the DPS24 to the computer, as in V1.50, in EDIT mode, press COPY. The Destination field now allows you to select any drives that may be attached and, with akSysServer running on your computer, you will also be able to select HOST 0, 1, 2, etc..



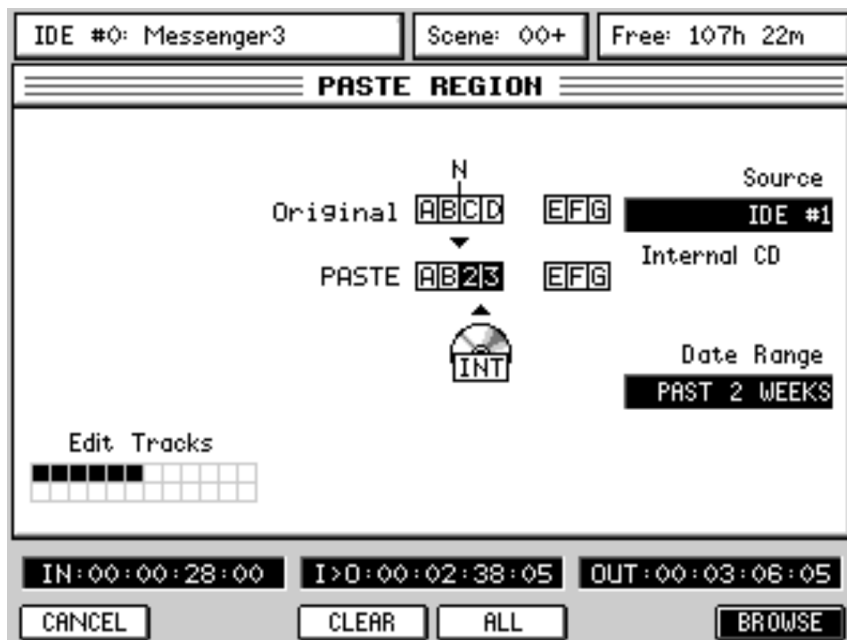
From there, proceed as usual: select the tracks you want to export and press BROWSE for more Export options.

To import from the computer to the DPS24, the procedure is pretty much identical except that in EDIT mode, you use PASTE or INSERT and select the drive in the Source field.

However, some additional improvements have been made to the WAV/AIFF Import feature:

DATE RANGE IN WAV/AIFF IMPORT

The WAV import function now has a DATE RANGE parameter that allows you what files you will view when using BROWSE.



The options are:

ALL	You will see all files.
PAST YEAR	You will only see files from the past year
PAST 6 MONTHS	You will only see files from the past 6 months
PAST 2 MONTHS	You will only see files from the past 2 months
PAST MONTH	You will only see files from the past month
PAST 2 WEEKS	You will only see files from the past 2 weeks
PAST WEEK	You will only see files from the past week
TODAY	You will only see files from the current date

AUTOMATIC RE-SAMPLING OF IMPORTED FILES

When WAV/AIFF files are imported into a project, they are now automatically re-sampled to the project's sampling rate thus ensuring that they will play at the correct speed within the context of that project. So, for example, if a 48kHz WAV is imported into a 44.1kHz project, the imported file will be re-sampled down to 44.1kHz.

Previously, it would have been imported at its original sample rate and would have required manual intervention to overcome this.

Now, if you try to import a file that is at a different sample rate to the current project, you are prompted and you can respond accordingly.

RECORD / PLAYBACK FROM EXTERNAL SCSI DISK DRIVES

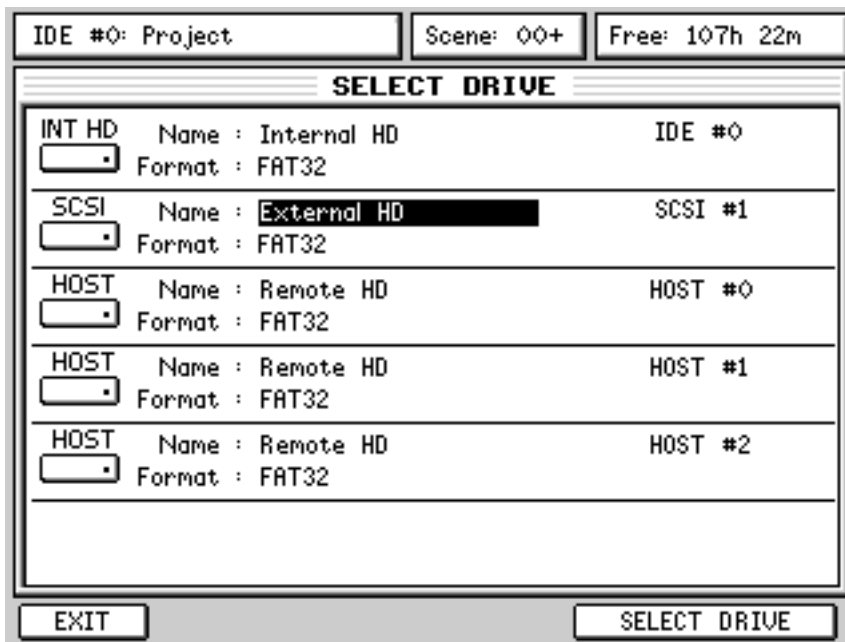
It is now possible to record and playback using external disk drives connected via the optional IB-24SCSI, 68pin wide-SCSI interface.

In fact, it is now possible to use the DPS24 without any internal drives fitted at all which might be useful if you are recording with microphones close to the DPS24. Although the internal drive is relatively quiet, you can now house your drive away from the DPS24 for even quieter operation.

You can select the drive you want to use in the PROJECT mode:

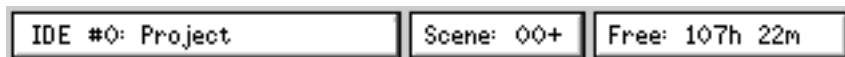


Pressing SELECT DRIVE [F1/F2] takes you to this page:



Select the drive you want use with the up/down cursors and confirm by pressing (not surprisingly!) SELECT DRIVE [F5/6]. You will be returned to the main PROJECT page where you may load or create new projects as normal.

Because it is now possible to record to/playback from any internal IDE or external SCSI hard drive, you can see that the current Project drive's ID number is now shown in the project name field top left of every page:

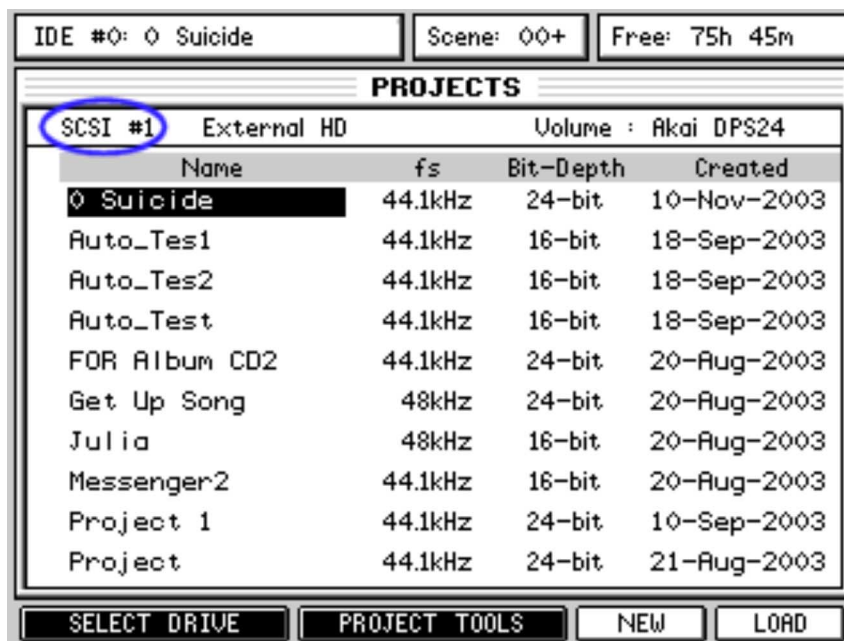


You can also select a USB HOST drive to be the source drive for the PROJECT TOOLS, but it is not possible to record/playback from a HOST drive. Therefore, both the LOAD and NEW functions are not operational when a HOST drive is selected.

In other words, a HOST drive can never be the current Project drive.

NOTES ABOUT USING EXTERNAL DRIVES FOR RECORD/PLAYBACK

- Using SELECT DRIVE, the contents of an alternate drive can be viewed whilst playing back from another.



For example, in the above screen shot, you are viewing the contents of an external drive on SCSI #1 whilst a project from the internal drive on IDE #0 is actually loaded (and possibly playing).

The current drive only changes when a project from another drive is loaded. This means you can view projects on other drives while still being able to play the current project.

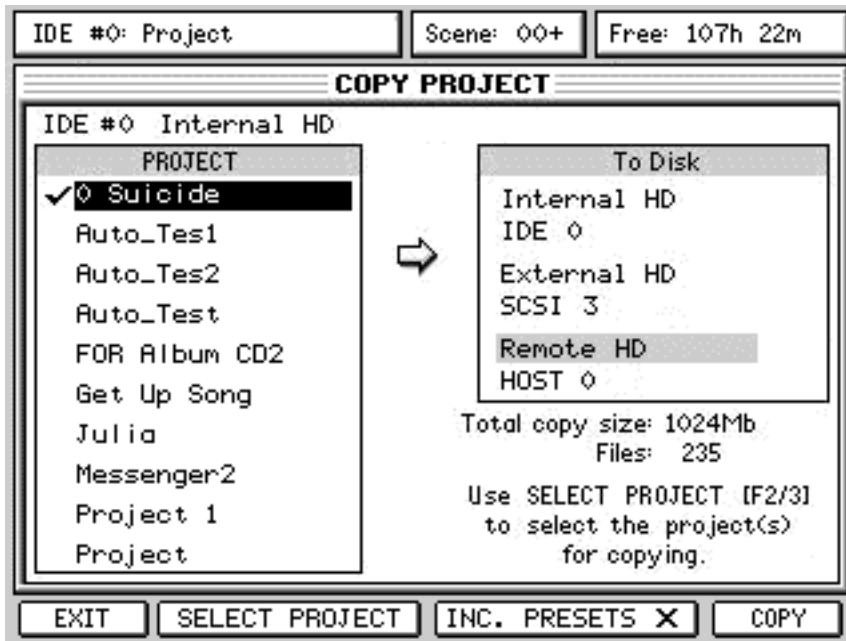
You can also use the PROJECT TOOLS for the selected disk so, in the above example, even though the 'project drive' is IDE#0, you could perform a backup or restore on the external SCSI drive. However, please note that you cannot backup or restore whilst playing or working on another project that might be loaded.

You can also select a USB HOST drive to perform a Project Copy from the HOST to the DPS24.

- When switching drives, the current edit clipboard is lost (to prevent the audio from projects spanning different drives). Use WAV export/import or project copy to transfer audio from one drive to another.
- Ordinarily with SCSI, there is a limit of 6 metres TOTAL cable length but if your drive is an LVD type, this can be extended. Please consult your drive's technical documentation for more details.
- It goes without saying that you cannot record to or playback from CD-ROM, CDR or CD-RW!!
- You will, of course, require the optional IB-24SCSI board to be installed in your DPS24 in order to connect SCSI drives.

PROJECT COPY VIA USB

With akSysServer running on your computer, you will also be able to select HOST 0, 1, 2, etc.. as the "To Disk" destination for the COPY PROJECT function:



To copy projects back from the HOST to the DPS24, select the HOST drive in SELECT DRIVE.

COPY/BACKUP/RESTORE USER PRESETS

It is now possible to copy/back/restore any user presets you may have created. These include FX library presets, patch presets, EQ, Compressor, Noise Gate and MBCX libraries. They can be included with projects when backing those up or they can be copied/backed up (and restored) on their own. This way, not only can you keep safety copies of your custom presets but you can also send them to friends or colleagues who have a DPS24.

This new function is found in the COPY and BACKUP pages in PROJECT TOOLS:



To include the presets with a project copy/backup, simply press F4 or F5 so that it is 'checked'.

To copy/backup only the presets, press INC. PRESETS but don't select a project for copy/backup. To restore, follow the usual restore procedure.

When restoring this data, the restored FX library is merged with the current one with effect names being changed as appropriate to prevent duplicate names.

NOTE: If the FX library becomes full as you fill it up with restored presets, you will be prompted accordingly. The maximum number of effects entries the library can accommodate is 256 effects.

EQ/COMP/N.GATE/MBCX and PATCH Presets are also renamed if an existing preset has the same name.

NOTE: Like restoring projects, restoring a backup of the presets may result in multiple presets with the same 'values' but with different names.

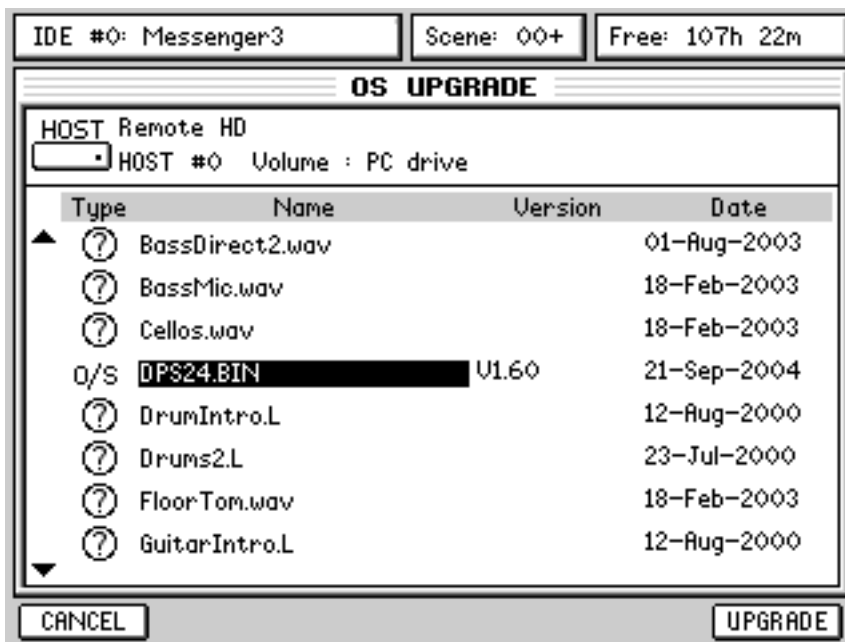
NEW OS UPDATE MECHANISM

Pressing SYSTEM / OS now shows this screen:



The original USB option is retained if you prefer to continue updating your DPS24 over USB using OS Loader , - operation is exactly the same .

However, you also now have the option to update your DPS24 OS from any connected drive - any valid drives will show up in the Upgrade Device field (including Internal CD, SCSI and HOST drives). Update is performed in the usual way except that now you have the option to browse the contents of the selected drive to select the OS you want to upgrade to. Select the drive where your OS is stored and use BROWSE to navigate your way to it. Once the OS selected, press UPGRADE - the new OS will be loaded into the DPS24's FlashROM.



AUDIO RECOVERY

When recording on the DPS24, audio is recorded to disk and what you see in the track display is a visual representation of pointers to that audio that tells the audio files when and where to playback. However, it is the 'pointers' that are edited when you are working and what's happening to the actual underlying audio data is of little consequence to you as a 'user'. Thus you can chop and copy and move and otherwise change and modify the pointers to the underlying audio in real-time without the tedious (and slow) process of actually having to move, delete or copy huge chunks of large audio files around.

However, there are certain occasions where you can delete a cue from the project and leave the actual audio files 'orphaned'. Under normal circumstances, this wouldn't be a problem because you would simply hit UNDO. However.....

When a new project is created or another is loaded, the UNDO history is re-initialised. So, if, after deleting a cue, you were immediately to load a different project (or create a new one), you could not use UNDO to get the cue you deleted back and the audio it referred to would exist on disk but 'orphaned' from its pointers. This is a highly unusual scenario and unlikely to happen under normal circumstances. However, it *could* happen and so the new AUDIO RECOVERY function allows you to overcome this.

This tool could also be used in a situation where, for instance, you would have deleted a Project by mistake.

Of course, in such circumstances, the Project has to be rebuilt take-by-take, and it could become a lengthy process if the project contained a lot of recordings.

However, this would be an extreme situation, but at least, the DPS24 would let you recover valuable takes that would have been lost otherwise.

This does not replace the necessity to backup your Projects on a regular basis.

The AUDIO RECOVERY function is found in SYSTEM / DISK under DISK TOOLS:



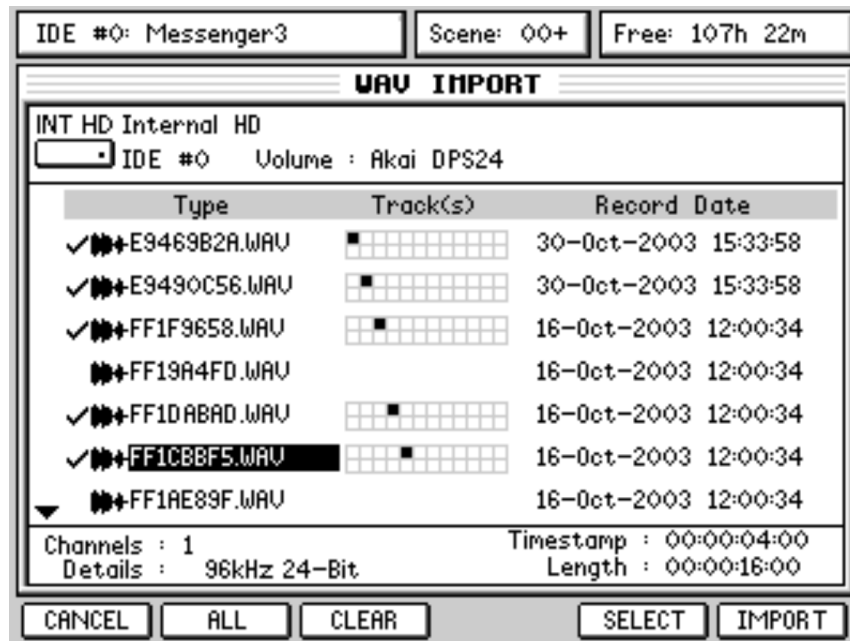
Pressing AUDIO RECOVERY [F5/F6] will show this screen:



As in WAV Import, the new DATE RANGE parameter allows you to narrow down the number of files you will view when you press the BROWSE key [F6]. The options are the same as for the revised WAV IMPORT function.

If you want to recover all 'orphaned' audio, select ALL. However, if your problem occurred a few days ago, you can specify PAST WEEK or if it only just happened a few minutes ago, you could specify TODAY.

Pressing BROWSE will show something like the following.



You can see that the filenames are - shall we say - somewhat obscure! However, you should be able to decide which files you want / need to recover from the date / time shown to the right of the display.

PERFORMING AN AUDIO RECOVERY

We are going to assume the following scenario.....

You have just recorded a guitar part on Track 6 of the project NEW SONG 3 but you don't think it's very good so you delete it. You want to listen to a guitar part you recorded in another project for a guideline or for some inspiration or whatever so you load that project. You listen to that guitar part and think that maybe the one you just recorded in NEW SONG 3 wasn't so bad after all. You then go back to NEW SONG 3 but..... oooops! The guitar part you just recorded is not there (you deleted it). However, because loading the other project wiped the UNDO history, you can't undo the deletion either. Panic sets in!!! Don't worry... all is not lost if you follow these ten simple steps:

- 1 With NEW SONG 3 loaded, press EDIT and select Track 6 for edit.
- 2 Press SYSTEM
- 3 Press DISK
- 4 Press DISK TOOLS
- 5 Press AUDIO RECOVERY
- 6 Select TODAY as the DATE RANGE
- 7 Press BROWSE
- 8 You will see the 'orphaned' audio file
- 9 Select that file by pressing SELECT [F5]
- 10 Press IMPORT

You're done!

Now press MAIN.... you will see the guitar part you thought you had lost has been re-instated safely on Track 6!

Please note that when using audio recovery, the files are not actually copied (unless they are sample rate converted), so you do not lose any disk space.

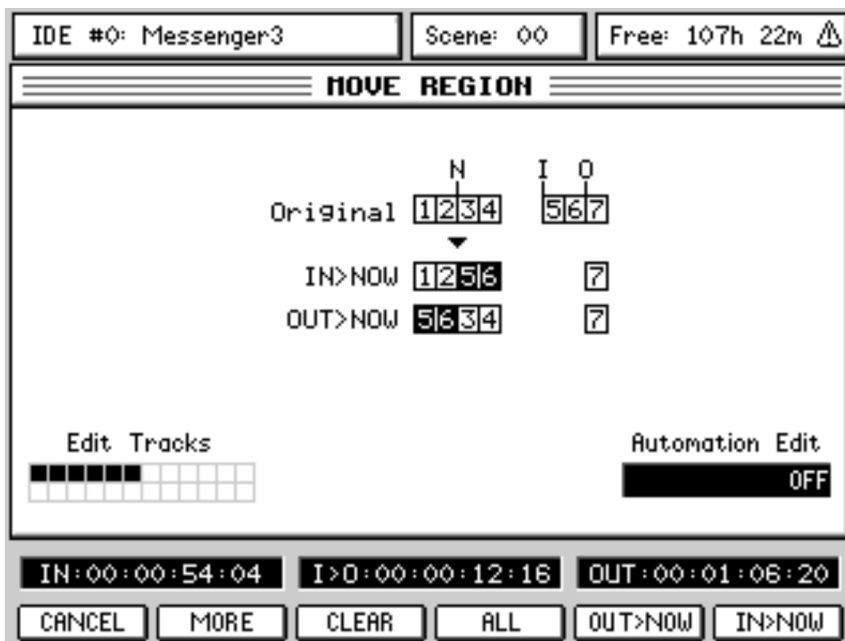
VERY IMPORTANT NOTE

***** AUDIO RECOVERY is not possible after performing DISK CLEANUP *****

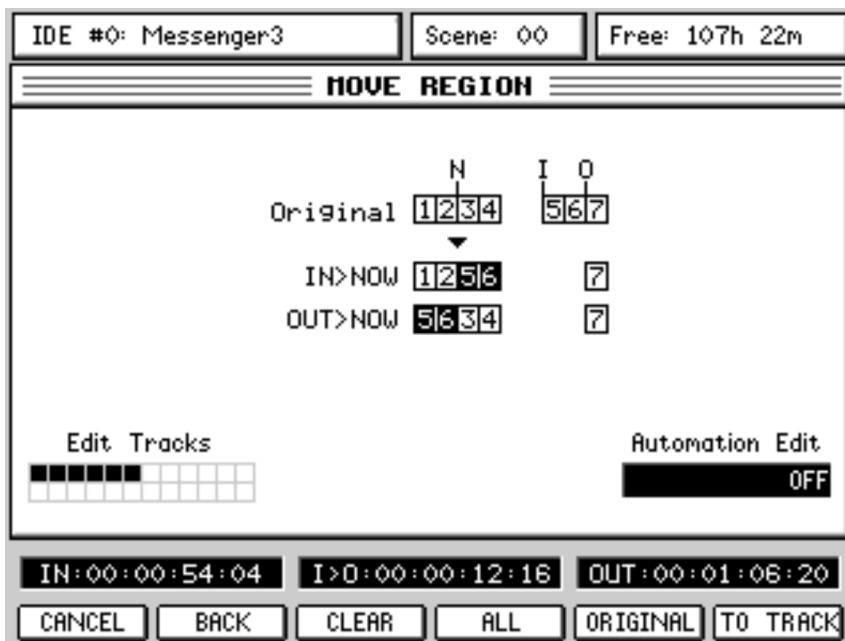
NEW EDIT FUNCTIONS

Three new edit functions are introduced in V1.60:

Two new functions are introduced in the MOVE edit function:



The MORE key on F2 gives access to these new functions:



ORIGINAL

Pressing ORIGINAL [F5] will move a recording to the timecode position at which it was originally recorded.

NOTE 1: Any subsequent cues within the region on that track are moved such that they stay in the same place with respect to the first cue. This means you can edit or drop-in over a cue and then move the whole lot back to the *cue's* original position whilst keeping the edits intact.

NOTE 2: Each track is processed separately, so different tracks may end up in different places, the first cue within the region being the significant one.

TO TRACK Although easily achieved using CUT and PASTE, this new function allows you to move audio from one track to another quickly and easily.

Pressing TO TRACK [F6] will pop up this prompt:



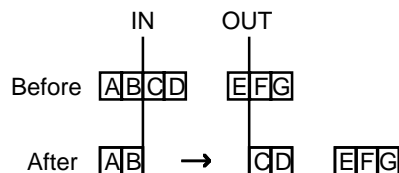
The source tracks are those selected for editing using the EDIT SELECT keys; the destination tracks are those where you want the source tracks to be moved to. To select the destination tracks, simply press the EDIT SELECT keys until the number of destination tracks corresponds to the source tracks at which point the tracks will be moved. They will remain at exactly the same timecode position.

How is this useful? The same function is possible using COPY (or CUT / ERASE) and PASTE but the new MOVE TO TRACKS function achieves the same result with fewer key presses.

The third new edit function has been added to the INSERT page:



INSERT SILENCE Pressing SILENCE [F5] allows you to insert a section of silence that is equal to the IN/OUT region. All audio on the selected track(s) after the IN point will be slipped in time by the IN>OUT length.



In this function, 'No. of Inserts' is ignored.

RECORD / EDIT SELECT KEYS SET WAVEFORM VIEW

When tracks are selected for editing, their waveforms are now automatically shown in the upper waveform display. The logic is : If you select (say) Track 6, track 6's waveform will be shown in the upper waveform display. If you then select track 7 for editing, tracks 6 and 7 will be displayed. If you then select Track 8, tracks 7 and 8 will be displayed.

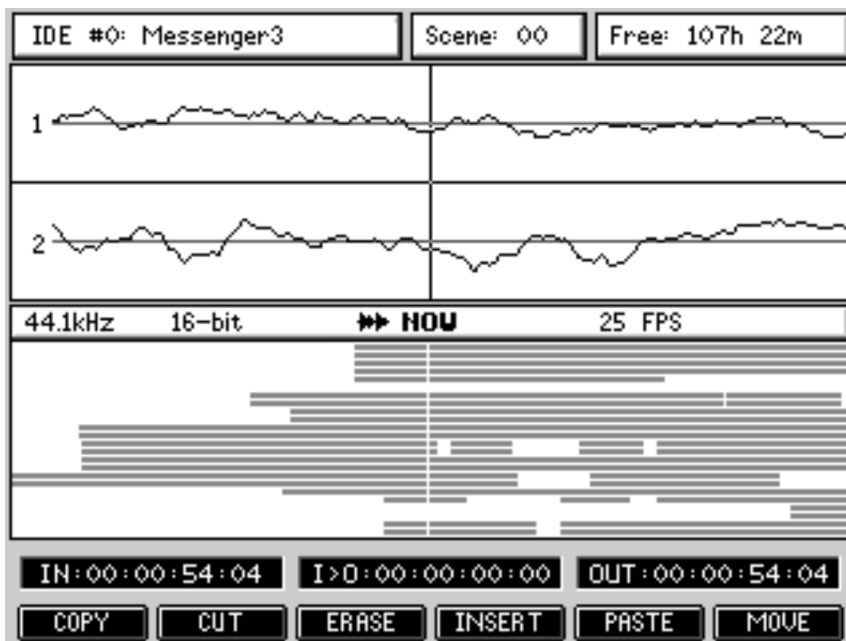
It is also possible to select which tracks are *displayed* even though you may be editing other tracks. This is achieved by pressing SHIFT+TRACK SELECT (e.g. press SHIFT+TRACK 1 and SHIFT+TRACK 9 to show tracks 1 and 9 in the display). This is useful for editing one track relative to another. For example, you might be editing Track 11 but you might want to reference that edit to a solid kick drum on Track 1 - select Track 11 for editing (its waveform will be shown); now press SHIFT+TRACK 1 - you will now see Track 1 and Track 11 on the display.

NOTE: *There is a further twist to the logic of this function!*

If you select tracks for editing quickly in succession, you will see them both. However, if you wait a while between selecting tracks for edit, only the latest track will be shown. So, for example: you select Tracks 1 and 2 in quick succession - you will see Tracks 1 and 2's waveform in the display. Then you select Track 5 - track 5's waveform will be shown. Later, you select tracks 7+8 in quick succession - both will be shown... and so on.

ZERO CROSSING LINE IN SAMPLE ACCURATE EDIT WAVEFORM

When in EDIT mode and you are at the maximum horizontal zoom, the zero-crossing line is now shown in the waveform display.



At the maximum horizontal zoom, one pixel of the LCD represents one sample. This means that you can set sample accurate edit points.

IMPROVEMENTS TO DSP PROCESSES

It is now possible to perform DSP functions on more than two tracks. No new operation is necessary.... you can just now select more tracks to process.

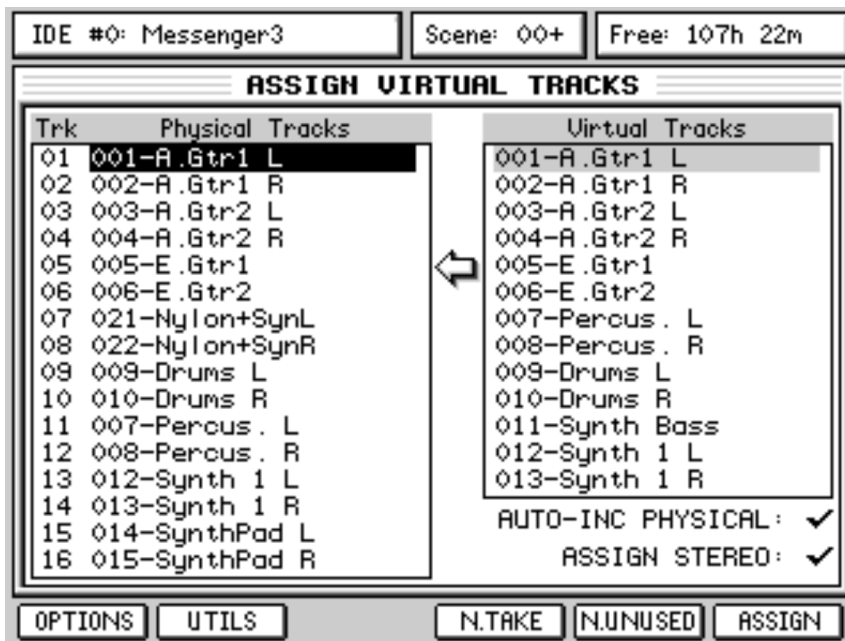
However, please note that processing time increases proportionally as each track (or pair of stereo tracks) is processed. For example, if processing a stereo track of X length takes Y seconds, processing two stereo tracks of the same length will take twice as long.

NOTE 1: *Timestretching/Pitch shifting/BPM matching/Varispeed process the tracks in sets of either mono or stereo tracks, depending on whether the mixer channel is paired or not. If the mixer channels for selected tracks are paired, the stereo DSP process will remain phase-coherent.*

NOTE 2. *Normalising always normalises according to the loudest section of audio on any of the selected tracks, so if tracks 1, 2, 3, 4, 5 and 6 are normalised and there is a loud section on track 4, tracks 1, 2, 3, 5 and 6 will be normalised according to this audio level.*

IMPROVED V-TRACK OPERATION

The DPS24's Virtual Track function has been overhauled. Pressing V-TRACK now shows this slightly amended screen:



New function keys are added to make the assignment of virtual tracks quicker and easier.

The principle behind virtual tracks is that it is possible to swap out recordings that exist on 'physical' tracks with a library of 'virtual' tracks. In this way, you can record several different versions of a guitar solo or vocal or whatever and use the best one. For example, you could record a guitar overdub on Track 4 but you think you might be able to better. But, rather than just record over the original, you could swap Track 4 out with an empty virtual track and record onto that... you can keep doing this as many times as you like (well, 232 to be precise: 256 virtual tracks minus the 24 'physical' tracks). The new functions make the swapping out of tracks and assignment of virtual tracks much easier and quicker. The function along the bottom are:

- OPTIONS Provides options that relate to the V-Track function (more later).
- UTILS Provides various utilities that relate to the V-Track function (more later).
- N.TAKE This creates a new take on the selected 'physical' track. What it does is find the first unused 'virtual' track, performs an 'auto-name' that is based on the 'physical' track's name and swaps out whatever is on the selected 'physical' track with the new, blank take.

NOTE: The N.TAKE function will not swap out tracks if there is no audio on them.

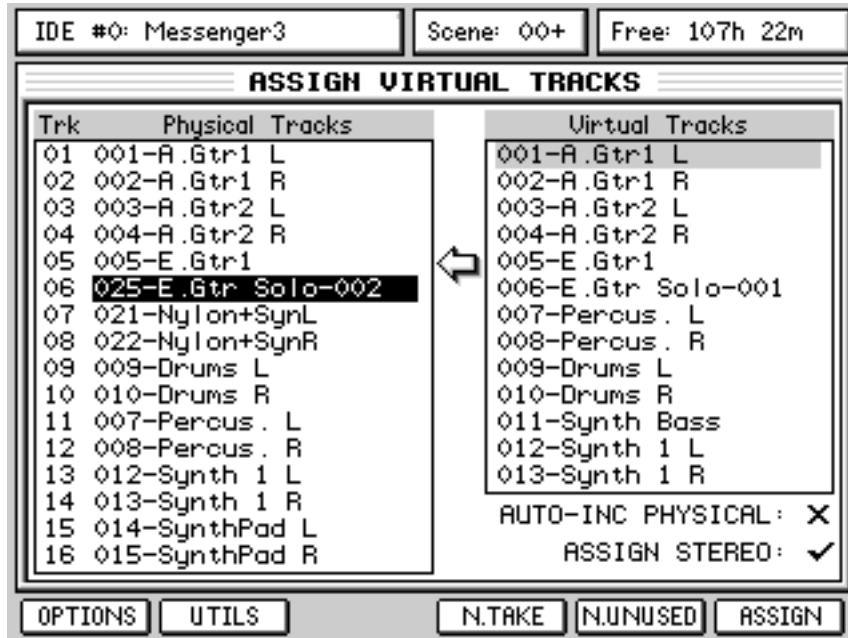
- N.UNUSED Automatically finds the next unused 'virtual' track and assigns it to the selected 'physical' track. It is similar to the NEW TAKE function but without the auto-name process.
- ASSIGN Allows you to manually select a 'virtual' track and assign it to the selected 'physical' track.
However, since a V.Track can only be assigned to one Physical Track at a time, it is not possible to assign a V.track that is already assigned to another Physical track without unassigning it first. You will be prompted if you attempt to assign a V-Track that is already in use on another 'physical' track.

To make operation clearer, we'll run through a typical real-world application for the V-Track function.

OK.... we'll imagine you've just recorded an electric guitar solo onto Track 6. It's good but you think you might be able to do better. You don't want to record over it - you just want to have another go at it in case you can do a better job. In the V-TRACKS page, place the cursor on Physical Track 6:



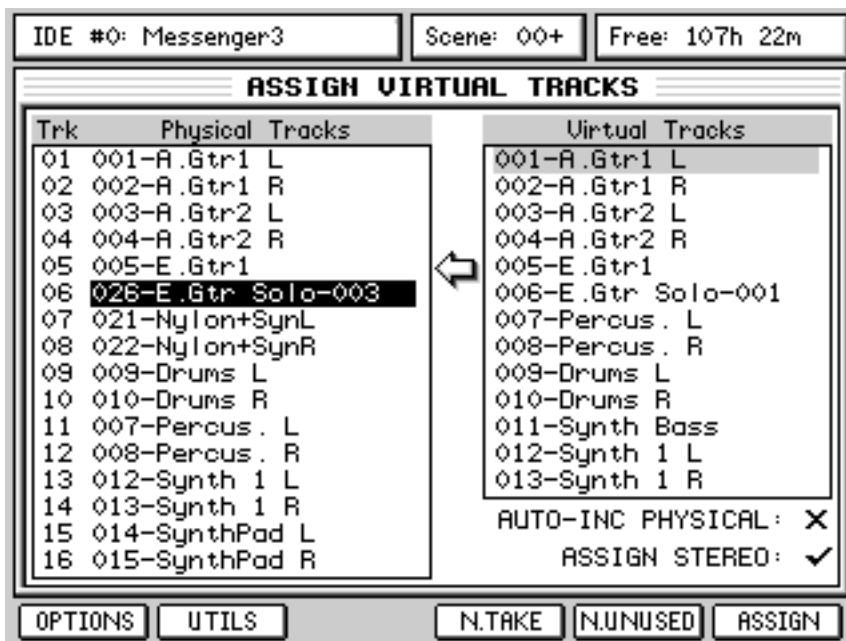
Press N.TAKE [F4]. The first unused 'virtual' track will be found, auto-named and assigned:



You can see that 'virtual' Track 25 has been used and the original name has been given a unique numeric identifier at the end of the name -001 appended to the original now on V.Track 6, and -002 for the new version assigned to 'physical' Track 6.

You can now record a new guitar solo onto track 6 whilst safely retaining the original recording.

If you were to repeat the process, you'd see this:



The original guitar part is on V.Track 6, the second pass is on V.Track 25 whilst the new one uses V.Track 26 *and* has been assigned to 'physical' track 6 ready to record into.

You can repeat this process as many times as you like until you have the perfect take. If you think a take you recorded previously was better, you can always use that - move the cursor to the appropriate V.Track and use the manual ASSIGN key on F6.

Of course, this process can be performed on any 'physical' track (or pair of tracks). However, the DPS24's implementation of 'virtual' tracks differs from other systems. Whereas most systems limit you to a fixed number of 'virtual tracks' per 'physical' track, the DPS24 has 256 V-Tracks that are freely assignable to any 'physical' tracks. On other systems, you are basically only allowed a fixed number of attempts at different takes before you hit the limit and you have to start making decisions about which takes to keep and which ones to lose to make room for other attempts. The DPS24, on the other hand allows you up to 256 attempts at a take for just one single 'physical' track if you want (although if it takes that many attempts to get a recording right, you should really consider doing something else ;-)

Having got the basics out of the way, let's now have a look at those functions on F1 and F2.

Pressing OPTIONS will show these extra functions:



With INC PHYSICAL checked, when you assign a V.Track to a physical track, the cursor will automatically move down to the next 'physical' track (and the next 'virtual' track). In this way, you can quickly swap out physical tracks with virtual tracks without having to manually move the cursor around.

With ASSIGN STEREO checked, any tracks that were paired as stereo will be dealt with automatically in any of the V.Track swapping functions. So, for example, if Tracks 7 and 8 were recorded as stereo, if a V.Track is assigned to either one, both will be swapped out.

The status of these options is shown in the main V-Tracks page:



Pressing UTILS shows this extra functionality:



The functions are:

- | | |
|---------------|--|
| EXIT | Returns you to the main V.Tracks page. |
| RENAME | Allows you to rename a 'physical' and/or 'virtual' track. The usual naming prompt is shown when this is pressed. |
| DEF.NAME | Allows you to assign a default name to the selected V-track.
If the V.Track is empty (no audio), the default name will be "<unused>".
Otherwise, the default name will be "V.Track nn-xxx" where 'nn' is the number of the physical track it is assigned to ('nn' will be '??' if the V.track is not assigned to any physical track), and 'xxx' is an auto-incremented number. |
| DEFAULT SETUP | Pressing this will re-assign 'virtual' tracks 1-24 to 'physical' tracks 1-24. You are prompted - respond accordingly. |
| ERASE | Allows you to erase 'virtual' tracks. |

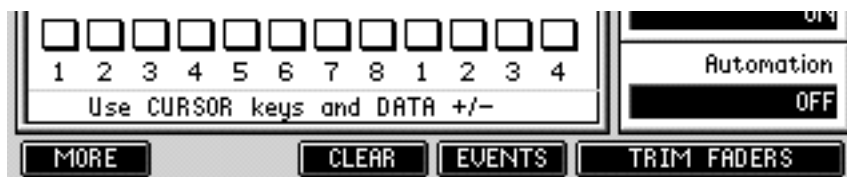
NOTE: This function has no UNDO. Please proceed with caution. You are prompted to this effect - you should respond accordingly.

It should be mentioned that the V.Track function is not only useful for repeated attempts at the same recording or overdub (like re-recording the same guitar part or vocal or whatever over and over again)... you could find yourself in a situation where, for example, you lay down a guitar part but think that maybe a keyboard part might be more appropriate. Or you could lay down a synth bass line and think it might be better done with a different sound. Neither of these scenarios are a problem... simply use the V.Track function to try out different ideas on the same track(s). The beauty is that you are not committing yourself to anything until you need to.

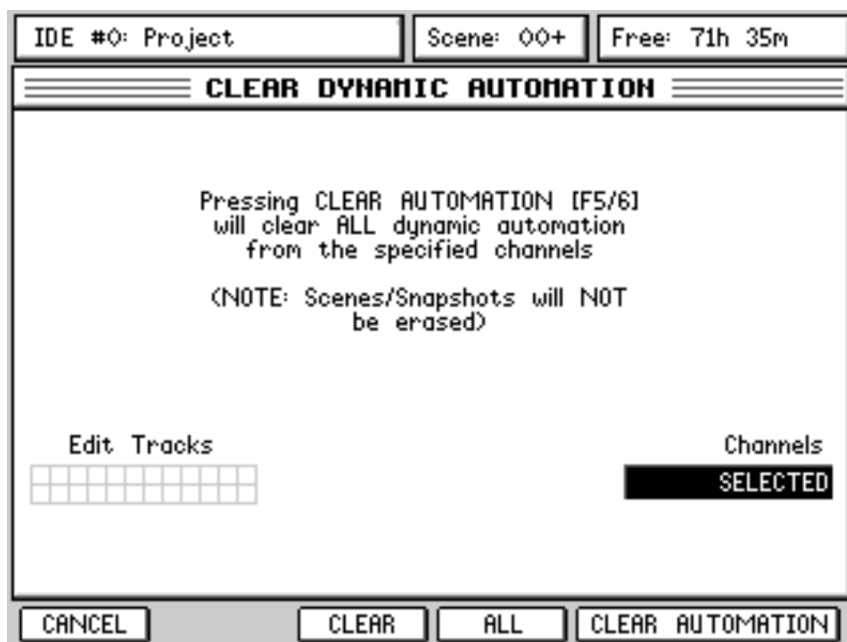
CLEAR AUTOMATION FACILITY

It is now possible to clear automation on all or selected disk tracks.

Pressing AUTOMATION shows a new function key CLEAR [F3]:



Pressing this shows a typical 'edit' page:



Select the tracks using the EDIT SELECT keys. Alternatively, press ALL [F4] to select all disk tracks, or select ALL in the Channels [Q5] field to select all *channels* (i.e. all inputs, all tracks, FX returns, etc.). Pressing F5/6 will clear the automation on the selected channels.

NOTE 1: Only the dynamic automation is cleared - scenes are not affected.

NOTE 2: In the event of making a mistake and inadvertently clearing some tracks' automation data, don't forget that you can use UNDO to get it back.

NEW DEFAULT MIXER SETTINGS FOR RESET MIXER

When using the RESET MIXER option upon creation of a New Project or in the MIX SCENE RECALL pop-up, the default settings have been changed as follows:

- * Faders / Mute:
 - INPUTS: 0dB, CH ON
 - TRACKS: 0dB, CH ON
 - GROUPS: 0dB, CH ON
 - FX RETURNS: 0dB, CH ON
 - FX/AUX SENDS: 0dB, CH ON
 - AUX IN: -120dB, CH ON
 - MASTER: 0dB
 - * Pan:
 - All Pan centered
 - * All Mono Channels (INPUTS and TRACKS):
 - EQ ON, FLAT EQ
 - DYN OFF
 - SENDS 1-4: GLOB, POST, -120dB
 - * FX RTN Channels:
 - SENDS 1-4: OFF, POST, -120dB)
 - * L/R ASSIGN:
 - TRACKS and FX RTNS: L/R
 - INPUTS and GROUPS: "---" (not assigned)
 - * GROUP ASSIGN: all signals "---" (not assigned)
 - * FX/AUX SETUP:
 - 4 x MONO
 - FX 1-4
 - * MIDI CHANNELS:
 - Fader: OFF, Controller 007, default value=104
 - Pan: OFF, Controller 010, default value=64
 - * FX:
 - MBCX: OFF
 - FX1: ON, Big Hall
 - FX2: ON, Stereo Delay
 - FX3: ON, Stereo Chorus
 - FX4: ON, Pan Phaser
 - * INPUT ROUTING:
 - INPUT SOURCES: ADC 1-12
 - FX RTN SOURCES: FX 1-4 L+R
- The following routings are not affected during SCENE RECALL / MIXER RESET, They are only reassigned upon creation of a NEW project with MIXER RESET.
- * DISK RECORD SOURCES: GRP1-8 ("Inputs > Tracks via Groups" Default preset)
 - * OUTPUT ROUTING:
 - STEREO OUTPUTS: ST L/R
 - AUX OUTPUTS: AUXS 1-4
 - DIGITAL OUTPUTS: ST L/R
 - ADAT OUTPUTS: "---"

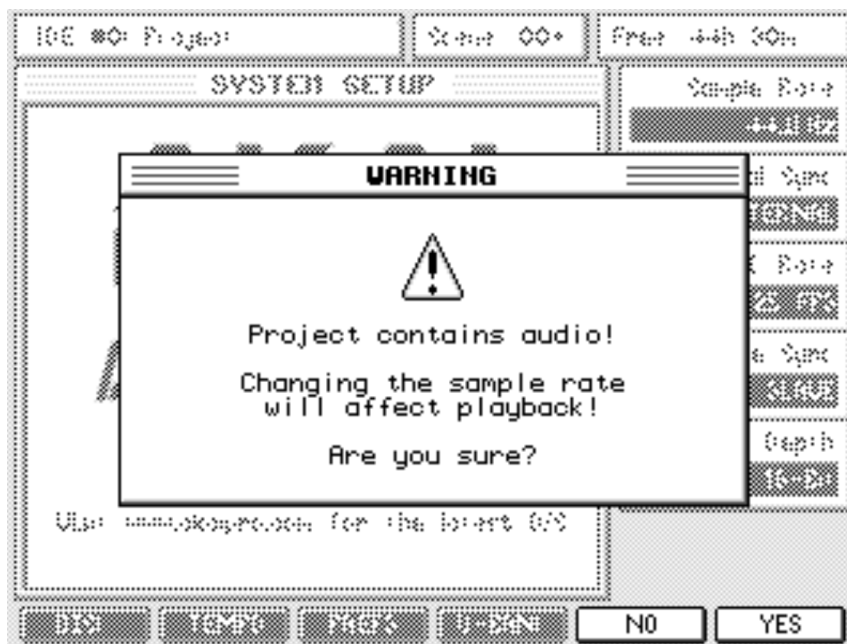
88.2KHZ SUPPORT

The DPS24 now supports 88.2kHz sampling rate. This is selectable in the SYSTEM page in the SAMPLE RATE field.

NOTE: The mix processing, track count and FX are reduced by half when using the new 88.2kHz sample rate (same as 96kHz).

NEW PROMPT WHEN CHANGING SAMPLE RATE

When a project is loaded and contains audio, should you attempt to change the sample rate, you will be prompted.



You should respond accordingly.

As the prompt advises, please bear in mind that changing the sample rate will cause the project to play back at the wrong speed.

IMPROVED 'WAIT' MESSAGE WHEN LOADING PROJECTS

You now see a "Loading project. Please wait..." prompt when a project is loading. Previously, when a project was loading there was no indication that anything was happening which some found a little disconcerting. This is now improved.

PREVENTION OF STACKED POP-UPS

In previous versions of the operating system, it was possible to get into a situation where you had multiple pop-ups stacked on top of each other. This didn't affect operation in any way ... it just looked untidy and potentially confusing. This has now been prevented.

IMPROVEMENTS TO PRESET LIBRARIES ORGANISATION

In Patch Presets, EQ, Compressor, Noise Gate and MBCX Libraries, presets are now re-ordered so that Factory Presets are listed first and Custom presets are listed after.

IMPROVEMENTS TO FX SELECTION

When selecting effects in the main FX page, the assigned effect type is always shown in the right hand pane as different effects send channels are selected.

Also, when recalling effects in the FX LIBRARY, you had to place the cursor on the actual effect preset in the EFFECT column in previous versions of the OS. This has been improved so that the highlighted effect shown in the EFFECT column is recalled even if the cursor is on the CATEGORY type.

MIXDOWN KEY NOW AVAILABLE IN MASTER CHANNEL PAGE

For convenience, the MIXDOWN function is now also available in the master channel page as well as the CD-R page. This gives the usual access to all the mixdown and mastering facilities such as the multi-band compressor, etc..

METRONOME NOW AVAILABLE DURING LOOP PLAY

In previous versions of the operating system, it was possible to get into a situation where the internal metronome would wander out of sync during LOOP play. This has now been improved.