Driverack Pa 2 Manual

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Book Descriptions:

Driverack Pa 2 Manual

Now with complete control from your mobile device. This means room adjustments can now be made very quickly, without subjecting the audience to annoying, lengthy broadcasts of pink noise. Fortunately, dbx engineers have revisited their alreadystellar Advanced Feedback Suppression algorithm and made it work even better. The DriveRack PA2 listens for and anticipates feedback and adjusts speaker output automatically before it even has a chance, while never altering your sound. Helps you easily configure level balancing, AutoEQ, Advanced Feedback Suppression, and provides access to builtin and constantly updating speaker tunings from most major speaker manufacturers. This list represents those which have been tested thus far. It runs on phantom power supplied by the Driverack units and comes with a clip and case. Warranty is only valid within the country. Considering a DBX DriveRack PA PA PLUS or Behringer DCX2496. dbx Driverack PA2 Digital Loudspeaker Management Processor Drive Rack PA 2. It has been around 14 years since Harman s Dbx division released the 376 valve based channel strip. The new Dbx 676 Mic Pre Channel Strip is a handsome, sturdy, 2U rackmount box in basic. Mind you, since the stock Russianmade valve isn t the quietest that I ve ever come across. Dbx DriveRack PA2 June 2014. CABEZA MOVIL GA080. DBX PA2 DriveRack PA2 Complete Loudspeaker Management System. DriveRack PA2 leistungsstarke LautsprecherManagementsystem mit komfortabler AppFernsteuerung im 19 Format, 31Band Grafik Equalizer Parametrischer. Reload to refresh your session. Reload to refresh your session. Now theres the DriveRack PA2, which is still in the affordable price bracket, but comes with an extended and more userfriendly feature set, including network and WiFi control capabilities for iOS, Mac, Android, and Windowsbased devices.http://www.insource-inc.com/stock/userfiles/craftsman-dys-4500-parts-manual.xml

- **driverack pa 2 manual, dbx driverack pa 2 manual.**

All that it does, it does at a system level; in other words it processes the main signal going to your rig or monitors and not individual elements within the mix, although you could use it on any insert point like any other piece of outboard kit. Lets take a quick look at some of the main processor stages within the PA2, before getting on with how to drive it. Theres not anywhere near enough room here to cover all the functions and features on offer, but if this review interests you, you can learn more about it by downloading the manual — and the wireless control app — from the Dbx web site. The crossover frequencies, filter types and slopes can all be adjusted, and the output levels of each band can be set relative to each other to suit the amps and speakers that it is feeding, using the frontpanel controls and nice clear graphics on the small LCD screen. The available filter types are Butterworth and LinkwitzRiley, which have different crossover characteristics for example a Linkwitz Riley will commonly be chosen for crossovers as the upper and lower signals are attenuated by 6dB at the crossover point, which results in unity magnitude, ie.The user manual has some useful information on setting up crossovers, and goes some way to explaining the audible difference between the two filter types. Its easy to set up the crossover filters manually, and what I like most about this function is the live LCD display, which shows the crossover curves changing as you adjust the parameters, which is a great way of understanding what is going on.The ratio is fixed at infinity to one, and there is an allowed transient overshoot of 3dB, so the output will deliver signals 3dB above your limiter threshold setting for very short periods — so if you really need to prevent any signal peaks, however brief, from exceeding a particular level then youd set the threshold 3dB below this.http://www.floramira.rs/images/pages/craftsman-dyt-4000-manual-pdf.xml

The limiter circuit is not, as far as Im aware, a brick wall limiter like the PeakStopPlus design found

in the higherend DriveRack models, and you cant alter the overshoot margin, but its useful protection against accidentally overdriving your system, so long as you bear in mind that the PA2 has no control over anything connected after it, so it cant protect your speakers against inappropriate amplifier settings. Applying postcrossover limiting has the advantage that, as the different frequency bands are unlikely to reach the limiter threshold at the same time, part of the output signal will remain uncompressed by the limiter meaning that the sound wont all be squashed flat just because one band has reached the limiter threshold, so the gain reduction applied will tend to sound more natural and retain some of the programme dynamics. Compression of a whole live mix needs to be approached carefully, but it does have its place, and is a useful tool for evening out recorded tracks and making the material sound subjectively louder. Again, the Overeasy setting controls the onset of compression, with higher preset numbers introducing a softer knee curve to give a less noticeable effect. There are five EQ stages available in total, four of which are eightband parametric types, with the fifth being a 31band graphic EQ. One of the parametric stages is applied to the input signal, and is initially set by the AutoEQ Wizard though the eight bands can also be manually adjusted if needed. The other parametric EQs operate on the outputs one per output, and are automatically set if the preset speaker tunings are applied using the Setup Wizard — but these, again, can be adjusted afterwards as necessary, and have, in any case, to be manually set if there is no appropriate preset tuning for the speakers being used.

The graphic EQ is available as a fully manual stage on the PA2s input side, and contains 31 frequency bands from 20Hz to 20kHz, the gains for which can be adjusted in 1dB steps. Six preset curves are provided as starting points, including one called flat, which does what it says and is handy for cancelling everything out and starting over. The graphic EQ can be used to finetune the sound, if necessary, after having run the inputside parametric EQ in auto mode. There are 12 filters on tap, and each can operate in two ways — either as a fixed filter that, once set, remains in place until manually cleared, or as a dynamic filter, which is applied when feedback is detected during a live performance and has the option to automatically release after a predetermined time. Three filter widths are available per filter, from very narrow for music programme material to a wider speech setting, which acts faster and is more aggressive in terms of what it removes from the overall content. The new feedbackdetection algorithm in the PA2 is claimed to be faster than in the old model, and it is also adaptive and will automatically widen the notch filter if a second feedback frequency is detected very close to another, thereby using one filter to take care of two problem frequencies, and leaving the other filters ready for deployment. When I tried it out it certainly worked quickly and smoothly, and on running it a second and third time with the same mic setup it picked up the same frequencies in the same order each time. I did try to trick it into assigning a filter on a keyboard note, but the algorithm worked as it should and my sustained note wasnt removed! The postcrossover alignment will normally be included within preset speaker tunings, and the input delay is definitely one process that benefits from the wireless app, as it can be adjusted remotely when listening to the system from the middle of the audience area.

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Without getting into all the detail of this, the good news is that input adjustments can be directly entered in distance feet or meters or time units milliseconds, so you can simply measure the distance that you want to compensate for and dial it in. Whatever is coming out of the system speakers is picked up by a flatresponse measurement mic connected to the RTA input, and a 31band levelversusfrequency analysis is displayed on the screen and can be useful for investigating audible problems such as speaker polarity issues or for tuning the whole system manually. If the Setup Wizards help is required you dont have to rub a lamp or incant anything, you simply press the big red illuminated button labelled Wizard and all the magic is there at your command. Running through the Wizard routines is simple, and the stepbystep instructions and information displayed on the

screen is clear and unambiguous, and in my view definitely better than the old DriveRack PA. There is also a Wizard Options feature, which allows lowerlevel preferences to be chosen within the scope of the Wizards. The most tempting choice is run all Wizards, which goes through the lot in the optimum order to set up all possible automated system parameters. The data wheel acts as an enter or confirm button, and all the text is easy to read even when its highlighted. The screen has a decent angle of view, but is best read from directly in front. I crossed my fingers and cut power to the unit whilst it was still connected to my monitors, and there was no pop or noise of any kind — a big improvement over the original. Then, of course, theres the facility to access the functions via the wireless iOS app; with a router connected to the PA2, the remote control app answers one of the problems Ive always had with the DriveRack units, and thats where to locate it.

As a crossover and limiter it really needs to be in the amp rack or at least near the speaker system to avoid running multiple pairs of cables, but as a compressor or a feedback suppressor Id prefer to control it from the mix position. Now the excellent app solves this, as the PA2 can be physically located to suit the cabling, and remotely controlled from wherever you like. Its a onebox solution to most everyday livesound system setup issues, and can offer precise control via simple, automated routines or by detailed manual operation. Its hard to see how it could fail to offer some advantage, and its convenience and price make it worthy of serious consideration even for just one or two of its functions, let alone all the other clever stuff inside. Pros Single, neat unit with a host of functionality. Very easy to use, especially with the Wizard functions. Allows a good level of manual control over individual processing. Remote control app allows operation from anywhere in the venue and has a great user interface. Cons At this price, nothing springs to mind. Mastering Essentials Part 1 6 days 10 hours ago. The AZ Of Audio Interfaces 1 month 2 days ago. Blank Studio Canvas Where do I start The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers. En utilisant ces derniers, vous acceptez lutilisation des cookies. Javascript doit etre active dans votre navigateur pour que vous puissiez utiliser les fonctionnalites de ce site internet. Now with complete control from your mobile device.

This means room adjustments can now be made very quickly, without subjecting the audience to annoying, lengthy broadcasts of pink noise. Fortunately, dbx engineers have revisited their alreadystellar Advanced Feedback Suppression algorithm and made it work even better. The DriveRack PA2 listens for and anticipates feedback and adjusts speaker output automatically before it even has a chance, while never altering your sound. Helps you easily configure level balancing, AutoEQ, Advanced Feedback Suppression, and provides access to builtin and constantly updating speaker tunings from most major speaker manufacturers. This list represents those which have been tested thus far.. The AFS Advanced Feedback Suppression feature is designed to eliminate feedback while preserving the sound of your system. Using an optional microphone connected to its RTA input, its AutoEQ function can be employed to listen to your room and automatically EQ it for optimized speaker performance. In addition to automated functions, the DriveRack has integrated dbx compression and limiting as well as both a graphic and 8band parametric EQ section. It also features driveralignment delays and a crossover section that supports fullrange, 2way, and 3way systems. You can control the DriveRack PA2 directly by connecting from your Mac or PC via the rearpanel USB port, or connect the PA2 to a wireless router via its Ethernet port for compatibility with iOS or Android devices. AutoEQ The AutoEQ algorithm is designed to ensure an accurate, fast, and nonintrusive automatic EQ experience. This means room adjustments can now be made quickly, without subjecting the audience to annoying, lengthy broadcasts of pink noise AFS Feedback

Elimination The Advanced Feedback Suppression AFS algorithm allows for faster, more precise feedback elimination, without adversely affecting your systems tone.

Wizard functions on the DriveRack PA2 to guide you through stepbystep processes to help you get the most from your loudspeaker system. Let us know YOUR RECENTLY VIEWED ITEMS Browsing History ON Clear History Not responsible for typographical or illustrative errors. Even if chocolate chip is on your mind, our cookies make an important contribution to a great shopping experience. They help us to show you relevant offers, remember your settings to ease navigation on our website and alert us when the website is slow or unstable. You can view and manage further details and options here.Always with customised added value for musicians. Close Service Contact us Help Standard Delivery Times 355 Add to Basket 6% bought Behringer DCX2496 Ultradrive Pro 205 6% bought the t.racks DSP 206 222 5% bought the t.racks DSP 4x4 Mini 73 3% bought DBX Driverack Venu360 749 Our most popular Crossovers Compare Products Of these, 110 customers have written no texts or given their feedback in another language. 4 22 Customers 22 customers have given this product a 4star rating. Of these, 20 customers have written no texts or given their feedback in another language. 3 5 Customers 5 customers have given this product a 3star rating. Of these, 4 customers have written no texts or given their feedback in another language. 2 2 Customers 2 customers have given this product a 2star rating. Of these, 2 customers have written no texts or given their feedback in another language. 1 1 Customer One customer has rated this product with one star.The candidates Behringer DCX2496, Digisynthetic DS24, Phonic i2600, dbx DriveRack PA2 and finally the t.racks DSPs. After reading ALL the specifications and reviews I could find for each unit, here is a short summary Behringer DCX2496 best for prolevel sound systems, where delay lines are a must.

Has the most features out of all candidates, but the old remote software and old RS232 connection are a nightmare to set up you need an USB modem and not all of them will work. Also, reports of crackling sound and bad ribbon cables inside, along with hum on the signal make it a gamble I was not willing to take. A 3band PEQ at input and 5band at output, a limiter, free routing for each output A, B or SUM really all I needed. But then I tried the remote software.Buggy, with the graphs for crossover and EQ not working, limiter settings were completely invisible behind a graphics glitch absolutely useless and out of the question. Phonic i2600 it is a step down from the DCX2496 in terms of features, lacking in PEQ bands and having one less input channel. It does two things better than the Behringer the RTA functionality to automatically measure and set up your sound system and its got a subharmonic synth for extra bass response. That didnt make sense, because its got 2 more outputs than the former model. Then I read the manual. Pass! dbx DriveRack PA2.saving the best for last. First off, the negatives 35% more expensive than the DCX2496. But from here on, it starts to catch up a LAN remote control through a router even a WiFi one!, snappy modern software, smooth playback while you change settings live the Behringer actually cuts out playback at some setting changes!. Then, we move on to the full 31band stereo graphic equalizer, the subharmonic processor, a complete feedback destroyer, the RTA wizard, along with pink noise and white noise generators all of which dont exist on the DCX2496 and now I saw its price tag as very justified. Then, there is the full filter set on the crossover, 8band PEQs on the output stages, a really good limiter and to top it all off a comprehensive list of presets for different brands of speakers, amplifiers, plus a vivid software that makes setup easy and fun.

This means, if you want to connect your PC, phone or home audio to it, go right ahead no external DI box needed, more cash saved. Eliminates ground hum noise at the touch of a button. 2. Sound Quality my ears are happy and so are all other buyers, from the reviews Ive read across the net. 3. Reliability again, based on all the reviews, this unit will perform a long time, especially if you take good care of it and dont block its heat vents. I hope someone finds this review useful. As they say in German, Klare Kaufempfehlung for the DBX DriveRack PA2 from me. Send report Total handling

features sound quality One of The Tools to make your speakers play nice with each other! Archyx, 22.03.2020 This is what makes my speakers play nice at home, and someone elses speakers play nice elsewhere when setting up PA in smallish venues. If you bother learning some of the science behind what this device is for, itll pay you back in sound quality. The best results are achieved when you have multiple amplifiers and speakers to be driven and spend the extra time to configure the crossover and phase alignment delays before AutoEQing. Also, as usual for dbx rack gear, this one lacks a power switch as well. I suggest reading the manual to find out more about the features. Yes, RTFM before buying! Some special cases will need a bit more manual tinkering, eg.And then it also found use where its at its best, smaller scale live sound reinforcement. So far the PA2 firmware version 1.2.0.1 has locked up only when starting some Wizard features. External app connections will drop when this happens. This eats one of the quality stars, because setting up is one of the times when you want your tools to work. However, its never done anything stupid after setting up and in production use, so Ill live with the occasional Wizard crash. The Mac software interface follows the layout of the iOS app and is slightly less responsive but does work.

The iOS app has proved to be useful to tweak EQ, compressor, and such on the fly while the rack unit itself is somewhere out of reach. Later on I tried biamping a pair of passive speakers that offered the option. I set up the crossover with the speaker specs and finetuned it by ear, then used the output delay to phase match the tweeters with the full range drivers before AutoEQing. The improved clarity around the crossover range just. I dont have words for it. Lets say it just made an already great pair of speakers sound even better, and theres no going back to a singleamp setup. The AutoEQ has proved to be great to set the baseline EQ for whatever acoustics the venue happens to have. Sometimes the larger corrections need to be dialed back a little by hand, but thats never been much of a hassle compared to doing the whole EQ setup from scratch. The apps offer you a calculated dynamically updating frequency response result graph when doing AutoEQ fine tunes by hand. The graphic EQ isnt used much by me, but I sometimes use it to make small fine tunes at select troublesome frequencies that resonate in some particular spots of a venue. Configuring which outputs are enabled can only be done through the Wizard, which takes away half of the handling stars. When setting up special setups you will need to think which wizard choices enable what you need and then set up the crossover manually. Id prefer a possibility to just enable and configure each output freely instead. When doing output phase matching, Ive used my iPhone and iPad at the same time because the phase inversion button and the alignment delay slider arent on the same view in the app. This chews another half of a handling star since access to both are often needed at the same time.

At the front panel this works fine as switching back and forth between the preselected settings happens with separate buttons, but you most likely dont have your PA2 installed in the middle of the venue at the sweet spot where you listen while setting up. I have also used the PA2s RTA to set up separate EQs, eg.Just play pink noise through the system youre tuning and use the PA2s analyser to measure the frequency response, just like it used to be done before fancy AutoEQs. This method also works while setting up the crossover to make sure you have an even response around the crossover frequencies. PA2 has a noise generator for this purpose. The compressor is a nice touch in this thing. So far I havent needed it to make the PA louder, but Ive used it a lot as a soft limiter with 2.41 ratio and the OverEasy setting around 46, just to keep peak volume in control when playing loud. The feedback suppressor has been a great trouble solver for what little use Ive had for it. The subharmonic synth has been mostly useless for me. I havent really used the output side parametric EQs but Ive thought of a situation where Id use the PA2 as a splitter and AutoEQ each output pair separately as needed, then manually transfer the AutoEQ settings to the output PEQs. I havent used the limiters yet as the amplifiers and active speakers Ive used have had them built in, but Im sure a properly tuned PA2 would do limiting better and more transparently as well. Send report Total handling features sound quality Wish Id bought it earlier! Richard F. 40, 03.01.2018 I had been

considering the Behringer DCX2496 Ultradrive Pro, because of the third input, but very glad I chose the DBX PA2 instead. I had a really weird problem with my sound system. One of the radio mics started to ring slightly so I turned the gain down.I replaced both with a DBX DriveRack PA2 DBX DriveRack PA2 and DBX DriveRack RTAM mic to go with it DBX DriveRack RTAM .

Yesterday a friend helped me take the system with the new DBX digital crossover and equaliser to his warehouse for testing pictures below. I had been hoping to do some other housekeeping some new connectors to simplify wiring with the money in 2017 for the sound system, but the new DBX unit is fantastic. It is quicker and easier to setup. I used to have use a Phonic PAA Phonic PAA3 and send pink noise through the system then manually set 64 faders to the correct settings. This was a pain. Pink noise isnt pleasant to hear, especially as there are often many other people in the venue while Im setting up. The DBX PA2 uses sweep tones and not only is it quick and easy the sound is a lot more pleasant. You can also take readings from multiple places to correct for acoustics better. It is also controlled by an app iOS and Android and will make my job doing sound for events a whole lot easier. The app walks you through all the settings with wizards it already knew the Behringer speakers I use so I just selected them from the list, but not the Behringer amplifiers. The wizards are powerful and will help make setup a lot quicker. One thing I liked was the fact you can make changes on the fly without any glitches, noises etc, so if you want to change eq mid show thats no problem. Having the system set up in a warehouse away from everyone I could test every setting. The limiters are designed to stop clipping on the amplifiers, and although I use compressors on all the vocal mics to make the mix more solid having catch all limiters set on the output will be helpful. The subharmonic enhancer worked will, producing a warmth to the sound that I liked. Cons No third input is the only con I can see so far. Send report Total handling features sound quality Mr. Wallace, 19.12.2019 Perfect sound for my sistem. Send report Read all 95 reviews Rate product VAT Dispatch expected by Wed, 23.

September Available immediately Available immediately This item is in stock and can be dispatched immediately. Standard Delivery Times Were looking forward to hearing from you and aim to solve any problems as soon as we can. send. To calculate the overall star rating and percentage breakdown by star, we don't use a simple average. Instead, our system considers things like how recent a review is and if the reviewer bought the item on Amazon. It also analyzes reviews to verify trustworthiness. See All Buying Options Add to Wish List Disabling it will result in some disabled or missing features. You can still see all customer reviews for the product. I could start by saying that if you do not understand Equilization, Crossovers, Compressors, and Limiters you should not buy this product. I could say that, but I wont because with the built in Wizards, you could get away with knowing very little about these things, and still get great results. I would strongly recommend, however, adding the RTAM reference mike to your purchase, unless you have something else equivalent. There are several Wizard programs, that will take you through setting up the DriveRack to recognize your system, set volume levels, auto EQ etc. Even pros should appreciate these apps as they pave the way to a great starting point in ringing out your system, and your venue. While Pink and White noise generation is available, the Wizards use frequency sweeps to tune the system, speaker by speaker, and point by point in the room. The feedback control is quite nice. With 12 filters that can be divided in to Fixed for room characteristics and Active to handle performance characteristics this system keeps feedback on a very short leash. Getting the best out of your sound system is achievable as the Driverack has 6 XLR outs for stereo High, Mid, and Low speaker systems OR you can run a single chain for a simple mono system.

The RTA Wizard takes your configuration and figures out where you should place the reference mike for it to analyze your system. The Automatic Feedback System AFS is used after you have set up a rough mix with all mikes in place. This clever little wizard listens to the system as you raise your mixer faders. You can hear the feedback begin, and then get squelched as the AFS kicks in. Pros will

appreciate the ability to control pretty much anything from the Display contrast, to the Crossover frequencies on each speaker array. The only thing i can think of to complain about is the size of the display, but even I think this is unfair because, lets face it, it is a 1U sized device. There is not a lot of real estate to work with. There is also a Laptop application that will allow access to the device via a router, with makes the controls much easier to manipulate. In summary, you get a lot of bang for the buck.Ademas de no dar el respaldo necesario para el reembolso. Please try again later. Translate all reviews to English I could start by saying that if you do not understand Equilization, Crossovers, Compressors, and Limiters you should not buy this product. In summary, you get a lot of bang for the buck.Please try again later. Please try again later. Guaranty RV 5.0 out of 5 stars The automatic feedback suppression alone is worth it's weight in gold. We hold company meetings for 600 people in a giant metal box with a concrete floor. Amplified sound in there is not good; with tons of reflection and echoes. Before the DBX, we tried a wireless lav microphone once and temporarily deafened the first 6 rows of the audience when it fed back. That experiment was not repeated for an entire year. Our equipment then got upgraded with 4x the power. Wireless mics were out of the question unless I could find a solution. This DBX box is that solution. We typically run 2 or 3 wireless lavs simultaneously now where one was impossible before.

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