

A Practical Example of Direct Output Gain Stabilization in Action

For many sound engineers taking a direct out feed from a console to another console or device such as personal monitor or multitrack recorder whilst providing an even level of gain per channel, has proven to be a big headache. This constant battle for stable system gain has left many an engineer / performer working relationship in tatters due to the fluctuating monitor or level balance during a show. Soundcraft's Direct Output Gain Stabilization (D.O.G.S), found in the Si Compact and Si Performer consoles, finally resolves the battle for stable and compensated gain between two points, keeping the artists happy and the engineers working in harmony.

Use in Personal Monitoring Systems

The D.O.G.S system can also extend its use to personal monitoring. The system is easily capable of handling even the most excitable of performers.

The scenario is this: The sound engineer has set up the gains to provide a balanced FOH mix, and the direct outputs feed the personal monitoring system. If a performer gets more enthusiastic in his playing, the engineer may need to adjust the gain to prevent overload and keep a balanced mix. In a normal system, this would result in the performer hearing less of him or herself, and so turn up the gain or amplification and the vicious circle begins.

D.O.G.S allows the engineer to ride the gain, while the performer receives a constant level and has no need to make any adjustments at all.

Even when an artist's on-stage level is increasing as the show reaches its climax, the D.O.G.S system will remain rock steady even though the FOH engineer has reduced the input gain to balance the mix. This means that the D.O.G.S system is capable of eradicating the battle of levels between the decreasing FOH gain and the artist turning up to accommodate. Artists who control their own monitor mix can now be fed silky smooth and consistent gain level for use with their personal monitoring systems.

Analogue or third-party proprietary personal monitoring systems are patched to direct outputs of the console utilizing the D.O.G.S system providing that the system can accept a compatible output such as analogue, MAD1, BSS Digital Audio Bus, Aviom, AES or CobraNet®.

Here are two examples of the D.O.G.S system at work, firstly with the dbx PMC system with an optional BSS Digital Audio Bus card, and secondly using the Aviom system and optional Soundcraft Aviom A-Net® option card.



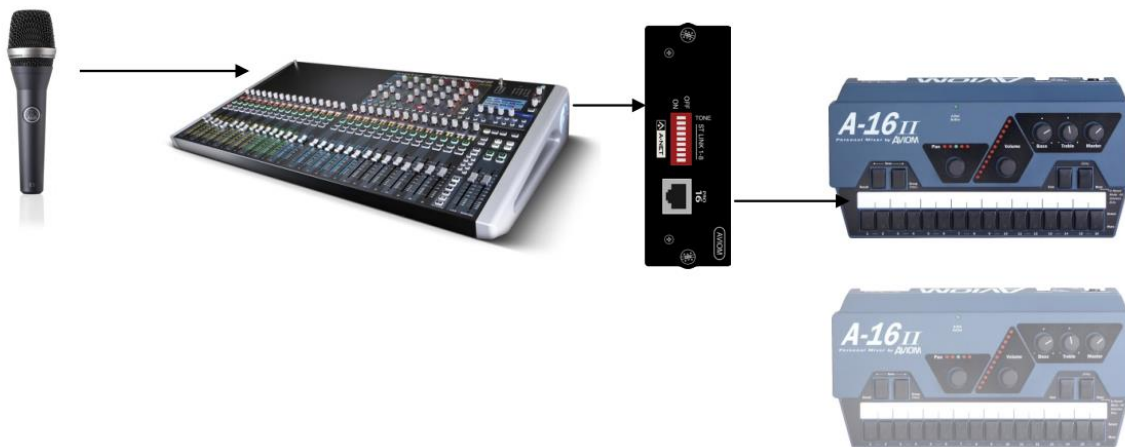
Analogue signal is received from the microphone or instrument and the engineer applies the optimum amount of gain to avoid input overload.

PREFERENCES	
LED brightness	100 %
Button brightness	100 %
FaderGlow brightness	100 %
Screen brightness	100 %
D.O.G.S.	On

D.O.G.S is turned ON

The direct out of the channel is patched to the corresponding channel of the monitoring system via the patching menu.

More units can be added all sharing the gain set by the D.O.G.S system on the console.



The systems portrayed above are proven methods of enabling musicians to alter their own instrument settings or monitor mix levels without being affected by the gain on the master console.

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