Features - Converts your precious cassette collection to MP3. - UAC technology, manual driver installation is no needed. - Supports Windows and Mac OS. - Comes with tape converter software to guied you through transfer. - Flexible battery or USB-powered operation. - With Auto-Rerverse function. - Compact and portable design. - Can be used as personal cassette player. Specifications - Host Interface: USB 2.0 - Audio Input: Cassette Slot - Audio Output: Earphone (3.5mm stereo jack) - User Interface: PLAY and other buttons, Lid switcher, Volume control knob, Mini USB to connect PC for power or converting - Recording Information: .mp3 or .wav, 128Kbps - Power Supply: 2 x AA battery, or DC 5V USB power - Working Time: 1 hour with 2 x AA battery - System Requirements: One available USB 2.0 port, P4 1.7Hz CPU or above, 256MB RAM, VGA card with 32MB memory, Windows 7, 8, 10, 11. Package Contents ezcap218 USB Cassette Converter, earphone, USB cable, Manual Dimension / Weight 113(L) x 85(W) x 32(H) mm, 180g MINIDISC MANUAL V3.0E Table of Contents MINIDISC MANUAL V3.0E Table of Contents Introduction . 1 1. The MiniDisc System 1.1. The Features . 2 1.2. What it is and How it Works . 3 1.3. Serial Copy Management System . 8 1.4. Additional Features of the Premastered MD . 8 2. The production process of the premastered MD 2.1. MD Production . 9 2.2. MD Components . 10 3. Input components specification 3.1. Sound Carrier Specifications . 12 3.2. Additional TOC Data / Character Information . 17 3.3. Label- Artwork- and Print Films . 19 3.4. MiniDisc Logo . 23 4. Sony DADC Austria AG 4.1. The Company . 25 5. Appendix Form Sheets Introduction The quick random access of Compact Disc players has become a necessity for music lovers. The high quality of digital sound is now the norm. The future of personal audio must meet the above criteria and more. That's why Sony has created the MiniDisc, a revolutionary evolution in the field of digital audio based on an advanced miniature optical disc. The MD offers consumers the quick random access, durability and high sound quality of optical media, as well as superb compactness, shock- resistant portability and recordability. In short, the MD format has been created to meet the needs of personal music entertainment in the future. Based on a dazzling array of new technologies, the MiniDisc offers a new lifestyle in personal audio enjoyment. The Features 1. The MiniDisc System 1.1. The Features With the MiniDisc, Sony has created a revolutionary optical disc. It offers all the features that music fans have been waiting for. [Show full text] 7-IN-1 TURNTABLE Important Safety Instructions MODEL: VTA-204B 7-IN-1 TURNTABLE Important Safety Instructions

[Show full text] Historical Development of Magnetic Recording and Tape Recorder 3 Masanori Kimizuka Historical Development of Magnetic Recording and Tape Recorder 3 Masanori Kimizuka ■ Abstract The history of sound recording started with the "Phonograph," the machine invented by Thomas Edison in the USA in 1877. Following that invention, Oberlin Smith, an American engineer, announced his idea for magnetic recording in 1888. Ten years later, Valdemar Poulsen, a Danish telephone engineer, invented the world's first magnetic recorder, called the "Telegraphone," in 1898. The Telegraphone used thin metal wire as the recording material. Though wire recorders like the Telegraphone did not become popular, research on magnetic recording continued all over the world, and a new type of recorder that used tape coated with magnetic powder instead of metal wire as the recording material was invented in the 1920's. The real archetype of the modern tape recorder, the "Magnetophone," which was developed in Germany in the mid-1930's, was based on this recorder.After World War II, the USA conducted extensive research on the technology of the requisitioned Magnetophone and subsequently developed a modern professional tape recorder. Since the functionality of this tape recorder was superior to that of the conventional disc recorder, several broadcast stations immediately introduced new machines to their radio broadcasting operations. The tape recorder was soon introduced to the consumer market also, which led to a very rapid increase in the number of machines produced. In Japan, Tokyo Tsushin Kogyo, which eventually changed its name to Sony, started investigating magnetic recording technology after the end of the war and soon developed their original magnetic tape and recorder. In 1950 they released the first Japanese tape recorder. [Show full text] Digital Audio Standards Digital Audio Standards MINUTES OF THE MEETING OF THE DIGITAL would consider the possibility of sampling the 45-kHz fre- AUDIO STANDARDS COMMITTEE quency proposed by Heaslett. 1.5 Mr. Willcocks gave the available technical details of Date: 1977 December 1 und 2 some 14 presently-used digital audio systems. He sub- Time: 1830 hours sequently prepared a report containing this information for Place: Snowbird Resort, Salt Lake City, Utah distribution to the committee (see page 56). 1.6 Several members expressed the urgency for sampling Present: Chairman, John G. McKnight (Magnetic Refer- frequency standardization because of the number of digital ence Laboratory); members, Stanley Becker (Scully/ audio recording systems- both studio and consumer Dictaphone); Gregory Boganz (RCA Records); Vic Goh types- now nearing completion and commercial availa- (Victor Company of Japan (JVC)); Thomas Hay (MCI, bility. Inc .); Alastair Heaslett (Ampex Corporation); M. Carlos Kennedy (Ampex Corporation); William Kinghom (Telex 1.7 The committee was unable to find an acceptable single Communications); K. Kimihira (Akai America); Masahiro frequency, given the conflicting requirements of the pres- Kosaka (Wireless Research Lab, Matsushita Elect. Inc. ent TV-compatible proposal, the 3M studio recorder, and Co.); Alfred H. Moris (3M Company); Thomas G. Stoc- the Japanese consumer recorders. The committee asked kham, Jr. (Soundstream, Inc.); Martin Willcocks Messrs. Heaslett, Youngquist and Kosaka each to prepare (Willcocks Research Consultants); James V. White (CBS a report giving details explaining why they chose the Technology Center); Yoshito Yamagudi (Melco Sales Inc. frequency they did, and what penalties the other frequen- Mitsubishi Electric Corp.); Robert J. Youngquist (3M cies discussed would entail. [Show full text] DVCPRO Cassette Tape Small, Lightweight Yet Reliable 6.35-Mm Digital Cassette MP Tape for Versatile Applications DVCPRO Cassette Tape Small, Lightweight yet Reliable 6.35-mm Digital Cassette MP Tape for Versatile Applications The DVCPRO digital cassette tape brings an exceptionally durability. The medium DVCPRO cassette tape offers up compact size and high reliability to wide range of to 66 minutes of recording time (with AJ-P66MP), professional applications like broadcasting or program and L-size cassette tape offers up to 184 minutes pdoduction. (with AJ-SP92LP) in studio applications*. This 6.35-mm-wide metal particle digital tape — the Besides, AJ-HP126EXG can offer more than 2 hours of world's smallest and lightest — incorporates newly recording time in High Definition. In addition this reliable developed high-output metal magnetic particles that have digital tape offers higher operating efficiency. These made downsizing possible while delivering superb picture features make the new DVCPRO cassette tape ideal for and and sound quality. The DVCPRO cassette tape also any applications where high reliability and low operating boasts excellent tape transport stability and outstanding costs are a must. * in 25M mode. Outstanding Picture Quality and Durability in a Small Cassette Tape The World's Most Compact Digital Video Smooth Tape Transport, Excellent Line-Up Model No. Recording/Playback Time Length Cassette for Broadcasting Durability and Reliability 25M 50M HD HD-LP The ultracompact DVCPRO cassette is just 1/4 An ultra-flat base film and advanced AJ-HP126EXG — — 126 min. 513 m the overall size and 1/6 the weight of the calendering techniques give DVCPRO tape an AJ-HP92ELG — — 46 min. 92 min. 377 m standard 1/2-inch cassette tape used in news ultra-smooth magnetic layer surface that AJ-HP64ELG — — 32 min. [Show full text] Introduction a Brief History of Cassettes Format As Vehicle: Victoria Cassette Tape Culture Mark McIntyre Mark McIntyre, Dept. of Anthropology, March 9th, 2016. This research was supported by the Jamie Cassels Undergraduate Research Award, University of Victoria. Supervised by Dr. Alexandrine Boudreault-Fournier, Dept. of Anthropology. Introduction Methods In the age of digital supremacy, where an infinite amount of music is All research involving human subjects done through the University of available at the click of a button, there has been a resurgence of "Care went into the music on it, it connects me to the people I buy Victoria must obtain ethics approval (University of Victoria 2015), as such I formerly obsolete musical formats. Vinyl records, a medium thought gained approval from UVic's Human Ethics Board in January 2016. I asked to have faded into oblivion when CDs were embraced as the industry it from. It strengthens our connection" participants 20 prepared questions concerning their experiences with standard, have since seen a resurgence among underground music "Tapes have limited runs, you have a piece of cassette tapes. Often the answers to these questions became labels and their major label counterparts, selling over 4 million units conversational in tone, which was helpful as it allowed me to ask additional in 2014. Physical audio media in the age of the MP3 is rare, yet both something that is exclusive" probing questions. These added questions and the interviews' relaxed independent and major record labels have embraced the vinyl character permitted participants to open themselves up to me and expand medium. Interestingly, in tandem with the vinyl revival, cassette "It's an accessible analog way to get music out" on their thoughts regarding cassette tapes. [Show full text] CD Boombox with Cassette Player and AM/FM Radio NS-BCDCAS1 16-0152 MAN V3 ENG.fm Page 1 Monday, May 9, 2016 9:45 AM USER GUIDE CD Boombox with Cassette Player and AM/FM Radio NS-BCDCAS1 Before using your new product, please read these instructions to prevent any damage. NS-BCDCAS1 16-0152 MAN V3 ENG.fm Page 2 Monday, May 9, 2016 9:45 AM Contents Welcome . 2 Safety information . 2 Features . 4 Setting up your boombox . 9 Using your boombox . 11 Troubleshooting. 15 Maintaining . 16 Legal notices. 18 ONE-YEAR LIMITED WARRANTY. 20 Welcome Congratulations on your purchase of a high-quality Insignia product. Your NS-BCDCAS1 represents the state of the art in boomboxes and is designed for reliable and trouble-free performance. Safety information To prevent fire or shock hazard, do not plug the power cord into an extension cord, receptacle, or other outlet unless the blades can be fully inserted to prevent blade exposure. To prevent fire or shock hazard, do not expose this boombox to rain or moisture. CAUTION: To reduce the risk of electric shock, do not remove cover (or back). No user-serviceable parts inside. Refer servicing to qualified service personnel. Surge protectors: We recommend that you use a surge protector when you use the AC power cord with this boombox. Lightning and power surges ARE NOT covered under the warranty for this product. The lightning flash with arrowhead symbol within a triangle is intended to alert you to the presence of uninsulated dangerous voltage within your boombox's enclosure that may be of sufficient magnitude to constitute risk of electric shock to persons. 2 www.insigniaproducts.com NS-BCDCAS1 16-0152 MAN V3 ENG.fm Page 3 Monday, May 9, 2016 9:45 AM CD Boombox with Cassette Player and AM/FM Radio The exclamation point within a triangle is intended to alert you to the presence of important operating and maintenance (servicing) instructions in the literature accompanying your boombox. [Show full text] Digital Audio Tape Technology: a Formidable Challenge to the American Copyright System Taro J American University International Law Review Volume 4 | Issue 2 Article 11 2011 Digital Audio Tape Technology: A Formidable Challenge to the American Copyright System Taro J. Kawamura, Taro J. *Digital Audio Tape Technology: A Formidable Challenge to the American Copyright System." American University International Law Review. 4, no 2 (1989): 409-442. This Article is brought to you for free and open access by the Washington College of Law Journals & Law Journals at Digital Commons @ American University Washington College of Law. It has been accepted for inclusion in American University International Law Review by an authorized administrator of Digital Commons @ American University Washington College of Law. For more information, please contact . DIGITAL AUDIO TAPE TECHNOLOGY: A FORMIDABLE CHALLENGE TO THE AMERICAN COPYRIGHT SYSTEM Taro J. Kawamura* INTRODUCTION The Japanese electronics industry is planning to introduce a major new home sound recording system into the American market. The tech- nological advancement is the digital audio tape (DAT) system.' The system provides on tape the same digital quality sound found only on compact discs (CDs). The appeal of the DAT system stems from the fact it is the first device offering the capability of recording digi- tally -at home.3 Unlike analog tape technology, reproduction of music * J.D., 1989, Washington College of Law, The American University. 1. See Harrell, Japanese Audio, STEREO REV., July 1987, at 48 (explaining that DAT is the first major audio product to originate in Japan). [Show full text] Super Audio CD/CD Player - D/A Converter D01065821A SA-50 Super Audio CD/CD Player - D/A Converter OWNER'S MANUAL ....3 MODE D'EMPLOI ....27 MANUAL DEL USUARIO ....51 < Do not expose this apparatus to drips or splashes. < Do not place any objects filled with liquids, such as vases, on the apparatus. < Do not install this apparatus in a confined space such as a book CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT case or similar unit. REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL. < The apparatus draws nominal non-operating power from the AC outlet with its POWER or STANDBY/ON switch not in the ON The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the < The apparatus should be located close enough to the AC outlet so product's enclosure that may be of sufficient magnitude to that you can easily reach the power cord plug at any time. constitute a risk of electric shock to persons. < The mains plug is used as the disconnect device, the disconnect The exclamation point within an equilateral triangle is device shall remain readily operable. intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the < An apparatus with Class I construction shall be connected to an AC literature accompanying the appliance. outlet with a protective grounding connection. < Batteries (battery pack or batteries installed) shall not be exposed to excessive heat such as sunshine, fire or other heat sources. [Show full text] Ampex Tape-Type List Compiled by Scott Dorsey, NASA Langley Research Center This list started out as a response to people asking questions about surplus instrumentation tape, developed into a short description on identifying Ampex tapes, and then developed into an attempt at categorizing all Ampex tapes made. This list is far from complete but is a good beginning: Note: All tapes backcoated unless otherwise indicated NB= Non-Backcoated LNER= Low Noise Extended Range LNHO= Low Noise High Output -- 021-- 1 mil rejected NB acetate tape (sold as Shamrock) (early 60s) 031-- 1.5 mil rejected mastering tape (maybe 406, 456, etc. depending on batch) (Was available in 2500' pancakes as well as 7" reels in 1983) 041-- 1 mil version of 031 in 7" only 051-- 0.5 mil rejected NB acetate tape (sold as Shamrock) (early 60s) 101-- Betamax half-inch videocassette (intro before 1978) 102-- VHS videocassette (late seventies) 142-- Helical 2" format video tape for VR-660/1500 (1962-?) 144-- Transverse scan video tape (1964-?) for quad-format machines 145-- Helical 2" formulated for VR-660/1500 video recorders (1966-?) backcoated 147-- A-format tape formulated for VR-7000 video recorders (1965-?) 148-- High Band 2" video tape (B&W) 161-- 1" videotape (1968-?) 163-- 1/2" helical scan industrial videotape (1968-?) 164-- 1/2" helical scan videotape for color use 165-- 1" videotape for JVC 600/800 series recorders 167-- U-Matic videocassette (replaced by 187/197) (late seventies, sold in 83) (Sometimes [Show full text] Digital Audio Best Practices.Pdf CDP Digital Audio Working Group Digital Audio Best Practices Version 2.1 October 2006 TABLE OF CONTENTS 1. Introduction 4 1.1 Purpose and Scope 4 1.2 Recommendations Strategy 5 1.3 Updating the Colorado Digitization Program Digital 5 Audio Best Practices 1.4 Acknowledgements 6 1.5 Supporting Documents and Appendices 6 2. Understanding Audio 6 2.1. A Brief Overview 8 2.2. Additional Considerations 3. Collection Development and Management 9 4. Planning and Implementing an Audio Digitizing Project 10 5. Legal, Copyright and Intellectual Property Issues 10 6. Metadata for Digital Audio 10 6.1 Audio Metadata Standards 11 6.2 Audio Metadata in Dublin Core 11 6.2.1 Format 11 6.2.2 Digitization Specifications 11 6.3 CDP Dublin Core Metadata Best Practices 12 2 7. Guidelines for Creating Digital Audio 12 7.1 History of Audio Recording Devices 12 7.2 Modes of Capture 13 7.3 Sample Rate 16 7.4 Bit Depth 16 7.5 Source Types 19 7.6 File Types 20 7.7 Digital Audio Toolbox 21 7.8 Born Digital Recording 26 8. Outsourcing Audio Reformatting 28 9. Quality Control 29 10. Storage and Preservation of Digital Audio 30 11. Delivery of Digital Audio 33 11.1 On-site Delivery 34 11.2 Online Delivery 34 11.3 Podcasting 35 12. Digital Audio Glossary 36 13. Resources 40 14. Appendices Appendix 1. Questions to Ask Before Beginning an 46 Audio Digitizing Project Appendix 2: Legal, Copyright and Intellectual Property Issues 51 for an Audio Digitizing Project Appendix 3: Guidelines for Outsourcing Audio Reformatting 57 3 1. [Show full text] Portable CD/Cassette Boombox Instruction Manual Portable CD/Cassette Boombox NPB-268 Instruction Manual Please read carefully before use and keep for future reference. Table of Contents Thank You

[Show full text] 0 ratings0% found this document useful (0 votes)237 viewsThe document provides instructions for installing and using an EzCAP Audio Capture device to digitize analog audio sources. It outlines connecting the hardware to a computer via USB and conf... SaveSave Usb Cassette Capture Ezcap Guia Rapida Audacity For Later0%0% found this document useful, undefined ezcap230 FAQ: 1, if you want to save the file in the SD card or TF card, please buy a USB card reader, your card into the card reader, and the USB interface of the card reader can be connected to the ezcap230 like a U disk. 2. Please do not use battery and USB power at the same time. 3. Please use the configured special USB cable to connect to the ezcap230 USB interface, U disk and USB power supply according to the requirements of the manual, otherwise it will not work correctly. 4. When you record a tape, pressing the REC button on the panel will stop recording, but will not stop playing the tape. If you want to stop playing the tape, press the STOP button above the tape converter. ezcap231 the same or similar except for the third point above. The ezcap232 are the same or similar except for the first point and the third point above. About the automatic segmentation function: The ezcap23x has an automatic division function, that is, several songs of a record can be automatically divided into several mp3 files and saved by pressing the REC key once. However, there will be some problems in the actual operation process, such as a song is divided into two or more files, such as two songs or more songs are not divided, but saved into an mp3 file. The automatic segmentation function technology determines whether the previous song has ended based on detecting the high and low levels of the volume. Therefore, if the volume of the tape player is adjusted to a relatively low level, it is easy to be misjudged in a bass part that the song has ended and starts to be divided, resulting in the first phenomenon. Therefore, please adjust the volume slightly larger than usual before using the automatic division function. In addition, if the number of pirated tapes or songs in the design is too large, the pause time between the two songs is particularly short, the device will misjudge that it is a song and will not be divided, resulting in the second situation. If the volume is adjusted or the appropriate cassette is identified, it still cannot be divided correctly, we are very sorry, please use manual division to complete the conversion of the record.