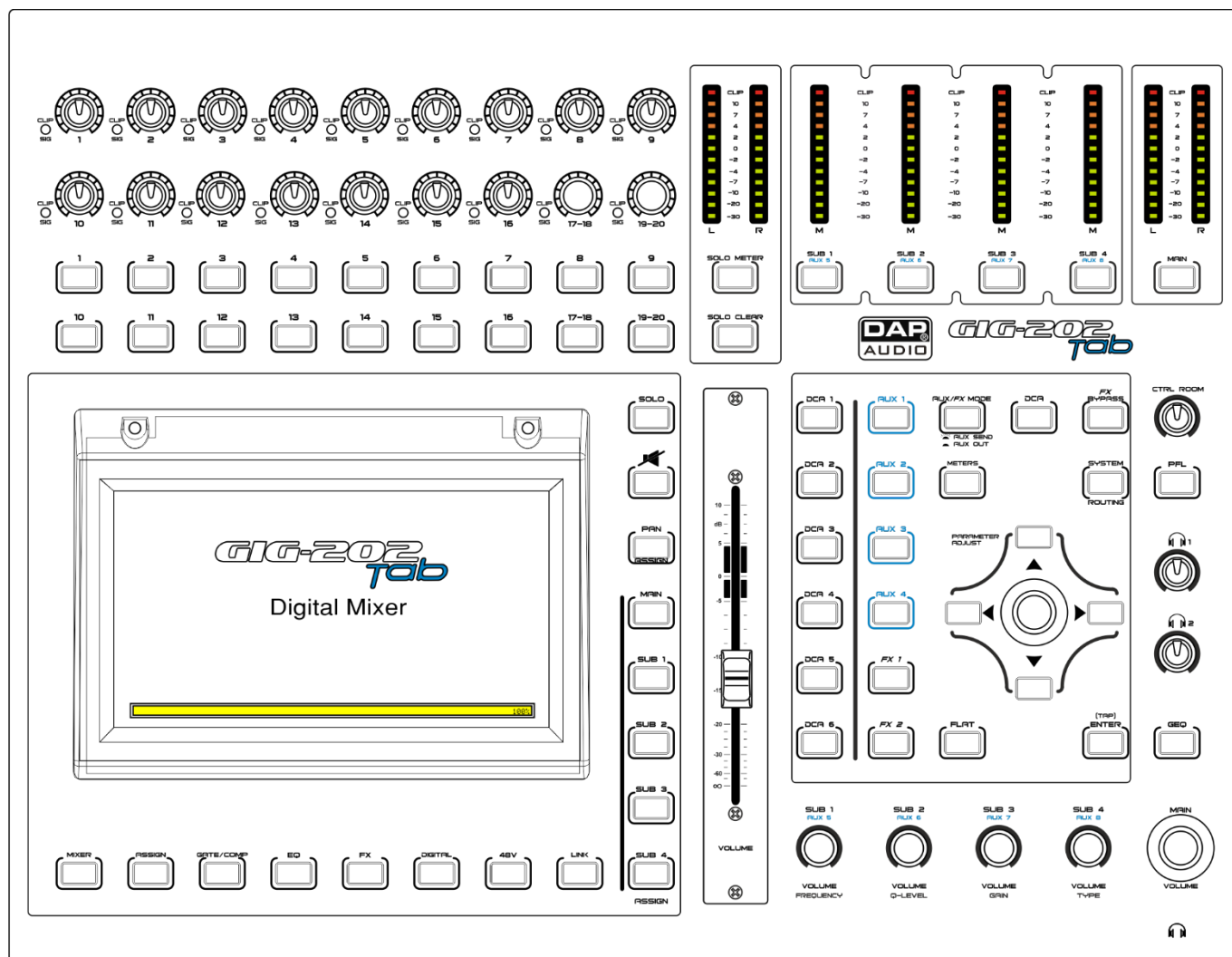




## MANUAL V1



ENGLISH

# GIG-202 Tab

Ordercode: D2289

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## Warning



**For your own safety, please read this user manual carefully  
before your initial start-up!**



### Unpacking Instructions

Immediately upon receiving this product, carefully unpack the carton and check the contents to ensure that all parts are present and have been received in good condition. Notify the dealer immediately and retain packing material for inspection if any parts appear damaged from shipping or the carton itself shows signs of mishandling. Save the carton and all packing materials. In the event that a fixture must be returned to the factory, it is important that the fixture be returned in the original factory box and packing.

Your shipment includes:

- GIG-202 Tab digital mixing console
- 19" mounting brackets
- 3-pin IEC power cable
- User Manual



### CAUTION!

**Keep this device away from rain and moisture!  
Unplug mains lead before opening the housing!**



### Safety Instructions

Every person involved with the installation, operation and maintenance of this system has to:

- be qualified
- follow the instructions of this manual



**CAUTION! Be careful with your operations.  
With a dangerous voltage you can suffer  
a dangerous electric shock when touching the wires!**



Before you initial start-up, please make sure that there is no damage caused by transportation. Should there be any, consult your dealer and do not use the system.

To maintain perfect condition and to ensure a safe operation, it is absolutely necessary for the user to follow the safety instructions and warning notes written in this manual.

Please consider that damages caused by manual modifications to the system are not subject to warranty.

This system contains no user-serviceable parts. Refer servicing to qualified technicians only.

### IMPORTANT:

The manufacturer will not accept liability for any resulting damages caused by the non-observance of this manual or any unauthorized modification to the system.

- Never let the power cord come into contact with other cables! Handle the power cord and all connections with the mains with particular caution!
- Never remove warning or informative labels from the unit.
- Never use anything to cover the ground contact.

- Never leave any cables lying around.
- Do not insert objects into air vents.
- Do not connect this system to a dimmer pack.
- Do not switch the system on and off in short intervals, as this would reduce the system's life.
- Do not open the device and do not modify the device.
- Do not drive the inputs with a signal level higher than required to drive the equipment to full output.
- Do not plug mics into the console (or stage box) while Phantom Power is on. Mute the monitor / Pa system when turning Phantom Power on or off. Allow the system to adjust for a couple of seconds, before setting the input gains.
- Only use system indoors, avoid contact with water or other liquids.
- Avoid flames and do not put close to flammable liquids or gases.
- Always disconnect power from the mains, when system is not used. Only handle the power cord by the plug. Never pull out the plug by tugging the power cord.
- Always operate the unit with the AC ground wire connected to the electrical system ground.
- Make sure you do not use the wrong kind of cables or defective cables.
- Make sure that the signals into the mixer are balanced, otherwise hum could be created.
- Make sure you use DI boxes to balance unbalanced signals; All incoming signals should be clear.
- Make sure that the available voltage is not higher than stated on the rear panel.
- Make sure that the power cord is never crimped or damaged. Check the system and the power cord from time to time.
- Please turn off the power switch, when changing the power cord or signal cable, or select the input mode switch.
- Extreme frequency boosts in connection with a high input signal level may lead to overdriving your equipment. Should this occur, it is necessary to reduce the input signal level by using the INPUT control.
- To emphasize a frequency range, you do not necessarily have to move its respective control upwards; try lowering surrounding frequency ranges instead. This way, you avoid causing the next piece of equipment in your sound path to overdrive. You also preserve valuable dynamic reserve ("headroom")
- Avoid ground loops! Always be sure to connect the power amps and the mixing console to the same electrical circuit to ensure the same phase!
- If system is dropped or struck, disconnect mains power supply immediately. Have a qualified engineer inspect for safety before operating.
- If the system has been exposed to drastic temperature fluctuation (e.g. after transportation), do not switch it on immediately. The arising condensation water might damage your system. Leave the system switched off until it has reached room temperature.
- If your Dap Audio device fails to work properly, discontinue use immediately. Pack the unit securely (preferably in the original packing material) and return it to your Dap Audio dealer for service.
- Repairs, servicing and electric connection must be carried out by a qualified technician.
- For replacement use fuses of same type and rating only.
- WARRANTY: Till one year after date of purchase.



This product should not be placed in municipal waste.

## Operating Determinations

- This device is not designed for permanent operation. Consistent operation breaks will ensure that the device will serve you for a long time without defects.
- The minimum distance between light-output and the illuminated surface must be more than 0.5 meter.
- The maximum ambient temperature  $t_a = 40^{\circ}\text{C}$  must never be exceeded.
- The relative humidity must not exceed 50 % with an ambient temperature of  $35^{\circ}\text{C}$ .
- If this device is operated in any other way, than the one described in this manual, the product may suffer damages and the warranty becomes void.
- Any other operation may lead to dangers like short-circuit, burns, electric shock, crash, etc.

## You endanger your own safety and the safety of others!

The GIG-202 Tab is not intended to be used by persons (including children) with reduced physical and/or mental capabilities or lack of experience and knowledge, unless they have been given supervision or instruction concerning the use of the appliance by a person responsible for their safety.



### Return Procedure



Returned merchandise must be sent prepaid and in the original packing, call tags will not be issued. Package must be clearly labeled with a Return Authorization Number (RMA number). Products returned without an RMA number will be refused. Highlite will not accept the returned goods or any responsibility. Call Highlite 0031-455667723 or mail [aftersales@highlite.nl](mailto:aftersales@highlite.nl) and request an RMA prior to shipping the fixture. Be prepared to provide the model number, serial number and a brief description of the cause for the return. Be sure to properly pack fixture, any shipping damage resulting from inadequate packaging is the customer's responsibility. Highlite reserves the right to use its own discretion to repair or replace product(s). As a suggestion, proper UPS packing or double-boxing is always a safe method to use.

**Note: If you are given an RMA number, please include the following information on a piece of paper inside the box:**

- 1) Your name
- 2) Your address
- 3) Your phone number
- 4) A brief description of the symptoms

## Claims

The client has the obligation to check the delivered goods immediately upon delivery for any short-comings and/or visible defects, or perform this check after our announcement that the goods are at their disposal. Damage incurred in shipping is the responsibility of the shipper; therefore the damage must be reported to the carrier upon receipt of merchandise.

It is the customer's responsibility to notify and submit claims with the shipper in the event that a fixture is damaged due to shipping. Transportation damage has to be reported to us within one day after receipt of the delivery.

Any return shipment has to be made post-paid at all times. Return shipments must be accompanied with a letter defining the reason for return shipment. Non-prepaid return shipments will be refused, unless otherwise agreed in writing.

Complaints against us must be made known in writing or by fax within 10 working days after receipt of the invoice. After this period complaints will not be handled anymore.

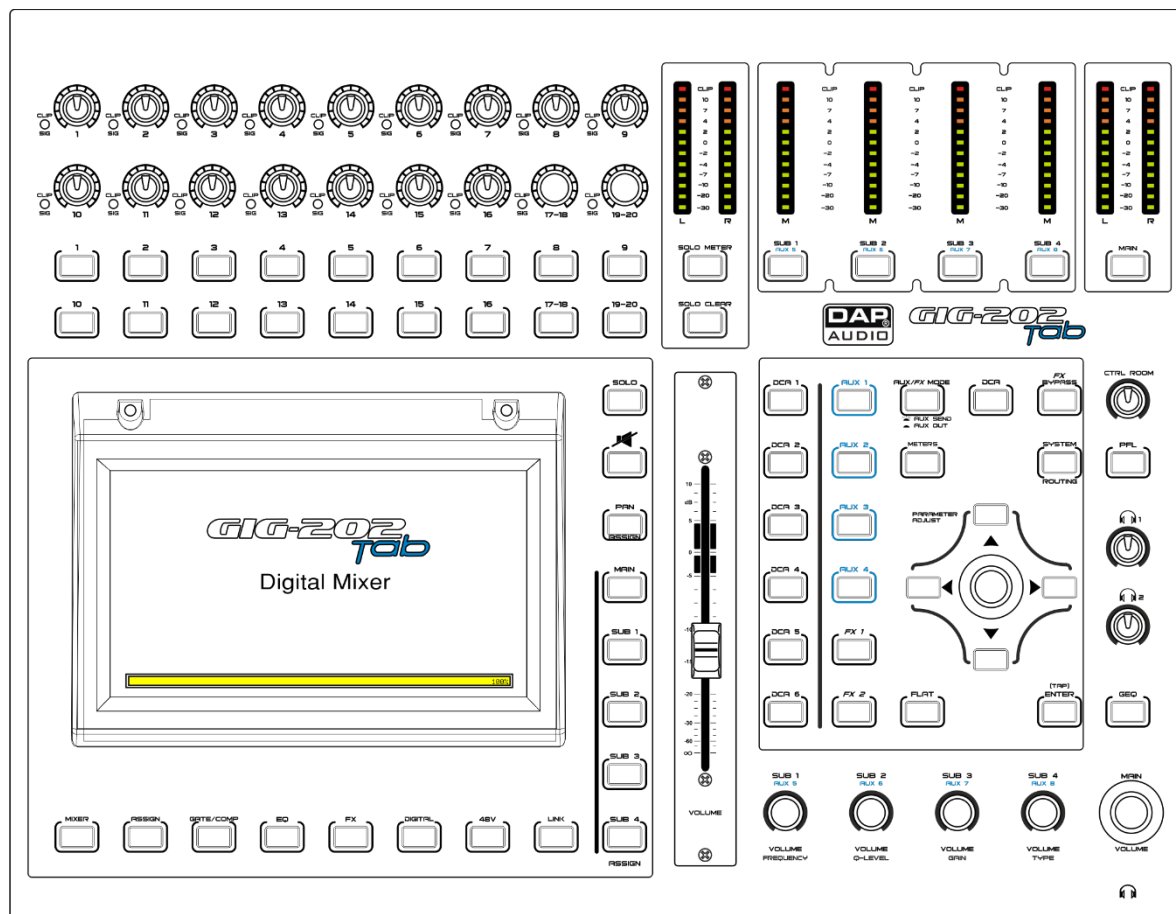
Complaints will only then be considered if the client has so far complied with all parts of the agreement, regardless of the agreement of which the obligation is resulting.

## Description of the device

### Features

- 7" full color LCD touch screen
- Easy to use software interface
- 8 direct access buttons for easy channel control
- Digital Gate/Compressor/4-band full parametric EQ on each input
- 31-band graphical EQ on each output
- 20 analog inputs
- 8 inserts on first channels
- 10 analog outputs
- 100 mm precision motorized fader
- 4 x AUX sends (pre/post switchable per channel)
- 4 x switchable AUX/Subgroups
- 2 x 24-bit FX engines
- Ultra-low noise discrete preamps with +48V Phantom Power
- High-definition ADC's (114dB dynamic range)
- Integrated USB 2-track recording and playback
- 6 x user-definable DCAs
- Full 24-bit/48KHz sampling rate
- 2 separate volume-controlled headphone outputs

### Overview



## Installation

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### Introduction

The GIG-202 TAB digital mixing console is the first fully digital mixing console in the GIG range from DAP-Audio. It is a compact digital mixing console that owns all the features of the more advanced digital mixers available on the market.

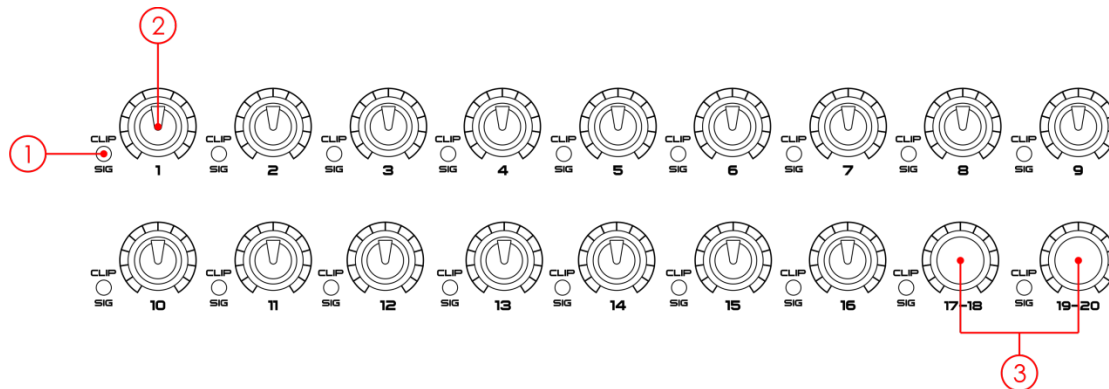
It has 16 XLR/TRS combo inputs and 4 TRS stereo inputs, all equipped with gate, compressor and a 4-band full parametric EQ on each input channel. The 12 analog outputs feature a compressor and individual 31-band graphical EQ. Despite the considerable number of features, DAP-Audio managed to design a user-friendly interface, understandable to all users with or without any experience. To achieve this, DAP-Audio added dedicated direct access buttons for all important features a sound engineer needs during his performance. This helps the user to go directly to the desired function without getting lost in complex menu structures. Direct control is essential in a live situation, therefore the 100 mm motorized fader is always automatically patched to the main parameter of your selected functionality. This also gives the console the 'analogue' feel to the digital environment.

The GIG-202 TAB features a 7-inch touchscreen, 8 inserts on the first inputs, 4 dedicated AUX outputs plus 4 switchable AUX/SUB outputs, 2 built-in FX engines, 6 user-definable DCAs and internal 24-bit/48kHz sampling rate make this the most complete and interesting digital mixing console in its market segment.

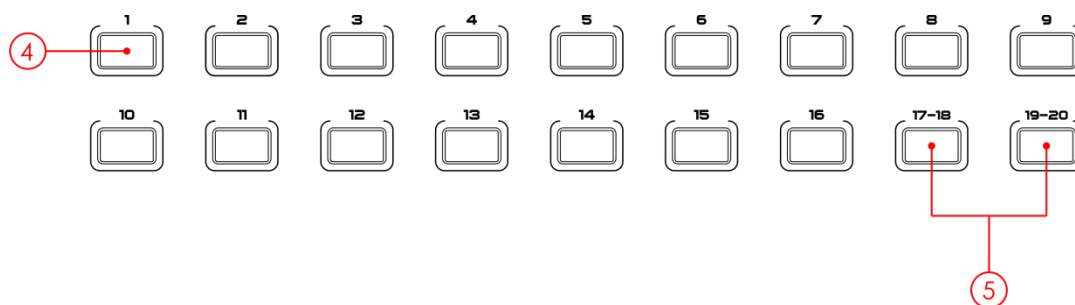
### Ready to start

- 1) Please check the AC voltage available in your country before connecting your mixer to the AC socket.
- 2) Be sure that the main power switch is turned off before connecting the mixer to the AC socket. You should also make sure that all input and output controls are turned down. This will prevent damage to your speakers and will help avoid excessive noise.
- 3) Always turn on the mixer before you turn on the power amplifier; turn off the mixer after the power amplifier is turned off.
- 4) Before connecting and disconnecting the unit from the power supply, always turn off the unit.
- 5) Cleaning: Disconnect the mains power supply and then wipe the mixer with a damp cloth. Do not immerse in liquid. Do not use alcohol or solvents.

## Control Elements

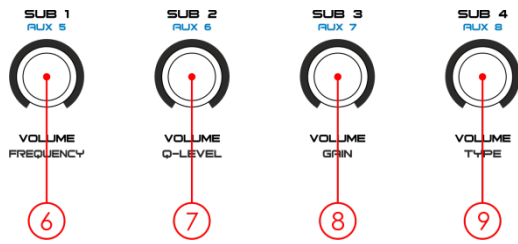


- ① **Signal / Peak Indicator**  
Green (input detected) / Red color (if the input level is too high, reduce gain)
- ② **Input Level Control 1-16**  
Turn the controls 1-16 to set the gain level of the channels' inputs.  
Note: It is very important to properly set the level of the input gain to minimize noise and avoid overload distortion.
- ③ **Line Level volume control 17-18/19-20**  
Turn the controls 17-18/19-20 to set the gain level of the line inputs.  
Note: It is very important to properly set the level of the input gain to minimize noise and avoid overload distortion.

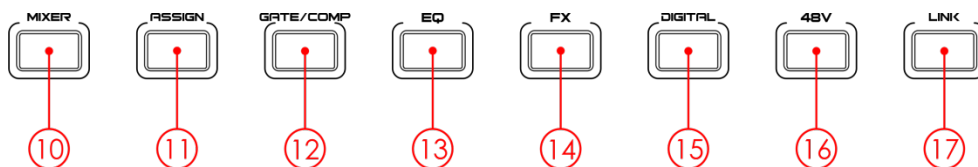


- ④ **Channel select button**  
There are 16 select mono channel buttons on the panel.  
Press this button to route its channel, to add DSP setting and assign its output. It will light up to indicate that it has been pressed and enabled. In DCA window, you can select group channels by pressing this button.
- ⑤ **Stereo line channel select button**  
There are 2 stereo channel select buttons on the panel.  
Press this button to route its channel, to add DSP setting and assign its output. It will light up to indicate that it has been pressed and enabled. In DCA window, you can select group channels by pressing this button.





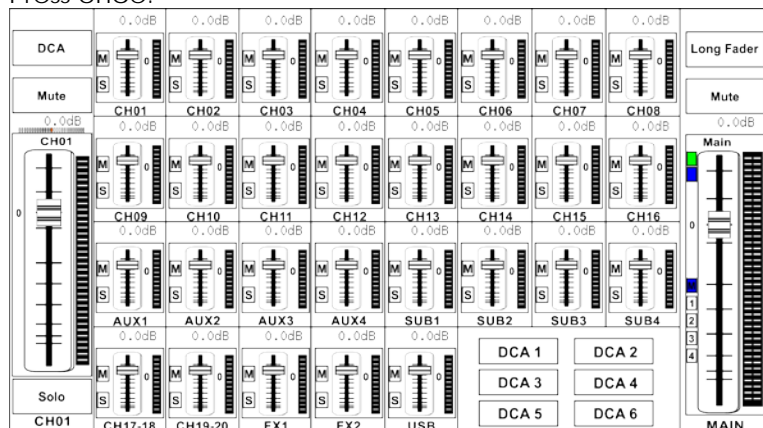
- ⑥ **Sub1/Aux5 master out control – EQ frequency select**  
Output control Sub1/Aux5 - Sets the EQ frequency value.
- ⑦ **Sub2/Aux6 master out control – EQ Q-level select**  
Output control Sub2/Aux6 - Sets the EQ Q-level value.
- ⑧ **Sub3/Aux7 master out control – EQ Gain select**  
Output control Sub 3/Aux7 - Sets the EQ Gain value.
- ⑨ **Sub4/Aux8 master out control – EQ Type select**  
Output control Sub4/Aux8 - Sets the EQ type curve.



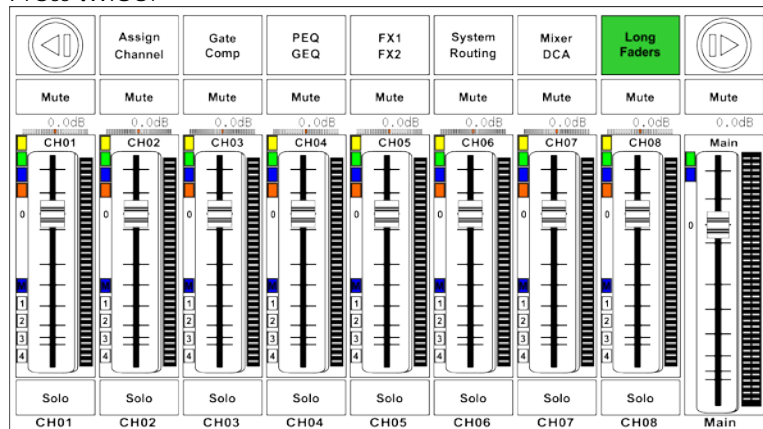
## ⑩ Mixer select button

Press this button to see mixer page on the LCD screen, where you can control all the input and output channel levels, solo, mute as well as rename the channel. You can control DCA group level control (see the figure below). For detailed information, see page 25.

Press once:



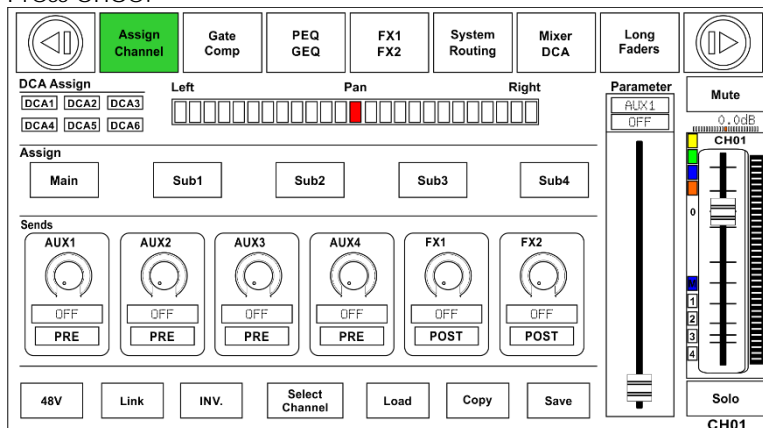
Press twice:



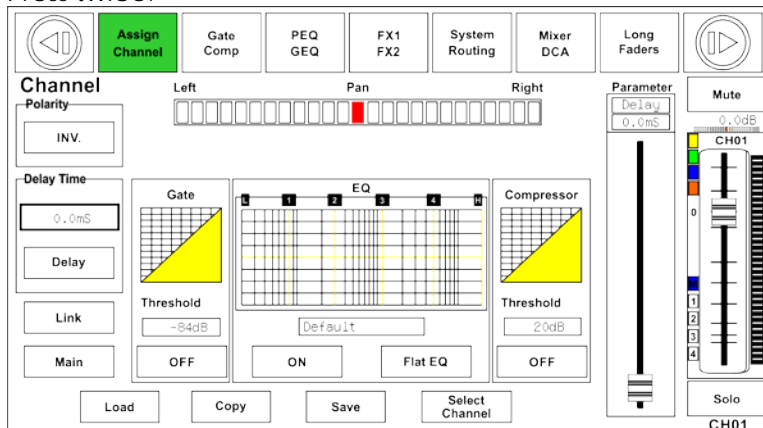
# 11 Assign select button

Press this button to enter assign page. Signal from a selected input channel can be assigned to Main, AUX1-4, Sub1-4 or AUX5-8 and FX1-2. See the figure below.  
For detailed information, see page 27.

Press once:



Press twice:

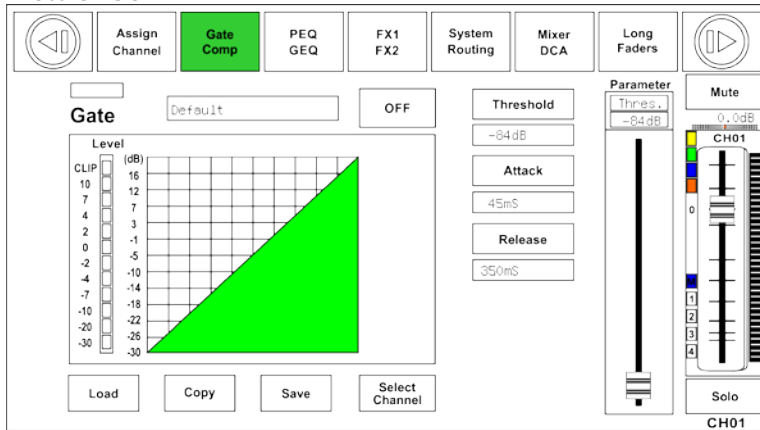


## 12 Gate/Comp select button

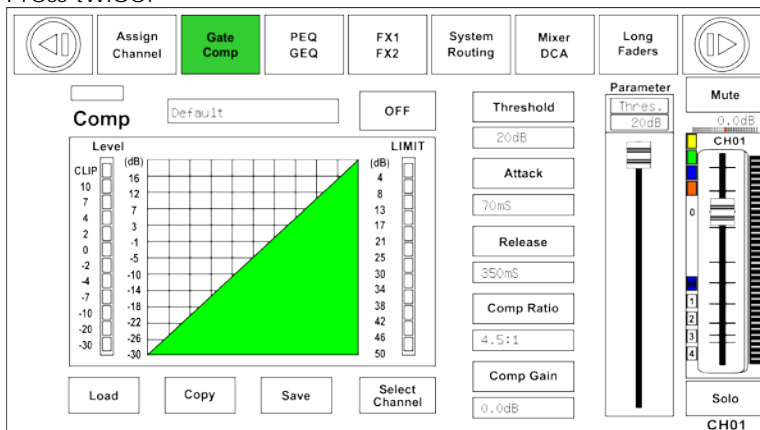
Noise gate attenuates signals which are below the threshold and allows signals to pass through only when they are above a threshold setting. Pressing the button twice will switch to the compressor settings.

The compressor reduces the level of an audio signal, if its amplitude exceeds a certain threshold. See the figure below. For detailed information, see pages 33-34.

Press once:



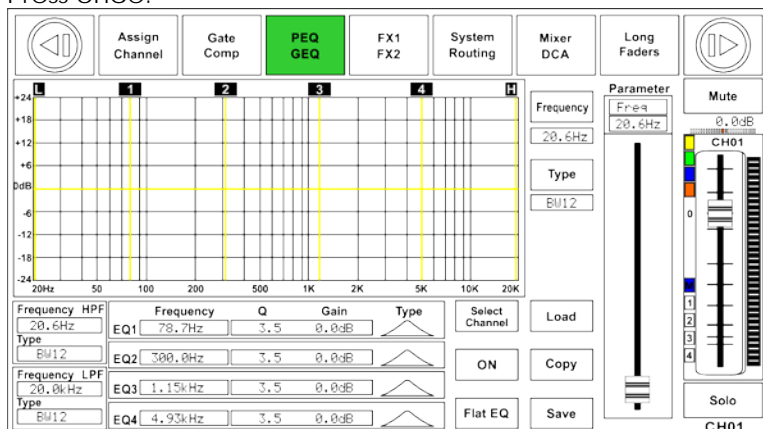
Press twice:



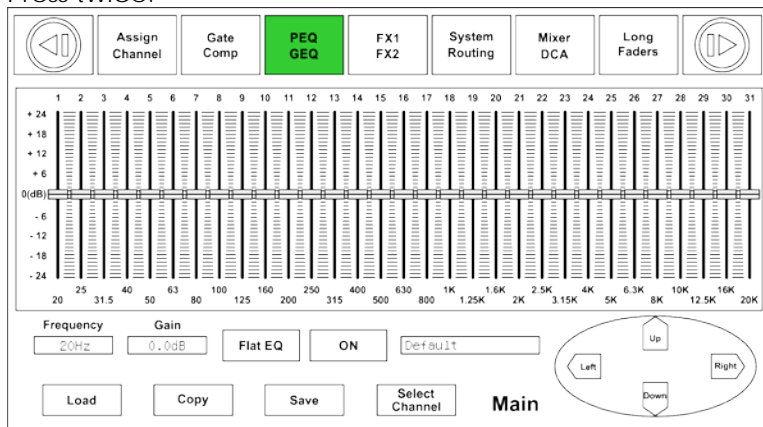
### 13 EQ select button

An equalizer is a filter that allows you to adjust the frequency level in the range of 20Hz-20KHz. See the figure below. For detailed information, see page 35.

Press once:



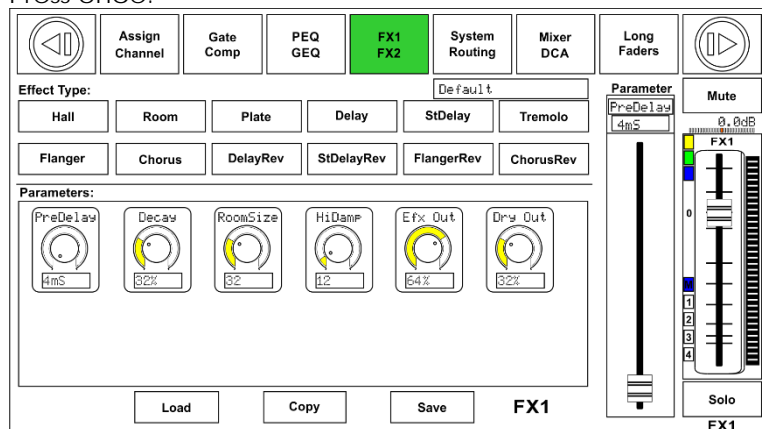
Press twice:



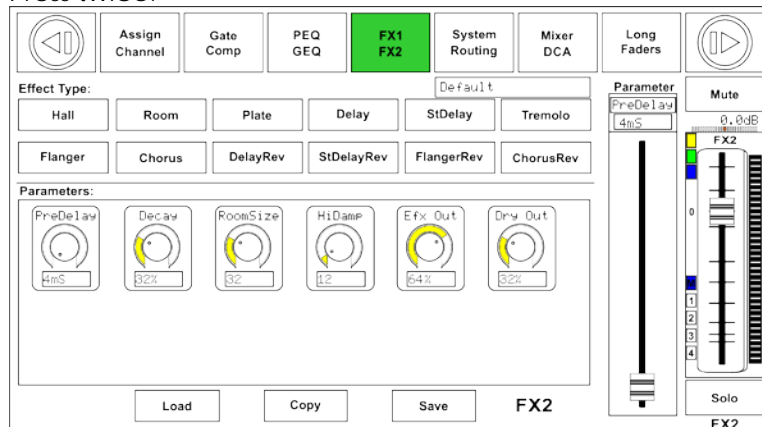
# 14 FX select button

Press this button to show and edit the settings of internal effects. Each FX owns 12 program effects. See the figure below. For detailed information, see page 37.

Press once:



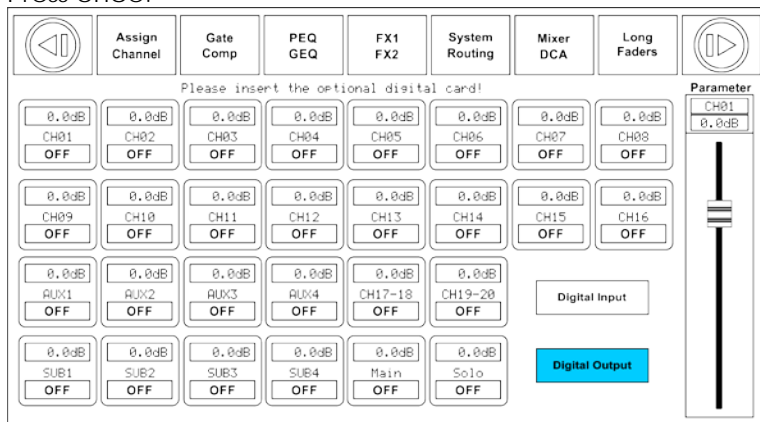
Press twice:



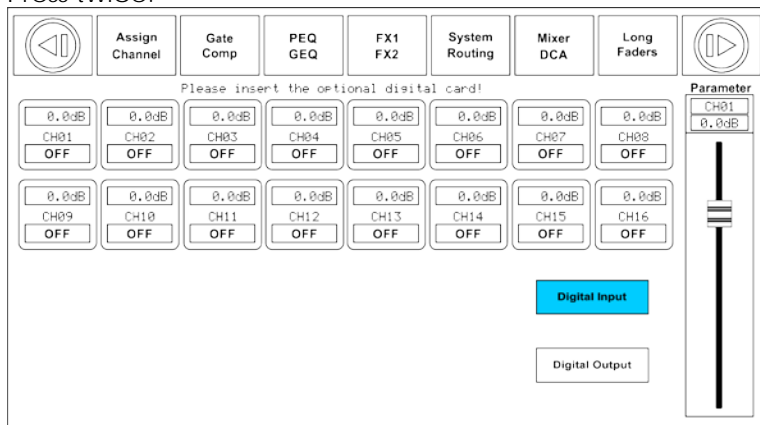
### 15 Digital select button

Press this button to activate/deactivate the digital channel once you have inserted an optional input/output module. It will light up to indicate that current channel has been selected as digital input or digital output. See the figure below.

Press once:

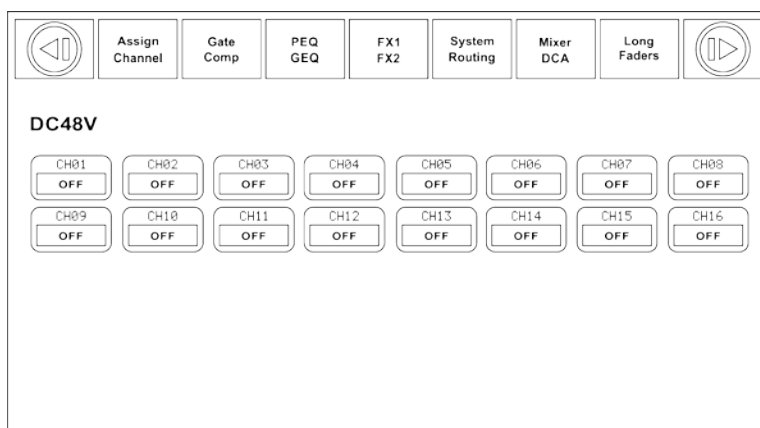


Press twice:



### 16 48V select button

Every microphone input is equipped with an individual phantom power which is controlled by the 48V phantom power button. When you want to turn on phantom power of some channel, the screen will show a warning message and will ask you for confirmation. It will light up to indicate that phantom power is activated. Please note, that only the condenser microphones need phantom power.



**Note:** Please do not supply phantom power to any device which does not need phantom power. Otherwise, the device may suffer damage.

### 17 LINK select button

Input channels, Aux buses and subgroups can be linked as a stereo pair. The button will light up to indicate that the stereo link is active. The stereo pairs are predefined and cannot be changed. They are as follows:

Channels 1 and 2	Channels 9 and 10	Aux 1 and Aux 2
Channels 3 and 4	Channels 11 and 12	Aux 3 and Aux 4
Channels 5 and 6	Channels 13 and 14	Subgroups 1 and 2
Channels 7 and 8	Channels 15 and 16	Subgroups 3 and 4

A stereo link can be enabled when either channel in the pair is selected, by pressing the link button. When the Link button is illuminated, indicating that the Stereo Link function is enabled, all DSP settings, subgroups assignments, solo status and main assignments are passed to the other channel of the pair.

#### Link & DCA

Apart from link, the channels can also be grouped to DCA as stereo channel, but without the possibility to channel the link in DCA. On the contrary, if the channel has been grouped to DCA, it cannot be linked at all, while its paired channel can link.

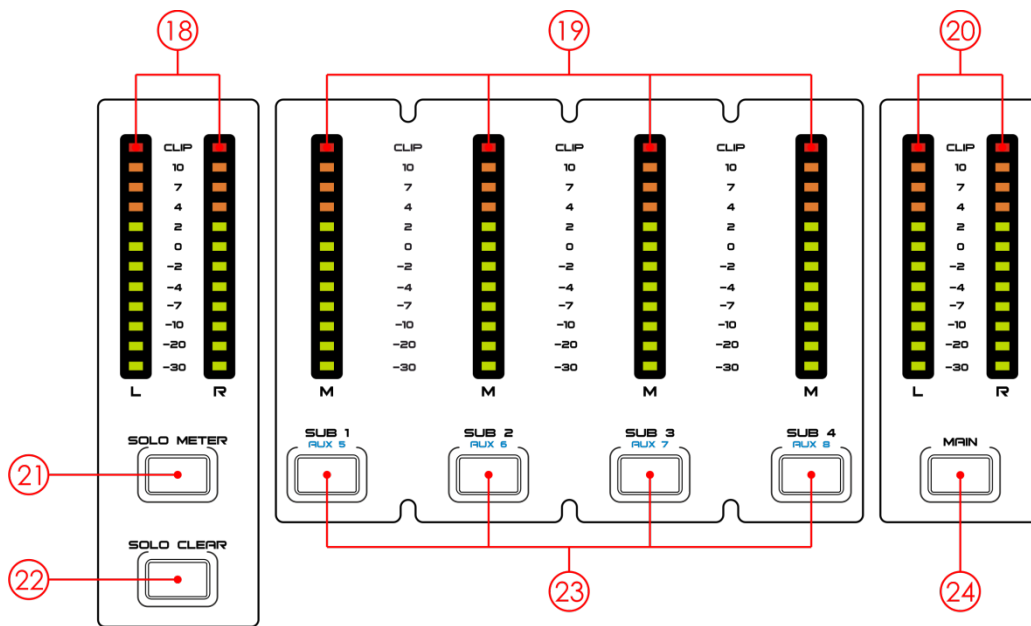
For example: channel 5 is linked to channel 6, then both channels can be grouped to DCA. However, if channel 5 has been grouped to a DCA first, it cannot be linked to channel 6, but channel 6 can be linked to channel 5.

#### Link and Routing

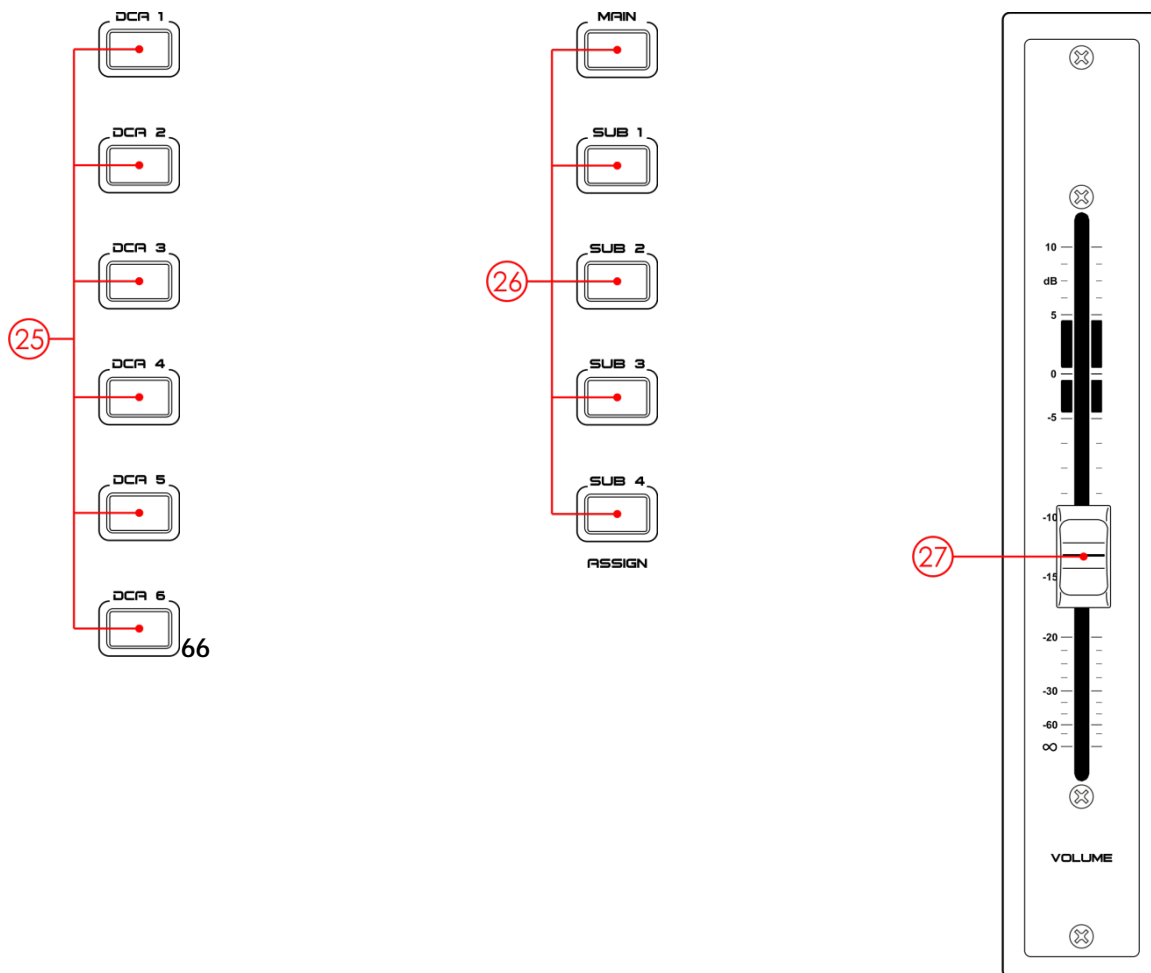
The two linked channels can route as stereo channel, while routed channels can also link later.

Please note that this is a non-destructive passing. The other channel's previous setting will be restored after the link button gets disengaged. For example, when channel 6 has been selected, then press the Link button. All of the channel 6 settings will be copied to channel 5. The channel 5's own settings will be restored after the Link button has been pressed again.



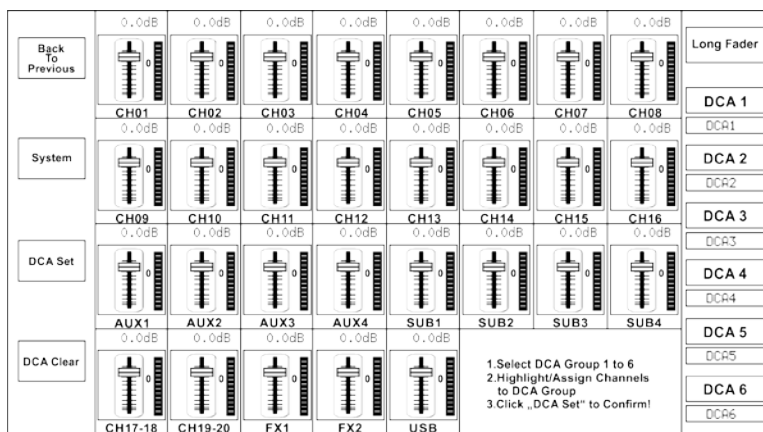


- (18) Solo/PFL output meter**  
 Indicates the output level for a selected channel. If **Solo Meter (21)** is active, it shows the input Solo/PFL level of the selected channel.
- (19) Level output indicator**  
 Indicates the level output for SUB1-4/Aux 5-8.
- (20) Main output level indicator**  
 Indicates the main level volume output.
- (21) Solo meter button**  
 When pressed, the **meter (18)** will indicate the level of the selected solo channel(s).
- (22) Solo clear button**  
 Clear all solo selected channels.
- (23) Sub1-4/Aux 5-8 select buttons**  
 Press these buttons to route its channels to add DSP settings and assign its outputs. It will illuminate when the function is active.
- (24) Main select button**  
 Press this button to edit the master output channel DSP settings.



②⑤ DCA 1-6 select buttons

Select one of the 6 DCA groups. The channel fader will be activated for the selected DCA group.

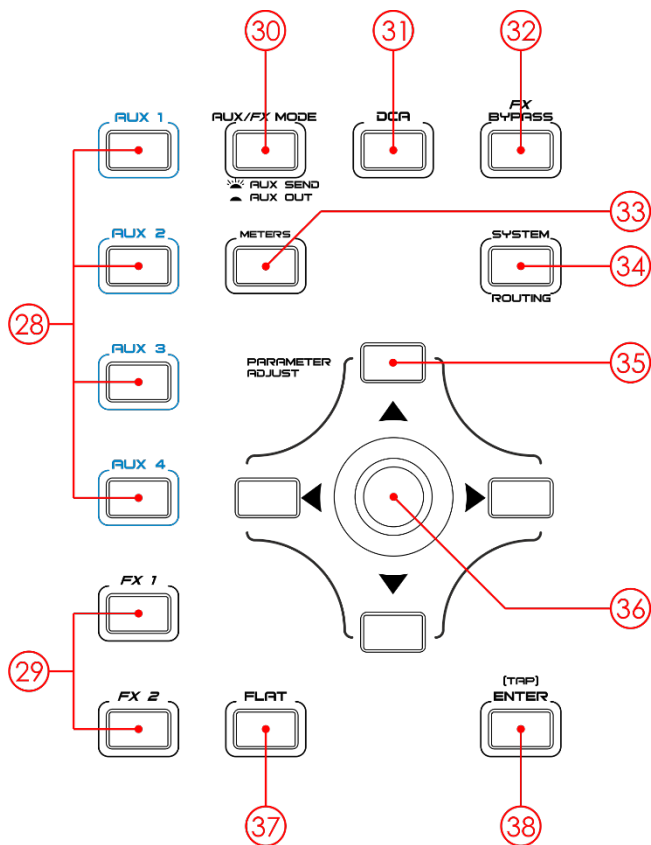


②⑥ Main / Sub 1-4 assign buttons

Assign outputs to selected channels and FX channels. Subgroups and Auxiliaries can only be routed to main.

②⑦ Motorized fader

There is only one motorized fader to control all digital channel levels, including 20 input channels, 1 USB input, 4/8 Aux outputs, 4 Sub outputs, FX channels and 1 main output channel.



### 28 Aux 1-4 select buttons

Select Aux 1-4. Press these buttons to add DSP settings.

### 29 FX1/2 select buttons

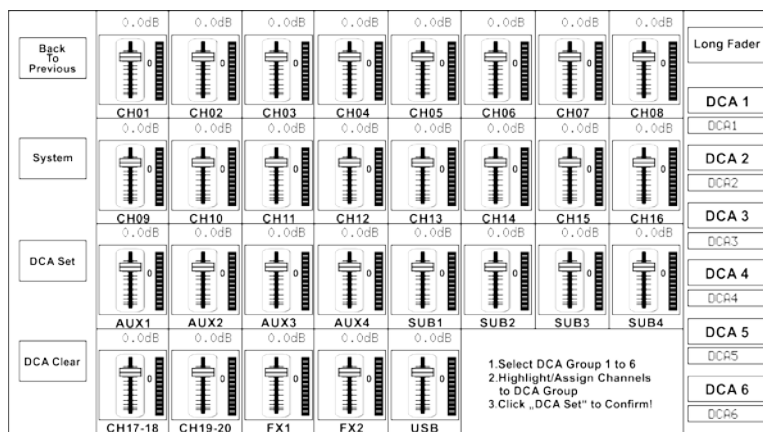
Select FX 1/2. Press these buttons to add DSP settings.

### 30 Aux send / Aux Out

In Aux send mode (button is illuminated), **aux 1-4/5-8 (28)** can be used to select the corresponding aux on the selected channel. In Aux out mode (button is not illuminated), **aux 1-4/5-8 (28)** can be used for selecting the auxiliary masters.

### 31 DCA set button

Digital Controlled Amplifier (DCA) can perform group assignments. DCA volume control will always leave the same ratio between the channel fader levels, independent of the volume control. If you press this button, it will flash until channels are selected. Then press again to save the settings.

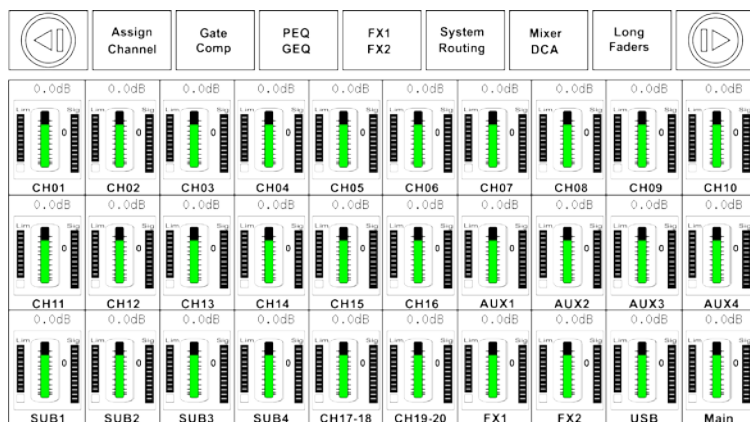


### 32 FX Bypass

Press this button to mute the FX return channels.

### 33 Meters

Press this button to get a total overview of all channels.



### 34 System / Routing

Press once to access the system menu. Press again to access the routing menu.

Press once:

Press twice:

**35 Parameter adjust buttons**

Navigate through all menus by pressing the up, down, left & right buttons.

**36 Encoder**

This encoder adjusts the parameter values of the selected controls that are shown on the LCD display.

**37 Flat EQ button**

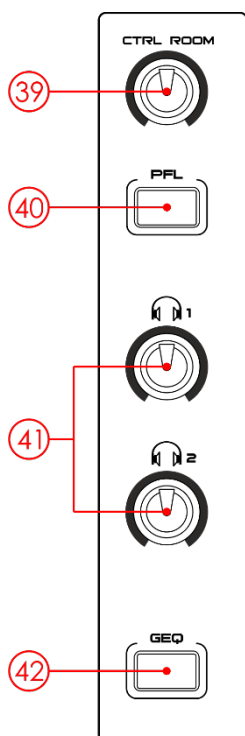
Pressing this button will reset the EQ settings of the selected channel.

**38 [TAP] Enter button**

This button has two separate functions:

Enter                      Confirm the edited parameter values

TAP                        In the FX menus, the delay time can be tapped.

**39 Ctrl room volume control**

Adjusts the output volume of the control room.

**40 PFL button**

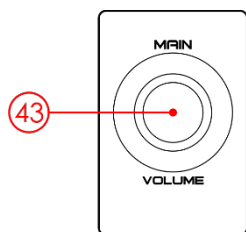
When PFL is active, the solo button will be in Pre Fader Listening mode.

**41 Headphones 1 & 2 volume control**

Adjusts the output volume of the headphones.

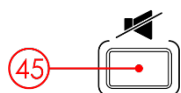
**42 GEQ button**

Switch to the 31-band graphic equalizer. The GEQ of the selected output will be displayed.



#### 43 Main volume control

Controls the main output volume.



#### 44 Solo button

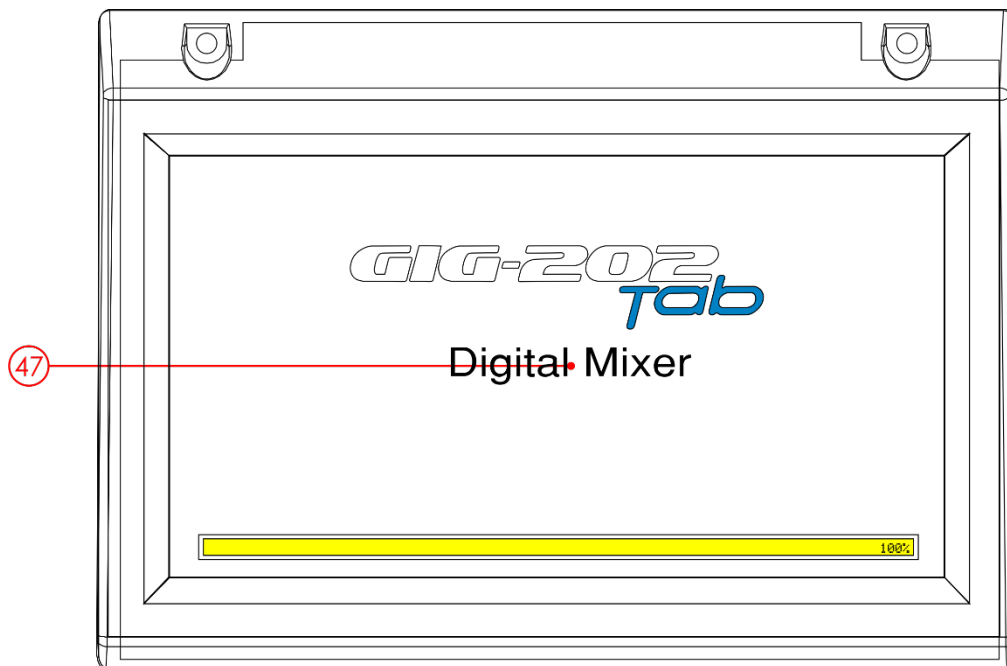
Press this button to send the signal of the selected channel(s) to the control room and headphone outputs.

#### 45 Mute button

When activated, the selected channel(s) will be muted.

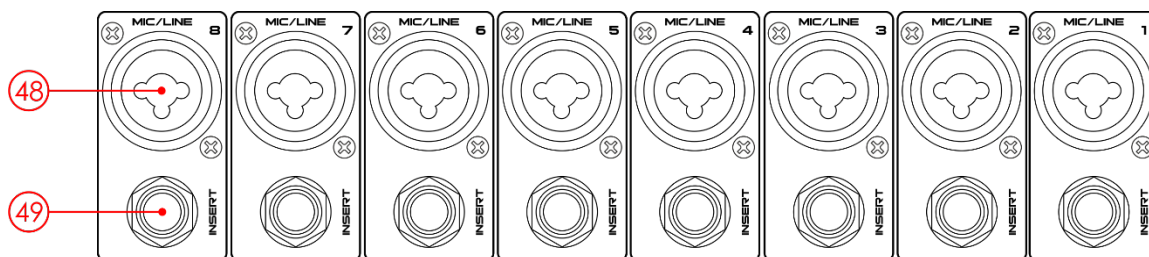
#### 46 Pan button

When activated, the selected channel can be panned with the **Encoder (36)**.



#### 47 LCD Touchscreen

## Rear panel connections

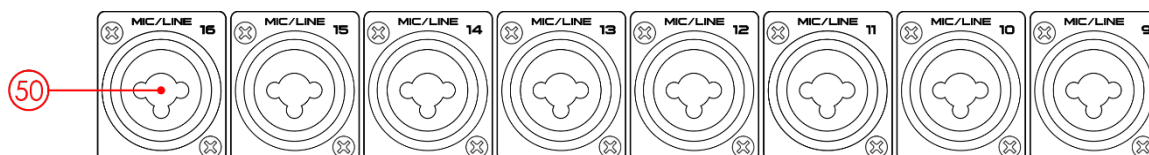


### 48 XLR/Jack combo connector 1 - 8

Electronically balanced combo-type input for connecting low impedance microphones.

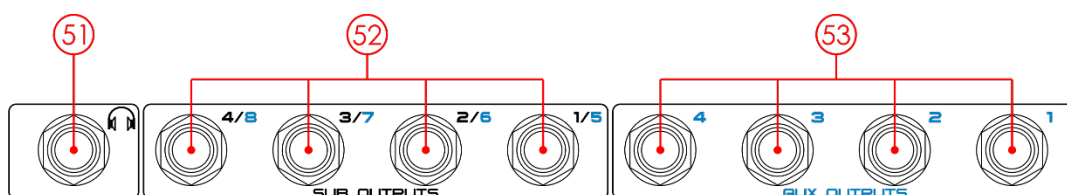
### 49 Insert connectors

The INS(ert) connector (¼" stereo jack connector) is used for connecting to external signal processors.



### 50 XLR/Jack combo connector 9 – 16

Electronically balanced combo-type input for connecting low impedance microphones.



### 51 Headphones 2 Output

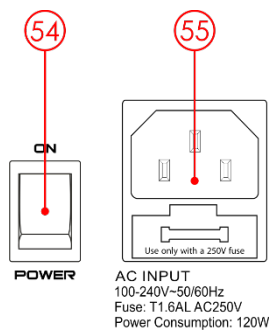
Connect headphones.

### 52 Subgroup outputs

These are balanced mono outputs for each subgroup.

### 53 Auxiliary outputs

These are balanced mono outputs for each auxiliary.



#### 54 Power ON / OFF

Use the POWER switch to turn on the mixing console. The POWER switch should always be in the "Off" position, when you are about to connect your unit to the mains.

#### 55 AC Inlet with fuse holder

Before connecting the unit to the mains, ensure that the voltage setting matches your local voltage. Blown fuses should only be replaced with fuses of the same type and rating. To disconnect the unit from the mains, pull out the main cord plug.



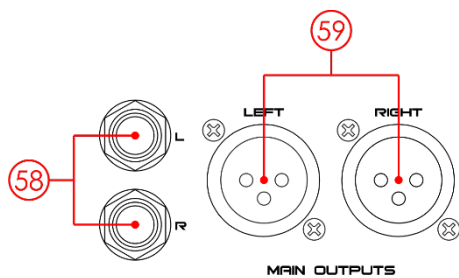
#### 56 USB Audio In/Out

This port is for remote control or firmware update.

#### 57 Control Room outputs

The CTRL-ROOM outputs will be used to send the signal to studio monitor speakers.



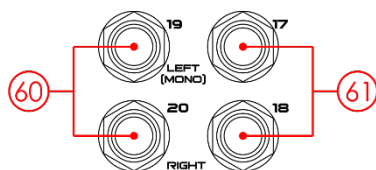


**58 TRS balanced Main Outputs**

The MAIN MIX outputs are balanced 1/4" TRS connectors. These outputs are parallel to the **XLR Outputs (59)**.

**59 XLR balanced Main Outputs**

The MAIN MIX outputs are balanced XLR connectors.



**60 TRS balanced Inputs 19-20**

The 19-20 Line inputs are normally used as effect returns. The inputs accept balanced stereo. If a mono signal has to be returned to the mix, connect it to the left input and then the right one as well, as the left side will get the signal.

**61 TRS balanced Inputs 17-18**

The 17-18 Line inputs are normally used as effect returns. The inputs accept balanced stereo. If a mono signal has to be returned to the mix, connect it to the left input and then the right one as well, as the left side will get the signal.

## DSP Control

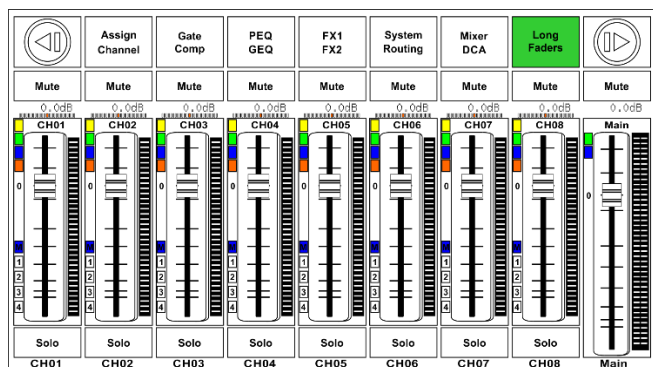
The DSP control is the most important function of the GIG-202 Tab. By using it, you can adjust gate, compressor, EQ, polarity, panning, delay, link, routing, etc. for the selected channels. See the table below for the list of input/output channels and to see which DSP functions are supported.

Bus	Gate	Compressor	EQ	Polarity	Pan	Delay	Link	Output Assignment
Input Channels 1-16	✓	✓	✓	✓	✓	✓	✓	MAIN, Subgroups 1-4, Aux sends 1-4, FX 1-2
Input Channels 17-20	✓	✓	✓	✓	✓	✓	X	MAIN, Subgroups 1-4, Aux sends 1-4, FX 1-2
Aux sends 1-4	✓	✓	✓	✓	✓	✓	✓	
FX sends 1-2	✓	✓	✓	✓	✓	✓	X	MAIN, Subgroups 1-4, Aux sends 1-4
Subgroups 1-4	X	✓	✓	✓	✓	✓	✓	Main
Main Output	X	✓	✓	✓	✓	✓	X	
Tape in/USB	✓	✓	✓	✓	✓	✓	X	MAIN, Subgroups 1-4, Aux sends 1-4, FX 1-2

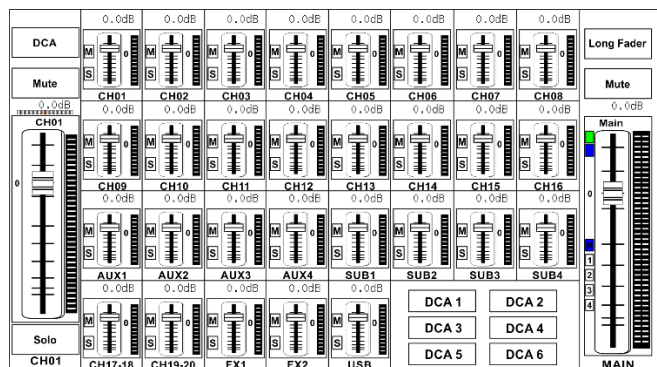
## Mixer interface

Turn on the GIG-202 Tab. The mixer interface appears on the LCD touchscreen.

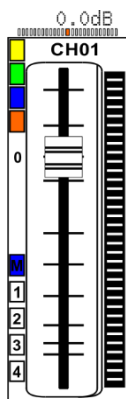
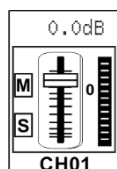
### Long fader mode



### Mixer mode



The mixer mode depends on the settings, set in the system setup. Switch between both modes by pressing the mixer button (10).

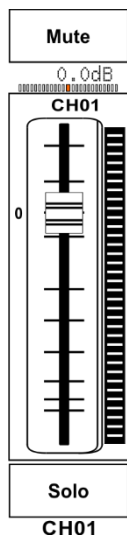


Touch the desired channel. The background will light up. Use the **Encoder (36)** to adjust the panning.

S/Solo and the **Solo button (44)** will light up simultaneously.

"M/Mute" and the **Mute button (45)** will light up simultaneously.

The meter located beside the fader indicates the input signal level.



Move the fader up and down to increase/decrease the level of all input and output channels, one channel at a time. The meter beside the fader indicates the input signal activity.

Solo

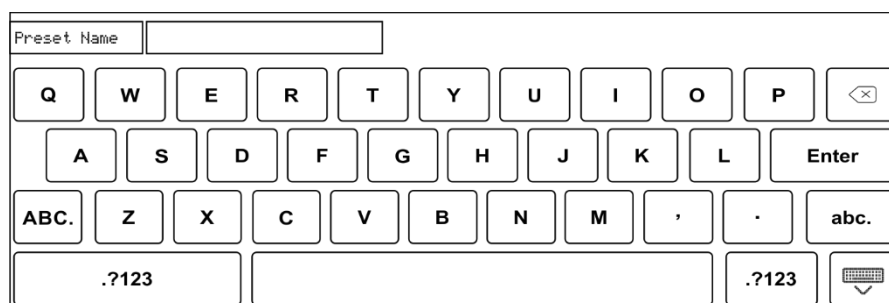
Touch this icon to monitor the audio signal of the selected channel. The icon will light up together with **Solo (44)** on the panel.

Mute

Touch this icon to mute the audio signal of the selected channel. The icon will light up together with **Mute (45)** on the panel.

CH01

Press and hold the "CH01" to rename the channel. The display will show a virtual keyboard. Now you can rename the channel.



The pan indication shows real pan of the selected channel's audio signal.

DCA 1

DCA 2

DCA 3

DCA 4

DCA 5

DCA 6

Touch these icons to control the channels grouped in DCA1-6. For example, if you touch "DCA2", its background will light up together with the **DCA2 button (25)**. Now, move the motor fader and turn the **Encoder (36)** or move the fader on the display in order to adjust the signal level. For the detailed information, see page 39.

DCA

Long Fader

Touch these icons to enter the corresponding interfaces.

## Assign interface

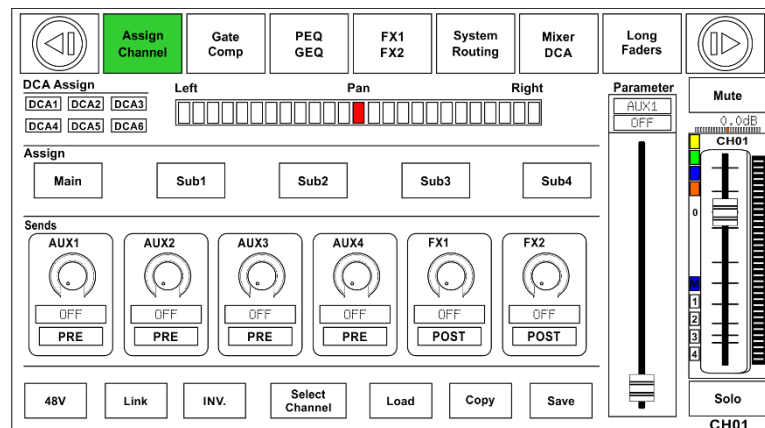
Press the **Assign button (11)** to enter the assign interface. The 20 main inputs, Tape/USB in and internal FX returns can be assigned to any or all of the subgroup outputs, Aux sends and main outputs.

AUX/SUB  
Mode

8 AUX  
Mode

Toggle between Sub1-4 and AUX5-8 by touching the AUX/SUB Mode icon in System page.

### Sub 1-4 Mode



#### Assign

Main

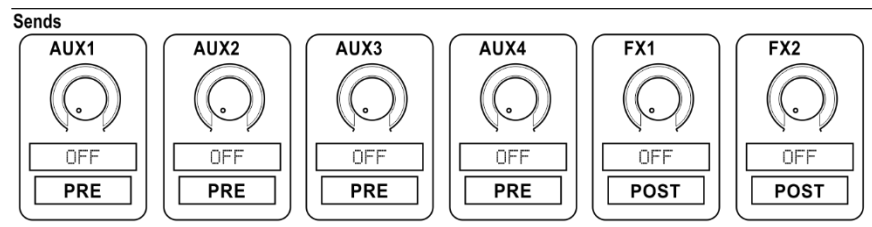
Sub1

Sub2

Sub3

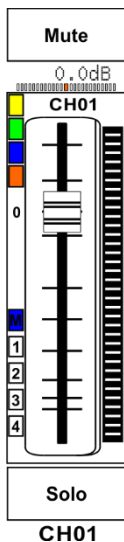
Sub4

Touch the Main & Sub 1-4 icons on the display or the **Main & Sub 1-4 (26)** buttons on the panel to assign input channel audio to these channels. When pressed, they will light up simultaneously with the buttons in Assign area on the panel. In order to adjust the audio output level of the desired channel, turn the **Encoder (36)** or touch the corresponding **Main or Sub 1-4 (26)** controls on the right-hand side of the panel.



Touch the AUX 1-4 and FX 1-2 icons on the display or press the **AUX 1-4 and FX 1-2 (28/29)** on the panel to assign input channel audio to these channels. In order to adjust the output level of the channel audio, turn the **Encoder (36)**.

Touch the PRE icon to switch it to POST. The AUX & FX send will derive its signals from all channels' post-faders. If the button has not been pressed and is not illuminated, Send will by default derive its signal from all channels' pre-faders and channels' fader positions, unaffected by sending. In other words, touch the PRE icon and switch it to POST. Now, move the faders to adjust their levels by moving the faders.



Move the fader to adjust the selected channel's audio input. The fader's function is the same as that of the **Motorized fader (27)** on the panel. While adjusting the level, they will both change position synchronously.

"Meter" indicates the signal level activity.

"Pan" above the fader indicates the pan value setting.

"Solo" monitors the selected audio channel.

"Mute" mutes the selected audio channel.

Press and hold the "CH01" to rename the selected channel.

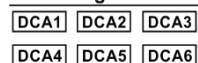


Move the fader to change the selected channel's audio output. This fader's function is the same as that of the **Encoder (36)**.



Touch the pan bar on the left or the right side to change signal's balance effect. Its function is the same as that of the **Pan button (46)** on the panel. If you have adjusted channel pan, touch the bar twice to position the indicator in the center of the bar.

#### DCA Assign



Indicates the assigned DCA Groups of the selected channel.

48V

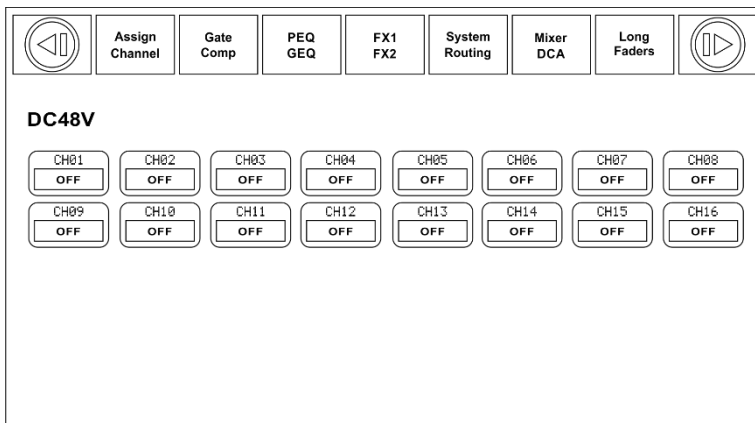
Link

INV.

Select  
Channel

Touch these controls to enter the corresponding page.

48V



Press a channel to activate phantom power.

Are you sure turn on +48V Phantom  
power of this channel?

No

Yes

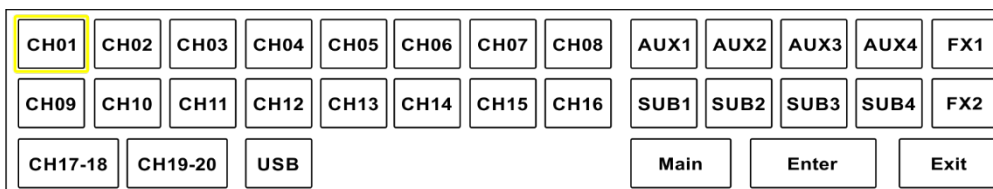
Touch "Yes" to activate.

INV.

Touch this icon to invert the phase of the selected channel's signal (to alter the phase by 180). If the phase reverse is active, the button will light up. The display shows the phase reverse setting in real time. The Polarity control can be used for correcting audio signals, which are out of phase, as well as to cancel/reinforce each other.

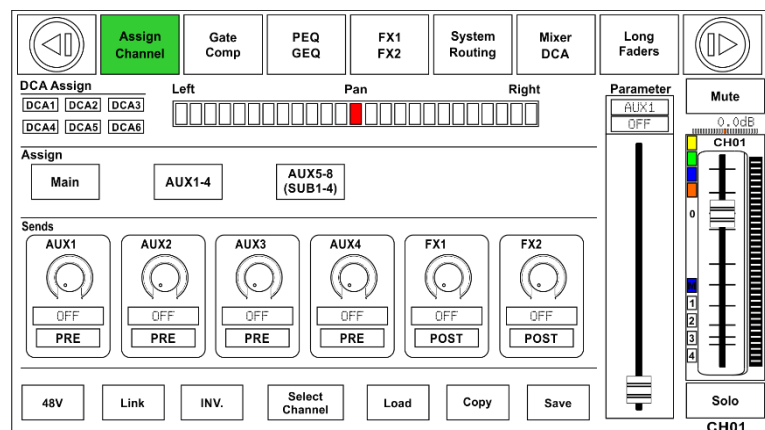
Link

If you touch this icon, the background and the **Link button (17)** will light up synchronously. The currently active channel will be linked to its peer channel.

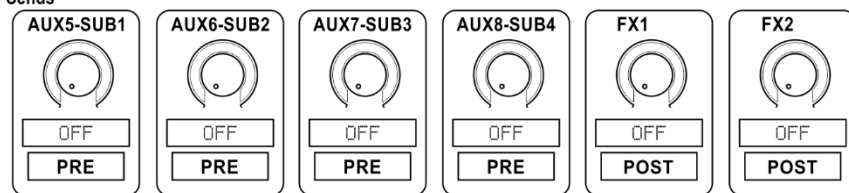
Select  
Channel

## Aux 1-8 Mode

If you switch from Sub1-4 mode to AUX 5-8 mode, you will gain access to more advanced functions.

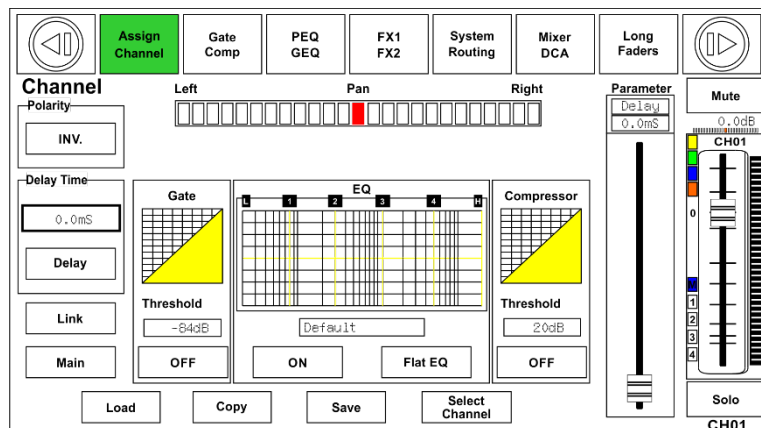


### Sends



Touch the AUX5-8(SUB1-4) and FX1-2 to assign audio input to these channels or buses. Rotate the Encoder (36) to adjust audio output level. You can also use the **Aux 5-8 controls (06-09)** on the panel to adjust the volume. The functions of the other icons are the same as those in SUB1-4 mode.

## Channel interface



INV.

Touch this icon to invert the phase of the selected channel's signal (to alter the phase by 180). If the phase reverse is active, the button will light up. The display shows the phase reverse setting in real time. The Polarity control can be used for correcting audio signals, which are out of phase, as well as to cancel/reinforce each other.

Delay

Touch this icon to switch delay for the selected channel ON/OFF. The icon will light up to indicate that the delay function has been enabled. The delay time can be set up to 300ms at 48 kHz. The parameters can be adjusted only when the Delay function is active.

0.0mS

When the "Delay icon" is active, touch this icon in Delay Time and rotate the **Encoder (36)** to adjust the selected channel's delay time.

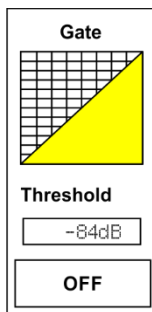
Link

If you touch this icon, the background and the **Link button (17)** will light up synchronously. The currently active channel will be linked to its peer channel.

Main

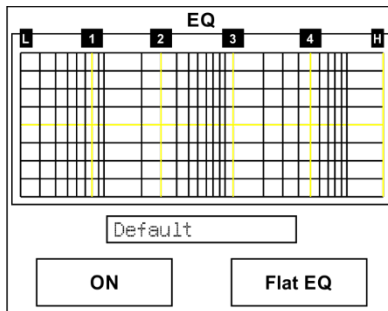
Touch this icon to activate. Assign the signal from the selected channel to the Main channel.





Touch the "OFF" icon to enable the Gate function. Touch the number underneath "Threshold", then rotate the **Encoder (36)** or move the long fader on the right-hand side of the LCD display to adjust the Threshold value, which will appear in the central box. While adjusting, the changes will be displayed on the Gate grid.

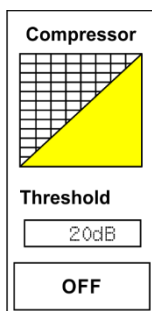
Touch the grid to enter Gate page. For the detail operation, please refer to page 33.



Touch the "OFF" icon to enable the EQ function. It will light up and synchronize with the ON/OFF control on the EQ page. Please adjust the values on the EQ page because it is not possible here.

Touch the Flat EQ icon to restore default settings.

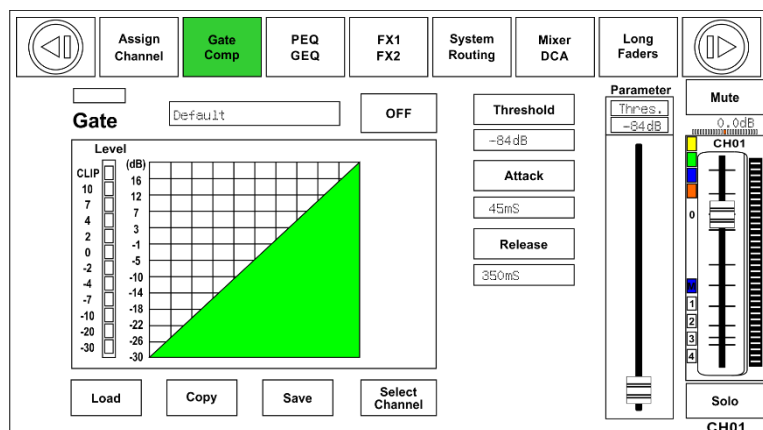
Touch the grid to enter EQ page. For detailed information, see page 35.



Touch the "OFF" icon to enable the Compressor function. Touch the number underneath "Threshold", then rotate the **Encoder (36)** or move the long fader on the right-hand side of the LCD display to adjust the Threshold value which will appear in the central box. While adjusting, the changes will be displayed on the Compressor grid.

In this area, you can touch the grid to enter COMP page. For detailed information, see page 34.

## Gate interface



OFF

Touch this icon to activate/deactivate the Gate for the selected channel. The icon will light up. The display shows the Gate settings in real time. Change the parameters by turning the Threshold, Attack & Release controls and turn the **Encoder (36)** to set the value.

**Note:** The parameters can be adjusted only if the Gate control has been enabled.

**Gate**

The bar above the "ON/OFF" shows the status of the gate. Red is closed, Green means opened.

Threshold

-84 dB

Adjust this control to set the level at which the gate will open. The adjustment range is between -84 and +20 dB.

Attack

45mS

Adjust this control to set the amount of time after which the gate should change from close to open, in a way similar to fade-in function. The adjustment range is between 0.5 and 200 ms.

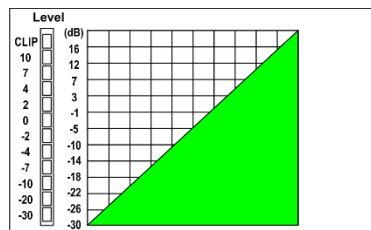
Release

350mS

Adjust this control to set the amount of time after which the gate should change from open to close. The adjustment range is between 10 ms and 1 second.

**Note:** A fast release abruptly cuts off the sound, once it has fallen below the threshold.

A slow release smoothly changes from open to closed, in a way similar to a slow fade out. If the release time is too short, a click can be heard when the gate re-opens.

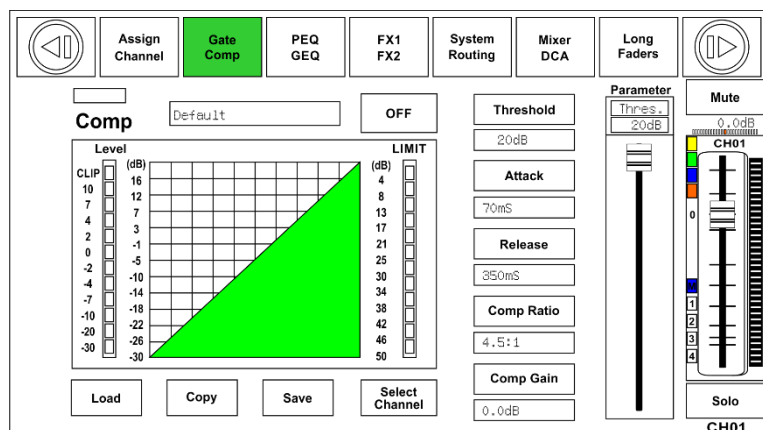


The Gate grid shows the threshold setting in real time.

The meter on the left indicates the input signal activity.

**Note:** You can also rename the selected channel by pressing and holding the CHXX icon.

## Compressor interface



OFF

Touch this icon to activate/deactivate the Compressor for the selected channel. It will light up to indicate that the compressor has been enabled. The display shows the compressor setting in real time. Change the parameters by turning the **Encoder (36)** and set the values of Gain, Threshold, Attack, Release & Ratio by turning the corresponding controls or by touching the up & left & down & right keys to choose the function which you want to modify. Please note that the parameters can be adjusted only if the Compressor has been enabled.

Comp

The bar above the "ON/OFF" will light up when a signal is undergoing compression.

Threshold

20dB

Adjust this control to set the compressor's threshold for the selected channel. If the amplitude of an audio signal exceeds a certain threshold, the compressor will reduce the level of this signal. The adjustment range is between -30 and 20 dB.

Attack

70mS

Adjust this control to set the compressor's attack setting for the selected channel. The attack setting is the period when the compressor is decreasing gain to reach the level that is determined by the ratio. The adjustment range is between 10 and 150 milliseconds.

Release

350mS

Adjust this control to set the compressor for the selected channel. Release sets the amount of time it takes the compressor to return to its normal gain once the signal level drops below the threshold. Release can be set between 10 ms and 1seconds.

Comp Ratio

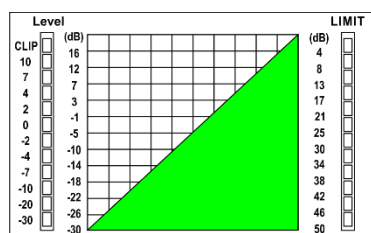
4.5:1

Adjust this control to set the compression ratio for the selected channel. The ratio determines the amount of gain reduction. For example, a ratio of 4:1 means that if input level is 4 dB over the threshold, the output signal level will be 1 dB over the threshold. The ratio can be set between Limit and 1:1.

Comp Gain

0.0dB

Adjust this control to set the compressor gain for the selected channel or bus. When compressing a signal, gain decrease will cause the attenuation of the whole level. By using this Gain control you can recover the lost level and readjust volume. The adjustment range is between 0 dB (no gain adjusted) and +24 dB.



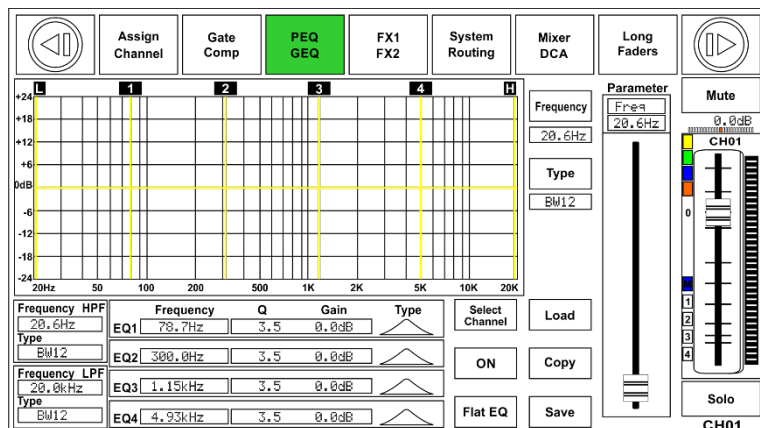
The compressor grid shows the threshold setting in real time.

The meter on the left-hand side indicates the input signal level.

The meter on the right-hand side indicates the compressor's degree.

**Note:** You can also rename the selected channel by pressing and holding the CHXX icon.

## EQ Interface



OFF

Touch this icon to activate/deactivate the equalizer for the selected channel. It will light up to indicate that the equalizer has been enabled. The display shows the EQ setting in real time. You can adjust the parameters by sliding the curve on the display or by using the up & left & down & right keys to choose the function which you want to modify and use the Adjust Parameter control to set the value.

Please note that the parameters can be adjusted only if the EQ button has been pressed. The equalizer is available for all input and output buses.

Flat EQ

If you touch this icon, a dialog box saying "Are you sure to flat the EQ?" will appear. If you choose "yes", all the setting values on this page will be restored to default. If you choose "no", the settings will be retained.

Frequency

20.6Hz

Adjust this control to separately set the central frequency of the equalizer's Low/Low-mid/High-mid/ High band. The center frequency lies in the middle of the pass-band, between the lower and upper cutoff frequencies which define the limits of the band. The adjustment range for the central frequency is between 20Hz and 20KHz.

Q

BW12

Adjust this control to separately set the Q for the Low/Low-mid/High-mid/High band. The Q is the ratio of the central frequency to the bandwidth. If the center frequency is constant, the bandwidth is inversely proportional to the Q, which means that if you raise the Q, the bandwidth will be narrowed. The adjustment range is between 0.4 and 24.

Gain





BW12

Adjust this control to set the frequency gain for the selected band. The adjustment range is between -24 dB and +24 dB.

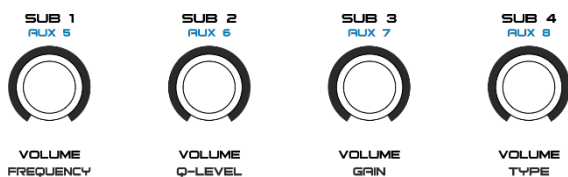
Frequency HPF  
20.6Hz  
Type  
BW12

Frequency LPF  
20.0kHz  
Type  
BW12

This is a low-pass filter and high-pass filter which can pass lower or higher frequencies. When set to its highest position, the filter is off. Type indicates the filter type. Different filter types provide different shapes and different frequency range.

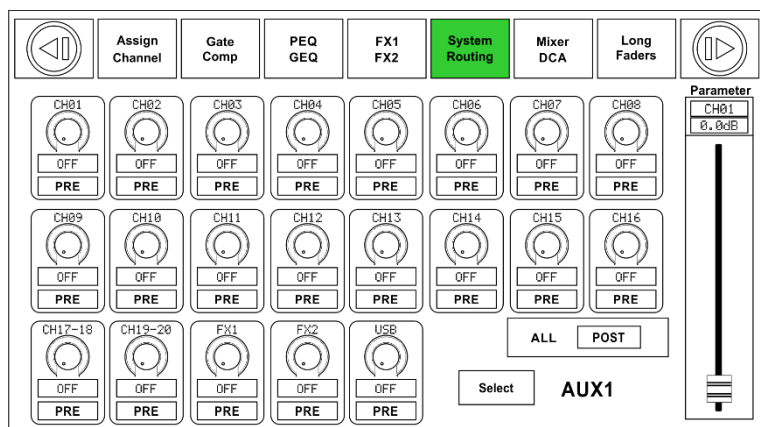
	Frequency	Q	Gain	Type
EQ1	78.7Hz	3.5	0.0dB	
EQ2	300.0Hz	3.5	0.0dB	
EQ3	1.15kHz	3.5	0.0dB	
EQ4	4.93kHz	3.5	0.0dB	

Adjust EQ1 to separately set its Frequency, Q and Gain parameters. Touch Type to change the filter to high-pass, low-pass or band-pass filter; the same as EQ2, EQ3 and EQ4. The waveform will be displayed.

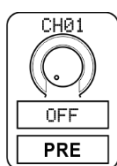


The rotaries (6-9) on the panel can also be used for setting the frequency, Q-factor, Gain and type of the Low/Low-mid/High-mid/High band.

## Routing interface



Select input channels of Main 1-20, FX1-2, USB in and route them to output channels of Main 1-20, Sub 1-4, Aux 1-4 and FX1-2. See the figure below for Aux 1 routing function. You can route input channels appearing on the display to Aux1 output. On the Main routing page, channel level cannot be adjusted. You can adjust it in Sub, Aux and FX pages is adjustable.

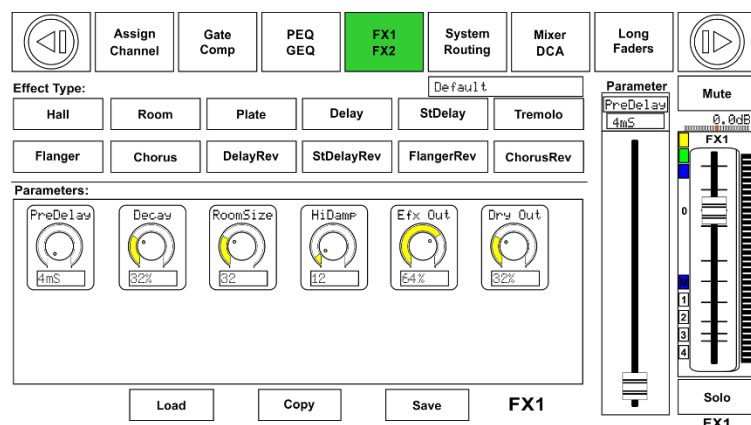


Adjust this control to route input channel 1 to output AUX1. Rotate the **Encoder (36)** or move the long fader on the display to change the selected channel's audio level. Touch the PRE icon to switch it to POST, and the background will light up green. The selected channel will derive its signals from all channels' post-faders. If the button has not been pressed and is not lighted, then, by default, the selected channel will derive its signal from all channels' pre-faders and, unaffected by the sending channel's fader position. If the selected channels were linked, they will change synchronously, while being adjusted.

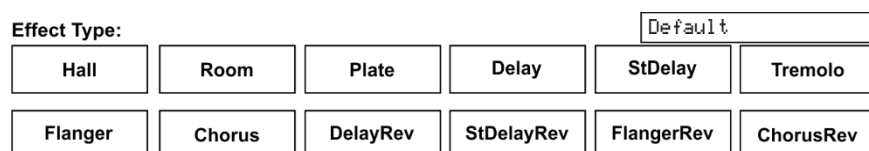


Move the fader or rotate the **Encoder (36)** to adjust level of the selected input channel.

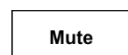
## FX1-2 interface



Save the setting values FX1-2 as a preset by touching the Save button and following the instructions on the display.



Adjust the effect parameters by rotating the Adjust Parameter control or moving the fader on the right-hand side of the display.



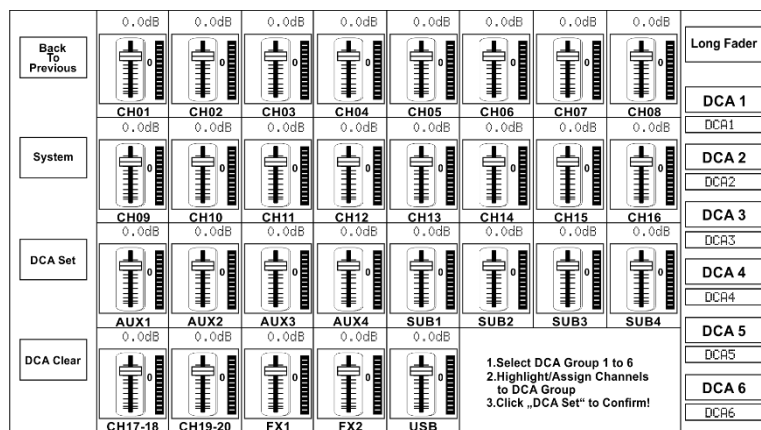
Touch this icon to mute current FX effect.

The GIG-202 Tab includes 12 kinds of adjustable effects. For the detail operation, see page 47.

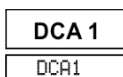
## List of FX presets

Nr.	Preset	Description	Parameter
01	Hall	Simulate an acoustic space of the sound	Pre Delay; Decay; Room Size; Hi Damp; Efx Out; Dry Out
02	Room	Simulate a studio room with many early reflections	Pre Delay; Decay; Room Size; Hi Damp; Efx Out; Dry Out
03	Plate	Simulate the transducer's sound, resembling a classic, bright vocal plate	Pre Delay; Decay; Room Size; Hi Damp; Efx Out; Dry Out
04	Delay	Reproduce the sound input on the output after a lapse of time	Time; Decay; Hi Damp; Efx Out; Dry Out
05	St. Delay	Recreate the input sound on the stereo output with different time	L Time; R time; L Decay; R Decay; Hi Damp; Efx Out; Dry Out
06	Tremolo	Simulate the sound effect by repeating the same note or different notes alternately and quickly	Feed Back; Depth; Mod Freq; Efx Out; Dry Out
07	Flanger	Simulate to play with another person, playing the same notes on the same instrument	Feed Back; Depth; Mod Freq; Efx Out; Dry Out
08	Chorus	Use a single instrument sound to recreate the illusion of having more than one instrument	Feed Back; Depth; Mod Freq; Efx Out; Dry Out
09	Delay + Reverb	Delay with room effect	Pre Delay; Rev Decay; Room Size; Rev Hi; Rev Out; Echo Time; Echo Hi; Echo F.B; Echo out; Dry Out
10	St. Delay + Reverb	Stereo Delay with room effect	Pre Delay; Rev Decay; Room Size; Rev Hi; Rev Out; L Time; R Time; L Decay; R Decay; Echo Hi; Echo Out; Dry Out
11	Flanger + Reverb	Stereo flanger with large room reverb	Pre Delay; Rev Decay; Room Size; Rev Hi; Rev Out; ModF.B; Mod Depth; Mod Freq; Mod Out ; Dry Out
12	Chorus + Reverb	Simulate the sound effect achieved by rotating horn speakers and a bass cylinder	Pre Delay; Rev Decay; Room Size; Rev Hi; Rev Out; Mod F.B; Mod Depth; Mod Freq; Mod Out; Dry Out

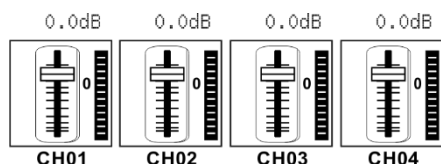
## DCA set interface



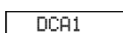
Press the **DCA button (31)** located on the panel to enter the page DCA group assignment. The button will flash to indicate that edit mode is active. In order to access this screen, you can also press the DCA icon while operating in the following menus: Mixer, Assign, Channel and System.



Press one of the DCA1-6 icons on the display. The icons will light up, indicating that it is possible to make changes or to add/delete channels.



In order to select channels, touch the box corresponding to the desired channel. The selected box will change color indicating that the channel was added. Similarly, touch the channel box to remove the desired channels.

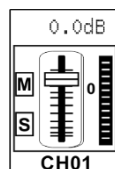


Each DCA group can be renamed, if need be. Touch the respective DCA box and hold it until the keyboard appears on the display. You can also access this function, while on the menus: Long Fader or Mixer.



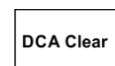
Once you have edited the DCA group, press the "DCA Set" button (either on the **panel (31)** or on the display). Repeat the above steps to edit other DCA groups. Each group may be assigned to multiple channels. For example, channel 3 can be assigned to DCA1 and DCA2 at the same time.

Once you have made the adjustments, the system will automatically return to Mixer page. Now, it is possible to operate the selected group. Move the fader on the left-hand side of the display or turn the corresponding controls to increase/decrease the channel fader levels (not volume).



While in the DCA, if you press the **SOLO button (44)**, you can monitor the entire group, using headphones. The S icons belonging to the channels, which are assigned to the group, will light up.

While in a DCA group, press the **MUTE button (45)**. The whole group will be muted and the light indicators assigned to each channel will be off.

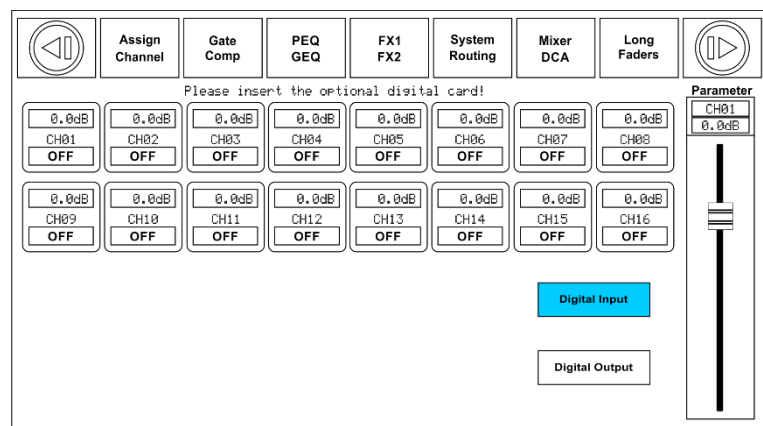


Press this icon to erase the channel selection from the desired DCA group.



## Digital In interface

**Note:** This feature requires installing the input/output digital card (D2298), being the optional accessory belonging to the GIG-202 Tab.



In order to access this page, press the **Digital button (15)** on the panel or touch the icon on the pages "Assign" or "System". Then touch the Digital Input button. You can manage digital inputs only while operating in channels 1 to 20. There are two kinds of inputs to choose from: digital or analog.



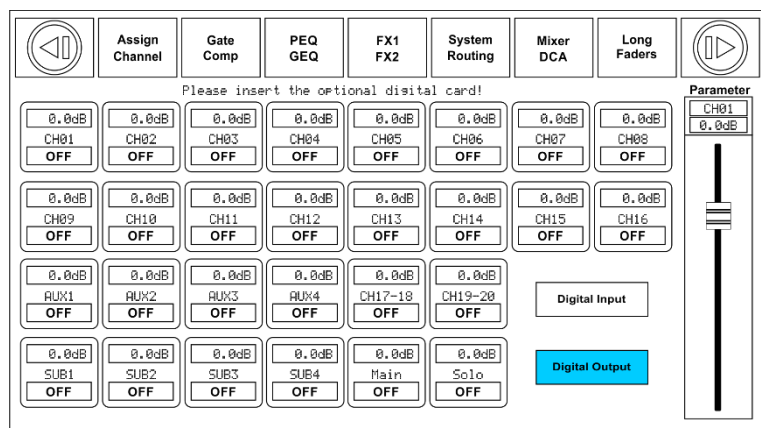
Touch this icon to change the input of a digital channel mode. The icon will show ON and it will light up red, indicating activation. If you go back to Assign page, you can see that **Digital button (15)** on the panel is illuminated, indicating that the channel is assigned to a digital input.



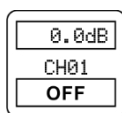
When a digital input channel is selected, you can adjust the input level by moving the fader which appears on the right-hand side of the screen or by turning the **Encoder (36)** on the panel.

## Digital Out interface

**Note:** This feature requires installing the input/output digital card, being the optional accessory belonging to the GIG-202 Tab.



In order to access this page, press the **Digital button (15)** on the panel or touch the icon on pages "Assign" or "System". Then touch the "Digital Output" button. You can convert digital inputs while operating in all main channels from 1 to 20, AUX1-4, SUB 1-4. SOLO and main outputs can be used for converting digital outputs. It is possible to select these digital outputs individually.



Touch this icon to change the output of a digital channel mode. The icon will show ON and it will light up red, indicating activation. If you go back to Assign page, you can see that **Digital button (15)** on the panel is lighted, indicating that the channel is assigned to a digital input.



When a digital output channel is selected, you can adjust the input level by moving the fader which appears on the right-hand side of the screen or by turning the Encoder (36) on the panel.

## Save interface

In order to access this page, press the “Save” button on the following pages: Channel, FX1-2 and System. You can save all settings to the internal memory of the GIG-202 Tab. You can save the DSP channels (48 presets), GEQ (48 presets), DFX (104 presets) and Scene (24 presets) which include all adjustments made in the mixer, including the ones mentioned above.

DSP Channel

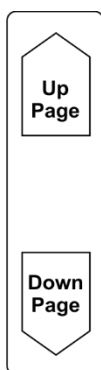
Select the options to save presets by touching the box. It will light up, indicating activation.

GEQ

DFX

Scene

The display shows the empty slots in which you can save your preset. Select the desired slot and touch the box below to name your preset. Once you have done that, touch Enter and then touch Save. Note: If you want to overwrite an already existing preset, choose the desired preset and press Save. You will be asked to overwrite the chosen preset. Confirm or cancel.



Touch “UP Page” icon to go to the previous item page. Touch “Down Page” icon to go to the next item page.

## Load interface

In order to access this page, press the “Load” button on the following pages: Channel, FX1-2 and System. Now, you can load the presets which you previously saved. You can also load the DSP channels, graphic equalizer GEQ, effects DFX 1-2 or the scenes. It is also possible to delete them all.

**DSP Channel**

Select the options to save presets by touching the box. It will light up, indicating activation.

**GEQ**

**DFX**

**Scene**

The display shows the slots in which you saved your presets. Select the desired preset, touch the “Load” icon and confirm.

**Up  
Page**

**Down  
Page**

Touch “UP Page” icon to go to the previous item page. Touch “Down Page” icon to go to the next item page.

**Delete**

Touch the Delete icon to delete the selected preset. Confirm or cancel.

## Copy interface

In order to access this page, press the "Copy" button on the following pages: "Assign", "Channel", "FX1-2" and "System".

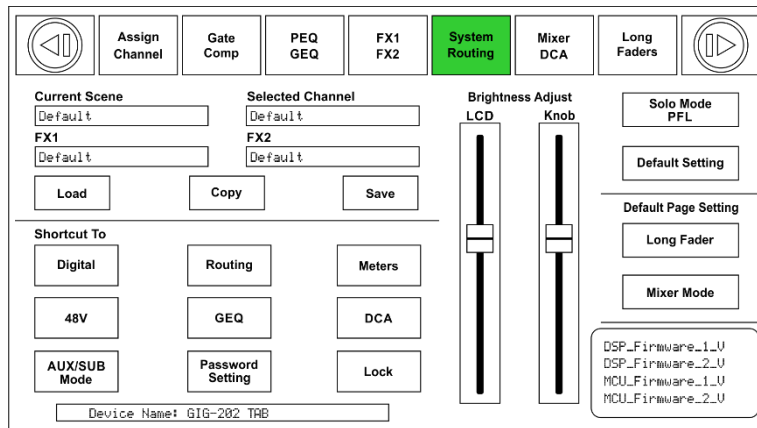
Select the desired channel or bus which you want to copy settings from, then press the "Copy" button. The selected channel or bus will flash on the display and the panel. Now select the channel into which you would like to paste the copied settings. The selected channel will light up red and the display will show ON. You can select the channel either by using the display or by pressing the button, belonging to the channel.

While copying the parameters, you can check/uncheck the parameters which you would like to copy or not.

Touch this icon to complete the operation.

This icon shows the channel which will be copied to the target channel. If you want to change the channel, touch the "Previous Channel" or the "Next Channel" icons.

## System interface



In order to access this page, press the **System button (34)** on the panel. Now, you can view and adjust the system settings.

In order to adjust the screen brightness, touch the LCD Brightness bar and set it according to your wish. Similarly, touch the Knob Brightness bar to set the brightness of the buttons/controls. The settings will be automatically saved. All the icons located on the lower right-hand side of the display are shortcuts which can be used for entering the respective pages/functions. If you touch the Default setting icon, the factory setting will be restored.

The GIG-202 Tab is equipped with the safety lock function. Follow the steps below to activate the function.

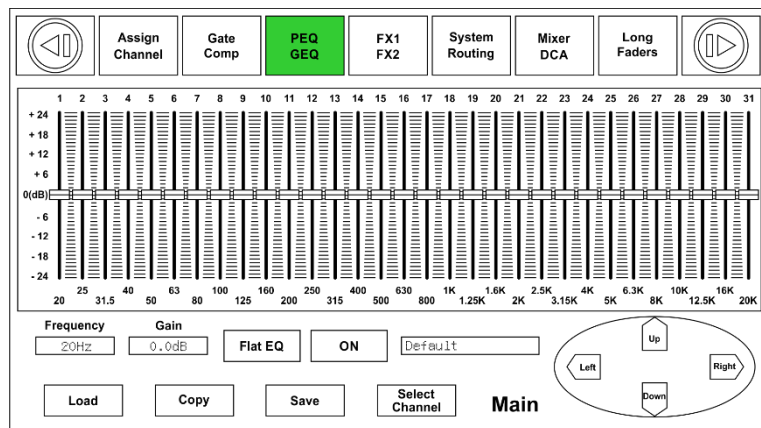
### Password Setting

Touch this icon to enter your own password. The system will ask for the previous password. The first time, you will have to use the factory password (1111), then you will need to enter your new password and touch "Enter" on the virtual keyboard.

### Lock

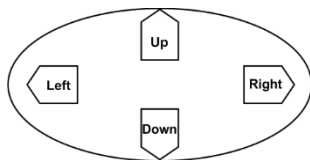
Now touch this icon and enter your password. Press "Enter" on the virtual keyboard. Now, your mixer is protected against unauthorized changes.

## GEQ interface

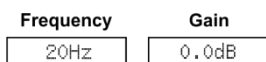


In order to access this page, press the **GEQ button (42)** on the panel or on the “System” page.

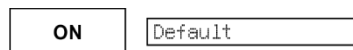
The GIG-202 Tab mixer has several graphic equalizers: 31 bands 1/3 octave, frequency response 20 Hz - 20 kHz and 24 bit/48 kHz sample rate. This feature is available for: MAIN outputs with stereo equalizer, SUB 1-4 (AUX 5-8) mono and AUX 1-4 mono.



**Frequency setting:** Press the left/right cursors on the panel, or the arrows which appear on the display, to browse through the 31 bands. As you change frequency, the cursor will light up, indicating the position on the equalizer. You can monitor the selected frequency in the box that appears in the lower left corner.



**Gain adjustment:** Once you have selected the desired frequency, set gain by pressing the up/down cursors on the panel or the arrows which appear on the screen. It is also possible to use the **Encoder (36)**. The gain value can be monitored in the gain box in the lower left corner.



Here, you can see the name of the loaded preset.

The “ON” icon has the same function as the Bypass button. With this function, it is possible to electronically set the equalizer to flat position, without losing the previously made adjustments. You can use this function to quickly compare the sound with and without the equalizer and subsequently switch it ON or OFF, according to your wish.



This icon is synchronized with the **Flat button (37)** on the panel. When this function is enabled, the equalizer will return to the factory settings. This function requires confirmation.

## FX

## Hall

Effect Type:

<b>Hall</b>	Room	Plate	Delay	St Delay	Tremolo
Flanger	Chorus	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

PreDelay 4mS	Decay 32%	RoomSize 32	HiDamp 12	Efx Out 64%	Dry Out 32%
-----------------	--------------	----------------	--------------	----------------	----------------

The Hall Reverb simulates the reverberation that occurs when sound is recorded in medium to large-sized concert halls. Use the Hall Reverb to give your mix a lush, three-dimensional quality that will make your performance sound larger than life.

The **PreDelay** rotary controls the amount of time before the reverberation is heard following the source signal. **Decay** controls the amount of time it takes for the reverb to dissipate. **RoomSize** controls the perceived size of the space being created by the reverb effect. The **HiDamp** rotary adjusts the decay of high frequencies within the reverb tail. **Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Room

Effect Type:

Hall	<b>Room</b>	Plate	Delay	St Delay	Tremolo
Flanger	Chorus	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

PreDelay 4mS	Decay 32%	RoomSize 32	HiDamp 12	Efx Out 64%	Dry Out 32%
-----------------	--------------	----------------	--------------	----------------	----------------

The Room Reverb simulates the reverberation that occurs when sound is recorded in a small room. When you want to add a bit of warmth and just a touch of reverb.

The **PreDelay** rotary controls the amount of time before the reverberation is heard following the source signal. **Decay** controls the amount of time it takes for the reverb to dissipate. **RoomSize** controls the perceived size of the space being created by the reverb effect. The **HiDamp** rotary adjusts the decay of high frequencies within the reverb tail. **Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Plate

Effect Type:

Hall	Room	<b>Plate</b>	Delay	St Delay	Tremolo
Flanger	Chorus	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

PreDelay 4mS	Decay 32%	RoomSize 32	HiDamp 12	Efx Out 64%	Dry Out 32%
-----------------	--------------	----------------	--------------	----------------	----------------

A plate reverb was originally created by sending a signal through a transducer to create vibrations on a plate of sheet metal which were then picked up as an audio signal. Our algorithm simulates that sound with high initial diffusion and a bright colored sound.

The **PreDelay** rotary controls the amount of time before the reverberation is heard following the source signal. **Decay** controls the amount of time it takes for the reverb to dissipate. **RoomSize** controls the perceived size of the space being created by the reverb effect. The **HiDamp** rotary adjusts the decay of high frequencies within the reverb tail. **Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.



## Delay

Effect Type:

Hall	Room	Plate	<b>Delay</b>	St Delay	Tremolo
Flanger	Chorus	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

<b>Time</b> 600ms	<b>Decay</b> 48	<b>HiDamp</b> 12	<b>Efx out</b> 64	<b>Dry Out</b> 32
----------------------	--------------------	---------------------	----------------------	----------------------

This Delay provides the control of the delay (echo) time. The delayed signal is fed back into the Delay line by the Decay rotary, thus creating Delay repeats.



Tap the **[TAP]Enter (38) button**, or touch the **Time** wheel and turn the **Encoder (36)** to change the basic Delay time. The maximum tap time is 1200ms.

Change the value of the **Decay** rotary to change the amount of signal fed back into the Delay line. A 99% setting will loop the Delay line.

The **HiDamp** rotary adjusts the decay of high frequencies within the reverb tail. **Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## St Delay

Effect Type:

Hall	Room	Plate	Delay	<b>St Delay</b>	Tremolo
Flanger	Chorus	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

<b>L Time</b> 600ms	<b>R Time</b> 600ms	<b>L Decay</b> 48	<b>R Decay</b> 48	<b>HiDamp</b> 12%	<b>Efx Out</b> 64%
<b>Dry Out</b> 32%					

Stereo Delay provides control of left and right delay (echo) times. When the delay time is tapped, the ratio between the left and right signal is 1:2. Use the Stereo Delay to give your mono signals a wide presence in the stereo field.



Tap the **[TAP]Enter (38) button**, or touch the **L Time/R Time** wheel and turn the **Encoder (36)** to change the basic Delay time. The maximum tap time is 1200ms.

Change the value of the **L Decay / R Decay** rotary to change the amount of signal fed back into the Delay line. A 99% setting will loop the Delay line.

The **HiDamp** rotary adjusts the decay of high frequencies within the reverb tail.

**Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Tremolo

Effect Type:

Hall	Room	Plate	Delay	St Delay	<b>Tremolo</b>
Flanger	Chorus	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

<b>FeedBack</b> 32%	<b>Depth</b> 32	<b>Mod Freq</b> 24%	<b>Efx Out</b> 64%	<b>Dry Out</b> 32%
------------------------	--------------------	------------------------	-----------------------	-----------------------

Stereo Tremolo creates an up and down volume change at a constant and even.

The **Feedback** function adjusts the number of repeats. **Depth** sets the amount of modulation and **Mod Freq** adjusts the LFO rate.

**Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Flanger

Effect Type:

Hall	Room	Plate	Delay	St Delay	Tremolo
<b>Flanger</b>	Chorus	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

<b>FeedBack</b> 32%	<b>Depth</b> 32	<b>Mod Freq</b> 24%	<b>Efx out</b> 64%	<b>Dry Out</b> 32%
------------------------	--------------------	------------------------	-----------------------	-----------------------

The Flanger emulates the phase-shifting sound (comb-filtering) originally created by applying pressure against the flange of the reel on a tape recorder. This effect creates a unique “wobbly” sound that is quite dramatic when used on vocals and instruments. The controls of this effect are nearly identical to the Chorus effect block.

The **Feedback** function adjusts the number of repeats. **Depth** sets the amount of modulation and **Mod Freq** adjusts the LFO rate.

**Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Chorus

Effect Type:

Hall	Room	Plate	Delay	St Delay	Tremolo
Flanger	<b>Chorus</b>	DelayRev	StDelayRev	Flanger Rev	ChorusRev

Parameters:

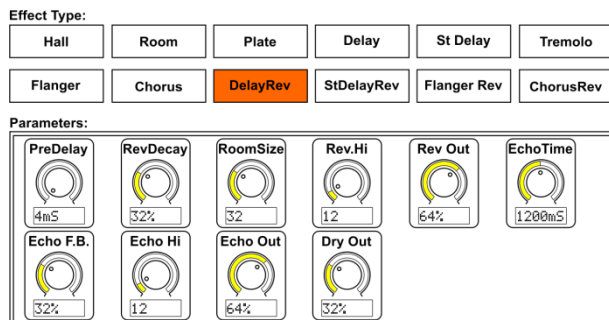
<b>FeedBack</b> 32%	<b>Depth</b> 32	<b>Mod Freq</b> 24%	<b>Efx Out</b> 64%	<b>Dry Out</b> 32%
------------------------	--------------------	------------------------	-----------------------	-----------------------

Chorus samples the input, slightly detunes it and mixes it with the original signal to produce a somewhat thicker, shimmering sound.

The **Feedback** function adjusts the number of repeats. **Depth** sets the amount of modulation and **Mod Freq** adjusts the LFO rate.


**Efx Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Delay Rev

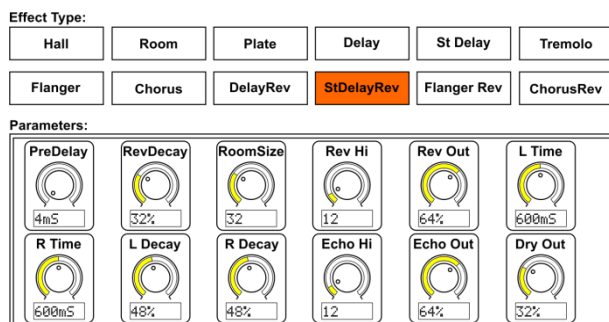


Here we have combined Delay and Room reverb, so that a single device can provide a variety of delay settings, plus add just the right type and amount of reverb to the selected signal.

The **PreDelay** rotary controls the amount of time before the reverberation is heard following the source signal. **RevDecay** controls the amount of time it takes for the reverb to dissipate. **RoomSize** controls the perceived size of the space being created by the reverb effect. The **Rev.Hi** rotary adjusts the decay of high frequencies within the reverb tail. **Rev Out** controls the proportion of the processed (reverb) signal sent to the outputs.


Tap the **[TAP]Enter**  (38) button, or touch the **EchoTime** wheel and turn the **Encoder** (36) to change the basic Delay time. The maximum tap time is 1200ms. Change the value of the **Echo F.B.** to change the amount of signal fed back into the Delay line. A 99% setting will loop the Delay line. The **Echo Hi** rotary adjusts the decay of high frequencies within the delay tail. **Echo Out** controls the proportion of the processed (reverb) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## StDelay Rev



Here we have combined Stereo Delay and Room reverb, so that a single device can provide a variety of delay settings, plus add just the right type and amount of reverb to the selected signal.

The **PreDelay** rotary controls the amount of time before the reverberation is heard following the source signal. **RevDecay** controls the amount of time it takes for the reverb to dissipate. **RoomSize** controls the perceived size of the space being created by the reverb effect. The **Rev.Hi** rotary adjusts the decay of high frequencies within the reverb tail. **Rev Out** controls the proportion of the processed (reverb) signal sent to the outputs.

Tap the **[TAP]Enter**  (38) button, or touch the **L Time** or **R Time** wheel and turn the **Encoder** (36) to change the basic Delay time. The maximum tap time is 1200ms. **L Decay** and **R Decay** control the amount of time it takes for the reverb to dissipate. The **Echo Hi** rotary adjusts the decay of high frequencies within the delay tail. **Echo Out** controls the proportion of the processed (reverb) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Flanger Rev

Effect Type:

Hall	Room	Plate	Delay	St Delay	Tremolo
Flanger	Chorus	DelayRev	StDelayRev	<b>Flanger Rev</b>	ChorusRev

Parameters:

<b>PreDelay</b> 4mS	<b>RevDecay</b> 32%	<b>RoomSize</b> 32	<b>Rev.Hi</b> 12	<b>Rev Out</b> 64%	<b>Mod F.B.</b> 32%
<b>ModDepth</b> 32	<b>Mod Freq</b> 24%	<b>Mod Out</b> 64%	<b>Dry Out</b> 32%		

Here we have combined Flanger and Room reverb, so that a single device can provide a variety of delay settings, plus add just the right type and amount of reverb to the selected signal.

The **PreDelay** rotary controls the amount of time before the reverberation is heard following the source signal. **RevDecay** controls the amount of time it takes for the reverb to dissipate. **RoomSize** controls the perceived size of the space being created by the reverb effect. The **Rev.Hi** rotary adjusts the decay of high frequencies within the reverb tail. **Rev Out** controls the proportion of the processed (reverb) signal sent to the outputs. The **Mod F.B.** function adjusts the number of repeats. **Mod Depth** sets the amount of modulation. **Mod Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## Chorus Rev

Effect Type:

Hall	Room	Plate	Delay	St Delay	Tremolo
Flanger	Chorus	DelayRev	StDelayRev	Flanger Rev	<b>ChorusRev</b>

Parameters:

<b>PreDelay</b> 4mS	<b>RevDecay</b> 32%	<b>RoomSize</b> 32	<b>Rev.Hi</b> 12	<b>Rev Out</b> 64%	<b>Mod F.B.</b> 32%
<b>ModDepth</b> 32	<b>Mod Freq</b> 24%	<b>Mod Out</b> 64%	<b>Dry Out</b> 32%		

Here we have combined Chorus and Room reverb, so that a single device can provide a variety of delay settings, plus add just the right type and amount of reverb to the selected signal.

The **PreDelay** rotary controls the amount of time before the reverberation is heard following the source signal. **RevDecay** controls the amount of time it takes for the reverb to dissipate. **RoomSize** controls the perceived size of the space being created by the reverb effect. The **Rev.Hi** rotary adjusts the decay of high frequencies within the reverb tail. **Rev Out** controls the proportion of the processed (reverb) signal sent to the outputs. The **Mod F.B.** function adjusts the number of repeats. **Mod Depth** sets the amount of modulation. **Mod Out** controls the proportion of the processed (Efx) signal sent to the outputs. **Dry Out** controls the proportion of the unprocessed (dry) signal sent to the outputs.

## How to:

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### Assign to a DCA group

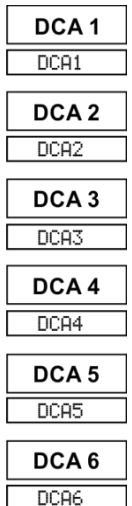
DCA groups are useful in situations where you have a collection of similar signals, and you want to be able to quickly adjust their overall level, but also easily adjust the individual levels of the individual channels assigned to the DCA group.

Assign channels to a DCA group on the GIG202-Tab:

01) Press the **DCA button (31)**.



02) On the right side of the **main display (47)**, select a DCA group



03) Select all the inputs channels, AUX channels and FX return channels that you wish to assign to the selected DCA group.

04) The color of the assigned channels will be green.

05) To confirm the DCA group assign, press DCA set.



06) To adjust the level of a DCA group, simply adjust the motorized fader.

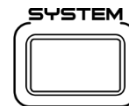
## Change to mode AUX 1-8 or AUX 1-4/BUS 1-4

The GIG202-Tab can be used in 2 different modes:

- 01) 8 auxiliary sends
- 02) 4 auxiliary sends & 4 busses

### Switch to 4 AUX / 4 SUB mode:

- 01) Press the **SYSTEM** button (34).



- 02) Touch the AUX/SUB Mode button.



- 03) 

Select 4 AUX / 4 SUB Mode?

In this mode you have:

  - 4 Auxiliary channels
  - 4 subgroups

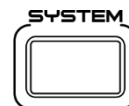
No Yes

- 04) Touch "Yes" to switch to 4AUX / 4 SUB mode.

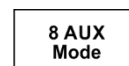
The GIG202-TAB is now configured with 4 Auxiliary send and 4 BUS send outputs.

### Switch to 8 AUX mode:

- 01) Press the **SYSTEM** button (34).



- 02) Touch the 8 AUX Mode button.



- 03) 

Select 8 AUX Channels Mode?

In this mode you have:

  - 8 Auxiliary channels
  - (SUB 1-4) will be AUX 5-8

No Yes

- 04) Touch "Yes" to switch to 8 AUX mode.

The GIG202-TAB is now configured with 8 Auxiliary send outputs.

## Saving and recalling

The scenes screen allows setup for saving and recalling different memory scenes of the console (excluding gain settings for the analog mic preamps).

- 01) Press the **SYSTEM** button (34).



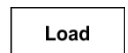
- 02) In the Scene part there are 3 options:

<b>Current Scene</b> Default	<b>Selected Channel</b> Default
<b>FX1</b> Default	<b>FX2</b> Default
<b>Load</b>	<b>Copy</b> <b>Save</b>

Load – Copy – Save

### Load a scene:

- 01) Touch the load button.



02)

**Load**

001. previously saved Preset

002. ---Empty---

003. ---Empty---

004. ---Empty---

005. ---Empty---

006. ---Empty---

007. ---Empty---

008. ---Empty---

**Preset Name**  
Default

Up Page

Down Page

DSP Channel

GEQ

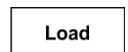
DFX

**Scene**

Load

- 03) To select a previously saved preset, touch the name of the preset.

- 04) Touch the load button.



05)

Are you sure loading the preset?

No      Yes

- 06) Confirm by touching the Yes button.

All the settings (excluding the gain settings) are loaded from the selected preset into the GIG202-TAB.

**Save a scene:**

01) Touch the save button.

Save

02)

03) Select an empty preset or an already saved position by touching it.

04) To enter a preset name, touch the preset name.

**Preset Name**

Default

05) A keyboard screen appears.

06) Enter a name and confirm with Enter.

Enter

07) Touch the save button.

Save

08) The preset is stored with the given name.

Remark: If a preset already exists, next screen will appear

Touch Yes to overwrite the existing preset.

If a preset is empty, it will automatically be stored on the selected position.

All the settings (excluding the gain settings) are stored in the selected preset.



## Copy channel settings

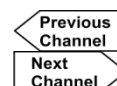
The settings of one channel can be copied to other channels.

01) Touch the copy button.

Copy

02)

03) Select the source channel by touching the Previous and Next Channel buttons.



04) Select the destination channels by touching them.

05) The status of the selected channels changes from OFF to ON.

06) The settings, which are marked, will be copied to the selected channels.




07) Touch the copy button.

Copy

## PFL a channel

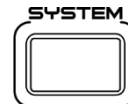
If Solo is selected on a channel, it is After Fader Listening (AFL).

Press  (40), in combination with the solo  button (44) to PFL the selected channel(s).

If only the  button (40) is pressed, the master channel will be in PFL mode.

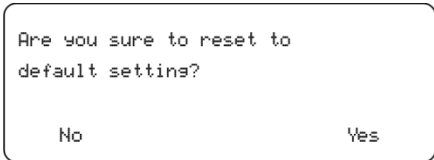
## Default settings

01) Press the **SYSTEM** button (34).



02) Touch the Default Setting button.

Default Setting

03) 

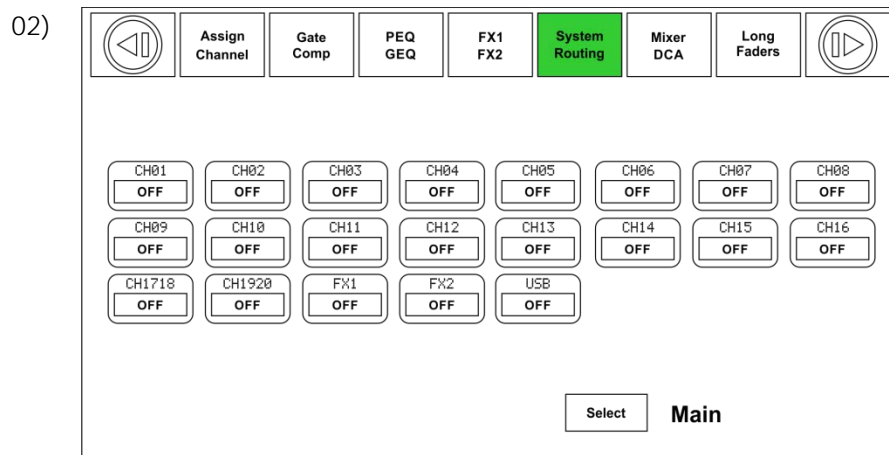
04) Touch Yes to recall the Default settings.

The settings of the GIG202-Tab are restored to the Default Settings.

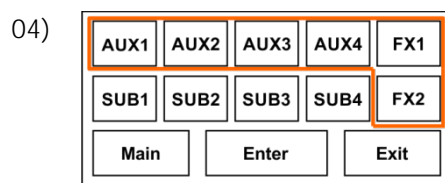
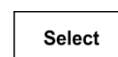
Note: All saved presets are still stored in the GIG202-Tab.

## Overall PRE/POST switching

01) Press the Routing button.



03) Touch the Select button.



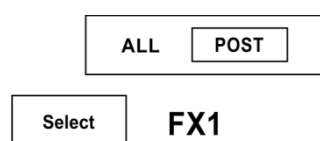
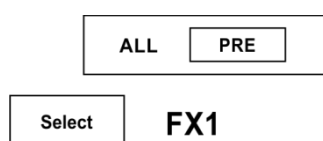
05) Touch Aux 1, Aux 2, Aux 3, Aux 4, FX1 or FX2.

06) Touch Enter to confirm your choice.



07) Switch to PRE by touching the PRE button.

Switch to POST by touching the POST button.



The selected send is overall switched from PRE to POST or POST to PRE.

## Installation and connection

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At this point you are in a position to successfully operate your GIG-202 Tab Mixing Console. However, we advise you to carefully read the following section to be a real master of your own mixer. Not paying enough attention to the input signal level, to the routing of the signal and the assignment of the signal will result in unwanted distortion, a corrupted signal or no sound at all. So you should follow these procedures for every single channel:

- Before connecting mics or instruments, make sure that the power of all your system components, including the mixer, are turned off. Also, make sure that all the input and output controls are turned down. This will avoid damage to your speakers and avoid excessive noise.
- Properly connect all external devices such as mics, power amplifiers, speakers, effect processor etc.
- Now, turn on the power of any peripheral devices, then power up the mixer.
- Set the output level of your mixer no more than 75%.
- Set the CONTROL ROOM/PHONE level no higher than to 50%.
- Set HI, HI MID, LOW MID and LOW EQ controls to middle position.
- Set panoramic (PAN/BAL) control to center position.
- While speaking into the mic (or playing the instrument), adjust the channel level control so that the PEAK LED will occasionally blink, in this way you will maintain good headroom and dynamic range.
- You can shape the tone of each channel by adjusting the equalizer controls as desired.
- Now repeat the same sequence for all the input channels. The main LEDs can move up into the red section, in this case you can adjust the overall output level through the MAIN MIX control.

## Software Update

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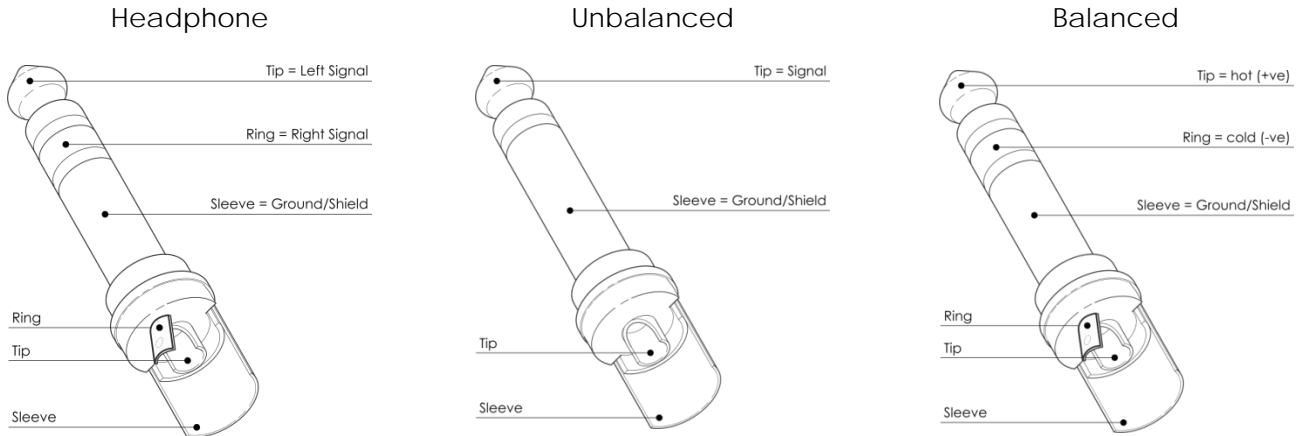
Check our website <http://www.dap-audio.info> to stay up-to-date about the improvements and software updates for the GIG-202 Tab.

Since some functions might change, as a result of the software update, we recommend to keep this manual at hand for any query in basic programming.

**Note:** When you upgrade the firmware, all the parameters that you have saved can be destroyed! Therefore, we recommend to make a backup of the mixer settings before performing any software update.

## Connection Cables

Take care of your cables, always holding them by the connectors and avoiding knots and twists when coiling them: This gives the advantage of increasing their life and reliability. Periodically check your cables. A great number of problems (faulty contacts, ground hum, discharges, etc.) are caused entirely by using unsuitable or faulty cables.

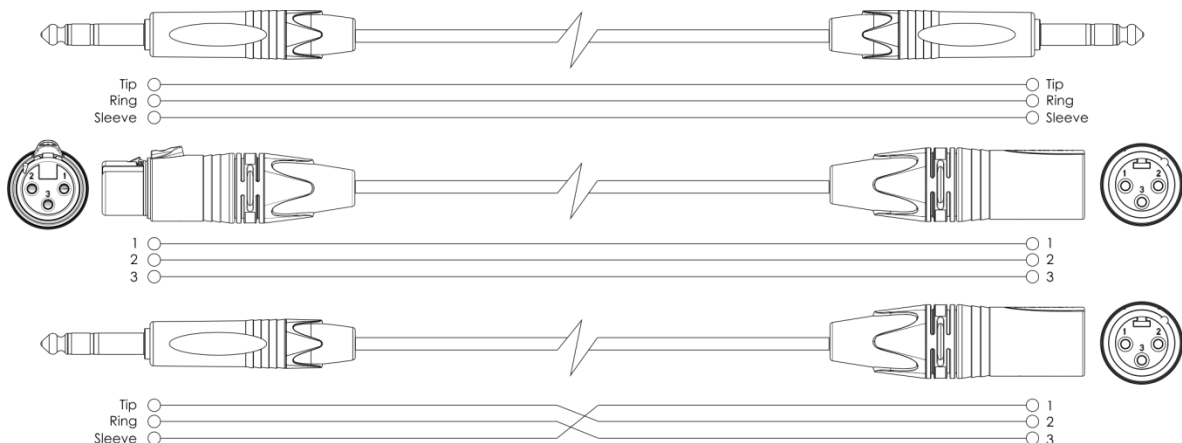


For these applications the unit provides 1/4" TRS and XLR connectors to easily interface with most professional audio devices. Follow the configuration examples below for your particular connection.

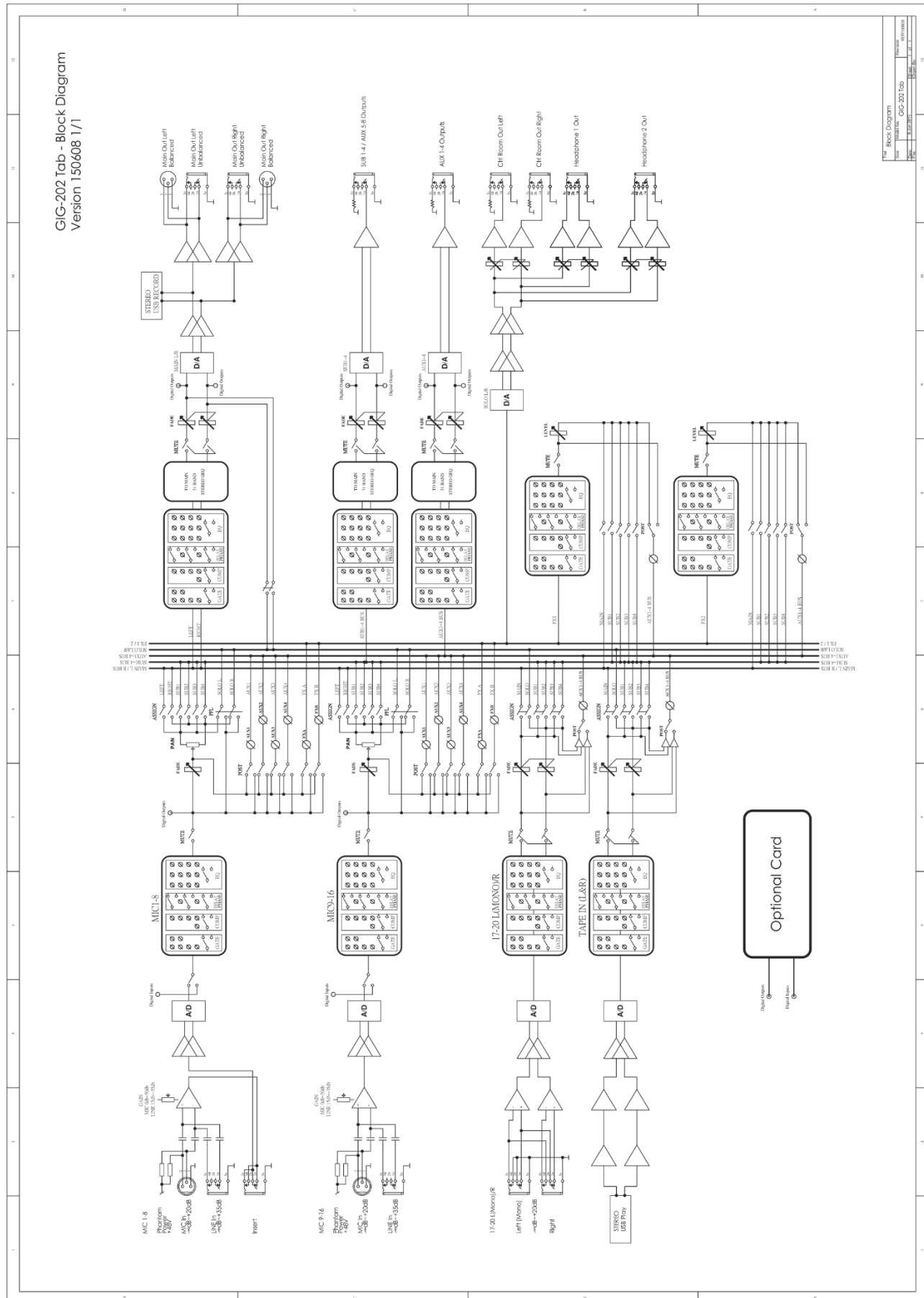
### Unbalanced



### Balanced



## Block Diagram



## Technical Specifications

### Mono channels

Mic Inputs:	XLR balanced
Line Input:	TRS balanced
Freq Response:	20Hz ~ 20kHz, +/- 1,5dB
Distortion (THD-N):	<0,01% @ 0dB, 22Hz ~22kHz
Max Input Level:	+21dBu
SNR:	< -107dBr
Phantom Power:	+48V

### Stereo Channels

Line Input:	TRS balanced
Freq Response:	20Hz ~ 20kHz, +/- 1,5dB
Distortion (THD-N):	<0,01% @ 0dB, 22Hz ~22kHz
Max Input Level:	+21dBu
SNR:	< -107dBr

### EQ

LowPass:	20,6Hz ~ 20kHz
Frequency Range:	20,6Hz ~ 20kHz
Gain:	0dBu +/- 24dB
Q-factor:	0,4 ~ 24
HighPass:	20Hz

### Gate

Threshold Range:	-84dB ~ +20dB
Attack Time:	0,5ms ~ 200ms
Release Time:	5ms ~ 1000ms

### Compressor

Threshold Range:	-30dB ~ +20dB
Attack Time:	0,5ms ~ 200ms
Release Time:	10ms ~ 1000ms
Ratio:	1:1 ~ 1:10 until limit
Gain:	0 ~ +24dB

### Impedances

Microphone input:	1,4K Ohm
Channel Insert:	2,5K Ohm
Other Inputs:	10K Ohm
Other Outputs:	120 Ohm

Power Supply:	AC 100~240V 50Hz/60Hz
Power Consumption:	89W
Dimensions:	442 x 355 x 139mm (483mm incl 19" mounts)
Weight:	6Kg



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