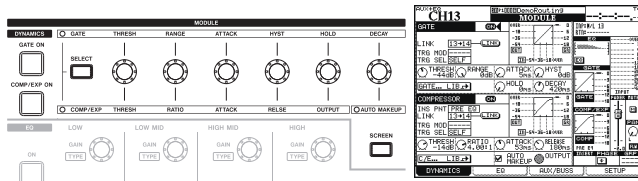


Dynamics processors

The first 48 input modules and the master module are fitted with gates and compressor/expanders.

Select the module as described in the “Equalization” section.

Use the **SCREEN** key of the **DYNAMICS** section of the “fat channel” to bring up the selected module’s DYNAMICS screen.



Use the **GATE ON** and **COMP/EXP ON** keys to turn the gate and compressor/expander on and off for the selected module.

Use the **SELECT** key to change the function of the encoders between controlling the compressor/expander (**COMP/EXPAND**) and the gate (**GATE**) parameters.

Turn the encoders to change the parameters for the selected dynamics processor. The **AUTO MAKEUP** indicator lights when the dynamics controls here are acting in compressor mode and the encoder above it is turned to act as a switch. In this mode, the **OUTPUT** encoder has no effect.

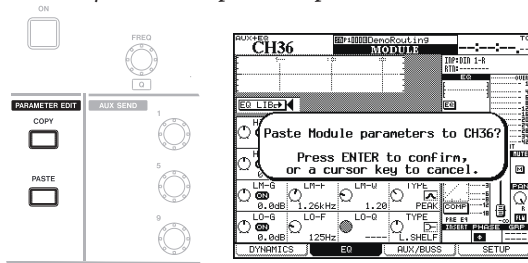
There are preset library entries for dynamics processors that you can use as is or as starting points for your own settings that you can then store in the library.

Copying and pasting module parameters

As well as the libraries, you can easily copy the module parameters (EQ, dynamics, etc.) from one module and paste them to another module.

Press and hold the **COPY** key and press the **SEL** key of the module you want to copy from.

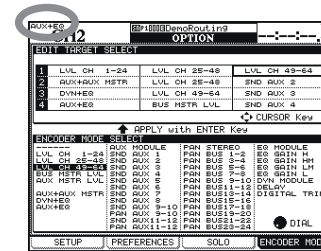
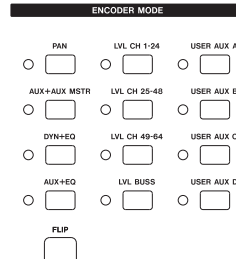
Now press and hold the **PASTE** key and press the **SEL** key of the module where you want to paste the parameters:



Now press **ENTER** to copy the parameters to the destination (or any of the cursor keys to cancel the paste operation).

Module encoders

The multi-function encoders at the top of each module strip perform various functions, which are selected using the **ENCODER** keys at the right of the unit (the **OPTION** screen shown here also allows you to set up your own assignments for these keys). The current encoder mode is shown at the top left of the display (circled below—AUX+EQ in this example).



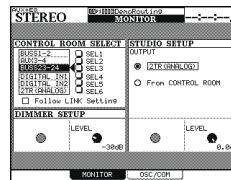
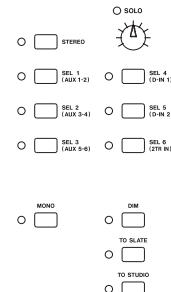
The **FLIP** key exchanges the functions of the faders and the encoders (e.g. you can use the faders to view and set aux send levels).

Setting up and using monitoring

There are two sets of control room outputs and one set of studio monitor outputs (all balanced 1/4" jacks). The control room feed can be switched between the large and small speaker outputs using the **SMALL** key.

There are seven keys allowing selection of the control room feed. The first is hard-wired to the **STEREO** buss, but the others may be selected using the **MONITOR** screen.

Press the **MONITOR** key (with the **ALT** indicator lit) to make the **MONITOR** screen appear (if it does not, press the **POD 2** switch) and use the cursor keys and the wheel to select the sources for the six assignable monitor selection keys (from individual or paired aux sends or busses, the digital inputs, the analog 2-track input or the oscillator).



The studio outputs can be set to mirror the control room (from **CONTROL ROOM**) or use pairs of busses, or aux sends, digital inputs or the analog 2-track inputs.

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Introduction

Use this guide as a quick reference to a few of the more commonly used functions of the DM-4800.

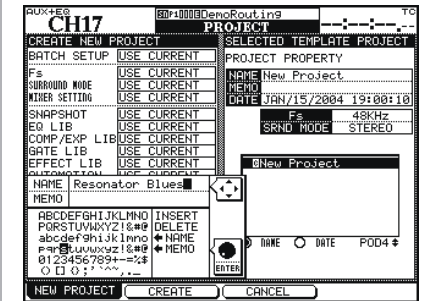
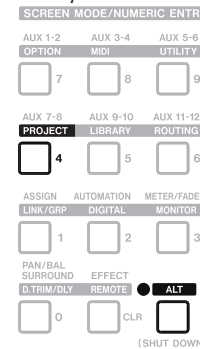
There is often more than one method of performing the actions described here, although this Quick Reference guide may only describe one such method. For full details of the functions described here and the full description of all functions, consult the “Owner’s Manual”.

Creating a project

A DM-4800 “project” contains a system data, a snapshot (scene) data library, an EQ setting library, a compressor/expander setting library, a gate library, either or both of the effect libraries, effect setting libraries, the settings data, and all automation associated with the project.

Use any Type I CF card. A card of at least 32MB capacity, such as the one supplied with the DM-4800, is recommended, which must be formatted before use with the DM-4800 (note that the supplied card is already formatted).

With the **ALT** indicator lit, press the **PROJECT** key. For now, stick with the default settings. Press **ENTER** and the DM-4800 then allows you to name the new project.



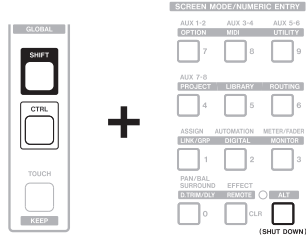
When you’ve entered the name and a short note in the **MEMO** field, press the **POD 2** switch to create the project (the **PODs** are the unmarked switch/encoder controls under the display). The project is date-stamped using the DM-4800’s internal clock.

You can then start work on the project.

Important note about the CF card

The DM-4800 does not automatically write to the CF card every time a change is made to the project. This is to avoid unnecessary stressing of the card, which can cause premature failure.

Accordingly, when shutting down the DM-4800, to write the data currently in memory to the current project, press and hold the **SHIFT** and **CTRL** keys, and press the **ALT** key.

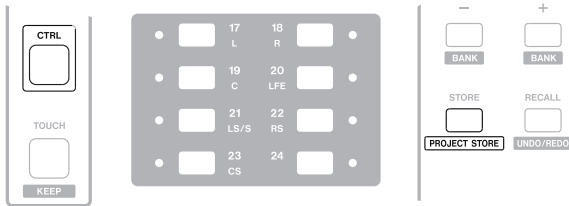


The display shows a popup, asking if you are sure you want to turn off the DM-4800. Press **ENTER** to continue.

You then see a message showing that it is safe to turn off the DM-4800 (or you can reboot it using a **ALT + STOP + PLAY** key combination).

Storing projects

Store the project regularly to the card by pressing and holding down the **CTRL** key, and pressing the **PROJECT STORE** key (located to the right).



Note that if the DM-4800 is started without the current data having been saved to card, a popup message reminds you of the fact. You then have the choice of loading the last project with or without the unsaved data.

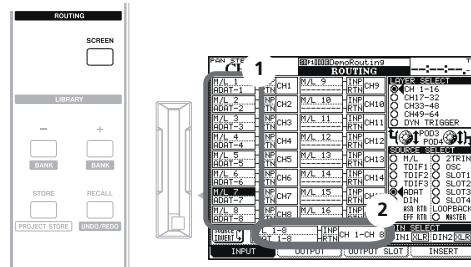
Changing and managing projects

Use the **POD 4** encoder to scroll through the list of projects on a card in the **PROJECT** screen. When a project is selected in the list at the right of the screen, use the on-screen buttons under the list to load (**LOAD**), protect (**PROTECT**), rename (**RENAME**) or delete (**DELETE**) the highlighted project.

See Section 2, “Basic operational concepts” of the *Owner’s Manual*.

Routing inputs and outputs

To route the **MIC/LINE** analog inputs, digital inputs, effect returns, etc. to channel modules, press the **ROUTING SCREEN** key to the left of the CF card slot:



Use the third and fourth **POD** encoders to change the destination channel layer (**POD 3**) and the source type for the destination (**POD 4**).

Destination channel modules are arranged in groups of 16—there are also eight triggers which may be used for sidechaining dynamics processors, etc.

Source types are the mic/line (**M/L**) inputs, the digital inputs (**TDIF**, **ADAT** and stereo digital inputs, as well as the inputs of any optional cards fitted in the DM-4800.

Use the cursor keys to navigate around the channel slots (highlighted in the screen below), to the left of the destination (shown as **1**).

Note that channels 1 through 48 have two inputs: **INPUT** and **RETURN**, similar to traditional analog recording mixing consoles, which can be “flipped” using the on-screen **SOURCE INVERT** button at the bottom left of the display.

Use the data wheel to select the source, and then press **ENTER** to confirm the selection before moving to the next channel destination. An input source can be routed to more than one destination, allowing the same source to be recorded on more than one track, using different **EQ** and dynamics settings.

To change the routing for groups of eight channels at one time, use the group box at the bottom of the screen (2).

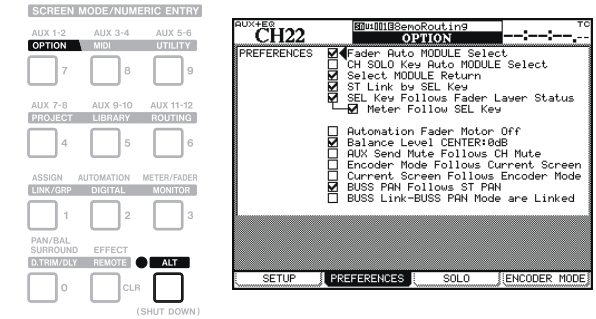
Outputs and inserts are routed in a similar way. The **POD 2** key accesses the output screen, the **POD 3** key accesses the four slot cards, and **POD 4** accesses internal inserts (not the analog hardware insert points).

Routing setups are stored as part of the snapshot information and can be recalled between projects for easy setup.

There are some preset routing setups in the library which may be used “as is” or as starting points for your own routing setups.

Equalization

Before you use the “fat channel” controls described here, we suggest that you enable module selection using the faders. Use **ALT + OPTION** followed by the **POD 2** key to bring up the **PREFERENCES** screen. Use **ENTER** to set the **Fader Auto MODULE Select** option.



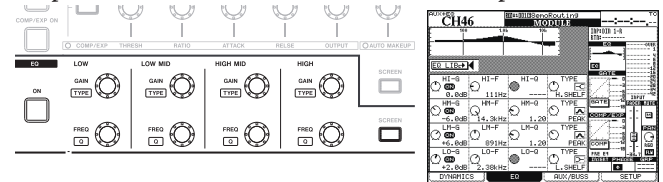
Now touching a fader automatically selects the module (the module’s **SEL** indicator lights).

Use the fader layer keys (at left) to select the different fader layers.

Module 49 through 64, the aux sends and the buss modules do not have equalization available to them.

The “fat channel” controls are located to the left of the display.

Bring up the **EQ** screen for the selected module by pressing the **SCREEN** key in the **EQ** section of the “fat channel”. This provides a representation of the **EQ** values, as well as a response curve.



Use the **ON** key to turn the module’s **EQ** on and off.

Use the **GAIN** and **FREQ** encoders for each of the four **EQ** bands to set the gain and the frequency for that particular band.

Press and hold the **CTRL** key and turn the **GAIN** encoder to set the type (shelving, notch, etc.) of the band’s filter.

Press and hold the **CTRL** key and turn the **FREQ** encoder to set the **Q** (width) of the band’s filter.

EQ settings and other channel settings can be copied and pasted between channels (see below for details).

Press and hold the **SHIFT** key while turning any encoder to change the encoder’s resolution (the default is to change from coarse to fine).