DMC Tools

The DMC Tools folder contains utilities which can be used in conjunction with the main Project Manager program. Additional RAM must be allocated if any of the DMC Tools are to be used (refer to 2.2 for details about RAM requirements).

The DMC Tools folder contains the following utilities:

- **EQ Snapshots** (V4.0 ST) - this tool allows the EQ parameters of an individual channel (or a pair of channels) to be stored in RAM as a snapshot for instant recall. EQ Snapshots can also be saved to disk allowing a library of EQ settings to be created. Graphic EQ displays are also provided in this tool.
- **EQ Overview** (V4.0 ST) - provides graphic EQ curve displays for all DMC1000 channels.
- **Channel Page** (V4.0 ST) - allows all parameters relating to a single channel to be viewed simultaneously; displaying precise numeric parameter values. Parameters can be edited from this tool and presets (snapshots) containing all the parameter settings from a channel can be stored, recalled and saved to disk.
- **Channel Delay Editor** (V4.0 ST) - provides display and editing of the independent delays which are available for each of the DMC1000's channels. Delays can be calculated and displayed according to samples, ms, metres, yards, or time code frames. Presets (snapshots) containing delay settings for all of the DMC1000's channels can be stored, recalled and saved to disk.
- **Faders & Cuts** (V4.0 ST) - allows faders and on/offs for all of the DMC1000's channels to be viewed and edited from one window.
- **Automation Browser** (V4.0 ST) - allows the DMC1000's automation data to be recalled at a specific time code address.
- **Cascade Pad Editor** (V4.0 ST) - allows cascade input pads (for use in multiple-DMC1000 systems) to be displayed and edited.

Opening DMC Tools

Before opening any DMC Tools, it is advisable to open the Status window (**<Command M>**) first, in order to check on memory availability. After the Status window has been opened, press **<Command O>** to access the **DMC Tools ST** folder or select **Open** from the **File** menu.

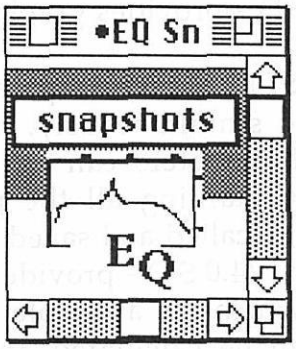
Alternatively, selected DMC Tools can be opened when Project Manager is first launched. While holding down the **<Shift>** key, click on individual DMC Tools to select them. Then use **<Command O>**. This will launch Project Manager and open the selected DMC Tools at the same time.

18.1 EQ Snapshots

The EQ Snapshots tool provides four useful facilities:

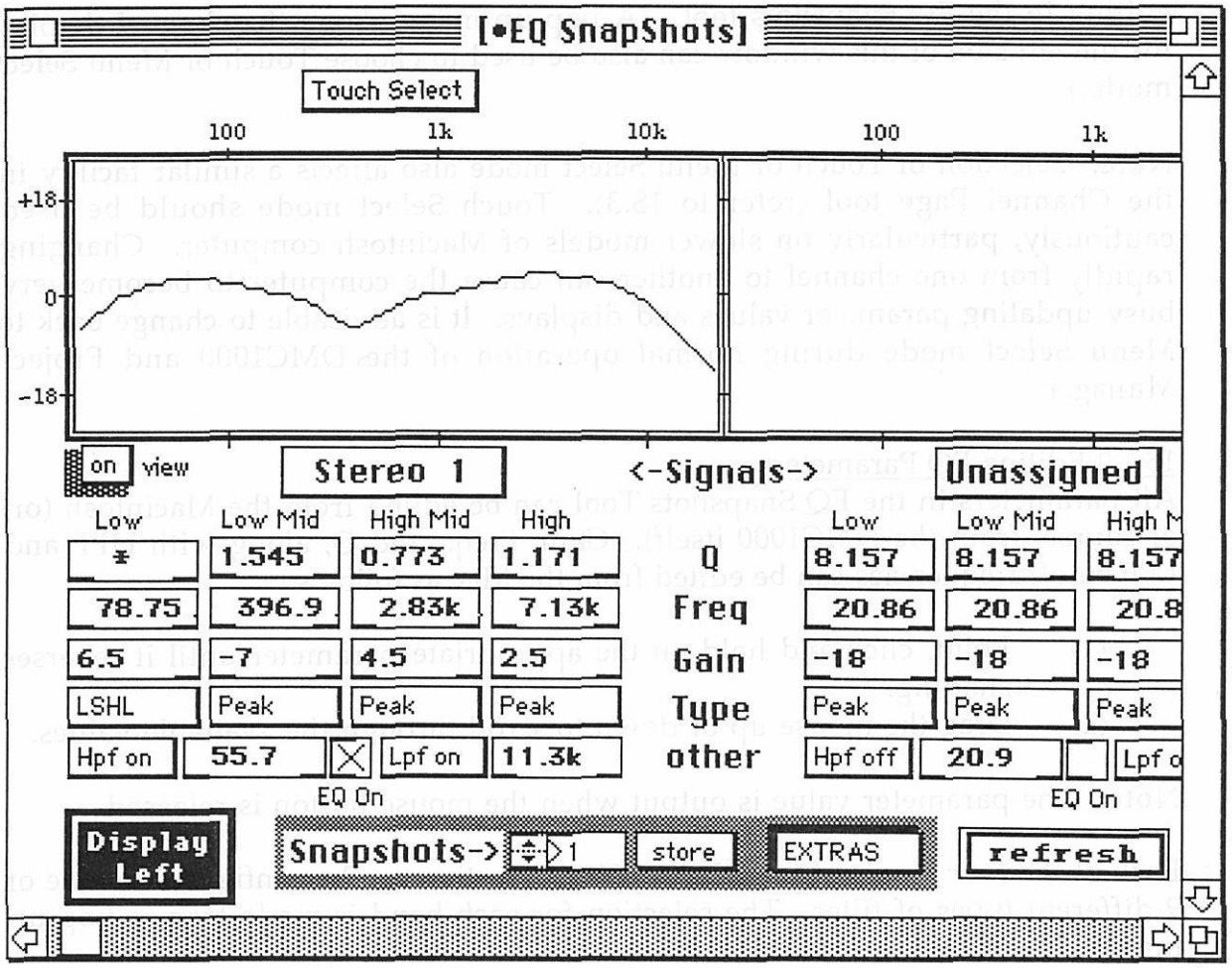
- All equalization parameters for a single channel (or pair of channels) can be viewed in numeric form. Editing of these values from the Macintosh is also available.
- Graphic displays of the EQ curves are provided.
- Up to 256 Snapshots of EQ parameter settings can be stored in the Macintosh's RAM for instant recall.
- EQ Snapshot files can be saved to the Mac's disk-drive for future use, allowing a library of EQ files to be created.

When **•EQ Snapshots V4.0 ST** is opened, a small EQ Snapshots sub-window will open initially. This window is used to provide access to the main EQ Snapshots window.



Note: If the small window above is closed, the EQ Snapshots Tool will need to be re-opened.

Click on the **EQ Snapshots** icon within this small window to open the main EQ Snapshots window, or press the <S> on the Mac keyboard.



18.1.1 Selecting Channels

There are two sides to the EQ Snapshots window. Normally, only one side of the EQ Snapshots window will be required. The other side of this window has been included primarily to allow stereo pairs of signals to be handled with different settings for each side of the window (for example, by putting (Input 1L in one side and Input 1R in the other).

Pop-up menus can be used to select any DMC1000 channel in either side of the window. When dealing with single channels only, **Unassigned** should be selected in the side of the window which is not being used (as shown above).

18.1.2 Touch Select and Menu Select Modes

Channels can be selected for the left side of this window by using **Touch Select** mode. Press the <T> key on the Macintosh keyboard to activate Touch Select mode. In this mode, selecting a channel on the DMC1000 will cause that channel to be selected for display in the left side of the EQ Snapshots window. If Fader Touch Sense Select (refer to 6.2.4) is active, simply touching a fader on the DMC1000 will cause that channel to be selected in the EQ Snapshots window.

Press the <M> key on the Mac keyboard to activate **Menu Select** only mode. In this mode, the pop-up menus only are used to select channels for display and

editing in the EQ Snapshots tool. (A pop-up menu above the channel display for the left side of this window can also be used to choose Touch or Menu Select mode.)

Note: Selection of Touch or Menu Select mode also affects a similar facility in the Channel Page tool (refer to 18.3). Touch Select mode should be used cautiously, particularly on slower models of Macintosh computer. Changing rapidly from one channel to another can cause the computer to become very busy updating parameter values and displays. It is advisable to change back to Menu Select mode during normal operation of the DMC1000 and Project Manager.

18.1.3 Editing EQ Parameters

All parameters in the EQ Snapshots Tool can be edited from the Macintosh (or, of course, from the DMC1000 itself). Gain, Freq., and Q, along with HPF and LPF cutoff frequencies can be edited from the Mac as follows:

(1) Point, click and hold on the appropriate parameter until it reverses shading.
(2) Drag the mouse up or down to scroll through the available values.

Note: The parameter value is output when the mouse button is released.

Each of the four bands of the DMC1000's EQ section can be configured as one of 9 different types of filter. The selection for each band is made from a pop-up menu.

Peak: When Peak is selected, the filter's slope decreases either side of the center frequency according to the Q value.
LSHL: This selects a low shelving characteristic.
HSHL: This selects a high shelving characteristic.
Band: When Band is selected the Gain control is used to determine whether a Band-Pass or Band-Cut filter is created. A Gain value of 0dB or higher will create a Band-Pass filter, while any negative Gain setting will cause a Band-Cut filter to be implemented.
LPF2: This selects a 2nd order Low Pass Filter; 12dB / octave.
HPF2: This selects a 2nd order High Pass Filter; 12dB / octave.
LPF1: This selects a 1st order Low Pass Filter; 6dB / octave.
HPF1: This selects a 1st order High Pass Filter; 6dB / octave.

Note: The DMC1000's on-board Links and the Project Manager's Mac Links can both be used when viewing the EQ Snapshots. However, parameters edited from the Macintosh will only be linked by the Mac Links - the DMC1000's on-board Links will not link parameters edited from the Mac.

18.1.4 Storing Snapshots

There are 256 EQ Snapshots available, with each containing values for all EQ parameters on both sides of the EQ Snapshots window. To store the current EQ

values into a Snapshot memory in the Macintosh's RAM:

(1) Select a snapshot number into which the EQ parameter values for both sides of the window will be stored. Be careful not to unintentionally Recall a snapshot that already contains data as this will send those values into the DMC1000. If the EQ Snapshots tool has just been opened, simply click on the Snapshots number box to select location number 1.

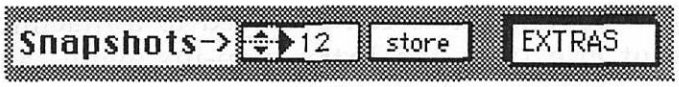
(2) Click on the **store** box. The box will momentarily reverse shading to indicate that store has been executed.

18.1.5 Recalling Snapshots

There are three different ways to recall EQ Snapshots.

Method A

1) Click in the Snapshots number box so that a highlighted triangle appears on the left side of the box.



2) Enter a number from 1 to 256 from the numeric keypad.
3) Press <**Enter**>, <**Return**>, or click anywhere outside the number box to recall the EQ Snapshot.

Method B

1) Click in the Snapshots number box so that a highlight triangle appears on the left side of the box.
2) Click on the up or down arrows to the left of the Snapshot number box to recall the next or preceding Snapshot number.

Method C

1) Click outside the number box so that the highlight triangle does not appear.
2) EQ Snapshots 1 to 9 can now be directly recalled using the Mac's numeric keypad. The 1 to 9 keys on the Mac will only recall snapshots when the main EQ Snapshots window is open.

18.1.6 Read Snapshot File

A Snapshot File (containing up to 256 EQ Snapshots) can be read from a Macintosh disk-drive and opened into the active set of 256 Snapshots. Select **Read Snapshot File** from the **Extras** pop-up menu, and use normal Macintosh file management procedures.

18.1.7 Translating EQ Snapshot Files from earlier Versions

It is not possible to read EQ Snapshot files from earlier versions of Project Manager (V2.0, V3.0 or V3.10ST) directly into the V4.0 ST EQ Snapshot format. In order to use Snapshot files from those versions of Project Manager, the files

must be translated into the new format using the following procedure:

1) Open EQ Snapshots V4.0 ST after launching Project Manager.
2) Open the older version of an EQ Snapshot Tool after opening V4.0 ST.
3) In both of the EQ Snapshots' tools, select **Clear All Snapshots** from the **Extras** menu.
4) Set the Signals in both versions to the same channels.
5) Read the older EQ Snapshot file into that EQ Snapshots Tool.
6) Recall an EQ Snapshot into the older tool. Click on **Refresh** in either tool and both EQ Snapshot tools should now display identical parameter values.
7) **Store** the current EQ settings into a Snapshot number in V4.0 ST.
8) Repeat steps 4-6 as many times as necessary to translate all Snapshots from the older EQ Snapshots Tool to the V4.0 ST Tool.
9) **Write** the Snapshot file to disk in the V4.0 ST EQ Snapshots Tool.

18.1.8 Write Snapshot File

The current set of 256 EQ Snapshots can be saved to a Macintosh disk-drive. Select **Write Snapshot File** from the **Extras** pop-up menu, and use normal Macintosh file management procedures.

18.1.9 Clear Current Snapshot

The currently selected Snapshot location will be cleared (erased). Select **Clear Current Snapshot** from the **Extras** pop-up menu. However, it is not necessary to clear a snapshot before overwriting it.

18.1.10 Clear All Snapshots

All EQ Snapshot locations will be cleared (erased). Select **Clear All Snapshots** from the **Extras** pop-up menu.

18.1.11 Refresh

Click on **Refresh** to update the EQ Snapshots parameter and graphic displays. Pressing the <esc> key on the Mac keyboard will refresh all DMC Tools.

18.1.12 Large EQ Graphic Displays

A larger EQ graphical representation can be displayed for the signal in the left or right side of the EQ Snapshots window. Click on **Display Left** or **Display Right** to open windows which provide a larger display of the EQ graphic. These windows contain additional resolution scaling in the frequency domain and display a gain range from + to - 36dB.

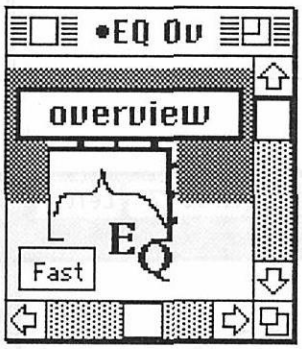
18.1.13 Graphic Display View On/Off

The EQ graphic display for the left and right sides of the window can be independently turned On or Off. These pop-up menus are located directly below the graphic displays. Turning the view **Off** may allow the Macintosh to function more efficiently (particularly if it is necessary to rapidly recall multiple EQ Snapshots one after another).

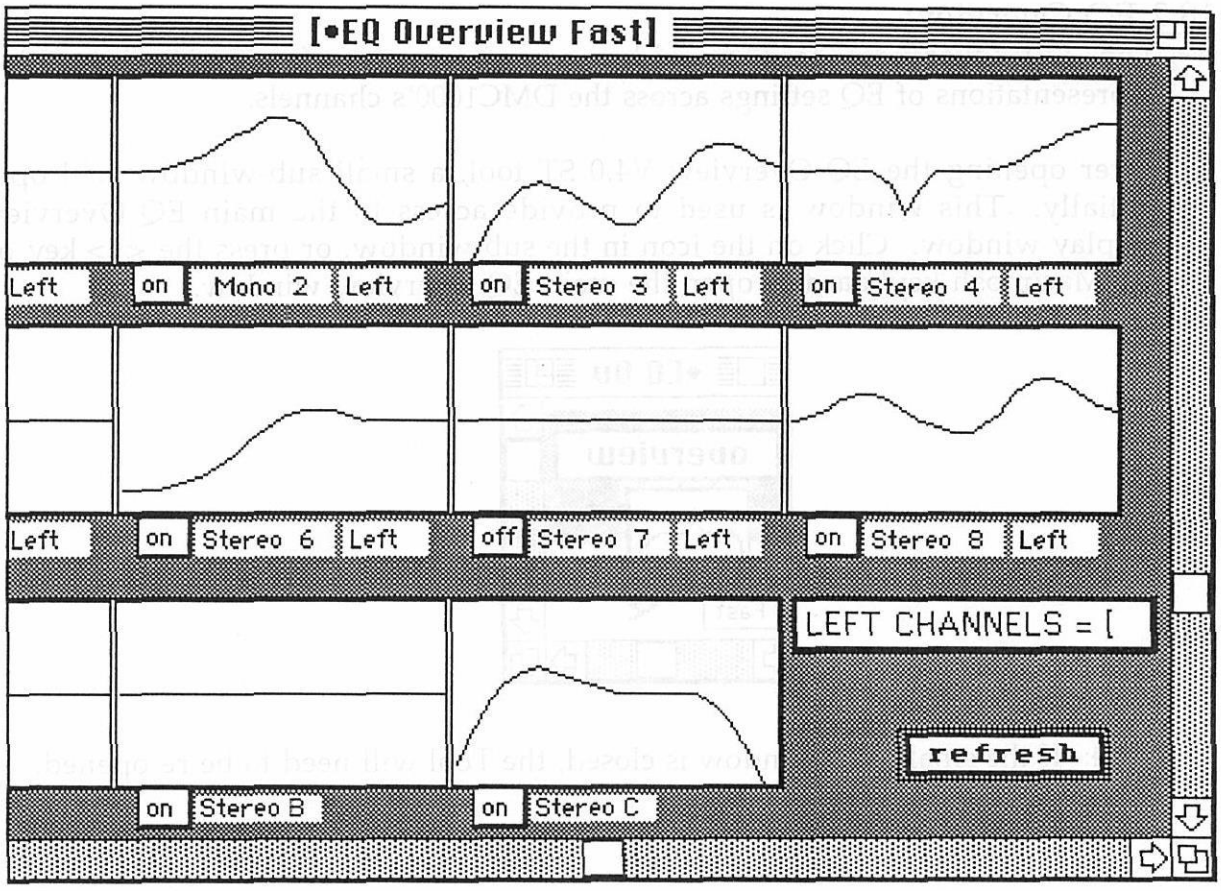
18.2 EQ Overview

The EQ Overview tool provides a quick way of viewing graphical representations of EQ settings across the DMC1000's channels.

After opening the EQ Overview V4.0 ST tool, a small sub-window will open initially. This window is used to provide access to the main EQ Overview display window. Click on the icon in the sub-window, or press the <E> key on the Macintosh keyboard to open the main EQ Overview window.



Note: If the small, sub-window is closed, the Tool will need to be re-opened.



Channels 1-8 plus Stereos A/B/C can be viewed simultaneously in this tool. Switching between the left and right sides of channels is accomplished using the [key on the Mac to select all left sides and the] key to select all right sides.

The only parameters that can be edited from this tool are the EQ On/Off switches for each channel.

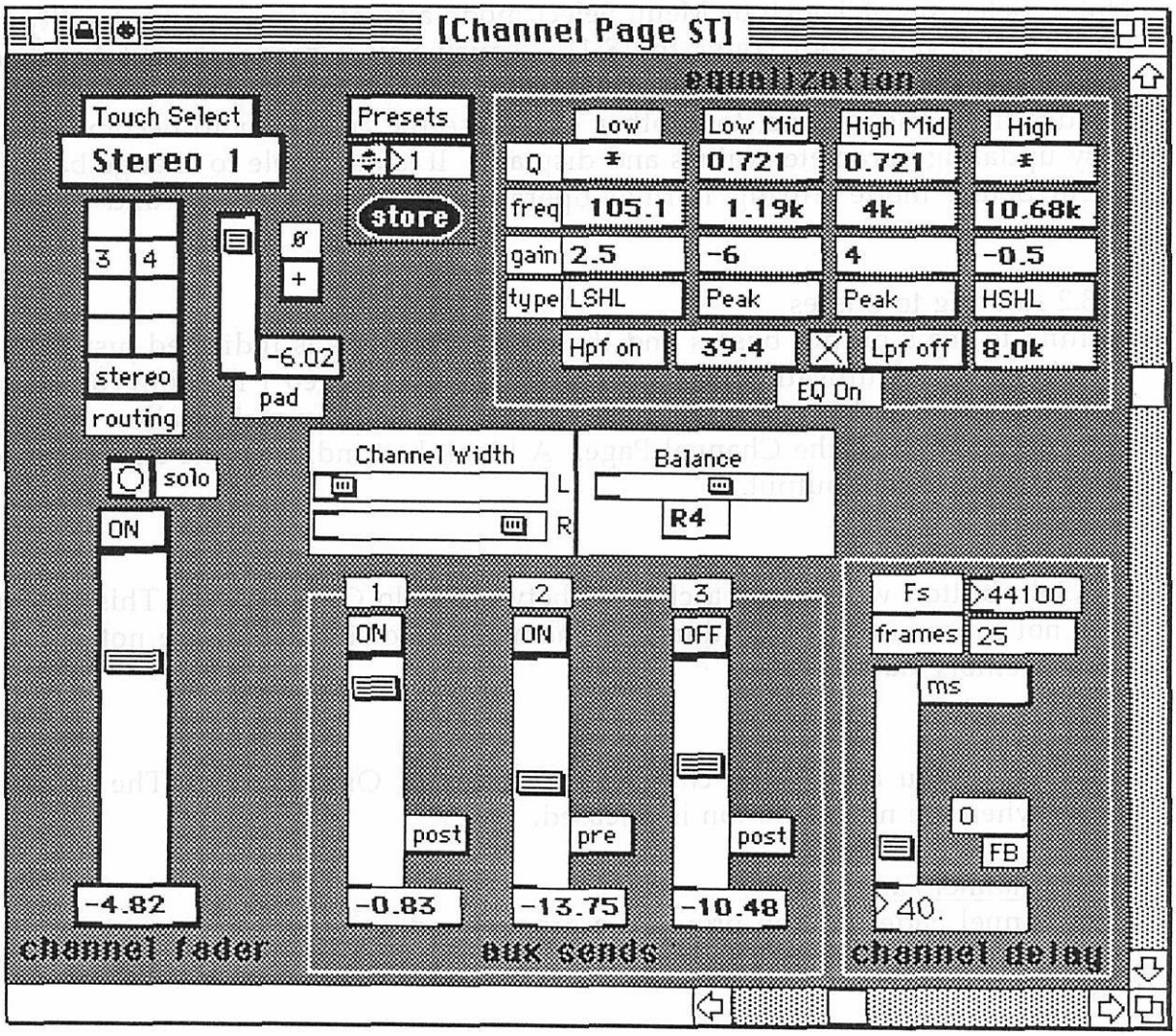
Clicking on **Refresh** will update the EQ Overview graphic display. Clicking Refresh will also update values and graphic displays in other Tools which contain EQ parameters. Pressing the <esc> key on the Mac keyboard will refresh all DMC Tools.

18.3 Channel Page

The Channel Page Tool provides display and editing of all parameters relating to any selected channel in the DMC1000. When used in conjunction with the main Project Manager program, this can allow complete remote control of one or more DMC1000s from the Macintosh computer.

After opening the Channel Page tool, a small sub-window will open initially. This window provides access to the main Channel Page window. If this sub-window is closed, the Tool will need to be re-opened.

Click on the icon in the sub-window or press <C> on the Mac keyboard to open the main window.



Note: Values displayed on the Channel Page may be incorrect if parameters are being edited in other DMC Tools. When the Channel Page becomes the active window, its parameter values will automatically be updated. Parameter values can also be updated by pressing the **<escape>** key on the Macintosh keyboard.

18.3.1 Channel Selection

To select a channel for display and editing, use the pop-up menu in the upper-left corner of the Channel Page. Alternatively, channels may be selected using **Touch Select** mode. Press the <T> key on the Macintosh keyboard to activate Touch Select mode. In this mode, selecting a channel on the DMC1000 will cause that channel to be selected for display in the Channel Page. If Fader Touch Sense Select (refer to 6.2.4) is active, simply touching a fader on the DMC1000 will cause that channel to be selected in the Channel Page.
Use the <M> key on the Mac keyboard to activate **Menu Select** only mode. In this mode, the pop-up menus only are used to select channels for display and editing in the Channel Page. (A pop-up menu above the channel display can also be used to choose Touch or Menu Select mode.)

Note: Selection of Touch or Menu Select mode also affects a similar facility in the EQ Snapshots tool (refer to 18.1). Touch Select mode should be used cautiously, particularly on slower models of Macintosh computer. Changing rapidly from one channel to another can cause the computer to become quite busy updating parameter values and displays. It is advisable to change back to Menu Select mode during normal operation of the DMC1000 and Project Manager.

18.3.2 Routing to Busses

Routing to the 8 output busses and the main stereo bus is indicated just below the Channel's identification. (In the example above, Stereo 1 is being routed to output busses 7 and 8 and to the main stereo bus.) Pop-up menus allow routing to be assigned from the Channel Page. A blank box indicates the signal is not being routed to that output.

18.3.3 Solo

The Solo button will toggle a channel between Solo On and Off. This button does not represent the condition of a channel's Solo since solos are not part of Scene Memory data.

18.3.4 On/Off

A pop-up menu allows the channel to be turned On and Off. The change occurs when the mouse button is released.

18.3.5 Channel Fader

The Channel Fader section provides a graphic and a numeric representation of the channel's fader level. The fader level can be edited from Project Manager in two different ways:

a) The graphic fader can be dragged up and down, with values being continuously output to the DMC1000's fader.

b) The numeric fader value can be scrolled to a new level. The new value is output when the mouse button is released. This can allow a fader to be moved to an exact new level at a precise moment.

18.3.6 Pad
The channel's input pad can be edited by dragging the slider up and down.

18.3.7 Phase (ø)
A pop-up menu allows the channel's phase to be selected to + (normal) or - (reversed).

18.3.8 EQ
The channel's four-band parametric equalizer and filters are displayed and can be edited in the upper-right corner of the Channel Page. Refer to 18.1.3 for details about EQ parameters and editing.

18.3.9 Channel Pan (Mono Channels)
The channel's pan or width affects its position in the main stereo bus and with regard to pairs of output busses. There are 33 pan positions available, ranging from L16 (fully left) to R16 (fully right), with C representing the center position. The horizontal pan slider can be dragged between left and right, with values output continuously.

18.3.10 Channel Width and Balance (Stereo Channels)
Rather than simple pan controls, the positioning of stereo channels is controlled by width and balance parameters. Dragging either the left or right sliders in the Channel Width section will cause the other side of the width control to move by an equal amount in the opposite direction.
The balance control offers 33 values across which a stereo channel may be positioned before it is sent to the main stereo outputs or any pair of output busses. The range of balance positions extends from L16 (fully left) to R16 (fully right), with C representing the center position. Clicking on the word **Balance** will return the balance to its Center position.

18.3.11 Aux 3 Pan
The Aux 3 pan functions in the same way as the Channel Pan, affecting the channel's send to the Auxiliary 3 output. Aux 3 Pan for Stereo channels cannot be controlled from the Channel Page, although this parameter is stored and recalled with Channel Page Presets (refer to 18.3.16).

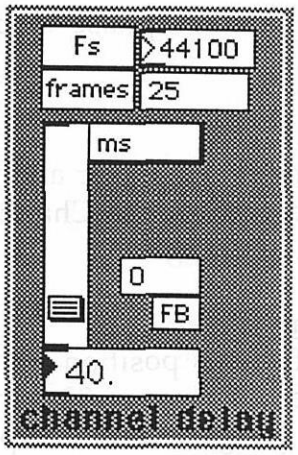
18.3.12 Aux Send On/Offs
For each auxiliary send, a pop-up menu allows the send to be turned On or Off.

18.3.13 Aux Send Levels
The auxiliary send levels are displayed and edited in the same way as the channel fader's level. Refer to 18.3.5 for details.

18.3.14 Aux Sends Pre/Post
For each auxiliary send, a pop-up menu allows the send to be taken from **pre** or **post** the channel's fader.

18.3.15 Channel Delay

Each channel's independent input delay can be displayed and edited from the Channel Page as follows:



1) Before any editing takes place, the sampling frequency (Fs) should be set to the appropriate value, however this is actually only necessary if delays are to be entered based on time values (ms). The precise sampling frequency is displayed in the **[Emphasis]** LCD screen in the DMC1000. Click on the number box representing the sampling frequency so that it is highlighted. The sampling frequency can then be entered from the Mac's numeric keypad. Press **<Return>** after typing in the value.
2) Delay calculations can be referenced to five different scales: ms, meters, yards, samples, and time code frames. Selection is made from a pop-up menu.
3) The Channel Delay value can be entered in three ways:
3a) A value can be directly entered into the channel delay number box. The box must first be selected, then press **<Return>** or click outside the box to send the value to the DMC1000.
3b) The slider can be dragged up and down to alter delay values. The value changes will be continuously output to the DMC1000.
3c) The numeric values can be scrolled up and down. Move the cursor to the appropriate column to adjust values in different unit steps. Values are only output to the DMC1000 when the mouse button is released.
4) Delay Feedback can be edited by scrolling the parameter value box above **FB.** Values are continuously output to the DMC1000. Alternatively, values can be entered directly into the FB box using the Mac's numeric keypad.

18.3.16 Channel Presets (Snapshots)

Snapshots of all parameter values for a channel can be stored for subsequent recall using the Preset facility in the Channel Page.

There are 256 Channel Page Presets available, with each containing values for every parameter relating to a single mono or stereo channel in the DMC1000.

To store the current parameter values into a Preset in the Macintosh's RAM:

(1) Select a memory location by clicking in the number box under the word **Presets**.
(2) Click on the **store** box. The box will momentarily reverse shading to indicate that store has been executed.

To recall a Channel Preset, use either of the following methods:

Method A

1) Click in the Presets number box so that a highlighted triangle appears on the left side of the box.
2) Enter a number from 1 to 256 from the numeric keypad.
3) Press **<Enter>**, **<Return>**, or click anywhere outside the number box to recall the Channel Preset.

Method B

1) Click in the Presets number box so that a dark triangle appears on the left side of the box.
2) Click on the up or down arrows to the left of the Preset number box to recall the next or preceding Channel Preset.

18.3.17 Write Preset File

The current set of 256 Channel Presets can be saved to a Macintosh disk-drive. Select **Write Preset File** from the **Presets** pop-up menu, and use normal Macintosh file management procedures.

18.3.18 Read Preset File

A Channel Preset file (containing up to 256 Presets) can be read from a Macintosh disk-drive and opened into the active set of 256 Presets. Select **Read Preset File** from the **Presets** pop-up menu, and use normal Macintosh file management procedures. Channel Page V4.0 ST can also read preset files which were created using Channel Page V3.10 ST.

18.3.19 Clear Current Preset

The currently selected Preset location can be cleared (erased) by selecting **Clear Current Preset** from the **Presets** pop-up menu.

18.3.20 Clear All Presets

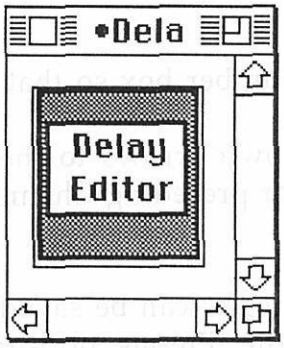
All Channel Preset locations can be erased by selecting **Clear All Presets** from the **Presets** pop-up menu.

18.4 Delay Editor

The Delay Editor provides display and editing for the independent delays available on every channel of the DMC1000. The delay facilities can be utilized in a variety of ways, including the following:

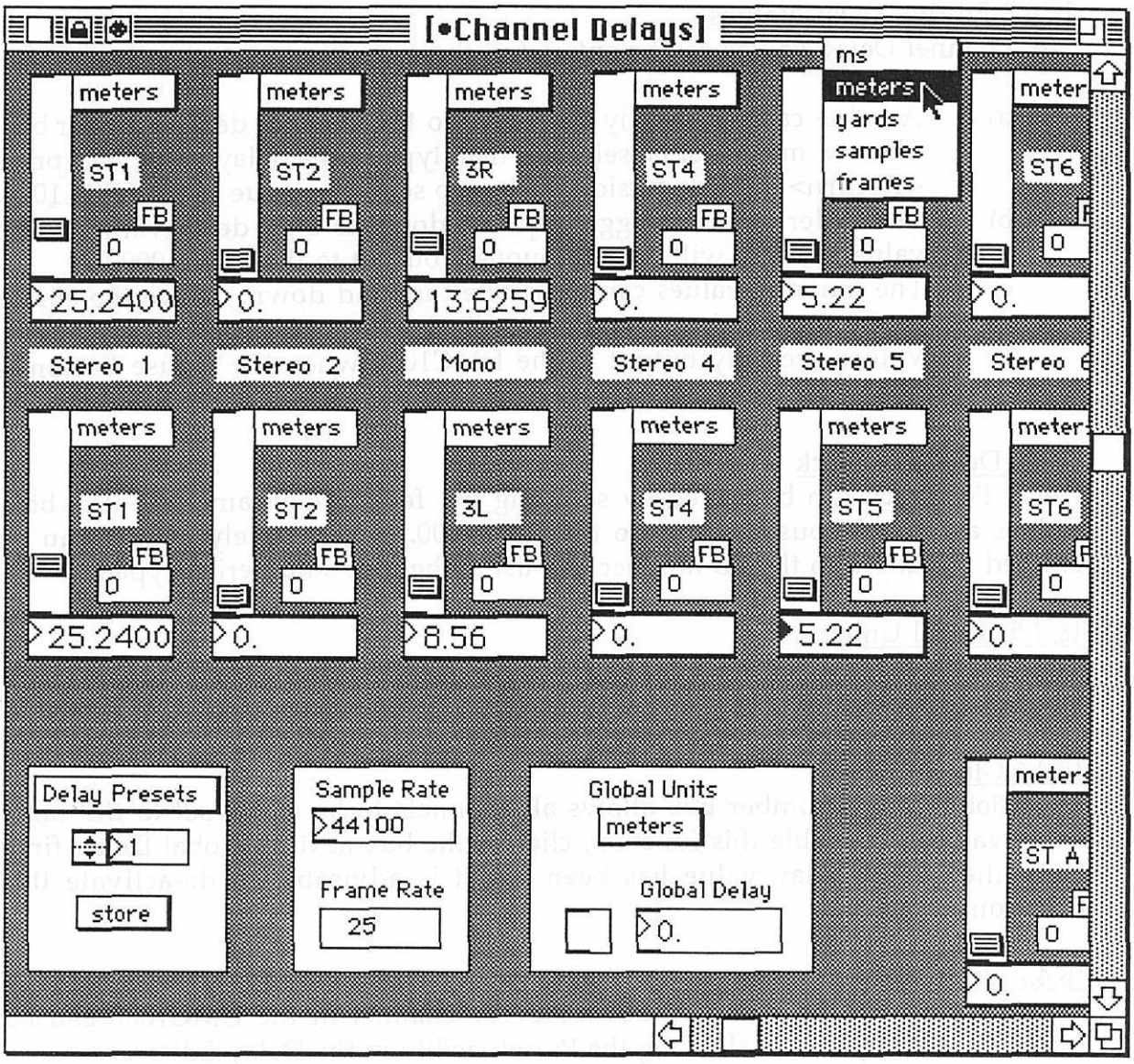
- In multiple-mic recording situations, the input delays can be used to compensate for differences in microphone positions. For these applications, the delays can be calculated in units of meters or yards.
- In mixing and post-production applications, it is possible to set all input delays to some nominal value (for example, 150ms). Then, in addition to being able to delay channels, it will also be possible to 'slip' a channel forward in the mix, relative to other channels. Of course, these changes can be recorded into the DMC1000's automation system.
- When working with video, it may be necessary to delay the audio channels to compensate for video processing delays. The Delay Editor allows delays to be calculated referenced to any of the standard video/film frame rates.

After opening the Delay Editor tool, a small sub-window will open initially.



This window provides access to the main Delay Editor window. Click on the icon in the sub-window or press the <D> key on the Macintosh keyboard to open the main window.

Note: If the small, sub-window is closed, the tool will need to be re-opened.



18.4.1 Sample Rate

When the main Delay Editor window opens, enter the correct sampling rate in the number box if delay calculations based on time (ms) are required.

18.4.2 Reference Units

Delay calculations can be referenced to five different scales: ms, meters, yards, samples, and time code frames. A pop-up menu labelled **Global Units** allows the reference for all delays in the window to be set simultaneously. Alternatively, each channel can be set to a different reference unit. In the example above, the reference unit for Stereo Channel 5 is being selected.

Note: Reference units for each individual channel must be the same for both left and right regardless of whether the channel is in stereo or mono mode. Units are always selected from the uppermost channel section (for example, from 3R rather than from 3L) or in the Global section (refer to 18.4.5).

18.4.3 Editing Delay Values

The Channel Delay values can be entered in three ways:

a) A value can be directly entered into the channel delay number box. The box must first be selected, then type in the delay value and press **<Return>** or click outside the box to send the value to the DMC1000.

b) The slider can be dragged up and down to alter delay values. The value changes will be continuously output to the DMC1000.

c) The numeric values can be scrolled up and down. Move the cursor to the appropriate column to adjust values in different unit steps. Values are only output to the DMC1000 when the mouse button is released.

18.4.4 Delay Feedback

Delay Feedback can be edited by scrolling the **feedback** parameter value box. Values are continuously output to the DMC1000. Alternatively, values can be entered directly into the **FB** number box using the Mac's numeric keypad.

18.4.5 Global Units

The reference unit for all channels can be selected from the pop-up menu labelled **Global Units**.

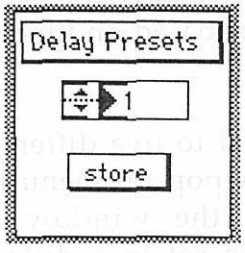
18.4.6 Global Delay

The **Global Delay** number box allows all channels to be easily set to the same delay value. To enable this function, click in the box next to Global Delay first. Once the global delay value has been set, it is advisable to de-activate this function.

18.4.7 Delay Presets

Snapshots containing delay values for every channel in the DMC1000 can be stored for subsequent recall using the Preset facility in the Delay Editor.

There are 256 Delay Presets available, with each containing values for every channel in the DMC1000.



To store the current parameter values into a Preset in the Macintosh's RAM:

(1) Select a memory location by clicking in the number box under the word **Delay Presets**.

(2) Click on the **store** box. The box will momentarily reverse shading to indicate that store has been executed.

To recall a Delay Preset, use either of the following methods:

Method A

1) Click in the number box under the words **Delay Presets** so that a highlighted triangle appears on the left side of the box.
2) Enter a number from 1 to 256 from the numeric keypad.
3) Press **<Enter>**, **<Return>**, or click anywhere outside the number box to recall the Delay Preset.

Method B

1) Click in the number box under the words **Delay Presets** so that a highlighted triangle appears on the left side of the box.
2) Click on the up or down arrows to the left of the number box to recall the next or preceding Delay Preset.

18.4.8 Write Preset File

The current set of 256 Delay Presets can be saved to a Macintosh disk-drive. Select **Write Preset File** from the **Delay Presets** pop-up menu, and use normal Macintosh file management procedures.

18.4.9 Read Preset File

A Delay Preset file (containing up to 256 Presets) can be read from a Macintosh disk-drive and opened into the active set of 256 Presets. Select **Read Preset File** from the **Delay Presets** pop-up menu, and use normal Macintosh file management procedures.

18.4.10 Translating Delay Preset V3.0 or V4.0 Files

It is not possible to read Delay Preset files from the standard version of Project Manager (V3.0 or V4.0) into the V4.0 ST Delay Preset format (files from V3.10ST can be read though). In order to use Preset files from the standard version of Project Manager, the files must be translated into the format used for the Stereo version of Project Manager, using the following procedure:

1) After launching Project Manager, open the Delay Editor V4.0ST tool.
2) Then open any of the V3.0 Delay Editor tools (for Inputs, Monitors, or ST A/B/C channels) or the V4.0 Delay Editor tool.
3) Put all DMC1000 channels into Mono mode.
4) In both of versions of the Delay Editor tools, select **Clear All Presets**.
5) Read a V3.0 or V4.0 file into that Delay Editor tool.
6) Recall a Delay Preset into the V3.0 or V4.0 tool. Press the **<esc>** key on the Macintosh keyboard to update both to the Preset tools. The relevant values in the Delay Editor V4.0 ST tool should now be identical to those in the V3.0 or V4.0 tool.
6) **Store** the current values into a Delay Preset number in the V4.0 ST tool.
7) Repeat steps 4-6 as many times as necessary to translate all Presets to the V4.0 ST Delay Editor tool.
8) **Write** the Preset file to disk from the Delay Editor V4.0 ST.

18.4.11 Clear Current Preset

The currently selected Preset location can be cleared (erased) by selecting **Clear Current Preset** from the **Delay Presets** pop-up menu. However, it is not necessary to clear a preset before overwriting it.

18.4.12 Clear All Presets

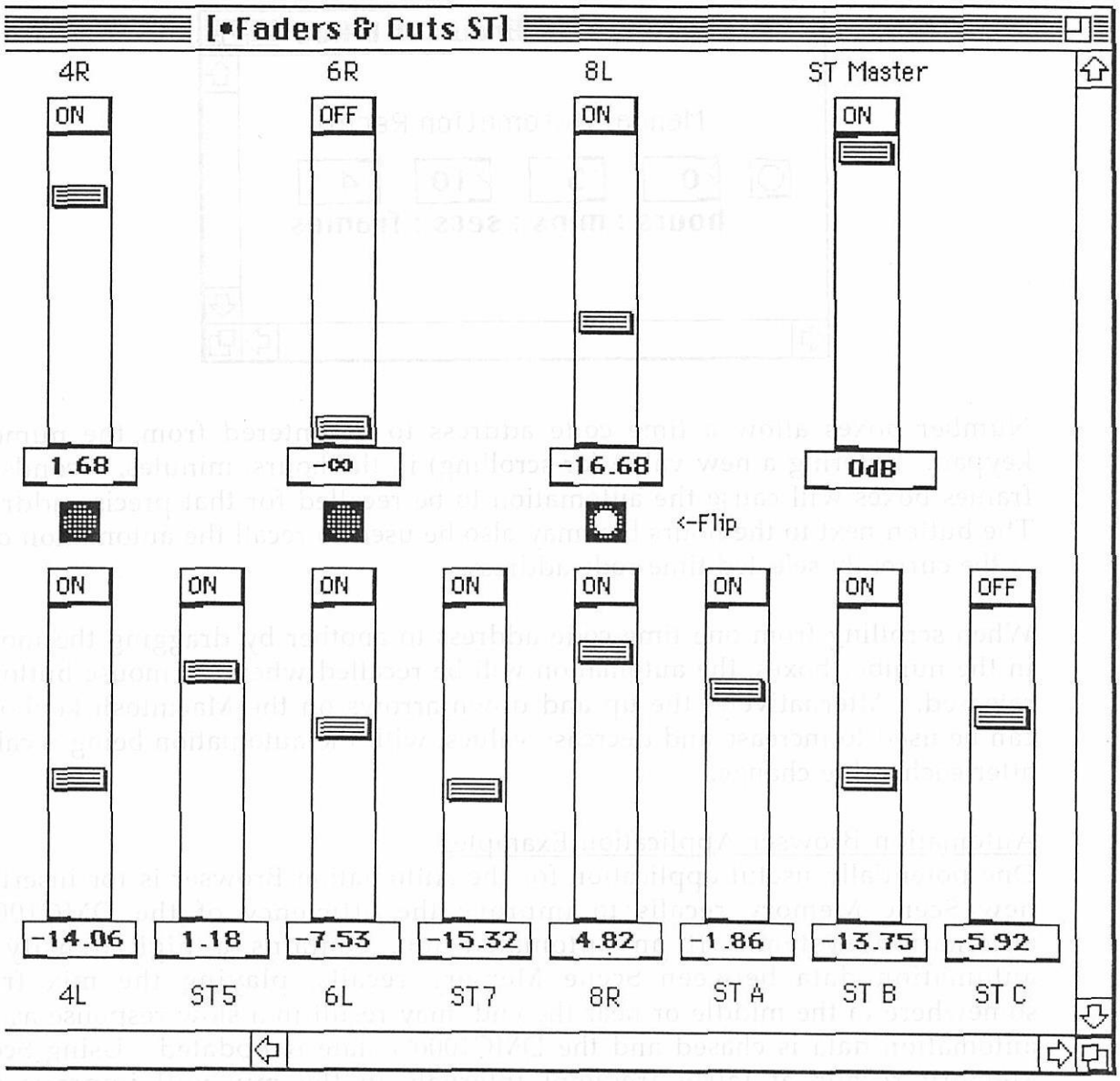
All Delay Preset locations can be erased by selecting **Clear All Presets** from the **Delay Presets** pop-up menu.

18.5 Faders and Cuts ST

This tool allows faders and on/offs for all of the DMC1000's channels to be viewed and edited from one window. After opening this tool, a small sub-window will open initially. This window is used to provide access to the main Faders and Cuts ST window. Click on the icon in the sub-window or press the <F> key on the Macintosh keyboard to open the main window.

18.5.1 Faders

Each channel section will have two faders in the Mono mode (Left and Right) and only one fader will be displayed when a channel is in Stereo mode.



18.5.2 Cuts (On/Offs)

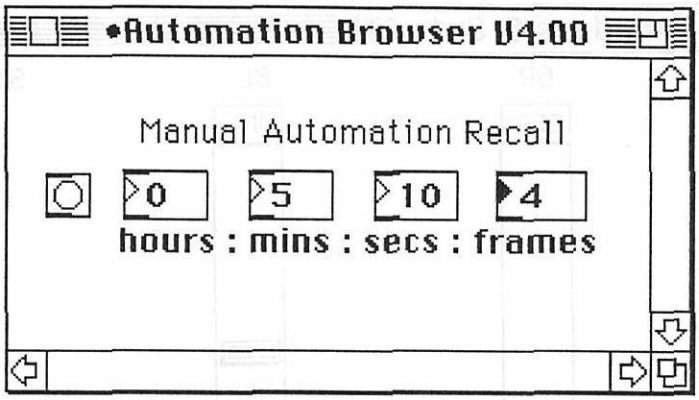
The channel On/Offs (Cuts) on this page are displayed and edited using small pop-up menus with the words ON and OFF.

18.5.3 Fader Flips

"LEDs" between the upper and lower sections indicate when a channel's Flip button has been selected. The onscreen faders will reverse position when this function is used. The Flip function can also be activated from these "LEDs".

18.6 Automation Browser

The Automation Browser Tool allows the state of an automated mix to be recalled at an exact time code frame address. This tool can be opened directly from the DMC Tools ST folder (it does not have a sub-window).



Number boxes allow a time code address to be entered from the numeric keypad. Entering a new value (or scrolling) in the hours, minutes, seconds, or frames boxes will cause the automation to be recalled for that precise address. The button next to the hours box may also be used to recall the automation data at the currently selected time code address.

When scrolling from one time code address to another by dragging the mouse in the number boxes, the automation will be recalled when the mouse button is released. Alternatively, the up and down arrows on the Macintosh keyboard can be used to increase and decrease values, with the automation being recalled after each value change.

Automation Browser Application Examples

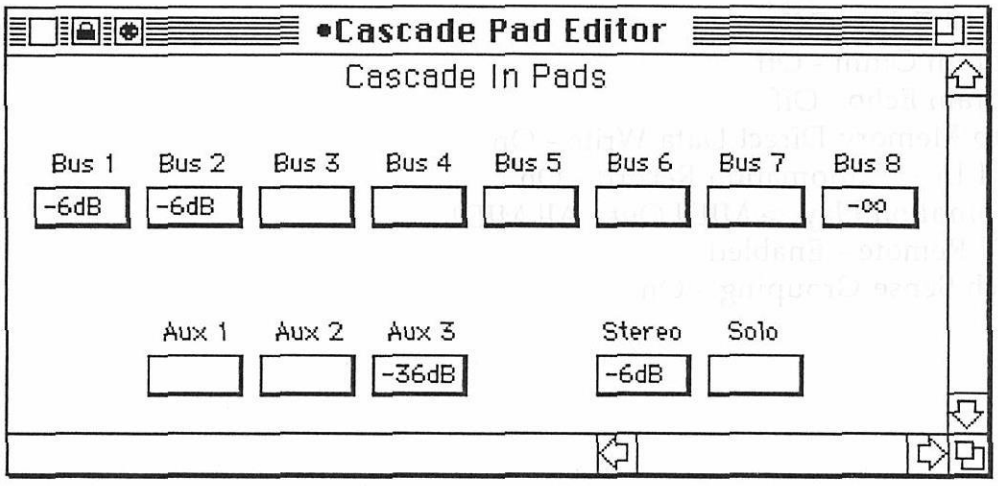
One potentially useful application for the Automation Browser is for inserting new Scene Memory recalls to improve the efficiency of the DMC1000's automation system. If an automated mix contains a high density of automation data between Scene Memory recalls, playing the mix from somewhere in the middle or near the end, may result in a slow response as the automation data is chased and the DMC1000's state is updated. Using Scene Memory recalls at fairly frequent intervals in the mix will improve the efficiency of the automation system. Use the Automation Browser to recall the state of the automation data at a particular time code address, then Store that data into a Scene Memory and Insert it into the Automation system at the same time code address.

The Automation Browser is also useful in conjunction with the Automation

Data Copy function (refer to 13.2). The Automation Browser can be used to recall the state of the console at the beginning of a section which is to be copied. This state can then be Stored into a Scene Memory and used at the beginning of the copied section of automation.

M▷18.7 Cascade Pad Editor

This tool is only for use in multiple-DMC1000 systems. Independent pads are available for each bus signal appearing at the Cascade In connection of a DMC1000. This tool can be opened directly from the DMC Tools folder (it does not have a sub-window).



The Cascade Pad Editor uses pop-up menus to select the pad settings. A blank space in the display indicates that the pad has no affect on the input signal (ie. 0dB).

Note: Cascade Pad settings can be stored and recalled as part of Scene Memory data, unlike the Cascade Isolate settings (refer to 11.3), which are part of Setup data.