

LIBRA

User Manual

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HEAD OFFICE

AMS NEVE PLC • BILLINGTON ROAD • BURNLEY
LANCS BB1 1 SUB • ENGLAND
TELEPHONE: +44 (0) 1282 457011 • FAX: +44 (0) 1282 417282
e-mail: enquiry@ams-neve.com
<http://www.ams-neve.com>

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Glossary of Terms

AFU

AFU is an abbreviation of Assignable Facilities Unit. This is an area of the console that can be used by any signal path to allow adjustment of the signal processing in the path.

The AFU takes the place of dedicated controls that would normally be on the fader strips. This means the fader strips can have a minimal set of controls without affecting the functionality of the console. The console is also very compact compared to a traditional console design with the same processing capacity.

The AFU provides individual controls for each signal processing function (EQ, filters, etc.).

Alpha Display

The term alpha or alpha display refers to the alphanumeric digital displays used on the console surface. Alpha displays use LED arrays to show text and numbers.

For instance, the Assignable and Pan Logicators on the fader strips each have an associated eight character alpha display.

Automation Mode

This refers to the states of controls that are used to record and re-play control moves against timecode. The two basic Automation Modes are Record and Play, and variations on these are used to perform different functions.

Controls can also be in Isolate mode which is used to exclude them from the automation system.

Button

This is used throughout this manual to refer to buttons on the Encore screen that can be clicked for different functions within dialogue boxes (e.g. Help buttons). The only exception is the trackball buttons.

This is to avoid confusion with keys on the console surface. Some people prefer to describe keys on the console surface as buttons. If

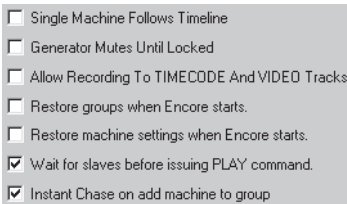
you see the term button in this manual it will only refer to the Encore screen or the trackball.

Check Box

A small box that is clicked to toggle an option on and off. Each click on the box will switch the box between ticked and un-ticked.

When the box is ticked (i.e. checked) then the option is enabled.

When the box is un-ticked (i.e. un-checked) then the option is disabled.



Check is the American English term for tick.

Click

This is the action of pressing and releasing the left-hand trackball button which makes a clicking sound.

'Clicking on' an item means moving the on-screen pointer to the item and clicking.

Double Click

The action of quickly clicking the left-hand trackball button twice.

Drag and Drop

This is often referred to as just drag.

This refers to holding down the left-hand trackball button on an object and then moving the pointer.

If the item is a Drag and Drop object then the item or a copy of the item will move with the pointer until the button is released.

The Path Edit function makes extensive use of drag and drop.

Events

Events are changes to control settings that are recorded against timecode by the automation system. They are recorded in timecode order to make the Event List. When a Mix/Pass is played back, it is the settings in the Event List that are used to automate the controls

Electronic Scribble Strip

The electronic scribble strips are the alpha displays just above the Access keys on the fader strips that show the name of the path currently assigned to the fader. They also show the fader level when the fader is touched.

Encore

Encore is a module within Libra that is used in conjunction with the console surface to provide functions for configuring and setting up the console, using snapshots and automating the console.

Configuration functions include setting the tone (slate) frequency and volume, selecting the internal sample rate, deciding how the solo system operates and so on.

Console setup functions include rapid port routing (similar to using a patch bay only much faster), setting how many paths of each type are to be used, applying the same signal processing functions to multiple paths, etc.

Snapshots are used to record the settings of controls for later recall. The number of controls affected by a Snapshot can be changed with Snapshot Scope. Encore is used to store multiple lists of Snapshots.

Encore provides management of automation data and a automation functions such as labelling user selected timecode points, mix conforming and event list editing.

Function Key

The Function Keys are the row of keys at the top of the Encore keyboard that are marked F1 to F12. Some of them can be used as shortcuts to Encore functions and F1 is used to access the on-line help.

Glide

Glide is an automation function. This is when a continuously variable control (fader, Logicator controlling frequency, etc.) moves or is moved smoothly to match back to the Play Pass.

There are three types of Glide:

Manual Glide

This is when the GLIDE key for a control is pressed while the control is recording automation. The control matches back to the play pass using the Manual Glide time.

Auto Glide

This is when a control matches back to the play pass automatically when it is released. The Auto Glide time is used.

Manual Match

This is when the GLIDE key is pressed while a control that is recording automation is being touched. The alpha associated with the control will display an arrow indicating the direction to move the control to match to the play pass. The control will drop out of record when the play pass position is matched.

If the control is released before it is matched, it will remain in position waiting to be matched. If the play pass goes through the control position then the control will return to play back. If the transport is stopped before the control is matched then the control will drop out of record and snap back, the same as any control in record when transport is stopped.

Icon

An icon is a small picture that represents a function or program that can be executed. There is usually a small text description that clarifies the operation that will be initiated by an icon.

There are generally two types of icons: program icons used to start complete applications, and function icons used to start a function or apply an effect.

Program icons can be found on the Windows NT desktop. Program icons are double-clicked to start the associated program. For instance, to start Encore it is necessary to double-click the Encore icon.

Function icons can be found as part of an application. Function icons only need to be clicked once (single clicked or clicked) to use them. For instance, there is a set of icons on the right hand side of the main Encore screen and a single click on one of them will start the relevant function.

Key

This term is used throughout this manual to refer to keys on the console surface (e.g. the ACCESS key). This is a convention to avoid using the term *button* as this would conflict with buttons on the Encore screen.

Layers

The concept of layers is used to allow a digital console to control more signal paths (Channels, Tracks, etc.) than there are fader strips on the control surface.

For instance, a 24 fader Libra could have three layers consisting each of 24 Channels, 24 Sub-Channels and 24 Tracks. Any of these can be selected to the fader strips, and fader strips can be locked to the current selection (e.g. one fader strip could be locked to a Sub-Channel while all the rest are switched to Tracks).

When a signal path is selected to a fader strip it is said to be "on the surface".

Switching between layers is instant and reduces the size of a console so that all controls are in reach all the time.

Mix/Pass

A series of automation events and associated data.

Mix/Pass Tree

A graphical representation of the current sequence of Mixes and Passes. Any Mix/Pass can be selected from the Mix/Pass Tree to be the Play Pass.

Pan Designators

A pan designator is used to determine which portion of a panned signal will be received by a Track (bus) or Group.

For example: Channel 1 is routed to Track 1, Track 2 and some other destinations. Track 1 is pan designated as Mono (i.e. true mono) and Track 2 is pan designated as Front Left. Panning of Channel 1 will not affect Track 1 because it is a true mono destination. However, Track 2 will only receive the portion of Channel 1 for Front Left, according to the panning on Channel 1.

Mono

This is a normal mono path. The signal received Track or Group will not be affected by surround panning. A Track designated as Mono would not normally be used in a Film Stem.

Centre Mono

This causes a Track to act as a normal mono routing destination (i.e. un-affected by surround panning), but is routed to the Centre film monitor when used in a stem. If the Centre Mono designator is used in Surround Sound Manager then the Tracks it is applied to are auto-routed to the Centre film monitor. This can be applied to Groups, but only has the same effect as normal Mono.

Left and Right

These are normal stereo left leg and right leg routing destinations. The signal received by a Track or Group is only affected by left/right panning (i.e. front/back, surround left/right and divergence controls have no effect). These should be used when Stereo is selected for Film paths in the Desk Edit Config page.

Front Centre, Front Left and Front Right

These are the surround destinations corresponding to the front speakers. Front Centre is often fed directly by dialogue to 'lock' dialogue to the screen.

Surround Mono

This panning destination that has two different uses. In LCRS format, it is the panning destination for rear surround. In wider

formats (5.1 and 7.1) it is the destination corresponding to the sub-woofer.

Surround Left and Surround Right

These are the panning destinations for the rear left and right speakers. These are normally only used with the wide formats (5.1 and 7.1).

Surround Centre

This is the rear centre destination (i.e. opposite front centre) used by the 6.1 format (also known as Surround EX).

Inner Left and Inner Right

These are panning destinations that sit between Front Left/Front Centre and Front Right/Front Centre to provide a smoother image across the front. These are normally only used with 7.1 format.

Path

Path (or signal path) is the term used to describe a discrete part of the signal flow through the console that has a distinct input and output, either to the outside world or to another path. For instance, the input to a Channel is connected to an port and the output from a channel is connected (routed) to other signal paths (Track Monitors, Groups, etc.).

In an analogue console, there is a fixed number of signal paths and they are hard-wired into different parts (or modules) in the console.

Libra is a digital system and this makes it 'assignable'. This means that the number of paths is not fixed but is selected according to the task in hand. This is done using the software utility called Desk Edit that is part of Encore. The paths are then assigned to default locations on the console surface according the path type.

The path type indicates the way that a path is used. For instance, Channels and Sub-Channels are the main console inputs, similar to channel modules in an analogue console.

Play Pass

The Play Pass is the Mix/Pass that is being used to play back a previous recording of automation moves (events).

Pointer

The arrow shaped symbol that is moved across the screen by rolling the trackball. The point of the arrow is the active 'hotpoint' that selects items pointed to when the trackball button is clicked.

The shape of the pointer is context sensitive. For instance, the pointer sometimes changes shape to an hourglass (to indicate the computer is busy) or an I-beam (for selecting text). Notice that the pointer also changes shape to a hand with a pointing finger when it is over a link in this help file.

Processing Element

Libra is a digital console that, depending on the specification, has a certain amount of processing power available. The processing power is provided by the SSP or ESP cards in the System or SPS Rack.

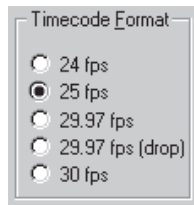
The processing power is assigned in portions according to how the console is configured for the current session. Each signal path requires a certain amount of processing power. A signal path can also contain audio processing, such as EQ or dynamics, and this also uses processing power.

A processing element is one of the individual items of audio processing (a gate, three band equaliser, etc.). The processing elements (and the processing power required) are assigned (or allocated) to the signal paths in advance of being used. The system works out how much processing power would be required for the configuration requested and if there is too much then the excess is rejected.

Anything that applies changes to a signal in a path uses processing - this even includes the fader.

Radio Button

Used to select one option from a limited list of options.



In the above example the 25 fps radio button has been selected.

Only one radio button in a set can be selected.

Selecting a radio button automatically de-selects the previously selected radio button.

Record Pass

A Record Pass is made when the transport is in play and changes to control values are recorded against timecode.

At least one new automation event must be created by a control in a record mode.

A new Mix/Pass number is created and displayed in red on the Encore screen.

Right Click

The trackball has two buttons that can be pressed.

The left hand button is pressed and released to perform operations and to select items on the screen. This action is called 'clicking' because of the sound that the button makes when it is pressed and released.

The right hand button is not used as much as the left hand button so the term click or clicking always refers to using the left hand button and the term right click is used to explicitly indicate when the right hand button is used.

Sync Source

This is the source for the word clock synchronisation signal that is used to ensure that samples of digital audio are sent and received simultaneously by digital audio devices that are connected together.

Timecode

Timecode is a coded signal that is used to set the absolute timeline position.

The source for timecode can be a tape machine (digital or analogue) or a pulse generator (video source).

Turbo Allocation

Turbo Allocation is used to assign and remove processing to and from paths without using Encore. For instance, if a path requires EQ (such a Main Output that would not usually have EQ) it can be added as a one off operation with Turbo Allocation.

Turbo Allocation can also be used to move paths to different fader strips.

Virgin Territory

This is an expression used to describe parts of a Mix/Pass (or a series of Mix/Passes) for which there is no automation data and no settings in the Initial Snapshot.

It can be useful to clear virgin territory to prevent controls that have no previous values from being left with an un-desirable setting after they have been used for the first time.

Word Clock

This is a synchronisation signal that is used by digital audio equipment. Word clock ensures that the digital audio itself is synchronised so that artefacts such as distortion, crackle and drop outs do not occur.

For instance, if Libra is recording to a digital multi-track tape machine then they must be synchronised to send and receive

each digital sample of audio simultaneously. If they were not synchronised (out of phase) then the tape machine would record the samples incorrectly, so that the recording would not match the output from the console.

The rate at which word clock is running sets the sample rate (e.g. 44.1 kHz) for the devices reading the word clock.

This should not be confused with timecode (or timeline) which is used to keep devices lined up at the same time position.

xFade

This is an abbreviation of crossfade.

It is used in dialogue boxes in Encore to indicate where crossfade times can be entered (e.g. for Mix Conforming).

The Libra Console

Introduction

Libra is a fully automated, all digital console intended for professional music studios, from small project rooms to main record rooms. Many broadcasters will also find the size of the console and speed of operation attractive. Its signal flow closely resembles that of a traditional in-line console with each fader strip having a record and a monitor path. It incorporates many features that have been proven in our previous console designs and also new ideas that have come from the growing number (over 250) of our existing digital console customers.

In common with our other digital consoles Libra consists of three parts - the control surface, the processor and the I/O system. This architecture makes it possible to upgrade Libra at any time, without buying a completely new console. More digital interfaces can be added to accommodate new outboard gear and more processing can be fitted to handle a bigger mix.

The control surface comes in 3 sizes, 12, 24 and 48 fader frames, any of which may be subfitted with multiples of 6 faders. The surface is arranged to make one man operation as comfortable as possible, with the most commonly used controls located within easy reach of the central position. Adjustments can be made to any channel, even on a 48 channel console, without leaving the monitoring sweet point.

All audio signals are connected to the processor from the I/O system via industry standard MADI connections allowing the easy connection of third party equipment.

The Libra I/O system comprises a complete range of digital interfaces, high definition, ultra fast ADCs and DACs, sample rate converters and remote low noise mic amps. It also incorporates, as standard, a router that allows any input to connect to any channel to connect to any output.

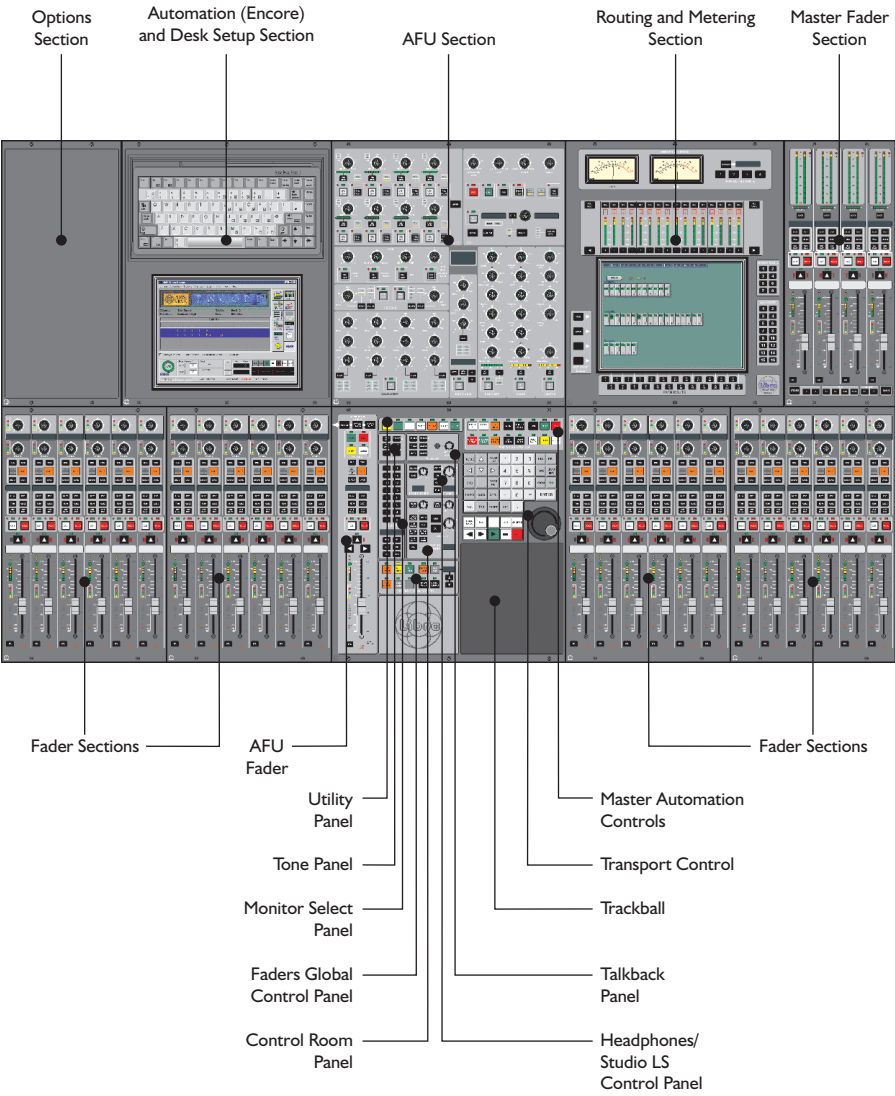
Encore, the latest generation automation system, has been fully integrated into the design of the console surface, bringing speed and accuracy with simple, intuitive operation.

Design Features

- Total Reset with absolute accuracy
- Fully Digital processing
- Total Dynamic Automation
- Ease of use
- Any channel may be mono or stereo
- Surround sound bussing and monitoring
- Built-in, automated delay
- Analogue and Digital I/O
- Built-in router
- Up to 96 inputs
- Up to 16 auxiliary busses
- Four band fully parametric EQ
- Graphic display of EQ curves
- 16 multitrack meters
- Two assignable moving coil VU meters
- Full dynamics metering
- Electronic scribbles
- Low noise remote mic amps
- Full processing on any input or output
- Talkback
- Oscillator
- VCA type groups for ganging and linking of controls
- Stereo or mono auxes
- Digital readout of all parameter values
- Comprehensive PFL and soloing
- 41 input monitor selector
- Inserts in any channel
- Off-line configuration editing
- Touch sensitive faders and Logicators
- High resolution TFT screens (flicker free)
- Assignable Facilities Unit

- Worldwide technical support
- Precision 20 bit ADCs and DACs
- Expandable to 32 DACs and 32 ADCs per I/O rack
- I/O racks connect to processor rack via standard MADI
- Up to 16 amps in each mic/line rack
- Each amp selects from one line and one mic input
- Ultra low noise, high performance
- Built in single transport controller
- Optional multi-transport machine control
- Optional hard disk recorder
- Optional full meter bridge
- Optional sample rate conversion on AES/EBU inputs

24 Fader Console

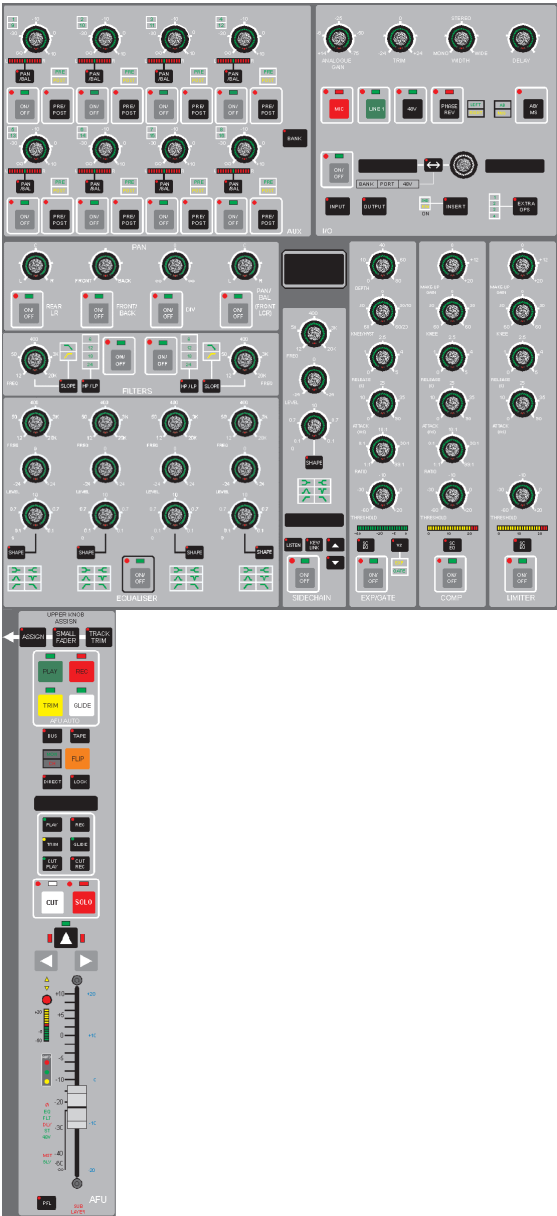


Console Sections

The console surface has sections for :

- ☐ The AFU (Assignable Facilities Unit)
- ☐ Central Control Section containing
 - Transport Control
 - Utilities
 - Master Automation Control
 - Faders Global Control
 - Monitoring
 - Tone
 - Talkback
 - Trackball area
- ☐ Routing and Metering
- ☐ Master/Group/Aux Faders and Metering
- ☐ Encore Automation and Desk Setup
- ☐ Channel Faders
- ☐ Options

The AFU (Assignable Facilities Unit)

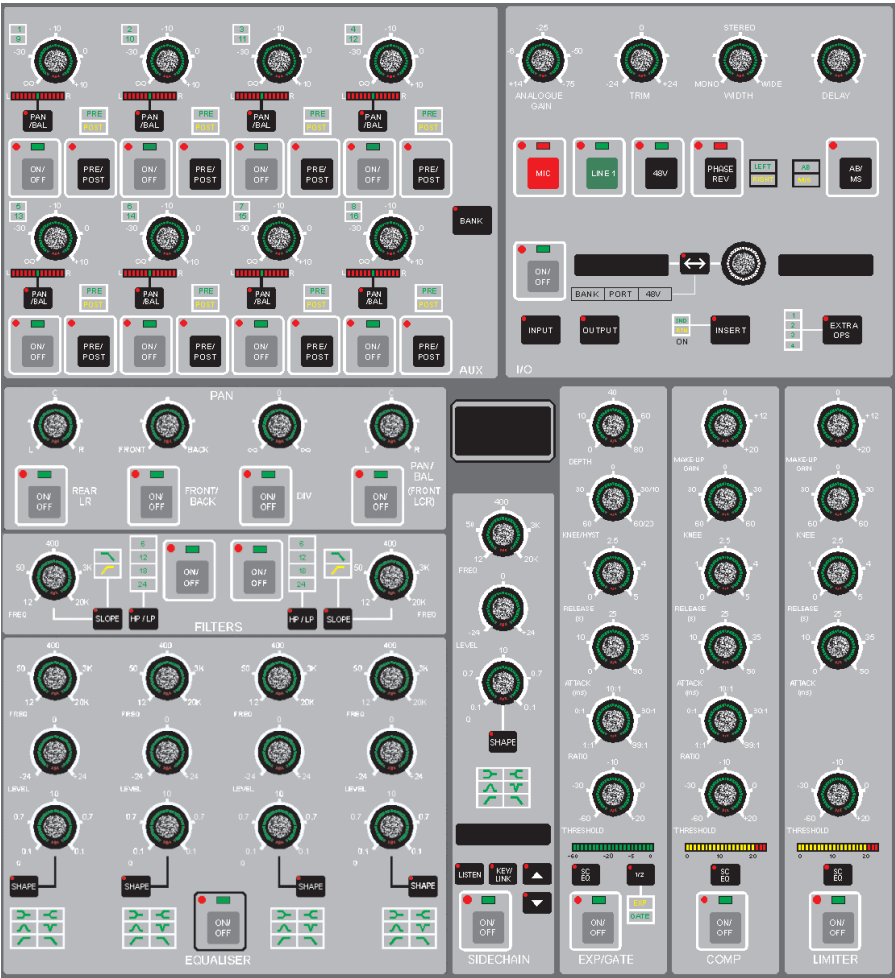


The AFU provides the user with an assignable channel strip that contains a knob for every function (51 rotary controls).

It is comprised of two parts - the upper section containing the AUX panel, Pan Panel, Filters Panel, EQ Panel, Dynamics section and the I/O Panel - and a lower section containing the AFU fader

It can be assigned to any channel path, monitor path, sub-layer path, group path, aux path or output path.

Main AFU Section

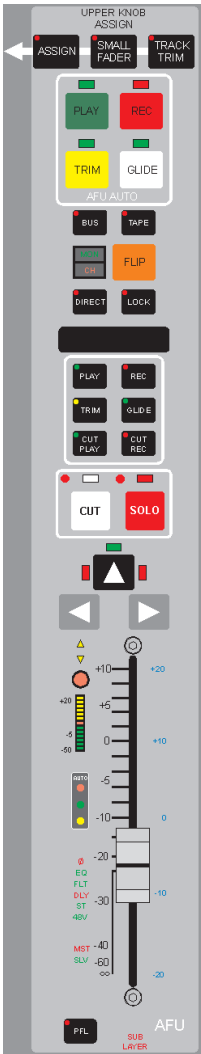


The main AFU section has panels for

- ☐ AUX sends
- ☐ PAN for accurate positioning of stereo or surround sound
- ☐ FILTERS for providing two independent filter elements
- ☐ EQ providing up to four bands of parametric equalisation on a channel
- ☐ I/O for configuring routing, assigning delay, etc.
- ☐ Four dynamics panels for LIMITER, COMPRESSOR, EXPANDER/GATE and a SIDECHAIN facility

In the centre of the AFU section is the AFU Parameter Display which shows the channel called into the AFU and the current setting of a control when the control is touched.

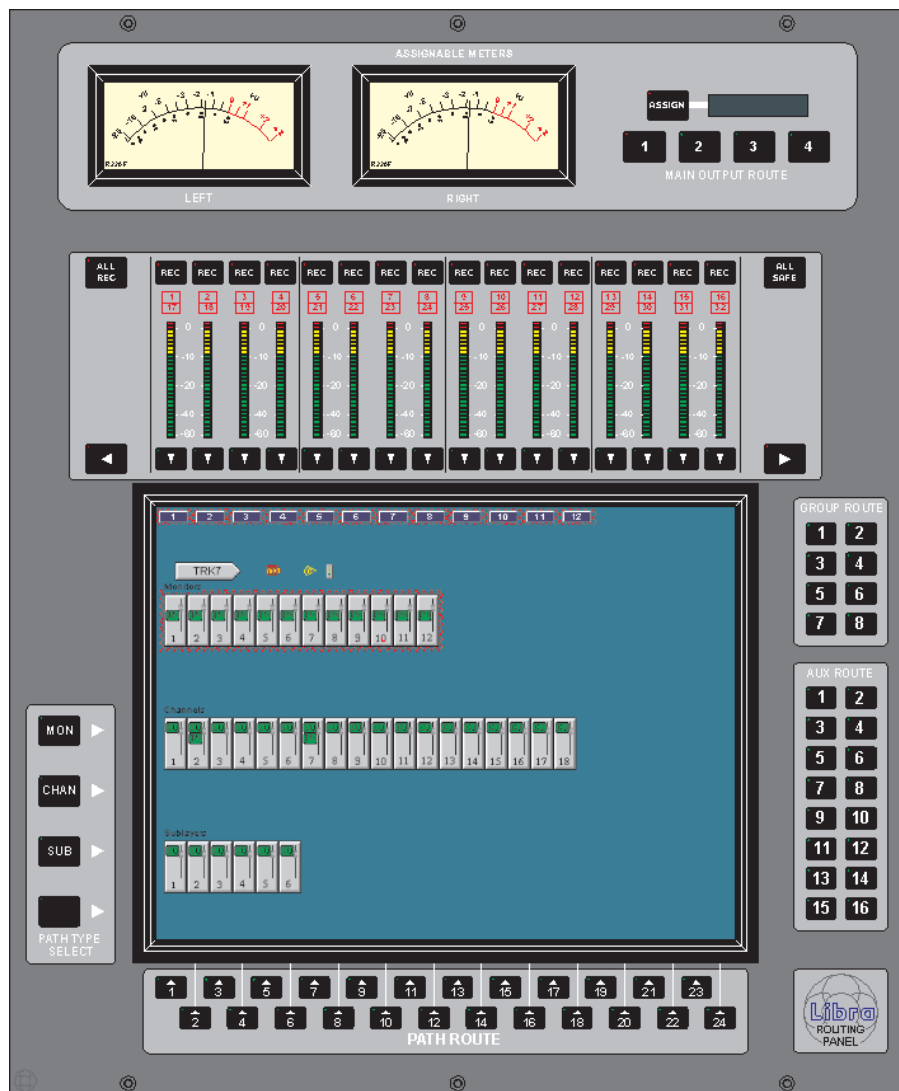
AFU Fader



When the AFU is assigned to a channel/monitor path the controls on the AFU fader move to the same position as the strip fader.

The arrow keys either side of the ACCESS key allow the user to step the AFU up and down the channel strips.

Routing And Metering



Routing Screen

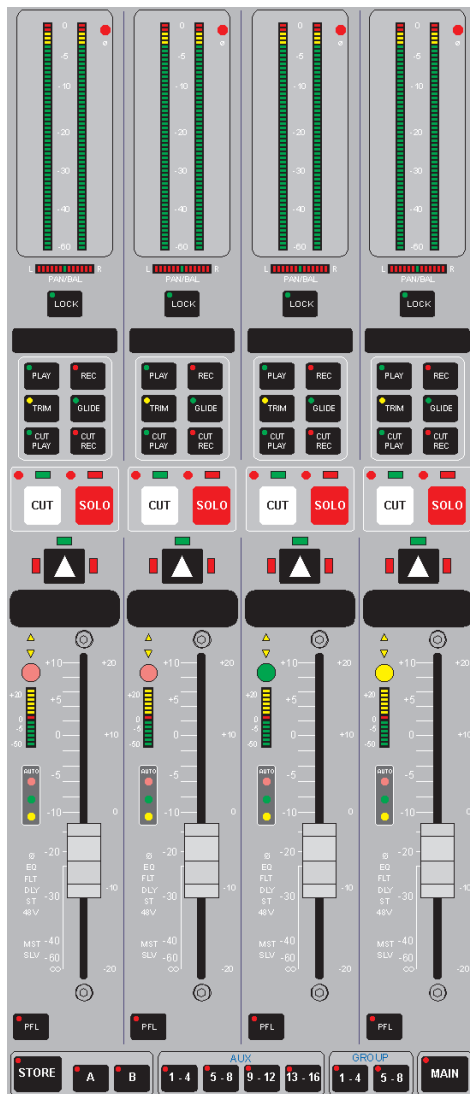
Allows users to view the signal flow through the console.

The keys around the screen provide complete control of path routing.

Router Settings

Router settings are saved as a part of the console configuration (Desk Setup) and can therefore be recalled.

Master Faders And Metering



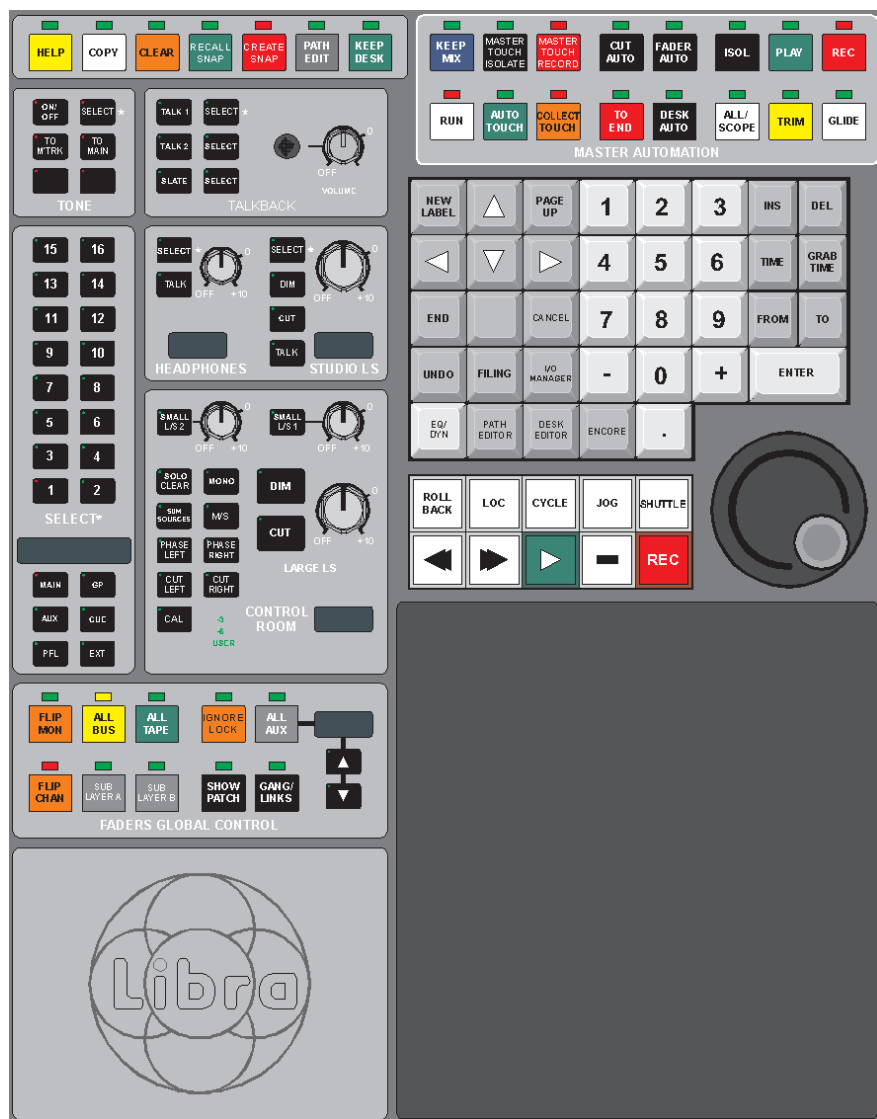
These four faders and their keys are identical to the other console faders except that they have bargraph meters in place of the Locators and input/layer selection keys.

The Master Fader section is normally used for output paths.

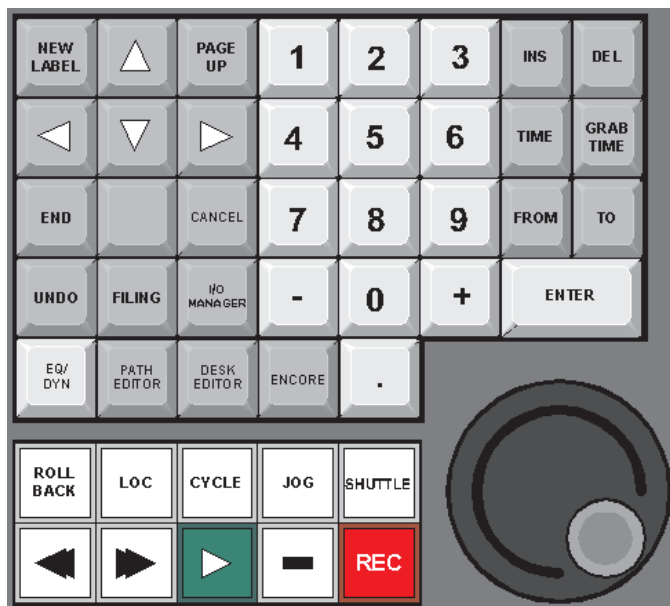
The faders are assignable to the MAIN output paths, GROUP paths or AUX paths. They can be assigned to these paths using the keys along the bottom of the section.

The path assigned to a fader can be called into the AFU using the ACCESS key.

Central Control Section



Transport Control



The transport controls are used to physically control connected transports (e.g. play, stop, rewind etc.).

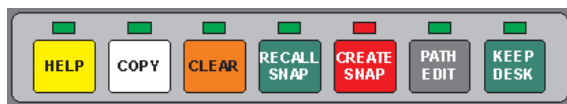
Libra provides transport control of one tape machine as standard.

Libra has a timecode reader for the automation system.

There are keys for PLAY, REWIND, WIND, STOP, LOC etc. and a dedicated wheel that is used for Jog and Shuttle.

The Encore screen also has transport control icons that duplicate some of the functions of the transport control keys.

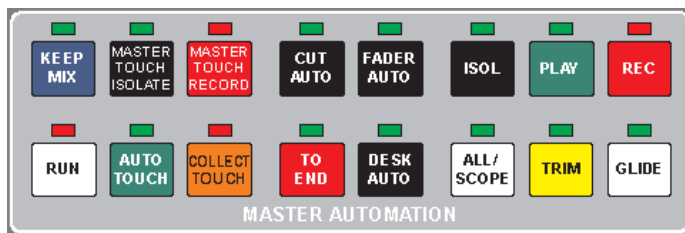
Utilities



The Utility panel is used for miscellaneous functions:

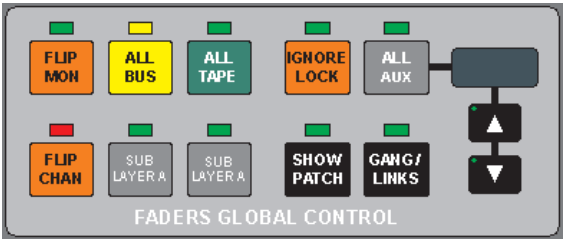
- ☐ Console Help
- ☐ Copying signal processing between paths
- ☐ Snapshots
- ☐ Turbo Allocation and moving paths
- ☐ Saving the current Desk Setup

Master Automation



The Master Automation keys are used for global control of dynamic automation modes.

Faders Global Control



Provides users with simultaneous global control of all channel strips.

Tone



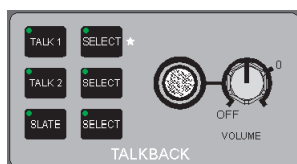
The Tone panel is used to activate the tone generator. Output can be routed to Main, monitor tracks or via the monitor Select panel.

Monitoring



Monitoring is controlled by three panels for Control Room, Headphones and Studio LS and speaker Select.

Talkback



The Talkback panel has a built-in microphone. Talkback can be sent to monitor speakers or Groups.

Encore Section



Keyboard

The Encore Keyboard is used in conjunction with the Trackball to operate Encore for configuration and automation (particularly off-line automation functions).

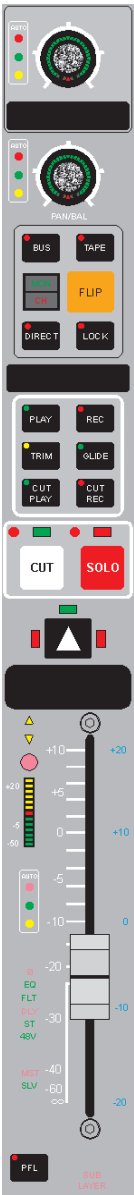
A space above the Encore TFT Screen is provided to store (dock) the keyboard when it is not in use.

TFT Screen

The left hand TFT screen is used to display Encore and its associated utilities.

TFT Screens are high resolution, low radiation, minimal flicker and allow wide-angle ease of view.

Fader Strip



Libra utilises Penny & Giles digital faders.

Faders have two scales - a conventional level scale with 10dB in hand and a trim scale for creating VCA style trims.

Any settings for the selected channel will be displayed on the Logicators and the key LEDs.

The LED located adjacent to the fader indicates any processing that has been assigned to the path that the fader is currently in, although the processing does not need to be enabled for its presence to be displayed.

The same panel also indicates whether the channel is mono or stereo and whether the phase has been switched.

The channel name, either default or user defined, which has been assigned during the configuration process will be displayed in the electronic scribble strip.

Two Logicators are located at the top of each strip, one for pan control and another (assignable) Logicator whose function is determined by the three keys (ASSIGN, SMALL FADER, TRACK TRIM) located at the top of the AFU fader strip.

Fader strips are provided with two scribble strips - a conventional scribble strip and an electronic scribble strip.



See Automation Controls for an explanation of the automation keys.

Options

This section is for the installation of optional modules which extend the features of the console.

Getting Started

Introduction

The Libra Console has been designed for intuitive use as soon as it is up and running. It is a digital system which is as easy to use as a traditional analogue console but has the inherent flexibility and power common to all digital consoles. Part of this flexibility comes from the modular nature of the system using scalable components (e.g. if more inputs or outputs are needed then these can be added to the appropriate rack, or even a whole rack could be added).

The flexibility of the Libra can be apparently daunting at first, but using the console for a short time will illustrate the real ease of use that Libra provides.

The information presented here will explain what you should expect to see when the system is preparing itself for use and how to get a signal through the system for the first time.

Starting Up Libra

This process is also known as booting the system.

These instructions assume that the console has been installed and cabled-up correctly.

System Startup

Libra is a multi-processor system and, when switched on from cold, it is possible that the system will boot without full synchronisation with all sub-systems.

In order to ensure that the system boots correctly, it is recommended that the following procedure is used when switching on Libra:

- Switch on all the racks and the console surface.
- Watch the Encore screen until the Press Ctrl+Alt+Del to Login prompt.



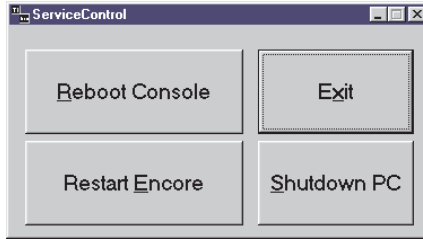
- Press Ctrl-Alt-Del.
- Enter the appropriate user name and password and click OK.

When the login is complete, the Windows NT desktop will be displayed.

- Start the Service Control application.



If there is no Service Control icon on the desktop, it can be found on the Start Menu in Start -> Programs -> AMS Neve Encore.



- Click the Reboot Console button.

The console will immediately start to re-boot, and the sub-systems will be forced to re-start in the correct order.

A dialogue box will be displayed on the Encore screen showing the progress of the boot-up procedure.

- Wait for the console to boot.

When the console is ready, the alpha displays on the fader strips will display the assigned path names and the faders will respond to touch.

- Click the The Console Is Ready button in the boot information dialogue box.
- Click the Exit button to close the Service Control application.

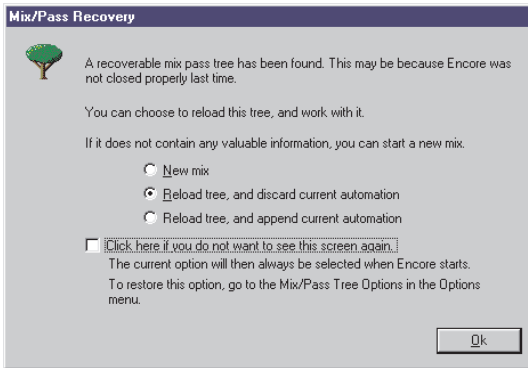
There should be an Encore icon on the desktop.



- Double click on the Encore icon.

The system will now launch Encore and the main Encore screen will be displayed. The Routing Screen will load and display routing information.

When the main Encore screen is displayed, a dialogue box may be displayed asking about Mix/Pass Recovery.



If this happens then make sure that the New Mix radio button is selected (click on the words New Mix next to the radio button) and then click OK.



It is advisable to wait for the Routing Screen to complete its initialisation before any further actions are taken.

Basic Control Types

Faders

The faders are motorised Penny & Giles models that are touch sensitive. The main scale shows the absolute position of the fader (normal operation) and a second scale marked in blue is used by the Automation Trim mode.

The electronic scribble shows the precise setting on a fader when the fader is touched.

The motorisation is used by the Snapshot and Automation facilities.

Keys

There are three main types of key on the Libra.

The first type of keys have integral LEDs, such as the Master Fader Assignment Keys. The integral LED can illuminate or flash green, red or yellow depending on the status of the control.

The second type are large flat keys with a large single-colour LED above them, such as the Utility Keys.

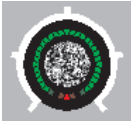
The third type are double-action keys with two separate LEDs above them, such as the ON/OFF Keys in the AFU.

Access Keys and the AFU

The Libra is a very compact and convenient control surface. This is achieved by only having a few essential controls on each Fader Strip. The remaining controls are split off onto a single expanded section which is shared by all the Fader Strips - this is the Assignable Facilities Unit (AFU).

Only one signal path at a time can access the controls on the AFU and this is the main function of the Access keys on the Fader Strips.

Logicators - The Rotary Controls



The Logicators are unique to AMS Neve consoles. They are continuously variable digital rotary encoders which use green LEDs to illuminate segments in the top of the control to show the setting. They also have a red LED which indicates that the Logicator has detected it is being touched (i.e. it is "in touch").

The top Logicator on the Fader Strips is the Assignable Logicator.

The Display Screens, the Trackball and the Dockable Keyboard

The right hand screen is used to display routing information and show which paths the keys above and below the screen relate to.

The left hand screen is used to display Encore. The Trackball and the Dockable Keyboard are used for interaction with Encore.

Getting A Signal Through The Console

These instructions assume that a signal source (e.g. a multitrack tape machine, CD player, etc.) has been connected to a console input and that the control room monitor speakers are connected to the appropriate outputs. It is also assumed that the console has just been started up and that the default Installation configuration is in use.

These instructions will explain how to use Channel 1 or track Monitor 1 to send a signal to the main control room speakers via the first Main output. Note that it is not necessary to use Encore for this exercise.

Whether Channel 1 or track Monitor 1 is used depends on the signal source.

If the signal source is a tape machine then track Monitor 1 will be used, otherwise it is assumed that a line level input will be fed into Channel 1.

A Note on Surface Assignments

Each Fader Strip can have up to three layers of signal paths assigned to it. They are the Channels, Sub-Channels and the track Monitors. This can be done because of the digital nature of the console. There will only be Sub-Channels if they are specified in the current Desk Setup.

In the default Installation Desk Setup, the Channels will be 'on top' and assigned to the faders, and the track Monitors will be on the Assignable Logicator (similar to an in-line analogue console). There are no Sub-Channels. The FLIP CHAN and FLIP MON keys in the FADERS GLOBAL CONTROL panel can be used to swap between the two layers, or use the FLIP key on individual Fader Strips.

Before starting

As a safety measure, it is advised to set the faders to the bottom of their travel (i.e. off) and to rotate the Control Room level control to its minimum setting.

To select the input

- Press the Access key for Channel 1 (or track Monitor 1)

The Access keys are the black keys above the faders which have a white triangle on them.

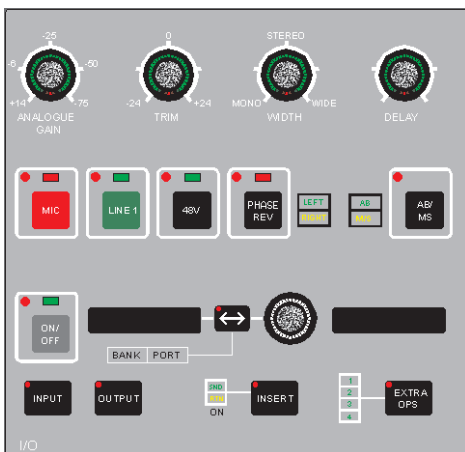


Access Key



To be able to use the Access key for track Monitor 1, press the **FLIP MON** key in the **FADERS GLOBAL CONTROL** panel.

The path will be assigned to the AFU. Part of the AFU is the I/O Panel which is used for port selection.



I/O Panel

- Press the **INPUT** key.

The integral LED will illuminate.

- Press the double-arrow key next to the selection Logicator.

The integral LED will illuminate.

The selection Logicator can now be used to select the rack number and port type. E.g. 1lin would be for Mic/Line inputs in Rack 1, 2aes would be for inputs on AES/EBU interface cards in Rack 2 and 4mad would be for inputs fed directly via the fourth MAD1 interface.

- Rotate the selection Logicator to the appropriate rack number/port type.
- Press the double-arrow key again.

The integral LED will cease to be illuminated and the selection Logicator can now be used to select the actual port.

- Rotate the selection Logicator to the appropriate port number.



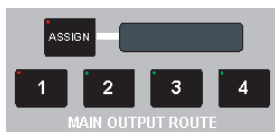
The green LEDs in the Logicator will not be illuminated for ports that are not physically in the system.

- Press the ON/OFF key.

The port will be assigned to the input of Channel 1 (or track Monitor 1).

To route the path output to Main Output 1

- Press and hold the Access key for Channel 1 (or track Monitor 1).
- Press the 1 key for the Main Outputs routing.



Main Output Routing Keys



This can also be done the other way round to route several paths to a Main Output at the same time (hold the 1 key then press the appropriate Access keys).

To select Main Output 1 as the Control Room Monitor source

- Press the MAIN key on the SELECT Panel.



Select Panel

- Press the 1 key on the SELECT Panel.

The alpha display on the CONTROL ROOM panel will display Main.



It is probable that this is already selected as the Control Room Monitor source.

To confirm the signal is routed correctly

- Put the device for the signal source into Play.
- Gradually increase the level on the fader for Channel 1 (or track Monitor 1) and the Control Room level control until audio is heard on the control room speakers.

Turning Off and Re-Starting Libra

WARNINGS

The system **MUST NOT** be powered down unless the correct shut down procedure has been followed and the screen displays the message indicating it is safe to power down.

If the Encore Rack is fitted with an iomega Zip Drive then there **MUST NOT** be a Zip disk present in the drive when powering the system on or off. Always ensure the Zip disk is removed before the rack is powered down - the Zip Drive must be powered on for disk insertion and removal. Never force a disk into or out of the Zip Drive. Failure to adhere to these procedures will result in damage to the Zip Drive heads which will not be covered by the manufacturer's warranty.

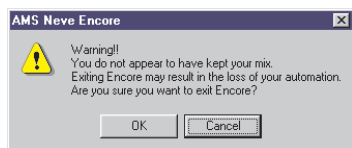
Turning the system off

This is also called shutting down.

- If Encore is running then select Exit Encore from the System menu.

If the current mix has not be kept

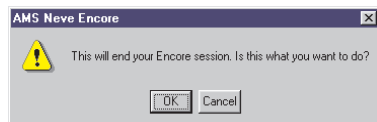
A warning prompt will be displayed to indicate this.



- Click OK to exit or Cancel to remain in Encore.

If the current mix has been kept

A dialogue prompt box will be displayed asking for confirmation.



- Click on OK to exit or Cancel to remain in Encore.

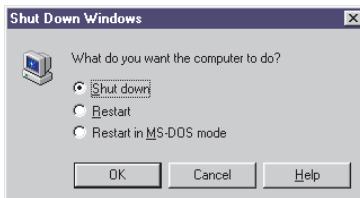
Encore will terminate and you will be returned to the Windows NT desktop.

- Click the Start button on the Taskbar.

The Start Menu will pop up.

- Click Shut Down.

The Shutdown Computer dialogue box will appear.



The Shutdown radio button is selected by default.

- Click on OK.

A message will appear indicating that it is now safe to switch off the Encore computer.

- Switch off the Encore Rack.

The other racks and the console surface will automatically go to a reset-ready state.

- Switch off the racks and the console surface.

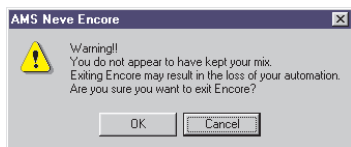
Restarting Libra

This is also called re-booting (from the term booting up which refers to starting a system).

- If Encore is running then select Exit Encore from the System menu.

If the current mix has not be kept

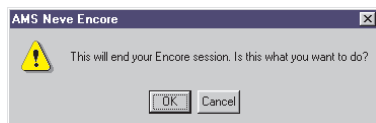
A warning prompt will be displayed to indicate this.



- Click OK to exit or Cancel to remain in Encore.

If the current mix has been kept

A dialogue prompt box will be displayed asking for confirmation.



- Click on OK to exit or Cancel to remain in Encore.

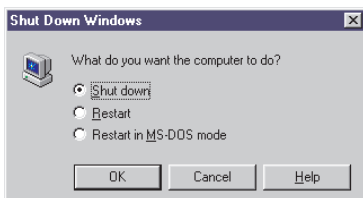
Encore will terminate and you will be returned to the Windows NT desktop.

- Click the Start button on the Taskbar.

The Start Menu will pop up.

- Click Shut Down.

The Shutdown Computer dialogue box will appear.



The Shutdown radio button is selected by default.

- Click the Restart radio button.
- Click on OK.

The Encore Rack will automatically re-boot and all the other racks and the console surface will also re-boot. The racks are already powered up so the sub-systems will be forced to re-start in the correct order.

- Watch the Encore screen until the Press Ctrl-Alt-Del to Login prompt appears.



- Press Ctrl-Alt-Del.
- Enter the appropriate user name and password and click OK.

When the login is complete, the Windows NT desktop will be displayed.

Wait until the alpha displays on the fader strips show the path names and the faders respond to touch.

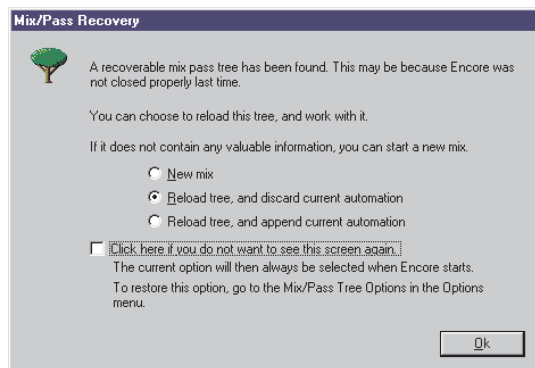
There should be an Encore icon on the desktop.

- Double click on the Encore icon.

The system will now launch Encore and the main Encore screen will be displayed. The Routing Screen will load and display routing information.

When the main Encore screen is displayed

A dialogue box may be displayed asking about Mix/Pass Recovery.



If this happens:

- Click on the radio button for the desired option.
- Click OK.

If either of the Reload Tree options is selected then additional dialogue boxes and timers may be displayed indicating the progress of the Reload process.



It is advisable to wait for the Routing Screen to complete its initialisation before any further actions are taken.

What To Try Next

Libra is quick and easy to get started with and at the same time offers high levels of flexibility and power.

The following topics explore some of the basic functions of Libra:

- ☐ Changing the Desk Setup
- ☐ Layer Selection on the Fader Strips
- ☐ Assigning Paths to Different Fader Strips
- ☐ Assigning EQ to a Channel

Changing the Desk Setup

The Desk Setup refers to the number of each type of path that is available in the current session, plus what processing elements are allocated to each path.

Changing the Desk Setup is fundamental to using Libra for different projects.

A new Desk Setup is created with the Desk Edit utility in Encore.

To display Desk Edit on the screen

- Use the trackball to move the pointer on the screen over the Desk Edit icon.



- Click the left-hand trackball button.

or

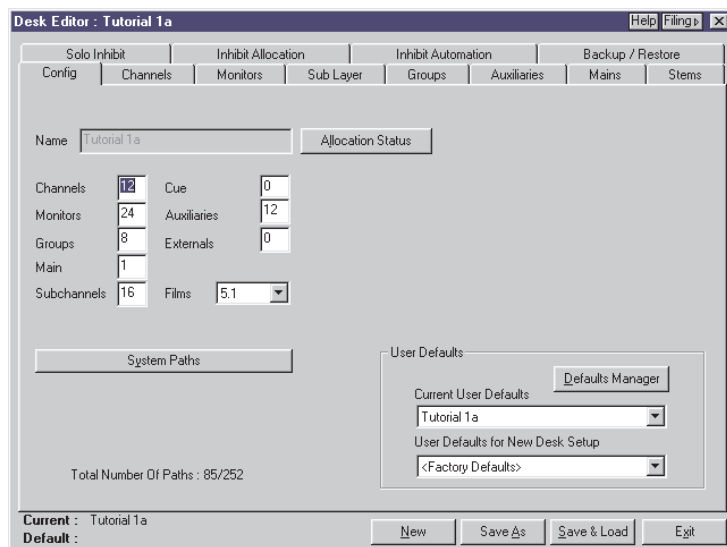
- Move the trackball pointer over the word Tools at the top of the Encore screen.
- Click the left-hand trackball button.

A menu of options will appear. This is the Tools Menu.

- Move the trackball pointer down the list until Desk Edit is highlighted.
- Click the left-hand trackball button.

In both cases

Desk Edit will be displayed on the screen with the Config page on top.



To create a new Desk Setup

- Move the trackball pointer over the New button and click.

The Config page will appear.

In the Name box the system will display a default name and the date (e.g. MSU- 22/03/98). The name will be highlighted.

The name can be left as is or changed to something indicative of the function of the new Desk Setup. Up to 28 characters can be used in the name.

To change the name

- Type in the required name using the dockable keyboard.



This can be done immediately because the name is highlighted ready for over-typing.

To enter the number of paths of each type

- Move the trackball pointer and click in the Channels box.
- Use either keyboard to enter the number of Channels as 24.
- Move the trackball pointer to each of the other path type boxes in turn and enter:

24 Monitors
4 Groups
2 Main Outputs
8 Auxiliaries
2 Cues
0 Subchannels
0 Externals.

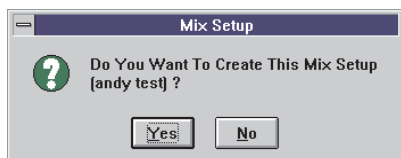


Tip To save using the trackball to select each box, press Tab to jump from one box to the next.

To save the Desk Setup

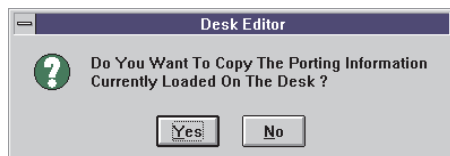
- Click on the Save button.

A dialogue box will appear asking for confirmation of creating the new setup.



- Click the Yes button or press Y on the keyboard.

A second dialogue box may appear asking if the porting information should be copied to the new Desk Setup.

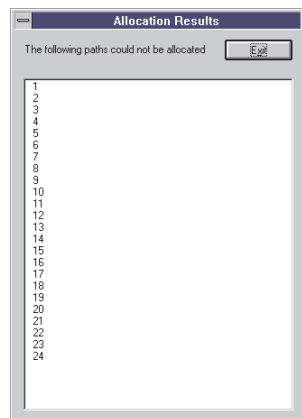


➤ Click the Yes button or press Y on the keyboard.

This will retain the current port routing as far as possible (i.e. where there are paths that match). This helps to retain the routing for the monitoring outputs, etc.

The screen will display a timer to show the Desk Setup is being saved, followed by a second timer while the setup is applied to the console surface. The electronic scribble strips on the console surface will also indicate the progress of the allocation.

When allocation is complete, either a dialogue box will then be displayed to indicate success or if it is not successful then the Allocation Results dialogue box will be displayed.



This shows which paths have not been allocated because too much processing has been used. This will only happen if the system has a very limited processing capacity.

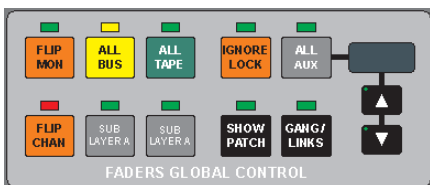
➤ Click the Exit button to finish using Desk Edit.

Layer Selection on the Fader Strips

Libra makes economical use of the fader strips by having up to three paths assigned to each fader. By default the layers are Channels, Sub-Channels (if necessary for extra inputs) and a track Monitor layer.

The paths that are currently active on the faders are said to be "on the surface".

The keys used to change which paths are on the surface are the FLIP keys on the fader strips and the FLIP MON, FLIP CHAN and SUB LAYER A keys on the Faders Global Control Panel.



The SUB LAYER B key is not currently active.

The LOCK keys on the fader strips and IGNORE LOCK key on the Faders Global Control Panel are used to control which fader strips will be affected by the FLIP MON, FLIP CHAN and SUB LAYER A keys.

To swap path assignments between the fader and the Assignable Logicator

- Press the FLIP key on the required fader strip.



If the Assignable Logicator is assigned to the same path as the fader then the FLIP key will have no effect.

To bring track Monitors to the surface on the fader strips

- Press the FLIP MON key in the FADERS GLOBAL CONTROL panel.

The MON indicator next to the FLIP key will illuminate on strips that switch to Monitors.

If the Assignable Logicator is set to Small Fader then the Channels will be assigned to it.

To bring the Channels to the surface on the fader strips

- Press the FLIP CHAN key in the FADERS GLOBAL CONTROL panel.

The CH indicator next to the FLIP key will illuminate on strips that switch to Channels.

If the Assignable Locator is set to Small Fader then the Monitors will be assigned to it.

To bring the Sub Channels to the surface on the fader strips

- Press the SUB LAYER A key in the FADERS GLOBAL CONTROL panel.

The SUB LAYER indicator below the fader will illuminate on strips that switch to Sub Channels.

The assignment of the Assignable Locator is not affected.

To prevent the FLIP MON, FLIP CHAN and SUB CHANNEL A keys from affecting individual fader strips

- Press the LOCK key on the required fader strips.

The integral LED will illuminate.

To override the LOCK keys on fader strips

- Press the IGNORE LOCK key.

The LED above the key will flash.

- Press the FLIP MON, FLIP CHAN and SUB LAYER A keys as required.
- Press IGNORE LOCK again to deselect.

Assigning Paths to Different Fader Strips

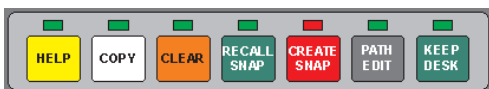
One of the functions of Turbo Allocation is to move paths to different fader strips.

Paths other than Channels and Monitors can also be placed on fader strips using this function.

Similarly, Channels and Monitors can be placed on the Master Faders to take advantage of the stereo meters.

To start Turbo Allocation

- Press the PATH EDIT key in the Utility Keys Panel.



The LED above the PATH EDIT key will flash.

The fader strip displays will flash between path names and the word SETUP.

To move a path to a different fader strip

- Hold down the ACCESS key on one of the strips.
- Press the ACCESS key on the other strip.

The paths assigned to the fader will be swapped. If one of the faders was empty (unassigned) then the empty 'slot' will be swapped across.

Any combination of ACCESS keys is valid.

E.g. A Main Output and a Channel can be swapped between a Master Fader and a normal fader strip.

System paths (SEL 1 to SEL 6, LS 1, LS 2 and TB) can be assigned to the AFU. The AFU ACCESS key can then be used to move the system path to a fader strip. See Assigning System Paths to the AFU in the AFU chapter.

To terminate Turbo Allocation

- Press the PATH EDIT key again.

To return the path assignments on a fader strip to default

- Press and hold the ACCESS key on the required strip.
- Press the CLEAR key in the Utility Keys Panel.



If Turbo Allocation is still active when this is done then Turbo Allocation will be terminated.

Assigning EQ to a Channel

This example demonstrates two different methods of assigning a processing element to a path - one from the surface (Turbo Allocation) and one using the trackball and screen (Path Edit).

With Turbo Allocation

- Press the PATH EDIT key in the Utility Keys Panel

The LED above the SETUP key will flash and the console is now in Turbo Allocation.

The fader strip displays will flash between path names and the word SETUP.

- Press the ACCESS key for Channel 1.

This assigns Channel 1 to the AFU.

- Touch one of the Logicators in the EQ Panel on the AFU.

The number of columns of Logicators that illuminate in the EQ Panel indicate how many bands of EQ have been selected. The AFU Parameter Display will also indicate the number of bands selected (e.g. 3 EQ for three bands of EQ).

- Fully press the ON/OFF key in the EQ Panel.

The AFU Parameter Display will show a spinning bar while the EQ processing is allocated. When this is complete then the display will

show OK. If there is not enough spare processing available then the display will show XXXX and the EQ will not be assigned.

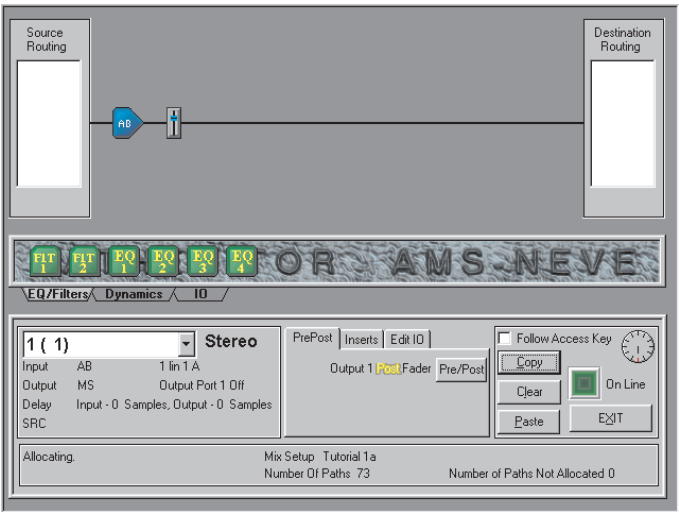
The green LED above the EQ ON/OFF key will illuminate and the EQ indicator next to the fader for Channel 1 will illuminate.

- Press the SETUP key again to terminate Turbo Allocation.

With Path Edit

- Click the Path Edit icon on the Encore screen.

The Path Edit screen will be displayed.



The path currently assigned to the AFU will be represented on the screen. The input to the path is on the left.

- Press the ACCESS key for Channel 2.

Channel 2 will be shown on the screen.

The processing elements that can be added to the path are displayed as icons in the Process Pool.



There are four EQ icons and the number on the icon shows how many bands of EQ will be allocated by using that icon. Only one EQ icon can be placed in the path.

- Click and hold the trackball button on one of the EQ icons in the Process Pool.

The pointer will "pick up" the EQ icon.

- Drag the icon to the signal path and release the trackball button at the required point.

The EQ icon will be placed on the signal path.

If the On Line check box is selected then the EQ will be allocated immediately, otherwise the EQ will be allocated on exit from Path Edit or when the On Line check box is checked.

- Click the Exit button.

Path Edit will close and the main Encore screen will be restored.

To switch the equaliser into the signal path

- Fully press the ON/OFF key in the EQUALISER Panel.

The green LED above the key will illuminate.

Note that the settings for each band of EQ can be set before the equaliser is switched in.

Console Setup Saving

The current console setup may be saved to hard disk using the KEEP DESK key on the Utility panel.



To keep (save) the Desk Setup to hard disk

- Press the KEEP DESK key.

The Desk Setup will be kept (saved to the hard disk) in the current Desk Setup file (as shown in the Filing page).

Working With Signal Paths

Path is the term used to describe a discrete part of the signal flow through the console that has a distinct input and output, either to the outside world or to another path.

A port is an interface to the outside world, e.g. a D to A output converter, an AES/EBU input or a digital MAD1 input or output.

Note that all path types can make use of any signal processing functions, including using up to two inserts each. The total amount of processing available depends on the hardware configuration.

The types of signal paths used by Libra are:

- ☐ Channels and Sub-Channels
- ☐ Track Monitors
- ☐ Main Outputs
- ☐ Groups
- ☐ Auxiliaries
- ☐ Cues
- ☐ Externals
- ☐ Films
- ☐ System Paths

Each is described on the following pages.

Channels and Sub-Channels

Channels and Sub-Channels provide the main inputs to the console. They can be mono or stereo.

Channels are assigned to the faders and Sub-Channels are assigned to the sub-layer when a new Desk Setup is created.

They can also be moved to different faders and swapped around with other path types.

The default path names for Channels are just the number for the path (e.g. 1, 23, etc.).

The default path names for Sub-Channels are S 1, S 2, etc.

Channels and Sub-Channels must be connected (port routed, patched) to an Input Port. This is achieved using I/O Manager or the I/O Panel on the AFU. Mic/Line switching is provided on the Fader Strips and the I/O Panel, with input gain and trim control on the I/O Panel.

A Channel or Sub-Channel can have an output assigned to it.

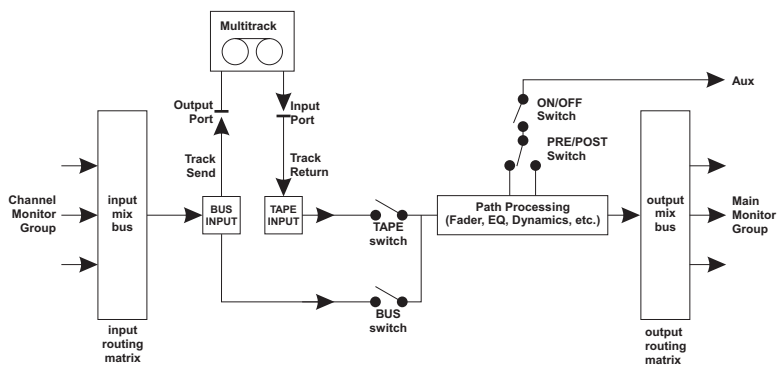
Channels and Sub-Channels can be routed to Track Monitors, Main Outputs and Groups. They can also make contributions to Auxiliaries.

Channels and Sub-Channels are also where most of the initial signal processing is applied.

Track Monitors

The Track Monitors are referred to as Monitors in Encore and as TRK or MON on the console surface. They provide the same functionality as tape monitors and track sends on conventional analogue consoles.

Track Monitors can be switched between bus and tape inputs, as shown on the Track Monitor Signal Path Schematic. They can only be mono.



Track Monitors are assigned to the MON layer on the console surface.

They can also be moved to different faders and swapped around with other path types.

The default path names are TK1, TK2, TK3, etc.

Track Monitors have a track send (output) and track return (input) at the beginning of the signal path. These can be connected (port routed, patched) to an Output and an Input Port. This is achieved using I/O Manager or the I/O Panel on the AFU. Bus/Tape switching is provided on the Fader Strips and with global Bus/Tape switching on the FADERS GLOBAL CONTROL Panel.

Track Monitors can have Channels, Sub-Channels, Groups and other Track Monitors as routing sources. They can be routed to Main Outputs, Groups and other Track Monitors. The software that controls routing prevents any feedback loops from occurring.

They can also make contributions to Auxiliaries.

Track Monitors can be used as surround sound destinations and this is setup using the Pan Designators and Pan Macros functions in Desk Edit. Track Monitors are also used as 'stem busses' when the optional Surround Sound panel is installed.

Track Arming

The track sends are armed for recording using the REC keys above the Routing Screen.

To arm individual track sends

➤ Press the REC keys for the required tracks.

The integral LEDs will flash red. The red LEDs either side of the corresponding Access keys will also flash red for armed Tracks.

Each press of a REC key will toggle the associated track between armed and safe.

If a track send can not be armed (e.g. if the track send is not port routed to a tape machine) then the LEDs will not flash.

If a track send is half of a stereo pair that can not be separated (e.g. on a DAT machine) then the other leg will also be armed.

To arm all track sends

➤ Press the ALL REC key.

To make all tracks safe (disarm all tracks)

➤ Press the ALL SAFE key.

When the machine is put into Record

All the flashing LEDs for armed tracks will illuminate solid red.

Tracks can also be armed in the Group Setup function in the Transport Menu.

Main Outputs

Main Outputs (or Mains) are the primary destination for final mixes and overall console output. Mains are also the most commonly selected source for control room monitoring.

They can be mono, stereo or stereo wide. There can be up to four Mains in a Desk Setup.

Mains use the Master Faders but they can also be moved to different faders and swapped around with other path types.

The default path names are MAIN, MAI2, MAI3 and MAI4.

Mains can have one or two outputs at the end of the signal path. These can be connected (port routed, patched) to Output Ports using I/O Manager or the I/O Panel on the AFU.

Mains can have Channels, Sub-Channels, Groups and Track Monitors as routing sources. They can be routed to Cues or used as monitoring sources.

Groups

Groups provide extra mix busses and pre-mixes for routing to Main Outputs or track sends. Groups can be mono or stereo.

There can be up to eight Groups in a Desk Setup.

Groups use the Master Faders but they can also be moved to different faders and swapped around with other path types.

The default path names are GRP1 to GRP8.

Groups can have one output at the end of the signal path that can be connected (port routed, patched) to an Output Port. This is achieved using I/O Manager or the I/O Panel on the AFU.

Groups can have Channels, Sub-Channels and Track Monitors as routing sources. They can be routed to Main Outputs and Track Monitors. The software that controls routing prevents any feedback loops from occurring.

They can also make contributions to Auxiliaries.

Groups can be used as surround sound destinations and this is setup using the Pan Designators and Pan Macros functions in Desk Edit. However, Groups can not be used in Film Stems (if the optional Surround Sound panel is installed).

Auxiliaries

Auxiliaries provide additional mix busses for creating cue mixes and extra output mixes. There can be up to 16 auxiliaries in a Desk Setup, any of which can be mono or stereo (a stereo aux is intrinsically stereo and does not 'steal' the next available aux for the other leg).

Auxes use the Master Faders but they can also be moved to different faders and swapped around with other path types.

The default path names are AU1 to AU16.

Auxes can have one output at the end of the signal path that can be connected (port routed, patched) to an Output Port. This is achieved using I/O Manager or the I/O Panel on the AFU.

Auxes can take pre and post fader contributions from Channels, Sub-Channels, Groups and Track Monitors. They can be routed to Cues.

Auxiliary Contributions

To select an aux to contribute to

- Press the ACCESS key for the path to route to the aux.

The selected path will be assigned to the AFU.

- Press the required ON/OFF key on the AUX Panel.

The green LED above the key will illuminate.

To switch banks between auxes 1-8 and 9-16

- Press the BANK key.

The number indicators next to the Logicators will illuminate to show the auxes that are available.

To switch between pre and post fader pick off

- Press the PRE/POST key.

The PRE/POST indicators will illuminate to show the selection.

To switch the Logicator to pan/balance

This is only possible if the aux is stereo.

- Press the PAN/BAL key for the required aux contribution.

The integral LED will illuminate red.

- Turn the Logicator.

The pan/bal position is indicated in the Left/Right bargraph display above the PAN/BAL key.

To use the assignable Logicators on the fader strips for aux contributions

- Press and hold down the ASSIGN key on the AFU Fader strip.
- Touch the Logicator for the desired aux in the AUX panel.

The selected aux will appear in the alpha displays below the assignable Logicators.



Aux contributions that are turned down to a sufficiently low level will be switched off automatically.

To use the faders for aux contributions (All Aux mode)

- Press the ALL AUX key.

The strip displays will alternate between the names of paths on the surface and the Aux selected (e.g. AU 2).

- Press the arrow keys below the All Aux display to scroll through the available auxes (e.g. 1-8).

As each aux send is selected the strip displays will indicate the change.

- Press the ALL AUX key again to terminate the function.



The paths that are on the surface can be changed as normal so that different paths can be selected for aux contributions. See Layer Selection on the Fader Strips.



A quick alternative to this is to hold down the ACCESS key for an aux in the Master Fader section and touch the associated fader knob. This is the same as pressing ALL AUX then using the up and down arrow keys to select the aux.

To make all sends to an aux pre or post fader

- Call the Main Output to the AFU.
- Press the PRE/POST keys in the AUX Panel as required.

For instance, if the PRE/POST key for Aux 1 is toggle to PRE then all contributions to Aux 1 will be picked off pre-fader.

Cues

Cues provide for cue mixes that are typically used to feed the headphones or studio loudspeakers. There can be up to twelve mono or stereo Cues in a Desk Setup (Cues default to stereo).

Cues are not assigned to any faders initially, but they can be called to the AFU (see below) and then swapped onto any other faders as described in Assigning Paths to Different Fader Strips.

The default path names for Cues are CUE1, CUE2, CUE3, etc.

Cues can use Auxiliaries and Mains as routing sources. Cues are normally output via the monitoring system (to the control room, headphones, etc.), but can also be I/O routed to output ports (with I/O Manager or Input/Output Routing with the AFU I/O Panel) which could also have speakers attached.

To assign the AFU to a Cue

- Press the blank key on the lower part of the SELECT panel.
- Press and hold the number key for the required Cue.
- Press the AFU ACCESS key.

The Cue name will appear in the electronic scribble above the AFU fader.

- Release the number key.

The Cue can now be swapped to other faders, have Auxes and Mains routed to it and have signal processing applied.



The Cue will also be selected to the Control Room Monitor.

Externals

Externals are direct inputs that are typically used for routing tape tracks to surround destinations or directly to a mix for monitoring. There can be up to sixteen Externals and they can only be mono.

Externals are not assigned to any faders initially, but they can be called to the AFU (see below) and then swapped onto any other faders as described in Assigning Paths to Different Fader Strips.

The default path names for Externals are EX1, EX2, EX3, etc.

Externals must be connected (port routed, patched) to an Input Port. This is achieved using I/O Manager or the I/O Panel on the AFU.

Externals can be routed to Track Monitors, Groups and Mains.

To assign the AFU to an External

- Press the EXT key on the lower part of the SELECT panel.
- Press and hold the number key for the required External.
- Press the AFU ACCESS key.

The External's path name will appear in the electronic scribble above the AFU fader.

- Release the number key.

The External can now be swapped to other faders, be routed to other paths and have signal processing applied.



The External will also be selected to the Control Room Monitor.

Externals and the optional Surround Sound Panel

When the optional Surround Sound Panel is installed then the Externals are used in a different way.

There are three groups of up to 24 Externals each that are selected as M/C1, M/C2 and M/C3 on the Surround Monitoring section of the Surround Panel. These are for extra tape machines (or other transport devices) which can have up to 24 tracks each of pre-mixed material

that can be fed directly to the surround monitors. Individual External can be selected and routed to the required speaker position.

The EXT key on the SELECT Panel no longer selects External but is used to switch the Surround Panel on and off. This is so that standard stereo monitoring (using Main Outputs, SELs, etc.) can still be used as needed.

This is described in the Surround Sound Options chapter.

Films

Films are only used if the optional Surround Sound Panel is installed (see the Surround Sound Options chapter).

Film paths are used by the Surround Monitoring system as outputs to the monitoring speakers.

Films can be assigned to the console surface, although this is not necessary for their operation.

The number of Film paths determines which speaker keys are available on the Surround Monitoring panel. The selection of Film paths made in Desk Edit and the speakers keys that become available are as follows:

Desk Edit Selection	Speaker keys available
None	None
LCRS	L, C, R and LS
5.1	L, C, R, LS, RS and SW
6.1	L, C, R, LS, RS, SW and EX1
7.1	All

The number of Films also determines the number of Film Listens.

The default path names for Films are FLM1 to FLM8.

Films must be routed to the outputs to the monitoring speakers with I/O Patch.

System Paths

The System Paths are special path types that are required by Libra for monitoring, solo, talkback and tone functions to operate correctly.

The number of each type of System Path can be changed for a particular Desk Setup but it is strongly recommended to keep the normal defaults for these path types.

SEL

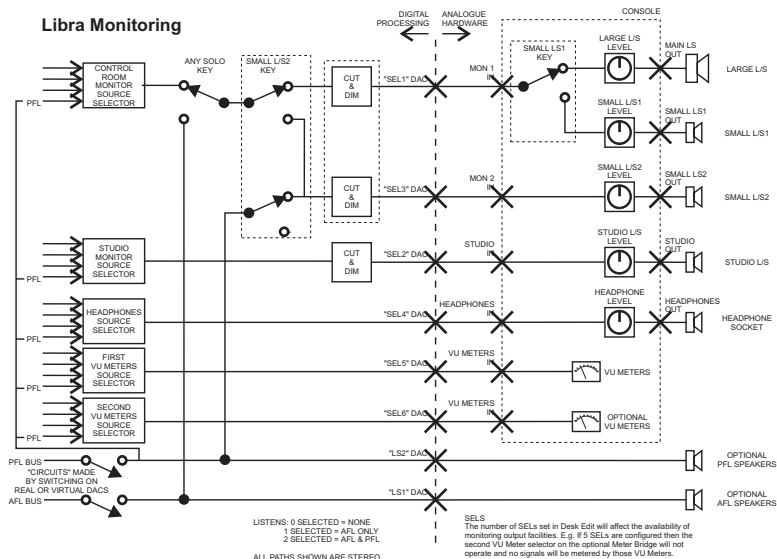
There are six SEL paths by default (SEL is an abbreviation of 'select'), SEL1 to SEL6, that are used by the monitoring system and for selecting a source for the VU Meters.

LISTEN

There are two LISTEN paths by default, LS1 and LS2, that are used by the AFL and PFL solo busses.



These should not be confused with the small loudspeakers (L/S 1 and L/S 2) that can be fed by SEL1 and SEL3.



The Monitoring Schematic shows how the LISTENs and SELs are used.

TALKBACK

There is one TALKBACK path that is used for the talkback system and the tone/slate generator.

FILM LISTENS

These are used to provide a non-destructive AFL solo bus that feeds the Surround Monitors directly. The number of FILM LISTENS is automatically changed to match the number of Film paths, and this should not be changed manually. They are named FLS1 to FLS8.

FILM LISTENS are only used if the optional Surround Sound Panel is installed.

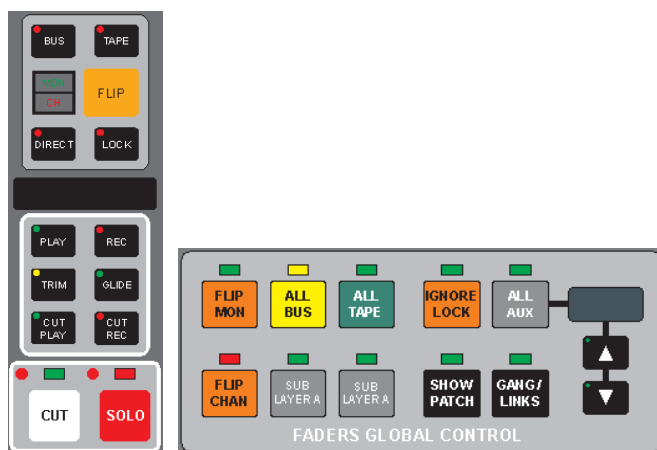
Fader Assignment

Layer Selection on the Fader Strips

Libra makes economical use of the fader strips by having up to three paths assigned to each fader. By default the layers are Channels, Sub-Channels (if necessary for extra inputs) and a track Monitor layer.

The paths that are currently active on the faders are said to be "on the surface".

The keys used to change which paths are on the surface are the FLIP keys on the fader strips and the FLIP MON, FLIP CHAN and SUB LAYER A keys on the Faders Global Control Panel.



The SUB LAYER B key is not currently active.

The LOCK keys on the fader strips and IGNORE LOCK key on the Faders Global Control Panel are used to control which fader strips will be affected by the FLIP MON, FLIP CHAN and SUB LAYER A keys.

To swap path assignments between the fader and the Assignable Logicator

- Press the FLIP key on the required fader strip.



If the Assignable Logicator is assigned to the same path as the fader then the FLIP key will have no effect.

To bring track Monitors to the surface on the fader strips

- Press the FLIP MON key in the FADERS GLOBAL CONTROL panel.

The MON indicator next to the FLIP key will illuminate on strips that switch to Monitors.

If the Assignable Logicator is set to Small Fader then the Channels will be assigned to it.

To bring the Channels to the surface on the fader strips

- Press the FLIP CHAN key in the FADERS GLOBAL CONTROL panel.

The CH indicator next to the FLIP key will illuminate on strips that switch to Channels.

If the Assignable Logicator is set to Small Fader then the Monitors will be assigned to it.

To bring the Sub Channels to the surface on the fader strips

- Press the SUB LAYER A key in the FADERS GLOBAL CONTROL panel.

The SUB LAYER indicator below the fader will illuminate on strips that switch to Sub Channels.

The assignment of the Assignable Logicator is not affected.

To prevent the FLIP MON, FLIP CHAN and SUB CHANNEL A keys from affecting individual fader strips

- Press the LOCK key on the required fader strips.

The integral LED will illuminate.

To override the LOCK keys on fader strips

- Press the IGNORE LOCK key.

The LED above the key will flash.

- Press the FLIP MON, FLIP CHAN and SUB LAYER A keys as required.
- Press IGNORE LOCK again to deselect.

Assigning Paths to Different Fader Strips

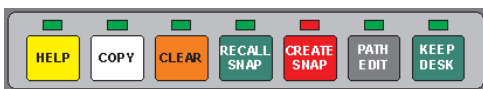
One of the functions of Turbo Allocation is to move paths to different fader strips.

Paths other than Channels and Monitors can also be placed on fader strips using this function.

Similarly, Channels and Monitors can be placed on the Master Faders to take advantage of the stereo meters.

To start Turbo Allocation

- Press the PATH EDIT key in the Utility Keys Panel.



The LED above the PATH EDIT key will flash.

The fader strip displays will flash between path names and the word SETUP.

To move a path to a different fader strip

- Hold down the ACCESS key on one of the strips.



- Press the ACCESS key on the other strip.

The paths assigned to the fader will be swapped. If one of the faders was empty (unassigned) then the empty 'slot' will be swapped across.

Any combination of ACCESS keys is valid.

E.g. A Main Output and a Channel can be swapped between a Master Fader and a normal fader strip.

System paths (SEL 1 to SEL 6, LS 1, LS 2 and TB) can be assigned to the AFU. The AFU ACCESS key can then be used to move the system path to a fader strip.

(See Assigning System Paths to the AFU in Working With Signal Paths.)

To terminate Turbo Allocation

- Press the PATH EDIT key again.

To return the path assignments on a fader strip to default

- Press and hold the ACCESS key on the required strip.
- Press the CLEAR key in the Utility Keys Panel.



If Turbo Allocation is still active when this is done then Turbo Allocation will be terminated.

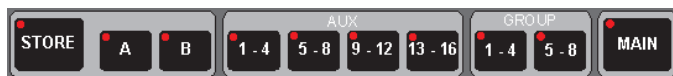
Master Fader Assignment

The Master Faders are the same as the strip faders and have the same set of keys, minus the FLIP key. There are stereo bargraph meters in place of the Logicators.

The Master Fader section is normally used for output paths (Main Outputs, Groups and Auxes).

To assign the faders to Aux paths

- Press the AUX 1-4 key, AUX 5-8 key, AUX 9-12 key or AUX 13-16 key.



This will assign the selected set of auxes to the faders from left to right.

To assign the faders Group paths

- Press the GROUP 1-4 key or the GROUP 5-8 key.

This will place Group paths 1-4 or 5-8 on the faders from left to right.

To assign the faders to Main Output paths

- Press the MAIN key.

This will assign the Main Outputs to the faders from left to right.



If there are less than four paths brought onto the faders by the key that is pressed then the remaining faders will retain their current assignments. (E.g. The current Desk Setup contains only one Main Output path. If Auxes 1-4 are already assigned and the MAIN key is pressed, then the first fader will be assigned to the Main Output and the other faders will remain assigned to Auxes 2 to 4).

To keep the same path on a Master Fader

- Press the LOCK key for the desired fader.

The integral LED will illuminate and the fader will remain assigned to the current path.

To store up to 2 configurations for the fader assignments

- Press and hold down the STORE key.
- Press the A or B key as desired.

To recall a fader assignment configuration

- Press the A or B key as desired.

Fader Calibration

The faders are calibrated when the console is started up, either from a cold start or a re-boot. However, it is possible for the faders to calibrate incorrectly.

For instance, if an obstacle is left in the way of a few faders when the console is starting up then those faders may not move to the full extent of the travel on the fader bed. This will cause the affected faders to be calibrated incorrectly and may also cause the faders to freeze in position.

Other problems or misuse can also cause the faders to freeze in position.

A fader calibration can be performed manually in an attempt to cure any fader problems on the console surface.

To calibrate the faders

- Press and hold the HELP key.



- Press the CAL key.



- Release both keys.

The faders will be re-calibrated. Audio is not affected by fader calibration (i.e. the console is not muted).



There may be situations when this does not cure the problem. If repeated attempts to re-calibrate the faders are unsuccessful then it will be necessary to re-boot the console.

AFU (Assignable Facilities Unit)

The AFU is an assignable central section which has controls for all the processing elements that can be assigned to a path, plus Aux contribution and I/O Routing control. All the duplicate controls on the AFU fader can be used instead of the controls on the fader strip. Fader strip controls take precedence if there is a conflict.

The AFU consists of an upper Main AFU Section containing the AUX, Pan, Filters, EQ, Dynamics and I/O Panels and a lower section which is the AFU Fader Strip.



To Assign the AFU

- Press the ACCESS key for the required path.

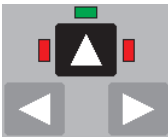


The AFU fader will move to the same position as the strip fader.

If the ACCESS key for one of the Master Faders is pressed then the path currently assigned to that fader will be selected.

or

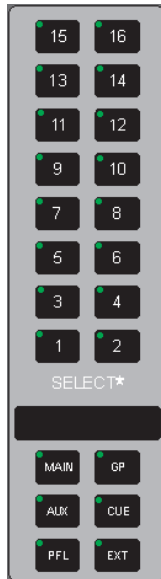
- Press the arrow keys on either side of the AFU ACCESS key.



The AFU will step through the paths in the current console setup.

or

- Press the MAIN, GROUP, AUX or EXT key on the SELECT panel.



- Press and hold the number key for the required path.
- Press the AFU ACCESS key.

The path name will appear in the electronic scribble above the AFU fader.

- Release the number key.



The path will also be selected to the Control Room Monitor.

It is also possible to assign System Paths to the AFU.

To interrogate an AFU Logicator setting

- Touch the Logicator.

The current setting and the name of the assigned path will be displayed in the AFU Parameter display.

Assigning System Paths to the AFU

It is possible to assign the System Paths (TB, LS1, LS2 and the SELs) to the AFU.

TB is the talkback bus, LS1 and LS2 are the Listens used for the options AFL and PFL output and the SELs (SEL, SE2, SE3, etc.) are used by the monitoring system and VU meters.

This is shown in the Monitoring Schematic.

To assign a System Path to the AFU

- Press and hold the SELECT key with an asterisk next to it on the TALKBACK, TONE, HEADPHONE/STUDIO LS or CONTROL ROOM panel.



- Press the AFU Access key.

Each time the AFU Access key is pressed, the electronic scribble will display the name of one of the relevant system paths. If SELECT was held down on the TALKBACK or TONE panel then the display will cycle through TB, LS1 and LS2, otherwise the display will cycle through the SELs.

- Release the SELECT key when the required path is displayed.



The Listens (LS1 and LS2) are not the small loudspeakers (L/S 1 and L/S 2).

To copy control settings in the AFU

- Press the COPY key in the Utility Keys Panel.



The COPY key LED will flash and the channel displays will flash the message 'Copy'.

The touch LEDs on all controls in the AFU will illuminate red to indicate that they are in scope and will be copied.

To select individual controls to be copied

- Touch the required Logicators on the AFU.

When the first control is touched, the rest of the AFU will be taken out of scope.

The touch LEDs will toggle on and off each time a control is touched.

To select whole processing elements to be copied

- Press the required ON/OFF keys.

All touch LEDs in the selected section will toggle on and off each time the ON/OFF key is pressed.

To execute the copy

- Press and hold down the ACCESS key on the source path to copy.

The ACCESS LED will illuminate and its display will flash 'Copy Src'.

- Press the ACCESS keys for the destination paths in turn.

The displays for selected destination strips will flash 'Copy Dest' and the copy will be executed.

Signal Processing

There are three different ways of assigning processing.

The first two methods are screen based and are accessed via Encore.

Path Edit is suited to fine tuning of signal processing allocations and can be used to change the order in which processing is applied to the signal.

Desk Edit is suited to rapid setup of all signal processing in a fresh console configuration, including duplication of signal processing elements between paths.

See the Tools Menu chapter for information on Path Edit and Desk Edit.

The third method is Turbo Allocation and is executed entirely on the console surface. It is ideally suited to making minor changes to the signal processing configuration.

Turbo Allocation

Turbo Allocation is a method of assigning processing to paths entirely from the console surface (i.e. without using Encore).

Paths can also be moved to different fader strips in Turbo Allocation (see Fader Assignment).

Turbo Allocation operates on only one path at a time.

If Desk Edit or Path Edit is already active then Turbo Allocation cannot be activated.

Turbo Allocation will mute the console.

To initiate Turbo Allocation

- Press the PATH EDIT key in the Utility Panel.



The LED above the SETUP key will flash and the Scribble Strips for each fader strip will alternate between the word 'Setup' and the path names.

The touch LEDs and ON/OFF key LEDs on the AFU show the processing assigned to the path on the AFU.

Processing which is switched on (as well as being allocated) is indicated by the processing present LEDs next to the fader.

If the path in the AFU is not the required one then press the ACCESS key for the required path.

Signal processing elements are assigned and removed from paths using their ON/OFF keys.

The green LED above the ON/OFF key will illuminate and the AFU Parameter display will show OK when a processing element has been added successfully.

The AFU Parameter display will show XXXX if a processing element is not added (e.g. if all the signal processing resources have been used).

To add up to four bands of EQ

- Touch a Logicator for the first, second, third or fourth band in the EQUALISER Panel.

The touch LEDs in the Logicators will illuminate for the bands of EQ selected and the AFU Parameter Display will indicate the number of bands selected.

- Press the EQUALISER ON/OFF key.

To add one or two filters

- Press the left hand ON/OFF key on the FILTERS Panel for one filter or the right hand ON/OFF key for two filters.

To add a compressor

- Press the ON/OFF key in the COMP section of the Dynamics Panel.

To add a limiter

- Press the ON/OFF key in the LIMITER section of the Dynamics Panel.



A compressor must already be present before a limiter can be added.

To add an expander

- Press the 1/2 key so that the EXP indicator below it is illuminated.
- Press the ON/OFF key.

To add a gate

- Press the 1/2 key so that the GATE indicator below it is illuminated.
- Press the ON/OFF key.



If a DRC (Dynamic Range Controller) has been assigned to the path then the Compressor, Limiter and Expander/Gate will not be available for Turbo Allocation. Attempting to add one will result in XXXX in the AFU Parameter Display. The DRC cannot be assigned to or removed from a path with Turbo Allocation.

To add SIDECHAIN EQ

- Press the SIDECHAIN ON/OFF key.

To add a Key Input to the sidechain

- Press the KEY/LINK key on the SIDECHAIN panel.

To add an INSERT

- Press the INSERT key in the I/O Panel.
- Press the ON/OFF key.

To remove a processing element

- Press the ON/OFF key for the processing element that is no longer required.

The LED above the ON/OFF key will cease to be illuminated.

EQ

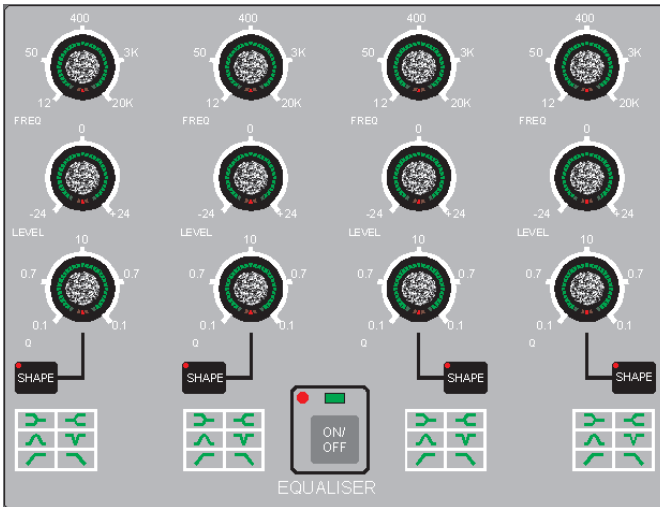
Up to four bands of parametric EQ can be assigned to a signal path.

Each band is selectable over the full 12Hz to 20kHz spectrum with 24dB cut and boost, variable curve and a Q between 0.1 and 10.

A graphical representation of the EQ curve can be viewed as EQ is adjusted in the EQ & Dynamics curve display (see the Tools Menu).

To switch the equaliser in and out of a signal path

- Press the ACCESS key for the required path.
- Press the ON/OFF key. on the EQUALISER Panel.



The large LED above the key will illuminate green when the equaliser is on.

The number of bands of EQ will be available according to the processing assigned to the path.

If no EQ has been assigned then the AFU Parameter display will indicate NO EQ.

To set Q

- Turn the Q Logicator to the required setting.

The value will be displayed in the AFU Parameter display.

To set the shape

- Press the SHAPE key.

The integral LED will illuminate red.

- Turn the Q Logicator.

The possible shapes (high shelf, low shelf, bell, notch, HP/LP filter) will illuminate in the shape display as they are selected.

To set the level

- Turn the LEVEL Logicator to the required setting.

The value will be displayed in the AFU Parameter display.

To set the frequency

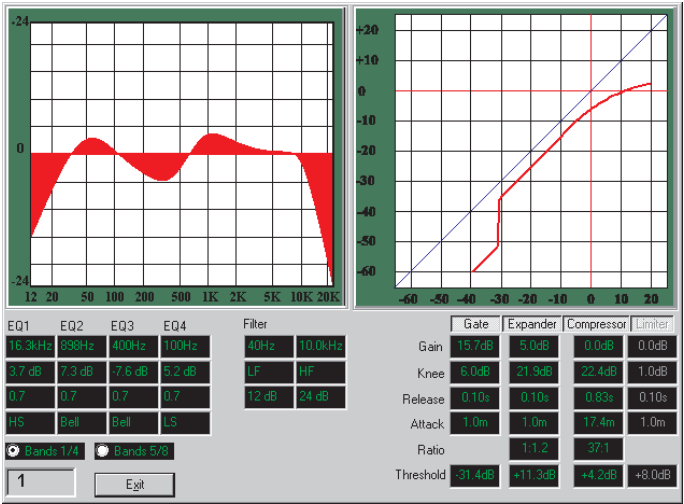
- Turn the FREQ Logicator to the required setting.

The value will be displayed in the AFU Parameter display.

To view the EQ curve as it is adjusted

- Press the EQ/DYN key.
- or
- Click the EQ & Dynamics Icon or select EQ & Dynamics from the drop down Tools Menu on the Encore Screen.

The EQ & Dynamics curves screen will be displayed.



The EQ curve will change shape as the EQ Logicators are adjusted and the exact settings will be shown in the boxes below the curve.

Dynamics

The Dynamics elements are a Limiter, a Compressor and an Expander/Gate. If more than one is assigned to a path then they will be grouped at the same point in the signal processing chain.

A shared Sidechain with a single band of EQ and optional Key Input can be applied to the Dynamics elements.

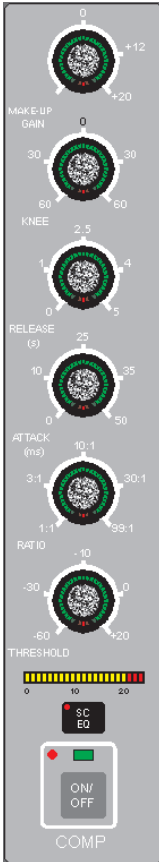
Each processor has a gain reduction meter.

Attack times can be set at zero.

A DRC (Dynamic Range Controller) can be assigned to a path instead of individual dynamics elements. The DRC is a combined Limiter and Compressor which requires less signal processing than a separate Limiter and Compressor. The DRC excludes other dynamics elements but can have the sidechain applied.

Dynamics will be available according to the processing assigned to the path.

Compressor



To switch on the compressor

- Press the ON/OFF key.

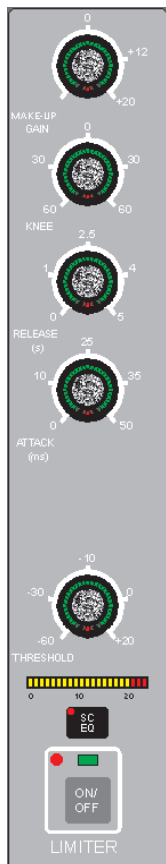
The green LED above the key will illuminate.

To adjust the compressor settings

- Turn the relevant Logicators to adjust threshold, ratio attack time, release, knee and make up gain.

The value will be displayed in the AFU Parameter display.

Limiter



To activate the Limiter

- Press the Limiter ON/OFF key.

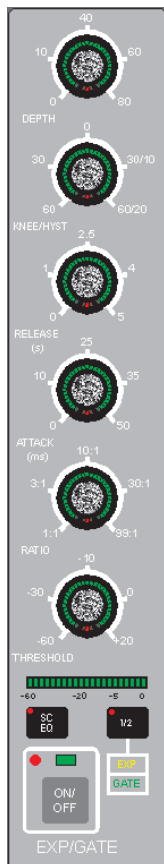
The green LED above the key will illuminate.

To change the Limiter characteristics

- Turn the relevant Logicators to adjust threshold, attack time, release, knee and make-up gain.

The value will be displayed in the AFU Parameter display.

Expander/Gate



The Expander and Gate controls are shared.

To switch between expander or gate

- Press the EXP/GATE key.

The indicators below the key will toggle between EXP and GATE.

To switch on the expander or gate

- Press the ON/OFF key.

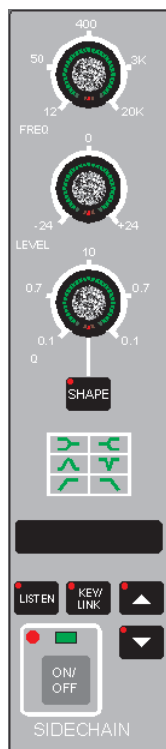
The green LED above the key will illuminate.

To adjust settings for the expander or gate

- Turn the relevant Logicators to adjust threshold, ratio, attack time, release, knee (expander) or hysteresis (gate) and make up gain.

The value will be displayed in the AFU Parameter display.

Sidechain



Sidechain EQ

To activate the sidechain equaliser

- Press the ON/OFF key.

The green LED above the key will illuminate.

To change Q, level and frequency

- Rotate the Q, LEVEL and FREQ Logicators to the required settings.

To select shape

- Press the SHAPE key.

The integral LED will illuminate red.

- Rotate the Q Logicator.

The shape indicators will illuminate in turn as the Logicator is rotated.

Key Input**To select the key input path**

- Press the up and down arrow keys.

The alpha display will indicate the currently selected signal source.

To activate the key input

- Press the KEY/LINK key.

The integral LED will illuminate red.

The input to the sidechain will be taken from the path indicated in the alpha display instead of from the input to the path the sidechain is applied to.

Sidechain Listen**To monitor the sidechain signal**

- Press the LISTEN key.

The integral LED will illuminate red.

The output from the sidechain will replace the output from the primary signal path, allowing the sidechain to be heard.

DRC (Dynamic Range Controller)

The DRC is a combined expander and compressor that uses less processing than a separate expander and compressor would.

This is traded off by having the expander ratio fixed at 2:1 and a common attack time. The thresholds and release times are set separately.

The DRC is an ideal tool for broadcasting environments as it is designed to force the signal level into a certain range.

A DRC in the signal path will exclude other dynamics from the path. A DRC can only be added to a path with Desk Edit or Path Edit.

A sidechain can be applied to the DRC.

To switch on the DRC

- Press the Compressor or Expander ON/OFF key.

The green LEDs above both ON/OFF keys will illuminate.

To adjust the compressor settings

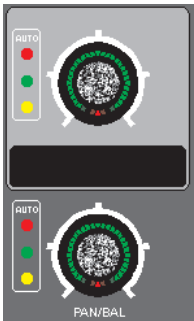
- Rotate the THRESHOLD, RATIO, ATTACK and RELEASE Logicators as required.

To adjust the expander settings

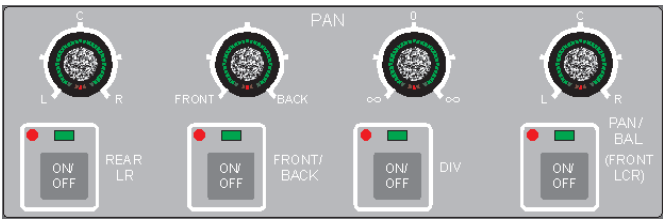
- Rotate the THRESHOLD, RATIO and RELEASE Logicators as required.

Pan

The fader strips have a dedicated PAN/BAL Locator and this is sufficient for pan and balance when routing to normal stereo destinations.



The AFU has a PAN Panel with a PAN/BAL Locator that duplicates the function of the strip PAN/BAL Locator, plus Logicators for panning across additional destinations used by surround sound formats.



Pan and Balance

The PAN/BAL Locator (strip or AFU) is always in the signal path and will affect all normal stereo destinations the path is routed to.

- Turn the PAN/BAL Locator to the required setting.

The setting will be shown on the right hand side of the electronic scribble between the Logicators on the fader strip.

Surround Panning

When a path is routed to surround destinations (track Monitors or Groups that have been setup as surround destinations in Desk Edit) then the panning controls must be enabled according to the surround format being used. If the correct panning controls are not switched on then the signal will be routed to the surround destination(s) with unity gain.



Stereo sources are not generally suitable for routing to surround destinations and the panning controls may not affect the signal in the expected manner. It is advisable to listen to a stereo source as it is panned across the sound field to determine how it will behave before actually using it. Alternatively, feed the input into two separate mono paths and pan these independently (this may not be possible with M/S sources).

To enable LCR panning

- Press the ON/OFF key associated with the PAN/BAL Locator.

The green LED above the key will illuminate.

To enable divergence

- Press the ON/OFF key associated with the DIV Locator.

The green LED above the key will illuminate.

Divergence controls the spread of the signal across the front destinations.

To enable panning from front to back

- Press the ON/OFF key associated with the FRONT/BACK Locator.

The green LED above the key will illuminate.

To enable panning across the rear

- Press the ON/OFF key associated with the REAR LR Locator.

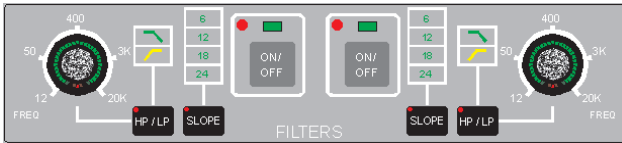
The green LED above the key will illuminate.

Filters

The FILTERS Panel provides two low or high pass filters with a 3dB point between 12Hz and 20kHz.

The slope can be switched between FLAT, 6, 12, 18 or 24dB/octave.

Filters must be assigned to a path before they can be used. If only one filter is assigned then the left hand set of filter controls will be active.



To activate a filter

- Press the filter ON/OFF key.

The green LED above the key will illuminate.

Adjust the frequency

- Make sure the SLOPE and HP/LP keys are off (integral LEDs unlit).
- Turn the Logicator.

The exact frequency is shown in the AFU Parameter display.

Select high/low pass

- Press the HP/LP key.

The integral LED will illuminate red.

- Turn the Logicator.

The HP/LP indicators will illuminate as selected.

Select the slope

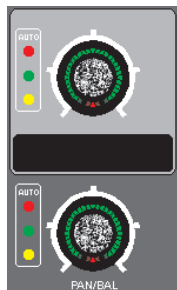
- Press the SLOPE key.

The integral LED will illuminate red.

- Turn the Logicator.

The slope values will illuminate to indicate selection. When none are illuminated the slope is flat.

Assignable Logicator



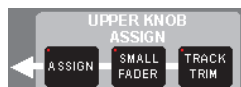
The Assignable Logicator is the top Logicator on the fader strips. It can be set to operate as a small fader for Channels or Track Monitor, an input or output Track Trim control or it can be assigned to the function of any Logicator on the AFU.

The Assignable Logicator can also be locked to its current function on individual fader strips.

Track Trim on the Assignable Logicator

To select Input Trim only

- Press the TRACK TRIM key at the top of the AFU Fader Strip.



To select Input or Output Trim

- Press and hold the ASSIGN key at the top of the AFU Fader Strip.
- Touch the TRIM Logicator in the I/O Panel once for Input Trim.
- Touch the TRIM Logicator again for output Trim.
- Release the ASSIGN key.

In both cases, the selected type of trim will now be controlled on all Assignable Logicators where there is a Track Monitor assigned to the fader strip.

The electronic scribble below the Assignable Logicator will show the path name and the word TRIM (e.g. TK12TRIM).

Using the Assignable Logicator as a Small Fader

➤ Press the SMALL FADER key at the top of the AFU fader strip.

The Channel or Track Monitor that is not on the main strip fader will be assigned to the Assignable Logicator.

The FLIP key will cause the assignment to switch between the fader and Assignable Logicator.

Using the Assignable Logicator for AFU Functions

The Assignable Logicators can be set to duplicate the functionality of any Logicator on the AFU.

To select an AFU function to the Assignable Logicators

- Press and hold the ASSIGN key at the top of the AFU Fader Strip.
- Touch the required Logicator on the AFU.
- Release the ASSIGN key.

The function name will appear in the electronic scribbles below the Assignable Logicators for paths assigned to the faders that have the selected processing element in the signal path. All the other electronic scribbles below the Assignable Logicators will be blank.

Isolate Assignable Logicator from Global Changes

The function of the Assignable Logicator can be frozen on individual fader strips.

To lock the function of an Assignable Logicator

- Press the DIRECT key on the fader strip.

The integral LED will illuminate red. When the key is turned off, the Assignable Logicator will remain assigned to the same function until a new function is selected with a global key (e.g. 2ND CHAN).

Routing

There are two types of routing on Libra:

I/O Routing for connecting (or patching) physical input and output ports to the appropriate signal paths.

Path Routing for connecting signal paths together to form a clear path from input to output.

I/O Routing

I/O Routing can be controlled with I/O Patch or from the I/O Panel on the AFU.

This chapter describes Input/Output Routing with the AFU I/O Panel and Interrogating I/O Routing.

See the Tools Menu chapter for information on I/O Patch.

Path Routing

Path Routing can only be controlled from the console surface. This is done using the Routing Screen with its associated keys and/or the ACCESS keys on the Fader and Master Fader strips.

Legal routing combinations are as follows:

Channels and Sub-Channels to Track Monitors, Groups, Main Outputs and Auxiliaries.

Track Monitors to other Track Monitors, Groups, Main Outputs and Auxiliaries.

Groups to Track Monitors, Main Outputs and Auxiliaries.

Main Outputs to Cues.

Auxiliaries to Cues.

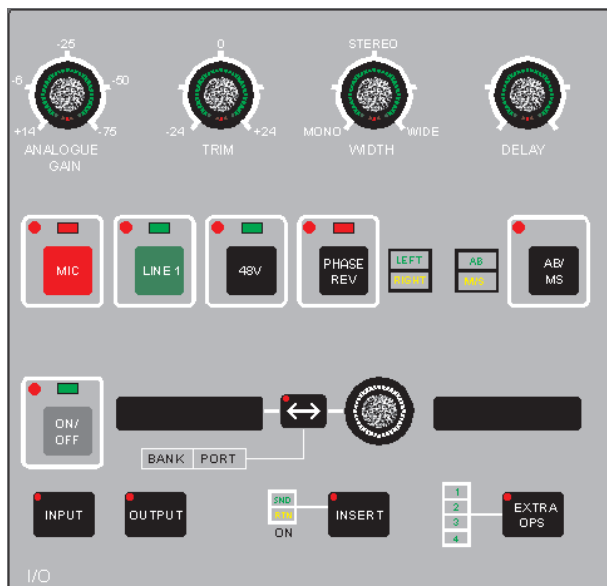
This does not include selections made in the monitoring system (monitoring, talkback, tone).

This chapter describes Path Routing with the Routing Screen and Path Routing with the Access Keys.



The routing software ensures that no feedback loops will occur (e.g. from circular a routing pattern such as routing TK 1 to GRP1, GRP1 to TK 2 and then TK 2 to TK 1). Whichever step is attempted last in making such a routing pattern is simply ignored.

I/O Routing with the AFU I/O Panel



The I/O Panel allows the currently accessed path to be port routed to an input, an output and any inserts that have been allocated.



If a Main Output path has an additional output assigned to it then this must be port routed with I/O Patch or Path Edit.

To select an input or output

- Press the INPUT or OUTPUT key.

The integral LED in the key will illuminate.

The alpha display to the right of the selector Logicator will show the current path and the port type (e.g. CH6 IN or TK22 OUT).

- If necessary, press the ON/OFF key to de-route the currently selected port.

The green LED above the key will be extinguished.

To change the I/O Bank

- Press the double arrow key.

The integral LED will be illuminated for Bank selection.

- Rotate the selection Logicator to the right of the double arrow key.

The Banks will change in the alpha display to the right of the double arrow key.

Examples of Input Banks are 1lin (1st I/O rack, mic/line ports) and 2aes (2nd I/O rack, AES/EBU ports).

Examples of Output Banks are 1LIN and 3MAD.

Note that the names of inputs are in small letters and outputs are in capitals.

To change the Port on the selected Bank

- Press the double arrow key.

The integral LED will not be illuminated for Port selection.

- Rotate the selection Logicator to the right of the double arrow key.

The port numbers will change in the alpha display.



If a Bank or Port does not physically exist then the green indicator LED in the top of the selector Logicator will not illuminate. This is most likely to happen on unused MADl ports. This also happens if the port type does not exist on the current path (e.g. Mains do not have input ports).

To switch on the selected port

- Press the ON/OFF key.

The green LED above the key will illuminate if the port allocation is successful.

To select inserts for port routing

- Press the INSERT key.

The integral LED will illuminate.

The alpha display to the right of the selector Logicator will show the current path and the insert number (e.g. CH6 INS1).

When the INSERT key is active, the INPUT and OUTPUT keys select between the insert send and return. These are port routed in the same way as normal inputs and outputs and the SND and RTN indicators illuminate to show successful port routing.

➤ Press the INSERT key again for the second insert.

The alpha display to the right will change accordingly (e.g. CH6 INS2).

➤ Press the INSERT key again for normal port routing.

The integral LED will cease to be illuminated.

If an insert does not exist in the currently accessed path then the green indicator LED in the selector Logicator will not illuminate.



Inserts must first be assigned using Desk Edit, Path Edit or Turbo Allocation (only one insert can be allocated with Turbo Allocation).

To select Mic or Line on inputs

This is only applicable to lin banks (e.g. 1lin, 2lin, etc.).

➤ Press the MIC or LINE key as required.

The green LED above the selected key will illuminate.

The ANALOGUE GAIN Logicator can be used to change the input level before conversion to a digital signal (-75dBu to +14dBu in steps of 0.25dB).

To activate phantom power

➤ Press the 48V key on a lin input that is switched to MIC.

The green LED above the 48V key will illuminate. Phantom power is applied to both A and B mic input lines.

To change the phase of an input

- Press the PHASE REV key.

If the input is mono then the green LED above the key will illuminate. If the input is stereo then the green LED above the key will illuminate and the LEFT indicator adjacent to the key will illuminate.

- Press the PHASE REV key again to reverse the phase on the RIGHT leg of a stereo input.
- Press the PHASE REV key again to reverse the phase on both legs of a stereo input.

The LEFT and RIGHT indicators will illuminate as appropriate.

- Press the key again to turn phase reversal off.

To switch a stereo input between AB (normal stereo) and MS (decodes MS to AB)

- Press the AB/MS key.

The input will toggle between AB and MS decoding.

The indicators next to the key will show the selection.

To trim the input or output level

- Adjust the TRIM Logicator as required.

+/- 24dB of trim is available.

To change the width of the stereo image

- Adjust the WIDTH Logicator as required.

The input or output must be selected as a wide stereo signal in Desk Edit or Path Edit.

To adjust delay on a port

- Adjust the DELAY Logicator as required.

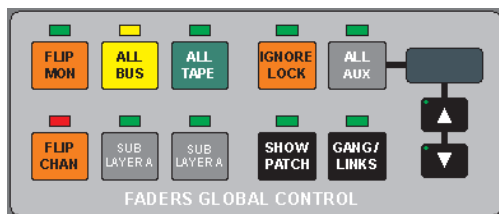
Delay must have been assigned to the port in the I/O Configuration page of I/O Manager.

Interrogating I/O Routing

The input and output port routing (or patching) can be shown on the electronic scribbles on the Fader and Master Fader Strips.

To show I/O routing (patching)

- Press the SHOW PATCH key in the FADERS GLOBAL CONTROL Panel.



The LED above the key will flash.

The electronic scribbles will show the system name of the inputs to the paths assigned to the faders.

Blank scribbles indicate no input port is routed (patched).

- Press the SHOW PATCH key again.

The electronic scribbles will show the system name of the outputs from the paths assigned to the faders.

Blank scribbles indicate no output port is routed (patched).



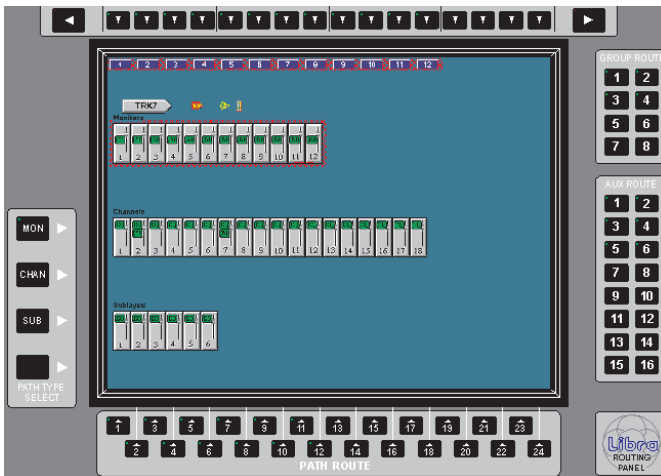
If a Main Output has more than one output, only the first will be shown.

- Press the SHOW PATCH key again.

The console will return to its normal state.

Note that the FLIP key on the fader strips, the FLIP MON, FLIP CHAN and SUB LAYER A keys on the FADERS GLOBAL CONTROL Panel and the Master Fader Assignment keys can be used while SHOW PATCH is active to view the porting for the paths that they assign to the faders.

Path Routing with the Routing Screen



The Routing Screen is used for internal signal path routing and interrogating the current routing.

The keys on the left of the screen are for selecting the source path type. The numbered keys along the bottom of the screen show how many of the sources are available when their integral LEDs are illuminated green.

Valid sources are track Monitors, Channels and Sub-Channels.

The down pointing arrow keys at the top of the screen correspond to Track Monitors as destinations (routing to the Bus inputs).

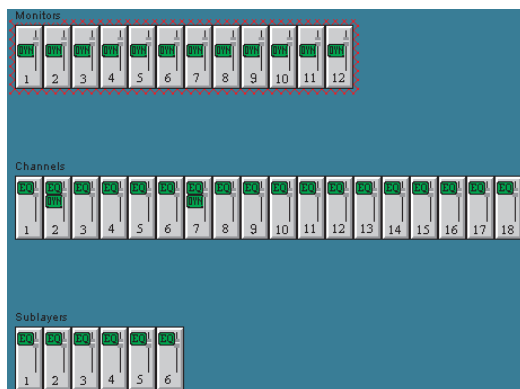
The screen indicates which key is used for which Monitor path.

When the integral LED is green this indicates an available destination. When a routing source key is held down then the LEDs will illuminate red for the destinations that the source is routed to.

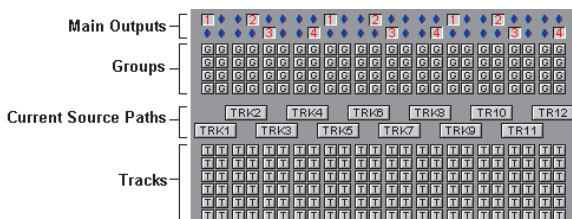
The GROUP and AUX keys to the right of the screen operate in a similar manner. The integral LEDs will always be illuminated green to show how many Groups and Auxes are currently available. The Auxes can only be used as destinations (i.e. to switch on the auxiliary contribution from the selected source to the selected aux).

The Routing Screen has two display styles.

The source display style shows all the Track Monitors and Channels that are sources, with red hatching around the sources currently assigned to the keys at the bottom of the screen. The faders that represent individual paths will also show which paths have EQ or Dynamics assigned to them.



The destination display style shows the Track Monitors, Groups and Main Outputs that the currently selected sources are routed to.



When an ACCESS Key is pressed anywhere on the console, the processing in the corresponding path will be shown just below the Track Monitor destinations at the top of the screen. This display clears after a few seconds.

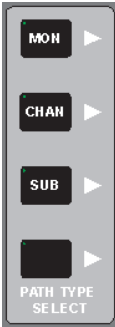


The routing system employs an intelligent algorithm that inhibits circular routing that could cause feedback effects (e.g. routing a track to a group and then the group back to the same track).

Routing with the Routing Screen

To select the source path type

- Press the MON, CHAN or SUB key in the PATH TYPE SELECT area.



The LED in the key for the selected source type will illuminate red.

If the source display style is in use then the red hashing will be shown around the selected path type.

If the destination display style is in use then the screen will change to show the routing.

To select the extra paths when there are more than 24

- Press the same key again (MON, CHAN or SUB).

The red hashing will toggle between the rows of the selected path type each time a particular key is pressed again.

The LED in the key will illuminate green when the extra paths (25+) are selected.

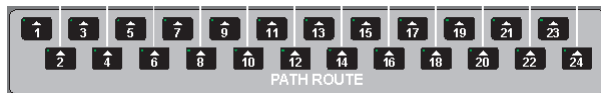
To switch display styles

- Press the blank key in the PATH TYPE SELECT area.

Each time the key is pressed, the display will toggle between showing all sources to showing which Track Monitors, Mains and Groups the currently selected sources are routed to.

To route a selected source type to multiple destinations

- Press and hold the required number key at the bottom of the screen.



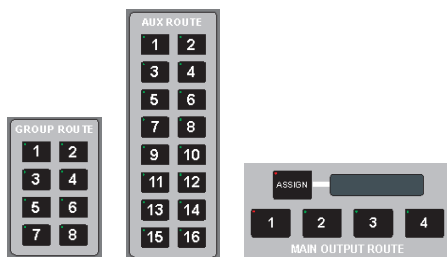
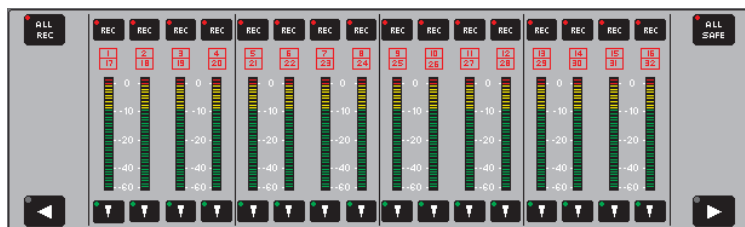
The corresponding fader symbol or path name/number box on the screen will appear depressed (i.e. pressed in).

The LEDs in the keys for destinations that the path is already routed to will illuminate red. This will also be shown on the Routing Screen.

The LEDs above ACCESS keys for destinations that the path is already routed to will illuminate.

The LEDs in valid destination keys will illuminate green.

- Press the keys for the required Track Monitor destinations at the top of the screen, the numbered GROUP keys, the numbered AUX keys or the numbered MAIN OUTPUTS keys.



- Tip** Multiple Track Monitors can be selected by "sweeping" across the keys at the top of the screen.

The integral LEDs will illuminate red and the display in the Routing Screen will be changed accordingly.

Each press of a destination key toggles routing to the destination on and off.

- Release the key for the source path.

To route a Group to multiple Track Monitors and/or Auxiliaries

- Press and hold the number key for the required Group.
- Press the keys at the top of the screen or the numbered AUX keys as required.
- Release the Group number key.

To route multiple sources to Track Monitors

- Press and hold the required Track Monitor destination key at the top of the screen.

Paths that are already routed to the Track Monitor will be shown on the screen, by red LEDs in source keys and by illuminated LEDs above the ACCESS keys.

- Press the keys for the required sources at the bottom of the screen or the numbered GROUP keys.
- Release the destination key.



The Auxiliaries can only be selected as destinations, not as sources.

To route multiple sources to Groups, Main Outputs or Auxiliaries

- Press and hold the required number key in the GROUP, AUX or MAIN OUTPUTS area.

Existing sources will be indicated by the screen, source key LEDs and ACCESS Key LEDs.

- Press the keys for the required sources.

- Release the destination key.

To access additional Tracks Monitors (if available)

- Press the left/right arrow keys above the screen.

The red hashing will move to the next/previous row of Track Monitor numbers.

Clearing Routing

Clearing routing (or de-routing) can be achieved by the same actions as doing the routing (to toggle the particular routing selection off again). This will de-route paths one at a time.

Alternatively, multiple paths can be de-routed in one operation by using the Clear Routing dialogue box.

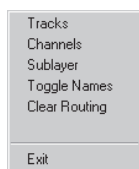
To clear routing

- Press the left and right arrow keys above the routing screen at the same time.

or

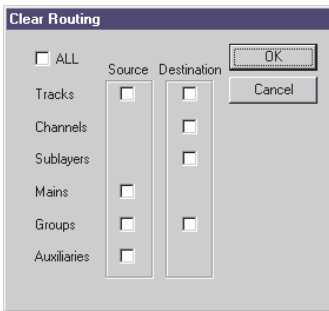
- Right click on the routing screen.

The pop-up routing menu will appear next to the trackball pointer.



- Click the Clear Routing option.

In both cases, the Clear Routing dialogue box will be displayed.



- Click in the ALL check box.

This will clear all routing on the console, including auxiliary contribution sources.

or

- Click in the required Source and Destination check boxes.

For instance, click the Channels Destination check box to clear all routing from Channels to their destinations, or click the Mains Source check box to clear all routing from sources to the Main Output paths.

- Click OK.

The selected routing will be cleared (de-routed) and the routing screen will be updated as applicable.



Clear Routing does not affect monitoring selections made via the SELECT Panel.

Routing Screen Display Options

To change the background colour of the routing screen

- Double click anywhere on the background.

A Colour dialogue box will be displayed.

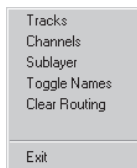
- Click on the required colour.
- Click OK.

The background colour will be changed as selected.

To show names instead of path numbers for the source paths

- Move the trackball pointer across to the routing display and right click.

The pop-up routing menu will appear next to the trackball pointer.



- Click the Toggle Names option.

The path names (if any) will be used in place of the path numbers.

Next time the trackball is right clicked on the routing screen, the Names option on the flyout menu will be ticked.

Path Routing with the Access Keys

The ACCESS Keys on the Fader Strips, AFU Fader Strip and Master Fader Strips can be used for routing, either by using other ACCESS Keys or any of the routing controls associated with the Routing Screen.

When an ACCESS Key is used for routing a Track Monitor then it can only be used as a routing source.

To route a path to destinations

- Press and hold the ACCESS Key for a Channel, Sub-Channel, Track Monitor or Group.



Existing routing of the path will be indicated by the illumination of LEDs above ACCESS keys and integral LEDs in the keys around the Routing Screen illuminating red. The path will also be assigned to the AFU.

- Press the keys for valid destinations on the Routing and Metering Section (Groups, Auxes, Main Outputs or Track Monitors).

The integral LEDs in the keys for the selected destinations will illuminate red.

or

- Press the ACCESS Keys on the Master Fader Section for faders assigned to Main Outputs, Groups or Auxes.

The LEDs above the selected ACCESS keys will illuminate.

- Release the ACCESS Key for the source path.

The Routing Screen will show routing changes.

To route multiple sources to Main Outputs, Groups or Auxes

- Press and hold the ACCESS key in the Master Fader Section for the required Main Output, Group or Aux.

or

- Press and hold the appropriate Main Output, Group or Aux key in the Routing and Metering Section.

Existing routing of the path will be indicated.

- Press the ACCESS keys for the paths to route to the selected destination.

The LEDs above the selected ACCESS keys will illuminate.

- Release the destination ACCESS key.

To route multiple sources to a Track Monitor

- Press and hold the key for the required Track Monitor above the Routing Screen.

Existing sources will be indicated.

- Press the ACCESS keys for the required source paths.

The LEDs above the selected ACCESS keys will illuminate.

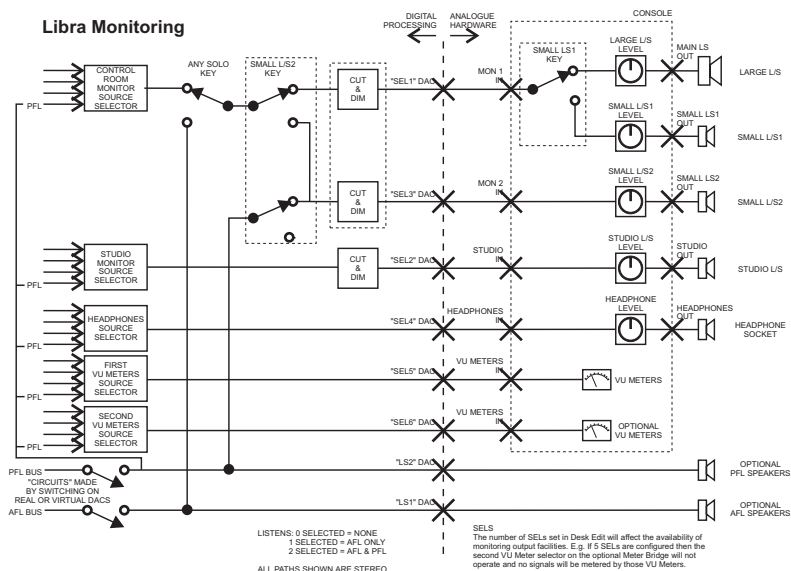
- Release the destination Track Monitor key.

Monitoring

The monitoring system provides control for 3 pairs of control room loudspeakers, a pair of studio loudspeakers and a headphone output. There are three monitor panels and a common selector panel.

The monitoring system uses a set of special System Paths called SELs and LISTENs. There can be up to 6 SELs and up to 2 LISTENs. The path names for the SELs are SEL1 through SEL6. The path names for the LISTENs are LS1 and LS2 (this should not be confused with the two sets of small loudspeakers, L/S1 and L/S2).

The Monitoring Schematic shows how the SEL and LISTEN paths are used. The distinction between a SEL and a LISTEN is that the source for a SEL is chosen from the SELECT panel. The sources for LS1 and LS2 are fixed to the AFL and PFL busses respectively.



Control Room Monitoring

The CONTROL ROOM Panel is used to control the output to the main monitoring speakers and the two pairs of small speaker outputs, Small L/S 1 and Small L/S 2.



The SELECT Panel is always assigned to selecting a control room monitor source, unless a SELECT key on another panel is pressed and held.



To select a source for the control room

- Press the MAIN, GRP, AUX, CUE or EXT key on the SELECT Panel.

The integral LED will illuminate red.

- Press the key for the required path number.

Available paths are indicated by keys with the integral LEDs illuminated green. The LED in the selected key will illuminate red.

The selected path will appear in the alpha display on the CONTROL ROOM Panel.

Source selection for the control room is interlocked (i.e. the previous source will be de-selected automatically).

See Solo (in this chapter) for information on the operation of the PFL key.

To control the analogue output levels to the speakers

- Rotate the LARGE LS, SMALL L/S 1 and SMALL L/S 2 to the required setting.

To switch the control room source to the first set of small loudspeakers

- Press the SMALL L/S 1 key.

The integral LED will illuminate orange.

The main speakers will be cut and the control room monitoring source will be sent to the small loudspeakers.

To switch the control room source to the second set of small loudspeakers

- Press the SMALL L/S 2 key.

The integral LED will illuminate orange.

The main speakers will be cut and the control room monitoring source will be sent to the small loudspeakers.



If SMALL L/S 1 and SMALL L/S2 are active at the same time then the source will be sent to SMALL L/S 2 only.

To mute the output to the speakers

- Press the CUT key.

The integral LED will illuminate orange. This cuts the output to all three sets of speakers.

To reduce the output level to the dim level

- Press the DIM key.

The integral LED will illuminate orange.

The level of the output to the three sets of speakers will be reduced to the Dim Level setting on the Monitoring page of System Preferences.

To listen to a mono mix

- Press the MONO key.

The integral LED will illuminate orange.

To listen to M/S encoded output

- Press the M/S key.

The integral LED will illuminate orange.

The main (mono sum) will appear on the left speaker and the difference (side) on the right speaker.

To reverse the phase of the output

- Press the PHASE LEFT and/or PHASE RIGHT keys as required.

The integral LED will illuminate orange.

To cut the output to the left and/or right speakers

- Press the CUT LEFT and/or CUT RIGHT keys as required.

The integral LED will illuminate orange.

The listen at a pre-selected calibration level

➤ Press the CAL key.

The integral LED will illuminate orange.

The -3, -6 or USER indicator will illuminate as appropriate.



The keys on this panel (except SOLO CLEAR) can operate in two ways. A brief press of the key will turn the key on and then another brief press to turn it off. Pressing and holding a key causes the key to remain on until it is released.

Headphones



To select the signal source for headphones

- Press and hold the SELECT key for the headphones.
- Press the MAIN, GRP, AUX, CUE or EXT key on the SELECT Panel.

The integral LED will illuminate red.

- Press the key for the required path number.

Available paths are indicated by keys with the integral LEDs illuminated green. The LED in the selected key will illuminate red.

The selected path will appear in the alpha display for the headphones.

Source selection for the headphones is interlocked (i.e. the previous source will be de-selected automatically).

- Release the SELECT key.

See Solo (in this chapter) for information on the operation of the PFL key.

To change the analogue output level for the headphones

- Turn the headphones pot to the required level.

To inject talkback onto the headphones output

- Press the TALK key.

The operation of the TALK key depends on the setting in Tone & Talkback Preferences.

Studio Loudspeakers



To select the signal source for the studio loudspeakers

- Press and hold the SELECT key for the Studio L/S.
- Press the MAIN, GRP, AUX, CUE or EXT key on the SELECT Panel.

The integral LED will illuminate red.

- Press the key for the required path number.

Available paths are indicated by keys with the integral LEDs illuminated green. The LED in the selected key will illuminate red.

The selected path will appear in the alpha display for the Studio L/S.

Source selection for the headphones is interlocked (i.e. the previous source will be de-selected automatically).

- Release the SELECT key.

See Solo in this chapter for information on the operation of the PFL key.

To change the analogue output level for the studio loudspeakers

- Turn the Studio L/S pot to the required level.

To inject talkback onto the Studio L/S output

- Press the TALK key.

The operation of the key depends on the setting in Tone & Talkback Preferences.

To dim the output level to the studio loudspeakers

- Press the DIM key.

The dim level is set in Monitoring Preferences.

To mute the signal to the studio loudspeakers

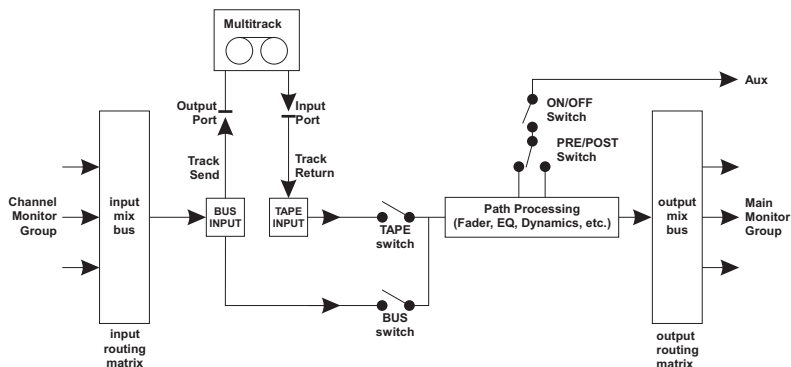
- Press the CUT key.



The DIM and CUT keys can operate in two ways. A brief press of the key will turn the key on and then another brief press to turn it off. Pressing and holding a key causes the key to remain on until it is released.

Bus and Tape

Bus/Tape switching only applies to the Track Monitor paths and controls the input signal to the path. This is shown on the Track Monitor Signal Path Schematic.

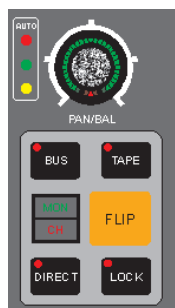


The status of the Bus/Tape switching on the Track Monitors will affect the audio that is heard on any of the monitoring destinations that Track Monitors are routed to.

Track Monitors are switched to Bus by default for new desk setups.

To select a track Monitor input sources individually

- Press the BUS or TAPE key on the fader strip.



The integral LED in the selected key will illuminate.

 The required Track Monitors must be on the surface for Bus/Tape switching from the fader strips. See Layer Selection on the Fader Strips.

To create a mix of bus and tape (e.g. for over-dubbing)

- Press both the BUS and TAPE keys at the same time.

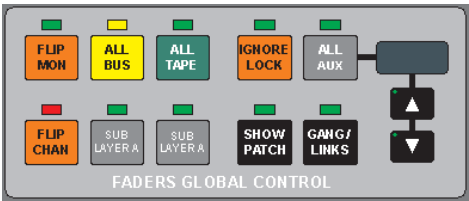
The integral LEDs in both keys will illuminate.

The signals from the Bus input and Tape input will be summed before any signal processing in the path is applied.

This is useful for introducing new material over finished material that has been previously recorded.

To select bus input on all track Monitor paths

- Press the ALL BUS key.



To select tape input on all track Monitor paths

- Press the ALL TAPE key.

Solo

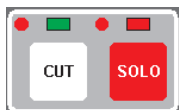
Libra has both pre-fader listen (PFL) and after-fader listen (AFL) solo.

AFL solo can work in up to three different ways: standard AFL which only affects what is heard on the monitor; Solo-In-Place which cuts all other paths; and Track Pre-Send which cuts other paths but does not cut auxiliary pre-sends on Track Monitor paths. The operation of AFL is selected in Solo Settings & Relay Control Preferences.

The default AFL operation for Libra is Solo-In-Place as this is more commonly used in music recording and mix down.

To AFL solo a path

- Press the SOLO key for the required path.



The LED above the key will illuminate.

The integral LED in the SOLO CLEAR key on the CONTROL ROOM Panel will flash orange.

The solo signal will appear on the Control Room Monitor speakers, plus the AFL speaker (if fitted).

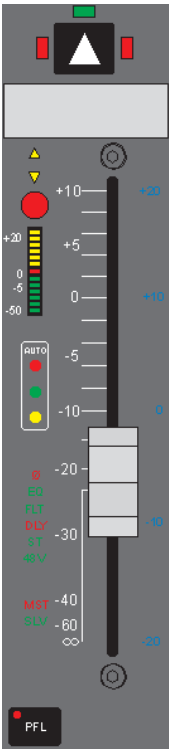
- Press additional SOLO keys to listen to a group of paths.



The SOLO key can operate in two ways. A brief press of the key will turn the key on and then another brief press will turn it off. Pressing and holding the key causes it to remain on until it is released.

To PFL solo a path

- Press the PFL key for the required path.



The integral LED will illuminate red.

The integral LED in the SOLO CLEAR key on the CONTROL ROOM Panel will flash orange.

The solo signal will appear on the PFL speaker (if fitted).

- Press additional PFL keys to listen to a group of paths.

To select PFL as a monitor source for Control Room, Headphones or Studio L/S

- For Headphones or Studio L/S, press and hold the relevant SELECT key.
- Press the PFL key at the bottom of the SELECT Panel.

The integral LED in the key will flash to indicate that the destination is PFL ready. The current source for the monitoring destination will remain unchanged.

When PFL solo is activated anywhere on the console then the PFL signal will take over the output for the destination(s) it is selected to. The LED in the PFL key will illuminate solid while PFL is active and routed to the Control Room monitor speakers.

To cancel all active solo keys

- Press the SOLO CLEAR key on the CONTROL ROOM Panel.

The integral LED in the key will stop flashing.

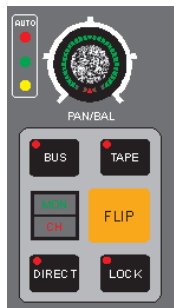


This does not clear PFL from the destinations it is selected to.

Solo Inhibit

To solo inhibit a single strip

- Press and hold down the strip LOCK key.



The red Lock key LED will illuminate constant.

- Press the SOLO key once.

The small round red LED will illuminate to indicate that the key has been placed into record.

- Press the SOLO key again.

The rectangular red LED will now illuminate.

The SOLO key can now be toggled in/out (the rectangular LED will indicate the selected state).

To solo inhibit strips using the AFU fader

- Press and hold down the AFU fader strip LOCK key.

The red Lock key LED on the AFU fader strip and on the associated strips will illuminate constant.

- Press the SOLO key.

The round red LED on the AFU fader strips and on the associated strips will illuminate to indicate that the key has been placed into record.

- Press the SOLO key again.

The rectangular red LED will now illuminate on the AFU fader strips and on the associated strips.

The SOLO key can now be toggled in/out (the rectangular LEDs will indicate the selected state).



Paths can also be Solo Inhibited using Desk Edit.

Surround Sound Panel

This chapter describes the optional Surround Sound Panel, which may be fitted in the original console or as an upgrade.

The Surround Sound Panel provides full control over surround monitoring. It is functionally divided into two sections.

The Surround Monitoring Section

This is the upper half of the panel. It provides controls for selecting the Stems and/or external sources to be monitored and the formats to use for monitoring.

The Stem Control Section

This is the lower half of the panel. It is used to configure the Film Stems and provide recorder control.

In conjunction with the Surround Monitoring section it provides fully configurable routing of Tracks to speakers.

It has a safe mechanism for recorder control (i.e. it can be locked into safe and will not respond to any accidental commands (e.g. if REC enable is unintentionally enabled it will not go into record)).

It also provides bus tape switching (PEC/Direct comparison) on all the tracks installed in the panel.



How the Surround Sound system works

A surround sound setup on the Libra consists of three main parts:

- ☐ Signal sources that are panned.
- ☐ Film stems that accept the panned signals.
- ☐ Film monitoring that controls which stems are output to the speakers.

The signal sources are inputs that are routed to Channels. Panning is always available to a Channel, according to the pan designators applied to paths (Tracks or Groups) that the Channel is routed to.

Film stems are made up of Tracks that have had suitable pan designators applied to them using Desk Edit or Surround Manager. The pan designator means that when a Channel is routed to a particular Track then the Track only receives the relevant portion of the signal that is panned to the speaker position indicated by the pan designator.

5.1 Format Surround Sound Example

A 5.1 Format Surround Sound setup on Stem A is used as an example in this chapter (it is a separate example from the LCRS illustrations). This is a very simple setup for illustration purposes only.

This format is known as 5.1 because there are five surround destinations (Front Left, Front Centre, Front Right, Rear Surround Left and Rear Surround Right) plus the sub-woofer.

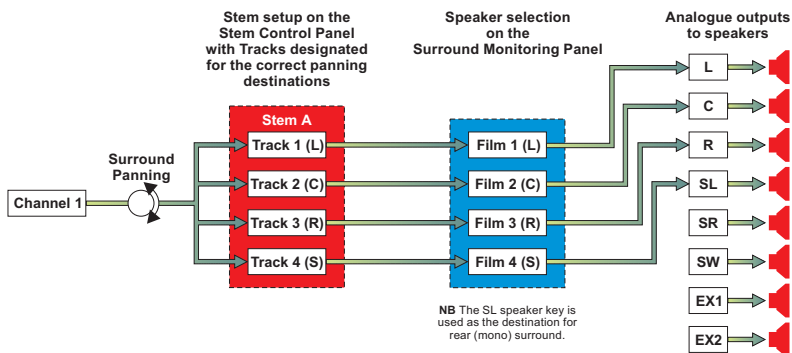
The setup will be as follows:

- 5.1 Format Surround Sound using FL, FC, FR, SL, SR and SW (sub-woofer).
- Tracks 1 to 6 will form Stem A.
- Channel 10 as a stereo input from 1lin 1AB.
- Channels 11 and 12 as mono inputs 1lin 2A and 1lin 2B.
- Channels are on layer A, Tracks are on layer B and Film Mons are on layer D.

All the parts of this example refer to this setup and the steps towards obtaining it. It is assumed an appropriate Desk Setup with enough Channel, Track (Monitor) and Film paths has been loaded. It is also assumed that the Films are patched to the correct outputs for the speakers (the particular outputs used for the speakers will be different from one Libra to another).

The Simplified Surround Monitoring diagram shows how this works:

SIMPLIFIED SURROUND MONITORING



Stem A consists of the first four Tracks in the current Desk Setup, and the LCRS Pan Macro has been used to designate the Tracks appropriately.

Channel 1 is routed to all the Tracks in Stem A.

If Channel 1 is panned fully to the left and front, then all of the signal will be sent to Track 1. This is because Track 1 is designated in the panning position of Front Left. If the FB pan control (or a Joystick) is used to 'move' the signal back from this position then the signal will slowly diminish on Front Left (Track 1) and gradually increase on Mono Surround (Track 4).

The Tracks must then be routed to the correct Film paths in the Surround Monitoring Panel. The Film paths are automatically assigned to speaker positions according to the number of Film paths selected in the current Desk Setup. There can be 0, 4, 6 or 8 Film paths.

In the example in the Simplified Surround Monitoring diagram there are 4 Film paths that have been automatically assigned to the speaker keys that are used for LCRS monitoring (L, C, R and SL).



It is also possible to use Tracks as inputs with pan controls. Tracks used in this way are then routed to Tracks that belong to film stems. Note that the routing software prevents any feedback loops from occurring.

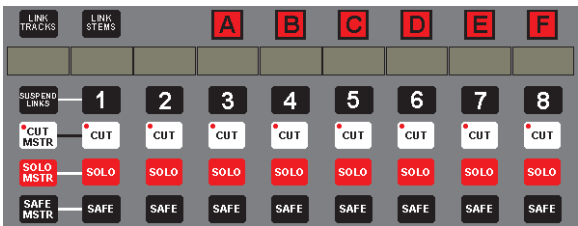
Surround Stem Selection and Routing

There are three main steps for setting up Surround Stems to establish a full signal path through the console from inputs to surround monitor outputs. A Surround Stem must first be constructed from Tracks (busses) to allow routing to and from the Stem. Once the Stem has been created then the film monitors it needs can be selected and inputs can be routed to the Tracks in the Stem. This can be done in any order.

 *This is not a fixed sequence of steps, but all the steps must be completed for surround monitoring to be heard.*

To select which Tracks (busses) form the Stem

- Press the required Stem key (A-F) on the Stem and Recorder control section.



- Press and hold the 1 key.
 - Press the required Track routing key above the Routing Screen.
 - Release the 1 key.
- The Track name will be displayed above the 1 key.
- Repeat for the remainder of the Stem (keys 2, 3, 4, etc.) according to the Stem Type (e.g. 4 for LCRS, 6 for 5.1, etc.).

 *Tracks (busses) are de-routed from Stems in the same way by pressing the selected source (red LED) to toggle it out (green LED).*

 **Tip** *It is possible for more than one Track within a Stem to feed the same speaker, such as two LCR dialogue sets in one Stem.*

5.1 Format Surround Sound Example: Select Paths to form the Stem

To use Desk Edit to select which Track goes to which speaker

- Click on Tools on the Encore Menu Bar.
- Click on Desk Edit in the drop down Tools Menu.

The Config page of Desk Edit will be displayed.

- Click on the Tracks tab.

The Tracks page will be displayed.

- Click the Pan Macros key.

The Pan Macros dialogue box will be displayed.

- Click the radio button for 5.1 Format.

- Click OK.

The 5.1 Format will be propagated across all the Tracks in sets of 6.

- Click the Save & Load button.

The Desk Setup will be saved and the changes will be allocated to the console.

- Click the Exit button.

The screen will return to the main Encore screen.

To assign Tracks 1 to 6 to Stem A

- Press the Stem A key on the Stem and Recorder Control section of the Surround Sound panel.

- Press the left nudge key above the Routing Screen.

This will ensure that the Track routing keys at the top of the screen are assigned to Tracks 1 to 24.

- Press and hold the 1 key on the Stem and Recorder Control section.

- Press the key for Track 1 above the Routing Screen.

TRACK 1 will be displayed in the alpha above the 1 key.

The LED in the key for Track 1 above the Routing Screen will illuminate red.

- Repeat for the 2 to 6 keys on the Stem and Recorder Control section, assigning Tracks 2 to 6 respectively.

Tracks 1 to 6 now form Stem A.

To select the speakers for monitoring a stem

- Press the A-F key on the Stem and Recorder Control section for the required stem.
- Press and hold the required speaker key on the Surround Monitoring section.
- Press the 1-8 keys on the Stem Control panel with a Track (bus) which has the correct Pan Designation.

The integral LED in the number key will turn red or orange flashing according to whether or not the Stem is selected for monitoring on the STEM SEL section of the Surround Monitoring Panel. Release the speaker key.

- Continue to select Stem elements to the speakers.



This can also be done in reverse - press and hold the number key then press the speaker key.



*The speaker select key LEDs will be illuminated according to the FILM type in the current Desk Setup.
E.g. If four way surround sound (LCRS) is selected, the L, C, R and SL key LEDs will illuminate.*



It is possible to use Stems for 'narrower' surround formats than the Desk Setup has provided with the number of Film paths. For instance, an LCRS Stem can be monitored on a 5.1 monitoring setup by routing the rear surround channel to both the left and right surround monitors.

5.1 Format Surround Sound Example: Select the speakers for monitoring the Stem

- Press and hold the 1 key on the Stem and Recorder Control section.
- Press the L key on the Surround Monitoring section of the Surround Sound panel.

The LED in the L key will change from green to either solid red or flashing orange, depending on whether or not Stem A is currently selected to the Monitor outputs.

- Release the 1 key.
- Repeat in sequence for the remaining Stem members (i.e. 2 on C, 3 on R, etc.).

It is also possible to do this routing in reverse by holding down a speaker key and selecting which track in a Stem is routed to it.

To route inputs to the Stem

- Press and hold the Access key for the required Channel.
- Press the keys above the routing screen corresponding to Tracks in film stems.

The LEDs in the Track keys will illuminate red.

- Release the Access key.

The AFU is now assigned to the Channel.

- Inspect the PAN panel on the AFU.

The green LEDs above the ON/OFF keys for each pan control illuminate to show which panners are currently selected.

- Press the ON/OFF keys for the pan controls so that the required panners are selected.
- Rotate the Logicators to pan the signal as required.

5.1 Format Surround Sound Example: Select inputs to the Stem

- Press the FLIP CHAN key in the FADERS GLOBAL CONTROL section.
- This will bring all the Channels to the surface.

On Channel 10

- Press and hold the Access key.
- Press the keys above the routing screen corresponding to Tracks 1 to 8.

The LEDs in the Track keys will illuminate red.

- Release the Access key.

The AFU is now assigned to the Channel.

- Inspect the PAN panel on the AFU.

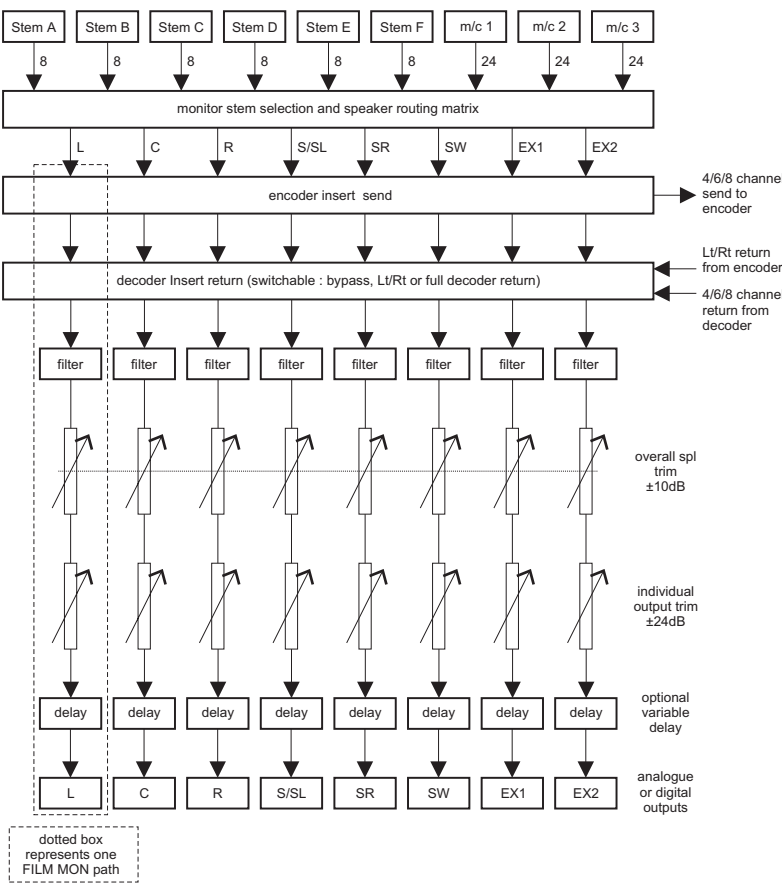
The green LEDs above the ON/OFF keys for each pan control illuminate to show which panners are currently selected.

- Press the ON/OFF keys for the pan controls so that all panners are selected.
- All panning controls are now enabled.
- Rotate the Logicators to pan the signal as required.
 - Repeat the steps for Channels 11 and 12.

Surround Monitoring

When the film stems have been fully configured, the Surround Monitoring Panel allows various monitoring options, including pre-defined sets of active speakers, summing of film stems and/or external sources, mono sum, etc.

The Surround Monitoring Schematic shows the basic operation of the Surround Monitoring Panel.



Monitoring the Stems

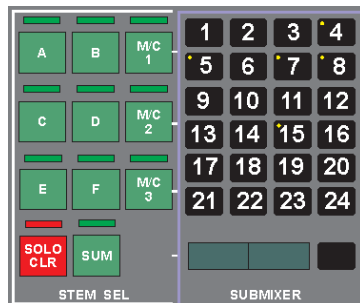
The STEM SEL section of the Surround Monitoring section is used to select which Stem and/or external machine is being monitored.

To select a single Stem to monitor

- Make sure the LED above the SUM key is off (press the key if the LED is illuminated).

- Press the A to F key on the STEM SEL section.

The LED above the key will illuminate and the previous selection will be cancelled.



5.1 Format Surround Sound Example: Monitor the result

- Press the A key in the STEM SEL section of the Surround Monitoring section of the Surround Sound panel.

The Channels are now fully routed through to the Film outputs via Stem A.

- Activate the audio source(s) (e.g. if it is a tape machine, put it into play).
- Gradually turn up the level control pot on the Control Room panel until the signal is audible on the speakers at a satisfactory level.
- Press the Access key for Channel 10.
- Turn the pan Logicators on the AFU.

You will hear the effects as the changes are made to the pan position.

- Pan the signals for Channels 11 and 12 in the same way.

Alternatively (if a Joystick module is installed)

- Call Channel 10, 11 or 12 to a Joystick and adjust the pan position with the Joystick.

 See the following chapter describing the Joystick Module.

To select multiple Stems (and/or external machines) to monitor

- Press the SUM key.

The LED above the key will illuminate.

- Press the A to F keys and/or the M/C 1, M/C 2, M/C 3 keys as required.

The LEDs above the selected keys will illuminate. All the selected Stems and machines will be monitored.

Each time a key is pressed it will toggle on or off.

Monitoring External Machines

The Surround Monitoring Panel provides three keys (M/C 1, M/C 2 and M/C 3) for selecting up to three external multitrack sources which can be routed to the surround monitor outputs.

The Submixer section is used to route the signals from the external sources to the surround monitor outputs.

The number of tracks available on each external machine must be setup on the Config page of Desk Edit. The inputs to the External must be port routed on the Others page of I/O Patch.

To select an external machine for routing

- Press and hold the blank key next to the alpha display on the Submixer.
- Press the required machine key (M/C 1, M/C 2 or M/C 3).

The alpha on the Submixer section will display the selected source.

The LEDs in the number keys will illuminate green to indicate the available number of tracks.

To route the external tracks to surround monitor outputs

- Press and hold the required track number key.

- Press the required surround speaker key(s) (L, C, R, etc.) which has an LED illuminated green.

The LEDs in the number key and the speaker key will illuminate red or orange according to whether or not the Stem is selected for monitoring.

- Release the track number key.



This can also be done in reverse by holding down the speaker key and selecting tracks.



Tracks are de-routed in the same way by pressing keys with red LEDs to toggle the routing off.

To interrogate external track routing

- Press and hold the track number key of interest.

The LEDs in the speaker keys the track is routed to will illuminate red.

or

- Press and hold the speaker key of interest.

The LEDs in the track number keys which are routed to the speaker will illuminate red.

To monitor an external machine

- Place the machine into play.
- Press the required machine key (M/C 1, M/C 2 or M/C 3).

To monitor a mix of external machines and surround Stems

- Place the required machines into play.
- Press the SUM key.
- Press the A to F and M/C 1, M/C 2 and M/C 3 keys in the STEM SEL section as required.

Surround Monitoring Formats

The Mon Format Sel section allows the operator to override the output to the surround monitoring speakers to check the mix in different formats. The section also has trim control for fine adjustment of the monitor level.



The section has two alpha displays.

The top alpha shows the current sound pressure level (SPL) which will be 82dB, 85dB, 88dB or Vari (User) according to the selection on the Control Room panel.

The bottom alpha shows the trim set with the TRIM + and TRIM - keys.

Mono and Academy Filter

To monitor a mono mix of the surround outputs

- Press the MONO key.

The integral LED will illuminate red.

The output to all the speakers except Front Centre will be cut.

A true mono mix of the surround monitor output will be heard on the Front Centre speaker.

To engage the Academy Filter

- Press the ACAD key.

The Academy Filter is a standard filter which cuts high and low frequencies for mono output.

To trim the Monitor Outputs

- Press the TRIM + or TRIM - key.

Up to +/- 10dB of trim is available.

The applied trim is shown in the bottom alpha on the Mon Format Sel section.



If the TRIM + or TRIM - key is held down then the trim level will change continuously. For safety reasons, when this is done the trim stops at 0dB and the key must be pressed again to carry on increasing (or decreasing) the level.

To swap to Control Room Monitor Source

► Press the SWAP SPKRS key or the EXT key on the SELECT panel.

The integral LED will illuminate red. The Swap Speakers relay will close.

The LED(s) for the currently selected Stem(s) in the Stem Sel section will flash.

The output for front left and front right will be sent to SEL 1.

The output routed to SEL 1 (if any) will appear on the front left and front right speakers and the remaining surround speakers will be cut.

The SEL1 system path is often used as an output to near-field speakers. If near-field speakers are being used (to test mixes on domestic quality speakers) then the output format can be changed (e.g. using Lt-Rt or MONO) to test compatibility with non-surround domestic systems.

LCRS Pre and Post Decode Monitoring

Both of these functions use inserts to switch the Film paths through external equipment for encoding and decoding.



The Lt-Rt and POST DECODE keys are latched with each other so selecting one will turn the other off if it was on.

To monitor the Left Total and Right Total output from the Dolby matrix encoder

► Press the Lt-Rt key.

The integral LED will illuminate orange.

The LED(s) for the currently selected Stem(s) in the Stem Sel section will flash.

The output to all the speakers except Front Left and Front Right will be cut.

This allows the operator to hear how an LCRS mix will sound on an ordinary left/right stereo system with the LCRS encoded in the stereo tracks.

To monitor the decoded output from the Dolby matrix encoder

➤ Press the POST DECODE key.

The integral LED will illuminate orange.

The LED(s) for the currently selected Stem(s) in the Stem Sel section will flash.

The output to speakers other than Front Left, Front Centre, Front Right and Rear Surround Mono will be cut.

This allows the operator to hear the LCRS mix after it has been encoded into a stereo signal (Lt-Rt) and then decoded back to LCRS.

Calibrated Monitor Level

This feature is intended for use with the VCA controlled 8-Way Remote Level Control Unit. When the system is installed, the 8-Way Remote Level Control Unit is calibrated to the sound pressure level so that the VCAs are set to the correct level for each preset.

To monitor at a pre-set sound pressure level

➤ Press the CAL key.

Each time the key is pressed, the preset level will cycle round the values 82dB, 85dB and 88dB. The integral LED will be red for 82dB, orange for 85dB, or green for 88dB.

The selected SPL is displayed in the lower alpha on the MON FORMAT SEL section of the Surround Monitoring panel.

Save and Recall Speaker Routing Configurations

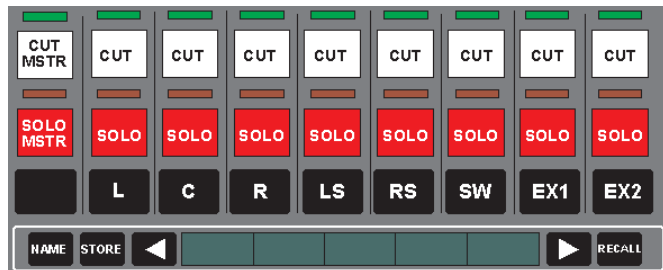
The Surround Monitor panel allows the current configuration of the speaker routing to be saved as a Surround Template that can be recalled at any time. This allows several different monitoring combinations to be compared by recalling the speaker routing configurations as required. It can also be used to save time when setting up surround monitoring.

For instance, if the current surround format is 5.1 (five surround speaker destinations plus sub-woofer), the LCR part could be compared to the whole. This would require the whole 5.1 setup to be saved and then the rear surround speakers and the sub-woofer to be de-routed and the setup saved again. During playback, the operator could toggle between these two formats which could be useful for detecting dialogue bleed to the rear speakers, and so on.

There is only one set of Surround Templates that is always available to the console, independent of the Desk Setup or any other configuration file. Surround Templates can be renamed and deleted using the Surround Template Manager in Encore.

To save a Surround Template

- Route the members of Stems (from the PEC/Direct panel) and external sources (from the SUBMIXER) to the speakers as required.
- Press the nudge right key next to the configuration alpha so that the alpha displays NEW.



- Press the STORE key.

The Template will be assigned to the next available number.

To restore a Surround Template

- Press the nudge keys to display the required configuration number.
- Press the RECALL key.

The routing information will be restored. An asterix (*) will be displayed next to the name of the loaded Template.



The active Stem being monitored (according to STEM SEL) and the monitoring formats are not saved and recalled.

Surround Monitor Solo and Cut

The SOLO and CUT keys on the Surround Monitor panel only affect the output to the surround monitors (speakers).

To cut all speakers

- Press the CUT MSTR key.

The LED above the key will illuminate green.

To CUT an individual speaker

- Press the CUT key above the required speaker key.

The LED above the CUT key will illuminate green.

To SOLO an individual speaker

- Press the required SOLO key.

The LED above the key will illuminate red.

The LEDs above the CUT keys for the other speakers will illuminate green.



Solo is additive so L and R could be soloed by pressing their SOLO keys in turn.

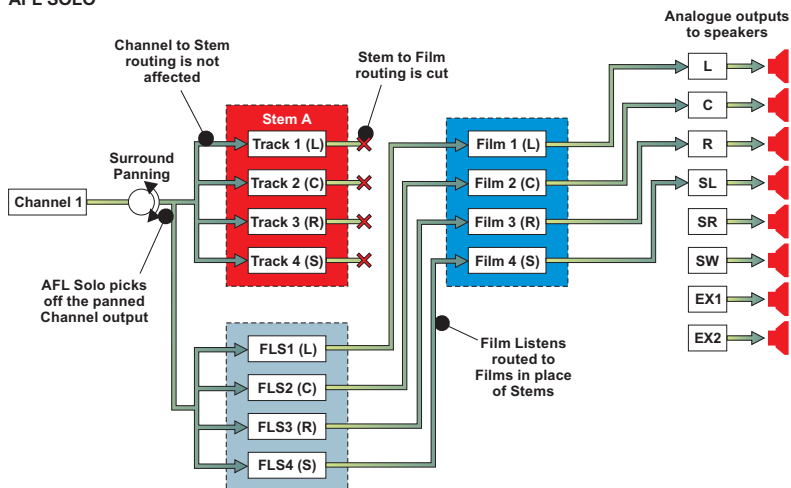
AFL Solo

This is the default Solo mechanism used by Libra when there are Film paths in the current Desk Setup.

The SOLO keys on the fader strips operate the AFL Solo system. This is a non-destructive solo system that cuts the connection between stems and the Film paths without affecting the stem routing. This means that if the Surround Sound panel is sending audio to an armed tape machine then the audio will carry on being recorded, even though it is not monitored.

AFL Solo operation can be seen in the following example, which shows how a Channel routed to an LCRS stem is affected by AFL Solo.

AFL SOLO



To use AFL solo

- Press the SOLO key on the required fader strip(s).

The panned signal from the selected path will now be routed to the Film Listen paths and then to the Film paths to output to the monitor speakers. The connection between the Stems and the Film paths is cut while AFL Solo is active.

The signal will appear on the speakers according to how it is panned. This should match the routing through any Stems, assuming that the Tracks in the Stems are routed to the correct speakers according to their pan designators.

All the surround monitoring capabilities in the Surround Monitoring panel can be used to test the Solo signal (e.g. Lt-Rt).

Any number of SOLO keys can be pressed, and the ACCESS keys can be used to bring other paths to the surface for solo.

The LED in the SOLO CLR key on the CONTROL ROOM section will flash orange.

To cancel solo

- Press the SOLO keys to turn them off.

or

- Press SOLO CLEAR on the CONTROL ROOM section.

The integral LED in the SOLO CLEAR key will stop flashing.

Stem and Recorder Control Section

The Stem and Recorder Control section has two main functions: Stem configuration and recorder control.

Stem Configuration

The Stem Control Panel is used to configure up to six Stems, labelled A through F. Each Stem can consist of up to eight Tracks (busses) which are then routed to the Film paths in conjunction with the Surround Monitoring panel.

Each Track in each Stem also has Solo and Cut control. This only affects the signals routed to the Film paths and is the same as using AFL Solo and Cut on the corresponding fader strips.

Recorder Control

The Stem Control Panel can be used to control the Record status of Mag and Multitrack tape machines.

Bus/Tape switching is provided to allow monitoring of the Track Send (Bus) or Track Return (Tape).

An array of tally LEDs indicates the record status with red letters which correspond to the Stems. Green LEDs next to each letter show the Bus/Tape switching.

A safe mechanism is provided which operates internally to disable Record on individual Tracks and prevent further Record enable commands being sent to the tape machines for the safe Tracks.

Fully configurable master control grouping can also be used for Record, Bus/Tape and Safe.

Using Recorder Control

Requirements

A relay control unit must be installed: either a Relay Control Unit (also known as a Fader Start Box) or a Recorder Interface Unit.

An I/O configuration must be loaded that associates the output ports on Track Sends with the correct relays. This can only be configured using I/O Manager.

Both multitrack and mag machines must be in play for REC enable to be possible.

Relay Control Unit

The Relay Control Unit can control either multitrack or mag machines.

For multitrack machines there are 48 record enable relays and tally inputs.

For mag machines there are 32 record enable relays and tally inputs.

The Logic DFC Installation manual provided with the system will have details of the connections that are made to the Relay Control Unit.

Recorder Interface Unit

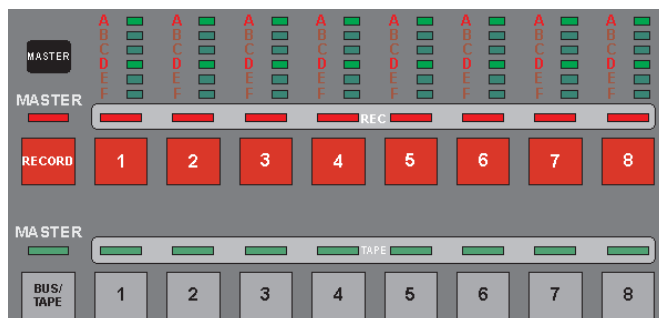
This is an updated version of the Relay Control Unit that provides relay connections to both mag and multitrack tape machines.

The Recorder Interface Unit has 96 record enable relays: 48 for mag machines (dubbers) and 48 for multitrack machines. There are also 8 Master Control relays for multitrack machines. There are corresponding tally inputs for the record enable relays.

The Recorder Interface Unit User Guide has details of the connections that are made to the unit.

To put an individual Track (bus) into record

- Press the A-F key for the Stem with required Track.
- Press the numbered REC key for the required Track.



The REC LED above the key will illuminate red and a Rec Enable will be sent to the tape machine. When the track on the tape machine goes into record, the tally line will cause the corresponding tally LED to illuminate red. The tally LEDs are the red letters showing which Tracks on which Stems are being recorded.

To take the track out of record

- Press the numbered REC key so that the REC LED is off.

To put a group of Tracks into record

- Press the MASTER REC key.

All the Tracks that are in the master control group (see Control Linking) and that are not safe will send Rec Enables. The appropriate tally LEDs will illuminate to show which Tracks are being recorded.

Bus/Tape Switching

The Bus/Tape (PEC/Direct comparison) keys are initially set to Bus.

To switch to TAPE

➤ Press the numbered BUS/TAPE key for the required Track.

The TAPE LED above the key will illuminate.

The MASTER Bus/Tape key is used to switch all Tracks in the master control group (see Control Linking).



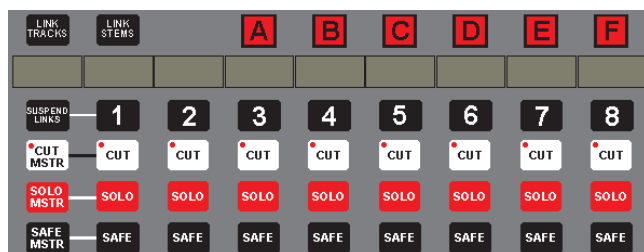
Bus/Tape switching can be disabled for Tracks that are Safe. See Monitoring Preferences.

Track Safe

The SAFE keys are used to prevent record enable from operating.

To make a Track safe

- Press the A-F key for the Stem with required Track.
- Press the SAFE key for the Track.



The LED in the SAFE key will illuminate green. If the Track was record enabled then this will be cancelled. The REC/OFF paddle for the Track will remain off. Bus/Tape switching is not affected.

To make a group of Tracks safe

- Press the SAFE MSTR key.

All Tracks in the master control group will be made safe (see Control Linking).

Bus/Tape Solo and Cut

This is the same as using SOLO or CUT on the corresponding fader strips.

To use Solo and Cut

- Toggle the SOLO keys on/off.



This uses the current AFL Solo system that is selected in Solo Settings & Relay Control Preferences. This will normally be the non-destructive surround AFL Solo.

- Toggle the CUT keys on/off.



Signals cut by the SOLO and CUT keys on the Stem and Recorder Control section are still sent to the Track outputs.

To cancel Solo

- Press the SOLO CLR key on the Surround Monitoring Panel.

Control Linking

The Stem and Recorder Control section can be used to link controls so that multiple Tracks and/or Stems are switched by one key press.

Master Linking

Master Linking is used to control the function of the SAFE MSTR, MASTER Rec and MASTER Bus/Tape keys.

To use master linking

- Press the A-F key for the required stem.
- Press and hold the MASTER key next to the tally LEDs.
- Press the number keys for the required tracks.

The LEDs in the SAFE keys for the selected tracks will flash. The REC LEDs for the selected tracks will illuminate red. The TAPE LEDs for the selected tracks will illuminate green.

- Release the MASTER key.

When the SAFE MSTR, MASTER Rec and MASTER Bus/Tape keys are operated for the selected stem then the selected tracks will be switched as a group.

To setup individual controls in a master group

Allows the master groups of REC, BUS/TAPE and SAFE keys to be customised by control type.

- Press the A-F key for the required stem.
- Press and hold the MASTER key.
- Press the required REC, BUS/TAPE and SAFE keys.
- Release the MASTER key.

Switching Tracks in Pairs

To force the track keys (REC and Bus/Tape) to operate in stereo pairs

➤ Press the A-F key for the required stem.

➤ Press the LINK TRACKS key.

The integral LED will illuminate red.

The REC and Bus/Tape keys will now operate in pairs (1 and 2, 3 and 4, 5 and 6, 7 and 8). When any key in a pair is operated then the other key in the pair will take the same setting.

If one key of a pair is in the master group for the stem and the master key is switched, then the key that is not in the group will be forced to follow the one that is.

Stem Linking

To link a set of stems

- Press and hold the LINK STEMS key.

The integral LED will illuminate red.

- Press the A-F keys for the required stems.

The stem keys will illuminate.

- Release the LINK STEMS key.

The integral LED will remain illuminated until the set of stems is un-linked.

Operating the SAFE, REC or Bus/Tape keys will switch the function for all stems in the linked set. The tally LEDs will indicate this where applicable.

If master groups have been setup for any of the stems then operating the SAFE MSTR key or the MASTER REC or Bus/Tape keys will switch all controls in master groups across all stems in the linked set. Tracks that have been set to operate in pairs (by LINK TRACKS) will also be affected in a similar manner.

To select the set of linked stems

- Press the LINK STEMS key or any of the A-F keys for stems in the linked set.

The A-F keys for the stems in the linked set will illuminate.

To un-link the stems

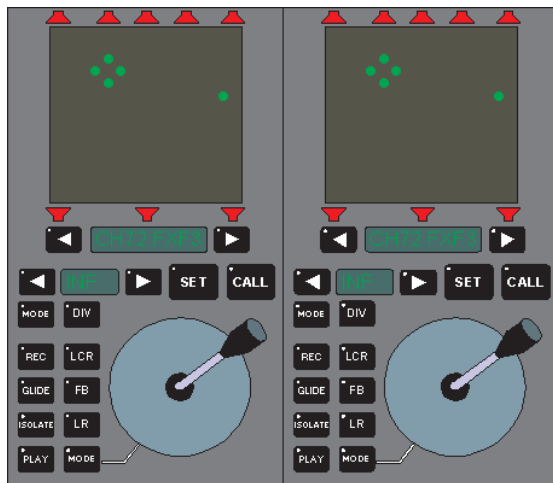
- Press and hold the LINK STEMS key.

- Press any A-F key.

All the A-F keys will cease to be illuminated in the integral LED in the LINK STEMS key will cease to be illuminated.

Joystick Module

The optional twin Joystick module is used to pan up to two signals across surround destinations.



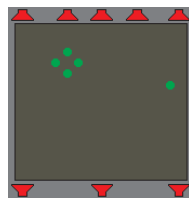
Channels and Track Monitors can be assigned to a joystick. The regular panning control on the fader strips is locked out. If the AFU is assigned to a path on which panning is controlled by a joystick then the Pan Locators will display changes as the joystick is moved.

The joystick provides full automation for recording panning information. This makes it possible to pan as many paths as required with repeated passes.

PanPos Display

The LED matrix above each joystick is called the PanPos display.

The position of the joystick is indicated by a single dot. The notional panned position of the signal (i.e. where the signal seems to be when listening to it) is indicated by an open diamond of four dots.



When the joystick is in control of the panning, the dot and diamond join together to form a cross.

Using the Joystick Module

To select the path to be controlled by a joystick

- Press the nudge keys on either side of the alpha display below the PanPos and speaker display.



The alpha will cycle through the available paths and shows both the system and user names.

The speaker symbols will illuminate to show the speakers the path is routed to.



If a nudge key is held down then the paths names will scroll rapidly.

or

- Press and hold the SET key.
- Press the ACCESS key for the required path.
- Release the SET key.

In both cases, the alpha will flash the selected system path name and user path name.

To control the panning with a joystick

- Press the CALL key.

The integral LED will illuminate red.

The diamond on the PanPos display will jump to the dot to form a cross.

The path name will stop flashing.

- Move the joystick as required.



To prevent the sound jumping when the CALL key is pressed, first move the spot to the diamond.

To freeze a panning axis or divergence

- Press the DIV, LCR, FB and LR keys as required.

The integral LED will cease to be illuminated.

If LCR, FB or LR is frozen then the diamond will separate from the dot as it moves according to the remaining panning axes.

If a control is un-frozen then the diamond will jump to the dot.

To adjust divergence

- Press the nudge keys on either side of the divergence alpha display.

Joystick Automation

The Joystick Module has two MODE keys.

The upper MODE causes the REC, GLIDE, ISOLATE and PLAY keys to show and set the the automation mode of the Divergence controls.

The lower MODE key, with a line leading to the joystick, causes the REC, GLIDE, ISOLATE and PLAY keys to show and set the automation mode of the three panning axes as a group.

The path to be assigned to a joystick is selected with the nudge keys or by using the SET key in conjunction with the fader strip ACCESS keys. The path can then be called to the Joystick by the CALL key. The Joystick Automation Controls will override the automation controls on the AFU fader strip, allowing separate automation modes to be set for the panners, divergence and the rest of the AFU.

This allows the full functionality of the panning controls to be controlled and automated from one location.

For instance, a Channel is assigned to the AFU and a joystick. The automation controls on the AFU fader strip are set to Lock Record. This will not affect the panners or divergence as they are now out of the scope of control from the AFU automation controls.

The selection of automation modes is identical to that for a channel strip.

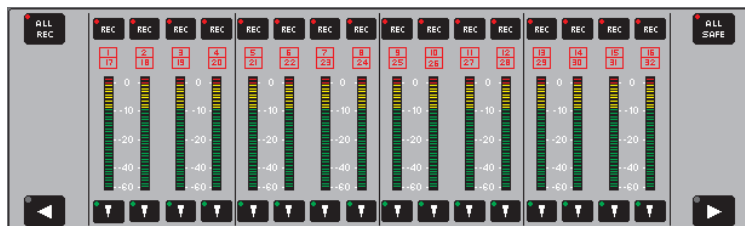
Note that there is no TRIM key because trim is for faders only.

Automation is recorded against the panning controls for the path called to a Joystick, and the Joystick module is treated as an extension of the channel strip for Scope.

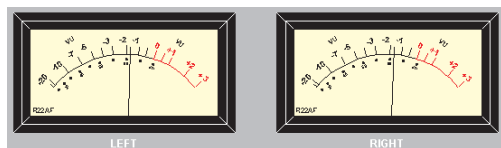
For full details of automation modes and using automation, see the Automation chapter.

Metering

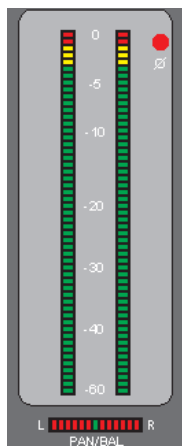
The Routing and Metering Section has sixteen bargraph meters that follow the Bus/Tape switching on the Track Monitor paths.



Two assignable VU (moving coil) meters are also provided.



Each strip in the Master Fader Section has a large stereo bargraph meter that shows the output level of the path assigned to the strip. Any path can be assigned to a Master Fader (see Assigning Paths to Different Fader Strips) and this allows any path to be metered by a Master Strip meter. The meters also have phase reversal indicators.

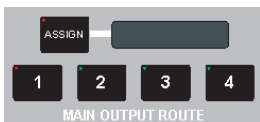


VU Meters

SEL5 is used for sending a signal to the VU Meters (see System Paths). This allows the SELECT Panel to be used for signal source selection.

To select the signal to be metered by the VU Meters

- Press and hold the ASSIGN key to the right of the meters.



The SELECT Panel is now used for selection of the required signal.

- Press the MAIN, GRP, AUX or EXT key on the SELECT Panel.

The integral LED will illuminate red.

- Press the key for the required path number.

Available paths are indicated by keys with the integral LEDs illuminated green. The LED in the selected key will illuminate red.

The selected path will appear in the alpha display next to the ASSIGN key.

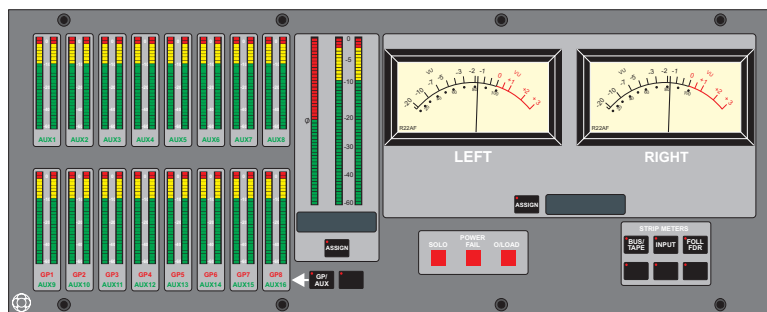
Source selection for the VU Meters is interlocked (i.e. the previous source will be de-selected automatically).

Meter Bridge

The Libra Meter Bridge is an optional hardware upgrade.

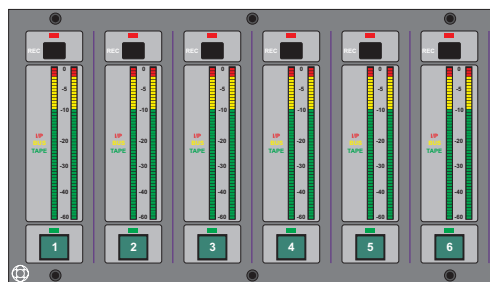
The meter bridge consists of a Main Meter Section which is fitted above the AFU, and Strip Meter Sections on either side.

The Main Meter Section consists of 8 stereo Aux meters and 8 stereo Aux/Group meters, a master stereo bargraph meter with an associated phase meter and two dynamic VU meters. There are keys for selecting the signals to be metered and an LED panel for indicating solo, power and overload status.



The master stereo bargraph meter and associated phase meter follow the source selected for the Control Room monitors. The alpha display below the meters shows the currently selected Control Room source (see the Monitoring chapter).

The Strip Meters are stereo bargraph meters which can be selected between Input, Bus and Tape metering.



Mono signals will be displayed on the left leg of the bargraph meters.

Assigning the Strip Meters

The strip meters may be assigned to meter input, bus or tape signals. They may also be set to follow the signal assigned to the fader.

To assign the strip meters to inputs

- Press the INPUT key on the Main Meter Section.

The integral LED on the key will illuminate.

The I/P LED on the strip meters will illuminate.

To assign the strip meters to bus outputs

- Press the BUS/TAPE key on the Main Meter Section.

The integral LED on the key will illuminate green.

The BUS LED on the strip meters will illuminate.

To assign the strip meters to tape returns

- Press the BUS/TAPE key on the Main Meter Section.

The integral LED on the key will illuminate red.

The TAPE LED on the strip meters will illuminate.

To assign the strip meters to follow fader selection

- Press the FOLL FDR key on the Main Meter Section.

The integral LED on the key will illuminate.

The path type LEDs on the strip meters will illuminate according to the path selected on the fader.

Aux/Group Metering

Sixteen stereo bargraph meters on the Main Meter Section of the Meter Bridge are used for Aux metering. Eight of these may be re-assigned for Group metering.

To re-assign Aux meters 9 to 16 to meter Groups

- Press the GP/AUX key on the Main Meter Section.

The integral LED will illuminate.

The GP1 to GP8 LEDs under the Group/Aux meters will illuminate.

Assigning the VU Meters

SEL6 is used for sending a signal to the VU Meters. This allows the SELECT Panel to be used for signal source selection.

To select the signal to be metered by the Meter Bridge VU Meters

- Press and hold the ASSIGN key below the meters.

The SELECT Panel is now used for selection of the required signal.

- Press the MAIN, GRP, AUX or EXT key on the SELECT Panel.

The integral LED will illuminate red.

- Press the key for the required path number.

Available paths are indicated by keys with the integral LEDs illuminated green. The LED in the selected key will illuminate red.

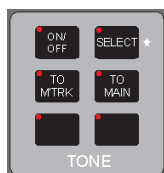
The selected path will appear in the alpha display next to the ASSIGN key.

Source selection for the VU Meters is interlocked (i.e. the previous source will be de-selected automatically).

Tone and Slate

Tone Controls

Tone Panel



Select Panel



Tone

Used to inject tone at pre-determined points.

Tone type, frequency and level

Tone type, frequency and level are set in Tone & Talkback Preferences.

There are three types of tone available: SINE, EBU and BBC.

The level can be adjusted in 1dB steps in the range -60dB to +10dB and the frequency can be adjusted in the range 20Hz to 16kHz.



See the System Menu chapter for how to set Preferences.

To route the Tone output

➤ Press and hold down the SELECT key on the TONE panel.

The alpha display on the SELECT panel will display TONE/SLATE.

➤ Press the MAIN, GP, AUX, CUE or EXT key on the SELECT panel for the required path types.

➤ Press the number keys as desired in the SELECT panel.

The LEDs in the keys for the selected destinations will be illuminated red.



Slate is also routed to the same destination.

To inject tone

- Press the ON/OFF key in the TONE panel.

The key LED will flash red.

To route tone to all Track Monitor paths

- Press the TO M'TRK key.

To route tone to all Main Output paths

- Press the TO MAIN key.

Slate

The Slate is a fixed level, low frequency sine wave signal. The main use for Slate is for recording onto a track on a multitrack machine so that a high pitched tone is heard during rewind or fast forward.

To engage the slate oscillator

- Press SLATE key on the TALKBACK panel.

The key LED will flash.

- If necessary, press the TO M'TRK key.

This will ensure that the slate is sent to all tape sends the Track Monitors are patched to.



The Slate is routed to the same destination as Tone.



The SLATE key is latched with the ON/OFF key on the TONE panel.

Talkback

Talkback Controls

Talkback Panel



Select Panel



Using Talkback

Allows users to inject talkback.

The toggle or latch mode of the TALK keys and the LS Dim level (adjustable in 1dB steps from 6dB to 30dB) are set in Preferences.



See the System Menu chapter for setting Preferences.

To select Talkback destinations

- Press and hold the SELECT key next to the TALK1 or TALK2 key.

The key LEDs will illuminate as they are selected and TALKBACK or TALKBK 2 will appear in the SELECT panel display.

- Press the desired select keys in the SELECT panel.

As they are selected the select key LEDs will illuminate

To inject the Talkback

- Press TALK 1 or TALK 2 as required in the TALKBACK panel.

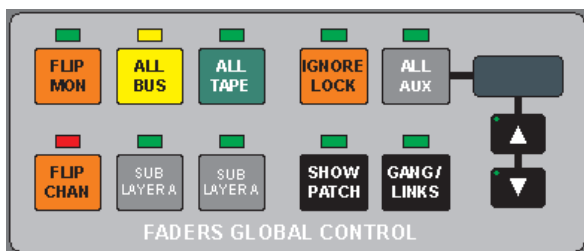
Ganging

A multi-level 'VCA' style ganging system is supported for faders.

Setting Up Gang Structures

To setup a gang structure

- Press the GANG/LINKS key in the FADERS GLOBAL CONTROL panel.



The key's green LED will flash.

The displays for all strips (including master group aux faders) will flash 'Ganging'.

To select a master

- Press and hold down the ACCESS key on the selected strip.

The key's LED will illuminate.

Pressing the ACCESS key will call the AFU into the strip.

To select slaves

- Hold down either the ACCESS key in the strip or on the AFU fader strip.
- Touch the faders for the chosen slaves.

The key's LED will illuminate.

In the status display to the left of the fader SLV will illuminate green confirming its selection as a slave.

In the status display to the left of the fader MST will illuminate red confirming its selection as master.

To select submasters

- Press the ACCESS key of the desired submaster.
- Touch the fader of the strip/s which will be the submaster's slave/s.

The submaster's status display will illuminate MST red and SLV green at the same time.

The slave will illuminate SLV green.

To deselect slaves/masters/submasters

- Hold down either the ACCESS key in the strip or on the AFU fader strip.
- Touch the faders for the faders to be deselected.

As each fader is touched the SLV display will cease to be illuminated - when all slaves have been de-selected the MST display will cease to be illuminated.

To cut a master

- Press the CUT key in either the strip or in the AFU fader strip.

The CUT LED will illuminate.

To solo a Master

- Press the SOLO key in either the strip or in the AFU fader strip.

The SOLO LED will illuminate.

To save the Gang Structure

- Press the KEEP key in the utility panel.

Utilities

Miscellaneous Utilities

The Utility Keys Panel provides a set miscellaneous functions.



HELP on Console Surface Controls

To access help on the console surface

- Press and hold the HELP key in the utility panel.

The following message will appear in the channel strip displays 'Touch a control or press a button for help'.

- Touch the desired control or press the desired button.

The function of the control will be described in the channel strip displays.

COPY control settings in the AFU

- Press the COPY key in the Utility Keys Panel.

The COPY key LED will flash and the channel displays will flash the message 'Copy'.

The touch LEDs on all controls in the AFU will illuminate red to indicate that they are in scope and will be copied.

To select individual controls to be copied

- Touch the required Logicators on the AFU.

When the first control is touched, the rest of the AFU will be taken out of scope.

The touch LEDs will toggle on and off each time a control is touched.

To select whole processing elements to be copied

- Press the required ON/OFF keys.

All touch LEDs in the selected section will toggle on and off each time the ON/OFF key is pressed.

To execute the copy

- Press and hold down the ACCESS key on the source path to copy.

The ACCESS LED will illuminate and its display will flash 'Copy Src'.

- Press the ACCESS keys for the destination paths in turn.

The displays for selected destination strips will flash 'Copy Dest' and the copy will be executed.

CLEAR controls to Defaults

The CLEAR key provides a general reset function.

To reset controls to their default state

- Press and hold the CLEAR key in the utility panel.
- Touch the Locator or press the key to be reset.

The control will immediately assume its default state, as set in the currently loaded User Defaults file.

If an ACCESS key is cleared then this restores the default path to the strip in place of any path that may have been assigned to it (as described in Assigning Paths to Different Fader Strips).

Using RECALL SNAP and CREATE SNAP for Snapshots

See Snapshots in the Tools Menu chapter.

Using PATH EDIT for Turbo Allocation and Assigning Paths to Different Fader Strips

See Assigning Paths to Different Fader Strips in the Fader Assignment chapter and Turbo Allocation in the Signal Processing chapter.

Saving the console configuration with KEEP DESK

The basis of the console configuration is the Desk Setup that is determined with Desk Edit, but also includes the routing, the order of processing in the paths, the settings on all processing functions for each path and the assignment of paths to the console surface.

This information is saved to the Encore hard disk in the configuration file that is initially generated with Desk Edit when a new Desk Setup is started.

In addition to this, the files containing I/O configuration, snapshot and defaults data can be associated with a Desk Setup, so that when a Desk Setup is loaded or saved the associated information is also loaded or saved.

See Filing in the System Menu chapter.

To save the Desk Setup

- Press the KEEP DESK key.

Launching Encore Utilities

The fixed keyboard has dedicated keys that are used to launch and switch between different Encore utilities, including the main Encore screen.



To start an Encore utility

- Press the NEW LABEL, FILING, DYN/EQ, PATH EDITOR, DESK EDITOR or I/O MANAGER key as required.

The selected Encore utility will be displayed on the Encore screen.

The NEW LABEL key has the same effect as pressing a letter on the mini keyboard (when the main Encore screen is in the foreground), and causes the Add Label Dialogue Box to be displayed. See Label List.

The FILING key displays the Filing screen that is used to load and save mixes, desk setups, I/O configurations, snapshot files and user defaults.

The EQ/DYN key displays the EQ & Dynamics screen that gives a graphical representation of dynamics and EQ curves.

The PATH EDITOR key displays the Path Edit screen that is used to change processing in the paths.

The DESK EDITOR key displays the Desk Edit screen that is used to change the Desk Setup and processing configuration.

The I/O MANAGER key displays the I/O Patch screen that is used for input and output routing (or patching).



All four of these items are on the Encore Tools Menu and also have icons to launch them.

The ENCORE key is used to bring the main Encore screen to the front when a utility is running in front of it.

To bring a utility to the front on the Encore screen

- Press the FILING, DYN/EQ, PATH EDITOR, DESK EDITOR, I/O MANAGER or ENCORE key as required for a utility that has already been started.

The selected utility or the main Encore screen will be displayed 'in front' of other running utilities.

Machine Control

Transport Controls



The console surface and the main Encore screen each has a set of machine controls that can be used to control a tape machine or other transport device via the MCS controller.

If a machine cannot be controlled directly by the MCS card then the controls illuminate to show the machine status.

Standard Functions

To put the transport into Play

- Press the PLAY key or click the Play icon on the screen.

The PLAY key will flash until timecode is resolved, when it will illuminate green steady.

The Play icon on the screen will change from dark green to light green when timecode is resolved and timecode is running on the screen.

To Stop the transport

- Press the STOP key or click the Stop icon on the screen.

Any other transport mode (Play, Locate, Shuttle, etc.) will be cancelled and the transport will stop.

With some machines, the SHUTTLE key will flash as the machine shuttles to a stop.

To use Fast Forward

- Press the FAST FORWARD key or click the Fast Forward icon on the screen.

The FAST FORWARD and SHUTTLE keys will illuminate and the transport will shuttle forward.

- Press the FAST FORWARD key again.

The SHUTTLE key will cease to be illuminated and the transport will fast forward.

Each press of the FAST FORWARD key will toggle the transport between fast forward and shuttle.

To use Rewind

- Press the REWIND key or click the Rewind icon on the screen.

The REWIND and SHUTTLE keys will illuminate and the transport will shuttle in reverse.

- Press the REWIND key again.

The SHUTTLE key will cease to be illuminated and the transport will rewind.

Each press of the REWIND key will toggle the transport between rewind and reverse shuttle.

To use Record

- Press and hold the PLAY key until it illuminates green steady.

- Press the RECORD key at the required point.

The RECORD key will illuminate red steady to indicate that the armed Tracks are recording.

If no Tracks are armed then the RECORD key will flash red.

- Release the PLAY key.
- Press any transport key (other than RECORD) to terminate record mode.



If Jog is used to terminate record then the machine will stay in record until the jog wheel is moved. Cycle and Locate only terminate record when the cycle or locate process actually starts.

Track Arming

The track sends are armed for recording using the REC keys above the Routing Screen.

To arm individual track sends

- Press the REC keys for the required tracks.

The integral LEDs will flash red. The red LEDs either side of the corresponding Access keys will also flash red for armed Tracks.

Each press of a REC key will toggle the associated track between armed and safe.

If a track send can not be armed (e.g. if the track send is not port routed to a tape machine) then the LEDs will not flash.

If a track send is half of a stereo pair that can not be separated (e.g. on a DAT machine) then the other leg will also be armed.

To arm all track sends

➤ Press the ALL REC key.

To make all tracks safe (disarm all tracks)

➤ Press the ALL SAFE key.

When the machine is put into Record

All the flashing LEDs for armed tracks will illuminate solid red.

Shuttle and Jog

Shuttle

Shuttle is used to run the transport forwards or backwards at variable rates.

To use Shuttle

➤ Press the SHUTTLE key.

The key will flash.

➤ Rotate the jog wheel in the required direction.

The SHUTTLE key will illuminate steady.

Initially, clockwise will shuttle forwards and anti-clockwise will shuttle backwards. The faster or further the wheel is moved, the faster the transport will shuttle.

If the maximum shuttle speed is exceeded then the transport will go into fast forward or rewind, as appropriate. The jog wheel will still have control of the transport.

The shuttle speed can be reduced by moving the jog wheel slowly in the opposite direction.

Jog

Jog is used to move the transport forwards or backwards without running constantly. The transport will only shuttle while the jog wheel is being moved.

To use Jog

- Press the JOG key.

The key will flash.

- Rotate the jog wheel in the required direction.

The transport will shuttle according to how much the wheel is moved. The JOG key will illuminate steady while the machine is shuttling.

When the wheel is not being moved, the transport will stop shuttling and the JOG key will flash again.

To Jog frame-by-frame

- Press the + and - keys on the fixed keyboard while the JOG key is flashing.

The + key moves the transport forward by one frame and the - key moves the transport back by one frame.

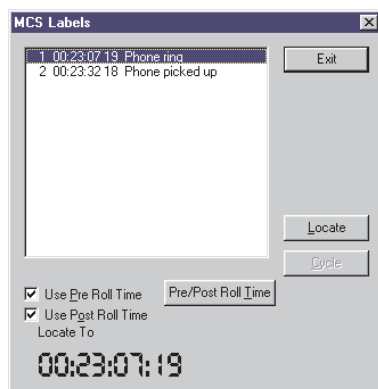
Locate

Locate is used to position the transport at a particular point in timecode and then drop into Play.

To Locate

- Click on the LOC icon on the screen or press the LOC key.

The MCS Labels dialogue box will be displayed on the screen showing the current Label List.



The LOC key will flash. The MCS is now waiting for a location to be selected.

There are now two methods of deciding where to locate to: Auto Locate or Locate Labels.

Auto Locate

This uses the timecode stored when the GRAB TIME key is pressed. GRAB TIME can be pressed at any point.

- Press the LOC key again or press the PLAY key.

The LOC key will illuminate steady. The transport will fast forward or rewind to the grabbed time. If the Play key was used, it will drop into play.

Locate Labels

The Label selected for Locate can be chosen using the fixed keyboard or by using the MCS Labels dialogue box on the screen. A timecode can also be adjusted or entered manually in the MCS Labels dialogue box.

To select a Label with the fixed keyboard

- Type in the number of the required Label.
- Click the Locate button or press the LOC key or press the Enter key.

The transport will wind or rewind to the selected timecode.

To select a Label on the screen

- Click on a Label.

The Label will be highlighted in blue and the Locate button will become available.

- Make sure only one Label (with the required timecode) is highlighted.
- Click the Locate button, press the LOC key, press the Enter key or press the Play key.

The transport will wind or rewind to the required timecode. If the Play key was used, it will drop into play.

To change or enter the timecode manually

- If required, select the Label from the screen or by typing the number on the fixed keyboard.
- Press the TIME key.

The focus of the MCS Labels dialogue will change to the Locate To time which will show the timecode of the selected Label, or zero if no Label has been selected.

The TIME key toggles the focus between the Locate To time and the list of Labels each time it is pressed.

- Use the trackball or the fixed keyboard to adjust the timecode manually.
- Press the CANCEL key to undo changes to the timecode.
- Click the Locate button, press the LOC key, press the Enter key or press the Play key.

The transport will wind or rewind to the required timecode. If the Play key was used, it will drop into play.



The Label List can also be used to create or edit a Label if there is no Label with the required timecode.

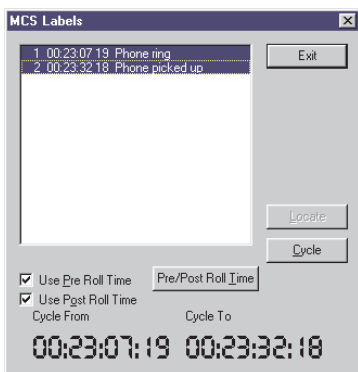
Cycle

Cycle is used to continuously play between two timecode points (Cycle From and Cycle To) and rewinds the transport when the end point is reached.

To Cycle

- Click on the Cycle icon on the Encore screen or press the CYCLE key.

The CYCLE key will flash and the MCS Labels dialogue box will be displayed on the Encore screen showing the current Label List.



There are now two methods of deciding the cycle points: Auto Cycle or Cycle Labels.

Auto Cycle

This uses the last timecodes that were the play and stop points. The Auto Cycle From and To points are updated every time the PLAY and STOP keys are pressed, so the play point can be updated at any time while the transport is already in Play by pressing the PLAY key.

- While the CYCLE key is flashing, press the CYCLE key again or the PLAY key.

The CYCLE key will illuminate steady and the transport will now cycle between the two points. The other transport keys will indicate the transport status (i.e. rewind, play, stop, etc.).

This will continue until a different transport command is issued.



If the Stop point is in front of the Play point then the Stop point will be used as the Cycle From and the Play point will be used as the Cycle To (if, for instance, the transport is re-wound and stopped ahead of the Play point).

Cycle Labels

The Labels used for the cycle points can be selected from the MCS Labels dialogue box or by entering Label numbers on the fixed keyboard.

To select Labels from MCS Labels dialogue box

- Highlight the required pair of Labels.
- Click the Cycle button, press the CYCLE key, press the PLAY key or press the Enter key on the fixed keyboard.

The CYCLE key will illuminate steady and the transport will now cycle between the two points. The other transport keys will indicate the transport status (i.e. rewind, play, stop, etc.).

This will continue until a different transport command is issued.

To select Label numbers with the fixed keyboard

- Type the number of the Label with the required Cycle From timecode.
- Press the TO key.
- Type the number of the Label with the required Cycle To timecode (this should be after the Cycle From timecode).
- Press the Enter key on the fixed keyboard, press the CYCLE key or press the PLAY key.

The CYCLE key will illuminate steady and the transport will now cycle between the two points. The other transport keys will indicate the transport status (i.e. rewind, play, stop, etc.).

This will continue until a different transport command is issued.

Pre Roll

The Pre Roll Time set in MCS Preferences can be used with Locate and Cycle. Pre Roll places the transport an extra amount in front of the Locate To or Cycle From time to allow the automation system to resolve timecode correctly before reaching the Locate To or Cycle From time.

Pre Roll can also be useful when Safety Nets are enabled. If the Safety Net times are matched to the Cycle times (e.g. using the same Labels), then Pre Roll will allow some audio to be heard immediately before the Safety Net start time so that the changeover can be heard in context.

To use the Pre Roll Time

- Click the Use Pre Roll Time check box so that an X is shown.

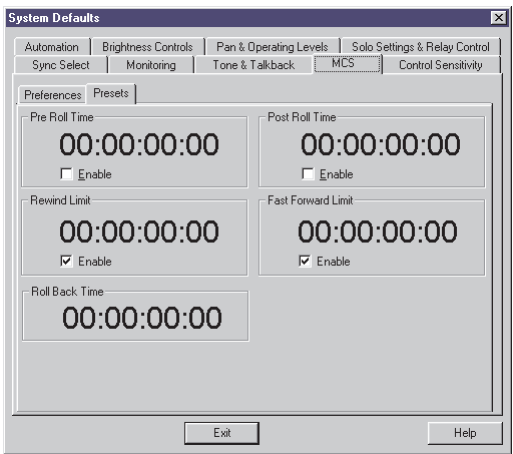


This is the same as checking the Pre Roll Enable check box in the MCS Presets page.

To change the Pre Roll Time

- Click the Pre Roll Time button.

The MCS Presets page will be displayed.



- Change the Pre Roll Time as required and Exit from Preferences.

Post Roll

The Post Roll Time set in MCS Preferences can be used with Cycle.

Post Roll causes the transport to continue playing by an extra amount after the Cycle To time has been reached. When the Cycle To time plus the Post Roll is reached then the transport will rewind back to the Cycle From time (minus Pre Roll).

Post Roll is useful for preventing sudden transitions at the Cycle To time.

Post Roll can also be useful when Safety Nets are enabled. If the Safety Net times are matched to the Cycle times (e.g. using the same Labels), then Post Roll will allow some audio to be heard immediately after the Safety Net end time so that the changeover can be heard in context.

To use the Post Roll Time

- Click the Use Post Roll Time check box so that an X is shown.



This is the same as checking the Post Roll Enable check box in the MCS Presets page.

To change the Post Roll Time

- Click the Pre/Post Roll Time button.

The MCS Presets page will be displayed.

- Change the Post Roll Time as required and Exit from Preferences.

Roll Back

Roll Back is the amount by which the transport is moved back when the ROLL BACK key is pressed.

The Roll Back time is set with Encore and Roll Back will not operate if Encore is not active.

When Encore starts up, the current Roll Back time set in MCS Preferences is sent to the MCS.

To use Roll Back

➤ Press the ROLL BACK key.

The ROLL BACK key will illuminate.

Depending on how the machine executes a Roll Back, the REWIND key or the SHUTTLE key will also illuminate while the transport is rolling back.

When the Roll Back is complete, the ROLL BACK key and REWIND or SHUTTLE key will cease to be illuminated.

Automation

Automation on the Libra is recorded with Encore according to moves and modes selected on the console surface.

Automation Overview

Automation on the Libra is operated with a combination of controls on the console surface and Encore.

Encore is used for overall control of automation and records all the dynamic automation events against the timecode.

Mix/Pass

A Mix/Pass is the combination of the starting state of controls (a snapshot) and the information recorded during an automation run (the Pass).

Each Mix/Pass consists of:

A Safety SnapShot

A record of the state of all controls which can be automated, regardless of the mode the control is in. A Safety Snapshot is taken when a New Mix or Clear Mix is executed and when the system is put into Play.

For New Mix or Clear Mix, the Safety Snapshot is stored as part of Mix/Pass 1.0.

When the system is put into Play, the Safety Snapshot is taken but it is not stored in the Mix/Pass Tree unless the Mix/Pass is saved by Autosave or a manual Keep when the Transport has been stopped.

An Initial SnapShot (ISS)

The Initial Snapshot (ISS) list contains the initial state of all controls which are not in Isolate when the system is put into Play (i.e. Timecode is running) or which are taken out of Isolate while the system is in Play.

Dynamic Automation Events

Dynamic automation events are changes made to controls on the console surface which are recorded by Encore.

Examples of this are moving a fader, changing Q with a Logicator, etc.

Each event is recorded for the path it occurred on and the control that was changed, the Timecode (resolved at frame level) and the value of the setting.

For instance, if a fader is moved continuously then its level is recorded against every frame of Timecode until the fader is released. This is recorded in the Event List as a series of individual events at each frame.

Automation Modes

The Automation Modes are the different automation states that a control which can be automated can be in.

All controls can have the following modes:

Isolate

The control will not have automation recorded or played back.

Lock Record

The control will have automation recorded from the first time it is touched/used.

Play

Replay moves only without the ability to make changes.

Touch Record

Plays back until touched/used and snaps back and resumes play back on release.

Auto Glide

The control will have automation recorded from the first time it is touched/used. Returns to previous pass position on release and follows the Auto Glide Time.

Auto Takeover

The fader will have automation recorded from the first time it is

touched/used. Stays in record unless a manual glide is initiated (i.e. the fader is manually matched with the previous play pass). Will drop out of record when the previous play pass position is passed through.

Faders have two additional modes which are:

Trim

Stays in record on touch sense until a Manual Glide is initiated.

Auto Trim

Returns to previous pass position on release and follows the Auto Glide Time.

This is the information which is stored when a Mix/Pass is saved to disk.

Automation Scope

Controls which are within Scope can have their automation modes changed globally with the Master Automation Controls.

The ALL/SCOPE key can be used as an override to also change modes of controls which are out of Scope.

Keeping a Mix/Pass

When a Mix/Pass is recorded, it is stored temporarily in memory.

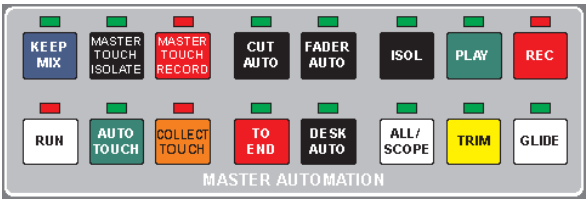
If Auto Keep is active, then the Mix/Pass is added to the Mix/Pass Tree automatically, otherwise the KEEP MIX key must be pressed to add it to the Mix/Pass Tree.

The Mix/Pass Tree is a temporary 'scratch pad' for creating variations of Mixes and Passes. If a Mix/Pass is to be saved permanently then the Keep Mix option on the Encore Mix Menu must be used to save it to disk.

Automation Controls

There are three sets of Automation Controls on the console surface:

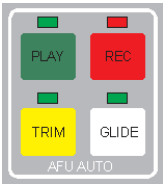
Master Automation Controls



Channel Strip Automation Controls



AFU Automation Controls



These are used to change Automation Modes for three groups of controls:

- ☐ Faders
- ☐ Cut Keys
- ☐ All other controls which can be automated

The FADER AUTO, CUT AUTO and DESK AUTO keys are used to prevent these groups of controls from having their modes changed with the Master Automation Controls.

Faders

The Fader Automation Modes are controlled by the PLAY, REC, TRIM and GLIDE keys on the channel strips and the Master Automation Controls.

Faders have a set of three AUTO LEDs which indicate the Automation Mode, in addition to the LEDs in the PLAY, REC, TRIM and GLIDE keys.

Cut Keys

The Cut Automation Modes are controlled by the CUT PLAY and CUT REC keys on the channel strips and the Master Automation Controls.

The Automation Mode of a CUT key is indicated by the LEDs in the CUT PLAY and CUT REC keys.

Other Controls

The controls on the AFU and the PAN/BAL Locator are controlled by the AFU Automation Controls and the Master Automation Controls.

The AUTO LEDs next to the PAN/BAL Locator show the Automation Mode.

Assignable Logicator

The automation of the Assignable Logicator depends on what it is assigned to. The AUTO LEDs next to the Assignable Logicator indicate the Automation Mode.

If it is assigned to Small Fader, it will show the Automation Mode of the fader for the hidden Track or Channel.

If it is assigned to Track Trim, it will show the Automation Mode of the AFU (i.e. Other Controls) for the Track.

Otherwise, it will show the Automation Mode of the AFU (i.e. Other Controls) for the path on the surface.

Automation Modes

The following describes how to select automation modes.

Isolate

Activated by toggling off an existing mode (e.g. if in Lock Record, press REC to Isolate the control) or by the Master ISOLATE key.

If the Master ISOLATE key is pressed then all controls on the console are Isolated (depending on Scope).

Controls in Isolate will not play back or record moves and are not in Automation Scope.

Play

Activated by the relevant PLAY key (i.e. the Master PLAY for all controls, PLAY on channel strips for Faders, CUT PLAY for CUT keys and PLAY on the AFU for all other controls in a path).

The control will replay moves only.

Lock Record

Activated by the relevant REC key.

The control will play back moves until it is touched, at which point it will start to record.

Fader type controls (i.e. continuously variable) will return to the previous play pass position if GLIDE is pressed and the control is not being touched. The Manual Glide Time will be used and the control will return to playing back moves.

Cut type controls (i.e. switching) will return to the previous play pass setting in one frame when GLIDE is pressed.

In both cases, the control will return to the armed status (i.e. play back until touched again).

If GLIDE is pressed when a fader is being touched then the alpha for the path will display arrows indicating the direction to move the fader to match the previous play pass position. The fader will drop out of record when the previous play pass position is reached.

See Glide Times in the Options Menu chapter.

Touch Record

Activated by the PLAY + REC keys.

The control will replay moves until it is touched, at which point it will start to record. The control will snap back to the previous play pass position when it is released.

AutoGlide

This is for Fader type (i.e. continuously variable) controls only.

Activated by the REC + GLIDE keys.

The control will replay moves until it is touched, at which point it will start to record. The control will glide back to the previous play pass position when it is released, using the Auto Glide Time.

Trim and AutoTrim

This is for Faders only.

Trim is activated by the TRIM key.

AutoTrim is activated by the TRIM + GLIDE keys.

The fader will move to the Trim position (by default the centre of the fader travel) and will start to record on touch. In Trim mode, the GLIDE key must be pressed to resume play back and the Manual Glide Time will be used. In AutoTrim, the fader will return to the previous play pass position when it is released and will use the Auto Glide Time.



If the Wild Assignable Logicator is assigned to Small Fader then it can be used for trimming if Trim or AutoTrim is activated on the path it is being used for.

AUTO LEDs



The AUTO LEDs for controls show the Automation Mode of the control at a glance. The AUTO LEDs replicate (from top to bottom) the LEDs in the REC (red), PLAY (green) and TRIM (yellow) keys.



The TRIM LED is only applicable to faders.

Mode Indication

None Illuminated

Control is in ISOLATE.

Green Steady

Control is in PLAY.

Red Steady

Armed for LOCK RECORD or AUTO GLIDE.

Red Flashing

Control in RECORD.

Red and Green Steady

Armed for TOUCH RECORD.

Red Flashing and Green Steady

RECORD, control snaps back on release.

Yellow Steady

Fader armed for TRIM or AUTO TRIM.

Yellow Flashing

Fader in RECORD for TRIM or AUTO TRIM.

Automation Scope

There are two aspects to Scope in Automation:

Controls which can have their Automation Modes changed by the Master Automation Controls.

Controls which will be included in the Initial Snapshot for a Mix/Pass and have automation data recorded.

Any control which is not in Isolate is in control Scope unless the DESK AUTO, CUT AUTO or FADER AUTO keys have been toggled off.

To toggle Faders in and out of control Scope

- Press the FADER AUTO key.

Faders (not in Isolate) are in Scope if the LED above the FADER AUTO key is illuminated.

To toggle CUT keys in and out of control Scope

- Press the CUT AUTO key.

CUT keys (not in Isolate) are in Scope if the LED above the CUT AUTO key is illuminated.

To toggle all other controls in paths in and out of control Scope

- Press the DESK AUTO key.

Controls not in Isolate will be in Scope when the LED above the DESK AUTO key is illuminated.

To place all controls in Scope (including those in Isolate)

- Press and hold the ALL/SCOPE key.
- Press the Master Automation key(s) for the required Automation Mode.

All controls will be put into the selected Automation Mode.

If any of the DESK AUTO, CUT AUTO or FADER AUTO keys have been toggled off then the appropriate set of controls will be unaffected.

- Release the ALL/SCOPE key.



If a TRIM mode is selected, only the Faders will have their Automation Mode changed.

- Now use the Master REC, PLAY, TRIM and GLIDE keys to change the Mode of controls in Scope (i.e. without using the ALL/SCOPE key as well).

To remove individual Faders or CUT keys from Scope

- Isolate the control by turning off the Automation Mode.

e.g. If a Fader is in Lock Record, press the REC key to turn off Lock Record and Isolate the control.

To remove a control in the AFU from Scope

- Press the ACCESS key for the required path.

The processing in the path will be shown on the AFU.

- Press and hold the ALL/SCOPE key.

The touch LEDs for controls in Scope in the AFU will illuminate.

- Touch the controls to be removed from Scope.

The touch LEDs will toggle off and on each time the control is touched.

- Release the ALL/SCOPE key.

To remove all controls from Scope and Isolate them

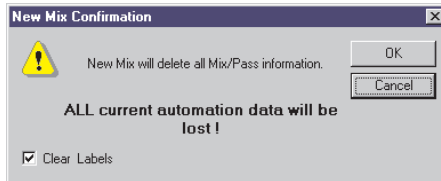
- Press and hold the ALL/SCOPE key.
- Press the CLEAR key in the Utility Section.

Making a Mix/Pass

To start a new session

- Click on New Mix in the drop down Mix menu in Encore.

The New Mix Confirmation dialogue box will be displayed.



- Click the Clear Labels check box so that an X is shown if required.
- Click on OK.

The Mix/Pass Tree and RAM will be cleared.

The Play/Pass counter on the Encore screen will be reset to 1.0 and the Record/Pass counter will be reset to dashes.

The whole console will be put into Isolate and no controls will be in Scope.

A Safety Snapshot will be taken of the settings of all controls on the console which can be automated. This Safety Snapshot is part of Mix/Pass 1.0.

- Arm the controls to be recorded by putting them into a Record mode.

The selected controls will be put in Scope.

- Set controls to the required initial values.
- Put the transport into play.

Timecode should start running on the Encore screen.

A Safety Snapshot will be taken of the settings of all controls on the console which can be automated and of the automation modes they are in. This Safety Snapshot will be part of the new Mix/Pass (in this case 1.1).

An Initial Snapshot will be taken of the settings of all armed controls (i.e. controls not in Isolate or Play).

➤ Move controls as required.

When the first control is touched and starts to Record, the Record/Pass counter on the Encore screen will be incremented. In this case, when starting from new, the Record/Pass will be 1.1.

➤ Stop the transport.

The Mix/Pass is now complete.

If Auto Keep is active the Mix/Pass will be added to the Mix/Pass Tree and the Play/Pass counter will be updated.

Event List

The Event List is empty until the first Mix/Pass made is added to the Mix/Pass Tree (by Auto Keep or the KEEP MIX key).

The Event List relates to the current Mix/Pass shown in the Play/Pass counter.

Making further Mix/Passes

The procedure is very similar to that above, except that a New Mix does not need to be started and when the transport is put into play, the moves made in the Mix/Pass shown in the Play/Pass counter will be played back.

Also, controls for which moves are now correct can be put into Isolate or Play to prevent their moves being changed.

Using TO END

The TO END key is used to write the current settings of all controls in record (i.e. actually writing data) to the end of the current Pass.

This actually writes a single move to the Event list with the current setting, and deletes all subsequent moves for controls in write. Other moves can be made after a TO END.

Collect Touch

Collect Touch is a function that is used to select a group of controls that are automated together, without being affected by the standard global automation controls.

The group of controls selected for Collect Touch are in Collect Touch Scope. Setting Collect Touch Scope is the first step in using Collect Touch.

The controls that are in Scope are then Locked into Collect Touch and their settings are altered without affecting automation data that has been previously recorded. The settings are stored in a Collect Touch Buffer, and there is also a second Buffer that can be used to store alternative settings for the same controls. The control settings can be fine tuned in context using Master Touch Isolate mode - this is known as rehearsing collect touch.

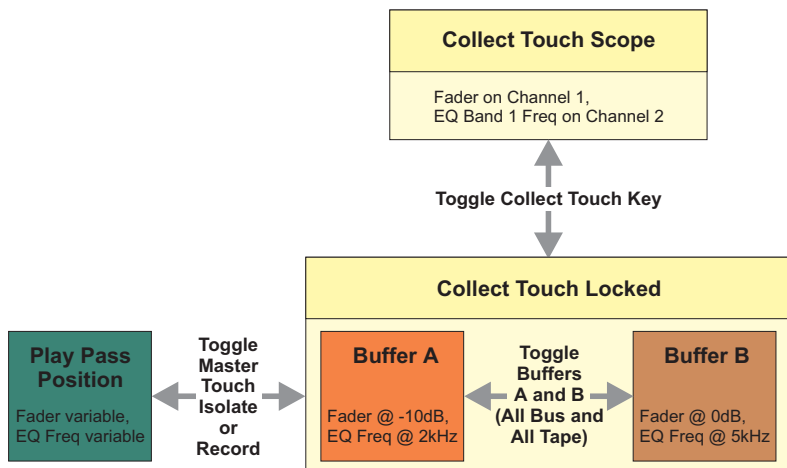
When the rehearsal phase is complete, the final result is recorded to the automation system using Master Touch Record mode.

This can be toggled on and off as required for manual punch-in and punch-out, or the Safety Nets can be set and used as automatic punch-in and punch-out points.

A typical use of Collect Touch is in making scene changes. The most common example of this is a telephone conversation where the scene cuts from one participant to the other, requiring instant changes to the dialogue to create the 'voice down a phone-line' sound.

Using Collect Touch

The intended operation of Collect Touch is summarised in the Collect Touch Structure diagram.



- First set Collect Touch Scope with the first press of the COLLECT TOUCH key.
- Next, Collect Touch is Locked for use by pressing COLLECT TOUCH again.

Collect Touch can be toggled between Scope and Lock as required, or until Collect Touch is terminated.

To terminate Collect Touch

- Press the RUN key.

The LED above the Collect Touch key will cease to be illuminated.

Collect Touch Scope and the settings in the Buffers are retained until Scope changed or New Mix/Clear Mix Memory is executed.

Collect Touch Scope

Collect Touch Scope defines the group of controls that will have settings stored in the Collect Touch Buffers.

To set Collect Touch Scope

- Make sure the required controls are in Lock Record.

The quick solution to this is to put the whole console in Lock Record using ALL/SCOPE + REC on the Master Automation Panel.

- Press the COLLECT TOUCH key.

The LED above the key will flash.

- Touch the required controls.

The touch LEDs will flash. The relevant automation indicators will flash green.

- Press the Access key to call a path to the AFU and then select individual controls in the AFU.

To toggle all controls in a path in and out of Scope

- Press and hold the ALL/SCOPE key.

- Press the required Access key.

All controls will be put in Scope with the first press of the Access key, and toggle out of Scope with another press.

- Release the ALL/SCOPE key.

To copy Scope between paths (use a Scope template)

- Press the Access key on the required source path.

The path will be called to the AFU.

- Touch the required controls to be in Scope.

- Press and hold the Access key on the AFU Fader strip.

- Press the Access keys on paths to copy the Scope to.
- Release the AFU Access key.

To clear Collect Touch Scope

- Press and hold ALL/SCOPE and press the CLEAR key.

or

- Press the CANCEL key.



Collect Touch Scope is also cleared when New Mix/Clear Mix Memory is executed.

Collect Touch Locked

When Collect Touch Scope is satisfactory, it is frozen so that no controls will be put in or out of Scope.

To Lock Collect Touch

- Press the COLLECT TOUCH key.

The LED above the key will change from flashing to steady.

No controls can be added to or removed from Collect Touch Scope.

- The LED above the ALL BUS or ALL TAPE key will be illuminated to indicate which buffer is currently selected.

If the Go To Lock MTI On Entering option is selected in Automation Preferences then MASTER TOUCH ISOLATE will be active, the LED above the key will be on and the currently selected buffer will be active.

The automation modes of controls that are not in Collect Touch Scope can be changed globally or locally as normal.

Automation modes for controls in Collect Touch Scope is now controlled using the MASTER TOUCH ISOLATE and MASTER TOUCH RECORD keys.

The automation mode indicators for controls in Collect Touch Scope will flash.

The next steps are:

Rehearse Collect Touch

Making a Mix/Pass in Collect Touch

Rehearse Collect Touch

Rehearsing Collect Touch is useful for fine tuning the settings of the collected controls in one or both of the Collect Touch Buffers. It is usual to play the Play Pass to compare the buffered settings with the currently recorded material, or to compare the buffers with each other. This is also known as 'rehearsing in context' because it allows the effect of the buffered settings to be tested on the actual audio for the mix (e.g. the material for the scene that the mix is for).

To rehearse Collect Touch

- Make sure the LED above the MASTER TOUCH ISOLATE key is illuminated (press the key if it is not).
- Press the ALL BUS or ALL TAPE key to select the required buffer.
- Set the Collected controls to the required settings.
- If required, select the other buffer and set the alternative control values.
- Put the transport into play over the required section of material.
- Toggle the MASTER TOUCH ISOLATE key on and off to compare the selected buffer with the play back material.
- Toggle between ALL BUS and ALL TAPE to compare the buffers (MASTER TOUCH ISOLATE must be on).
- Adjust control values for each buffer as required.
- Rewind the transport and play back the required material as required.



This can be done automatically with Cycle, as described in Machine Control.

Making a Mix/Pass in Collect Touch

To make a Record Pass with the collected controls (manual punch-in and punch-out)

- Make sure the required buffer is selected (ALL BUS or ALL TAPE key).
- Put the transport into play in advance of the required section.
- Press MASTER TOUCH RECORD at the required punch-in point.

The control values in the selected buffer will be written to the automation system.

A new Record Pass will be created.

- If required, toggle between ALL BUS and ALL TAPE to use control values in each buffer.
- If required, toggle MASTER TOUCH RECORD to create multiple punches.
- Press MASTER TOUCH RECORD to turn it off at the required punch-out point.
- Stop the transport.

If Auto Keep is active, the recorded pass will be saved to the Mix/Pass tree and will become the Play Pass. Otherwise, press the KEEP MIX key if the recorded pass is satisfactory.

Collect Touch with Safety Nets

The Safety Nets can be used for automatic punch-in and punch-out of controls in Collect Touch. This is particularly useful for scene changes, and a scene change provides the context for these instructions.

These instructions are not fixed as some of the steps can be done in any order (e.g. activate Safety Nets first, then start Collect Touch). Use this as a guideline to find a suitable working practice.

- Set Collect Touch Scope as required.
- Lock Collect Touch.
- Press MASTER TOUCH ISOLATE and set initial control values in one or both of the buffers.
- Set the Safety Net Start time to the beginning of a scene and the Safety Net End time to the end of the scene.

Tip

Use Cycle to make rehearsal easier by setting the Cycle From and To times to a few seconds before and after the Safety Net Start and End times respectively.

- Make sure the Master Touch Isolate Respects Safety Nets option in Automation Preferences is checked.

This means that if timecode is outside the Safety Nets, the settings in the selected buffer will be "ignored" in Master Touch Isolate as well as Master Touch Record.

- Put the transport into play from before the Safety Net Start time (or use Cycle as above).

The Play Pass will be heard until the Safety Net Start time is reached. At this point, the settings in the currently selected buffer will be used and the scene change transition will be heard. At the Safety Net End time, all controls will switch back to the Play Pass.

- Rehearse the Collect Touch settings as usual (re-start the transport as required, switch between buffers, and so on).

- When you are satisfied with the rehearsal phase, stop the transport.

This will also cancel Cycle if you have been using it.

- Re-wind the transport to before the Safety Net Start time.
- Press MASTER TOUCH RECORD and select the required buffer (ALL BUS or ALL TAPE key).

The LED above the MASTER TOUCH RECORD key will illuminate.

- Put the transport into play.

The Play Pass will be heard.

When timecode reaches the Safety Net Start time, the control settings in the selected buffer will automatically punch in and write to the automation system.

The LED above the MASTER TOUCH RECORD key will flash.

- If required, switch between the buffers.

At the Safety Net End time, Master Touch Record will automatically punch out and the automation system will return to play back. The LED above the MASTER TOUCH RECORD key will stop flashing and remain illuminated.

- Stop the transport.

If Auto Keep is active, the recorded pass will be saved to the Mix/Pass tree and will become the Play Pass. Otherwise, press the KEEP MIX key if the recorded pass is satisfactory.

- Press MASTER TOUCH RECORD to turn it off.

If you have finished with Collect Touch

- Press the RUN key.

Collect Touch will be terminated.

Virgin Territory and Initial Control Settings

Virgin territory is an expression used to describe parts of a Mix/Pass (or a series of Mix/Passes) for which there is no automation data and no settings in the Initial Snapshot.

Virgin territory can be cleared very quickly when starting a new mixing session by using Auto Touch, global Lock Record and To End.

The advantage of clearing virgin territory is that it prevents controls that have no previous values from being left with an un-desirable setting after they have been used for the first time.

Initial Control Settings

When a new mixing session is started, the control settings will remain un-changed from the last time they were used. It can be useful to clear the desk so that controls are reset to a relevant set of default values. This can be done with Defaults Manager before using New Mix/Clear Mix Memory.

Alternatively, the Safety Snapshot from a saved Mix/Pass could serve as a useful starting point. This can be done with Load Mix and making sure the Safety Snapshot is loaded. The controls will then retain these settings when New Mix/Clear Mix Memory is executed.

Clearing Virgin Territory

- Set controls to the required initial settings.
- Execute New Mix/Clear Mix Memory.

The Mix/Pass counter will reset to 1/0.

- Press AUTO TOUCH.

The integral LED will flash.

- Press and hold ALL/SCOPE and then press REC in the Master Automation Controls.

The whole console is now in hard Record.

- Put the transport into play and make sure timecode is running on the Encore screen.

The Initial Snapshot will now have the current settings for all controls on the console. A Safety Snapshot will also be made.

- Press TO END.

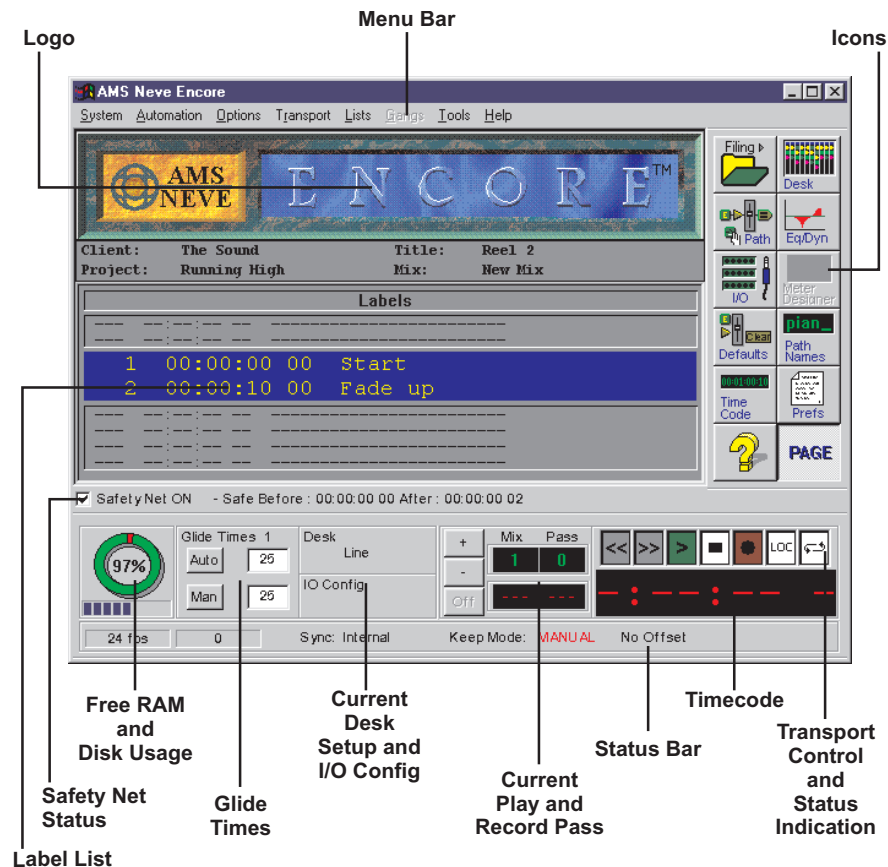
The settings on all controls will be written to the end of the Mix/Pass. There will no longer be any virgin territory.

All the controls will drop back to Lock Record and the mode indicators will illuminate red steady to show this.

- Stop the transport.
- Press AUTO TOUCH to turn it off.

Using Encore

The Main Encore Screen



Menu Bar

Contains the drop down menu options (these are described in detail in the following chapters).

Logo

The logo can be removed to create more working space (display more labels).

Icons

The Icons are used to access to commonly used functions from the drop down menus. There are two pages of icons.

Label List

This shows the current set of labelled timecodes.

Safety Net Status

This shows whether or not the Safety Nets are active. It shows the Safety Net start and end points when active, and a 'countdown wipe' when timecode approaches the Safety Net start or end point. When the Safety Net is active (i.e. the automation system is safe), this is indicated by a yellow label in the top right corner of the Label List.

Free RAM and Disk Usage

Displays the current level of free RAM in the system. The bargraph gives a rough indication of how much hard disk space has been used.

Glide Times

Allows users to adjust Glide rates for Match and Auto Match modes.

Current Desk Setup and I/O Config

This shows the names of the currently loaded Desk Setup and I/O Configuration files.

Current Play and Record Pass

The green numbers show the current Play Pass that will be used for play back when timecode is running. The Record Pass is only shown when a Record Pass is being made or when Manual Keep is active and the the Record Pass has not been kept.

Timecode

Shows the current timecode (running or stopped).

Transport Control and Status Indication

Used to control and show the current status of the primary transport controller. The icons are functionally identical to the matching keys on

the console surface. The icons change to a lighter colour (so that they seem to illuminate) to show the transport status.

Status Bar

The Status Bar shows:

Timecode Format

The current type of Timecode that is being received or being generated by Libra.

Sample Rate

The current sample rate being used by the system.

Sync Source

This indicates whether the current source of the synchronisation timing signal is internal or external.

Keep Mode

This shows whether the Keep Mode for new Record Passes is Auto or Manual. If it is Auto then a new Record Pass will automatically be saved to the Mix/Pass Tree when timecode stops. If it is Manual then a new Record Pass will only be saved when timecode is stopped and the KEEP MIX key is pressed.

Offset

This shows the current timecode offset used by the automation system. This is the difference between the timecode in use by a transport device and the timecodes at which dynamic events will be played back and/or recorded.

Tool Tips

Resting the cursor on each area of the screen will activate a temporary display explaining that area's function.

Screen Shortcuts - Hints and Tips

The user can use areas of the screen directly to activate various operations, providing a shortcut to some functions instead of using the drop down menus or icons.

To access the Label List dialogue box from the Screen

- Click in the Label area of the screen.

The Label List dialogue box will appear.



See the Lists Menu chapter for more details on Label Lists.

To access the Mix/Pass tree from the screen

- Click on either the Play or the Rec button located in the Mix/Pass area of the screen (located at the bottom of the screen).

The Mix/Pass dialogue box will appear.



See the Automation Menu chapter for more details on using the Mix/Pass Tree.

To access the Glide Times from the screen

- Click the Auto or Manual buttons next to the Glide Time boxes.

The Glide Times dialogue box will be displayed.



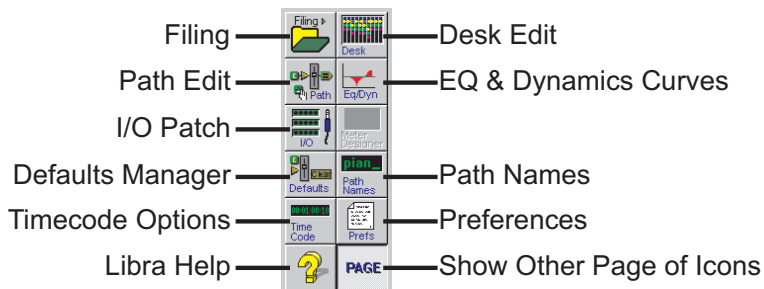
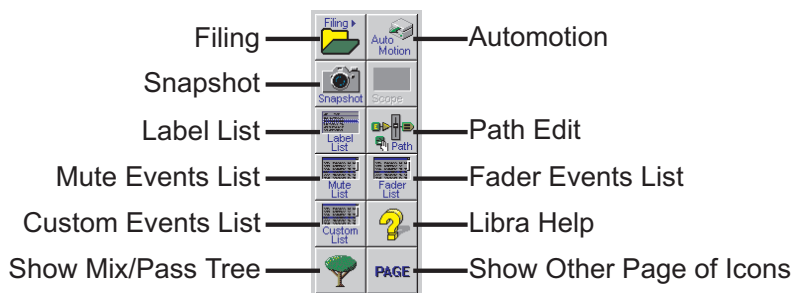
See the Options Menu chapter for details on setting Glide Times.

Icons

The icons are used for quick access to commonly used items on the drop down menus.

There are two 'pages' of icons which are toggled by clicking the Page icon.

One page of icons is oriented to automation functions and the other page is oriented to configuration options.



Manually Editing Timecode

Many of the Encore functions have timecode fields. These can be set using the Label List (see the Lists Menu chapter) and/or adjusted manually, as follows.

To change a Timecode manually

- Click on the Timecode.

The cursor will change to a plus or minus sign according to whether the cursor is over the top or bottom half of a digit.

- Click on a digit to increment or decrement it.

To zero the Timecode

- Press the Z key on the Encore keyboard.

The displayed timecode will be set to zero.

To use a Timecode Preset

- Press the A, B, C, D, E or F key on the Encore keyboard.

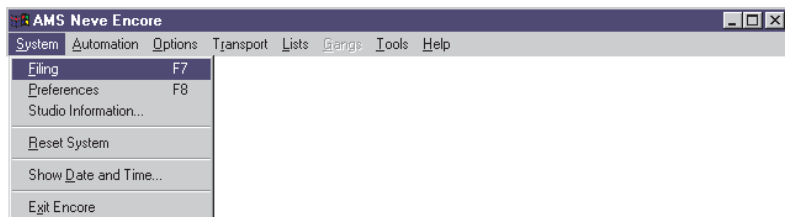
The Timecode will be set to the value from the selected preset.

Keyboard Shortcuts

The following list shows which keys can be used in place of pointing and clicking with the trackball.

Key	Action
F1	Display Help. The help file will be displayed. If F1 is pressed when a particular dialogue box is on the screen then the relevant page of Help will be displayed.
F2	Mute List.
F3	Fader Moves List.
F4	Custom Event List.
F5	Group Setup (MCS)
Ctrl+F5	MCS Preferences
F6	Show Mix/Pass Tree
F7	Filing.
F8	Preferences.
F9	Merge Path Data.
F10	Timecode Options.
F12	Label List.
Esc	Close dialogue box. Equal to clicking the Cancel button.
Alt-Backspace	Undo changes to data in a dialogue box.
Tab	Jump between fields in a dialogue box.
a, b, c, d, e or f	Set currently selected Timecode field to value held in the Timecode Preset for the key pressed.
z	Set currently selected Timecode field to zero.
Ctrl-k	Capture current Timecode and store it in Preset A.
Ctrl-s	Toggle the Safety Net on and off.
Ctrl-i	Set Safety Net in point (i.e. start time) to the current timecode and switch on the Safety Net. This also sets the Safety Net end time to the start time plus two hours.
Ctrl-o	Set Safety Net out point (i.e. end time) to the current timecode and switch on the Safety Net.

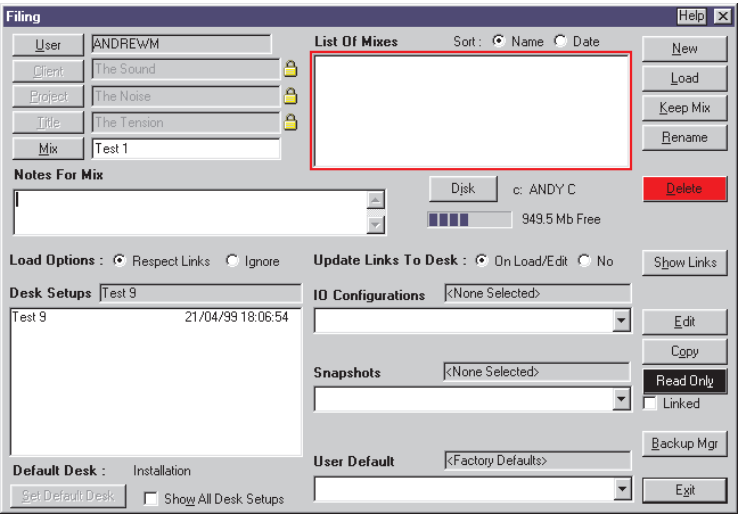
System Menu



Filing

Filing	F7
Preferences	F8
Studio Information...	
Reset System	
Show Date and Time...	
Exit Encore	

The Filing screen is used to organise automation and configuration data that has been saved to the Encore hard disk.



The screen has boxes for five different types of file (Mix, Desk Setups, IO Configurations, Snapshots and User Default).

A red rectangle is used to highlight which box is currently selected for actions with the filing buttons. For instance, when the red rectangle is shown around the Snapshots box then the filing buttons will affect Snapshot files.

Automation Mix Filing

The files that contain actual automation data are the Mixes. These are saved according to the current User ID within an organised structure (hierarchy).

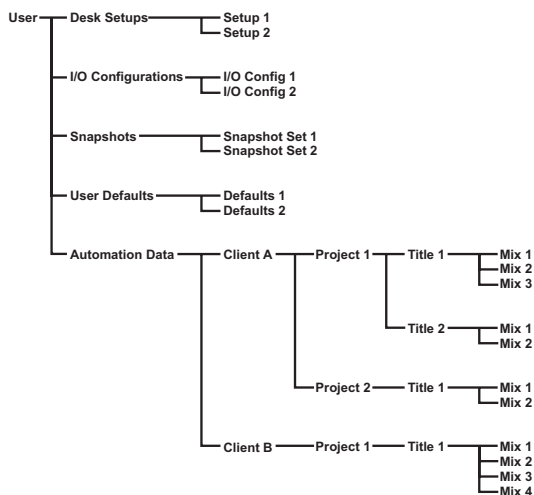


The User is determined by who logged on to Encore. If the Administrator user is logged on, the User button can be used to select the data for any user names in the system. This allows the Administrator to maintain the Encore filing system.

File Hierarchy

The top level of Mix filing is the User. Each User can have any number of Clients, and each Client can have any number of Projects. The Project level can be used as the overall level for music albums or films and other post-production projects. A Project can have any number of Titles (e.g. individual music tracks, or episodes from a television series) and the Mixes are stored within the Titles.

This is shown in the Filing Organisation diagram. Note that the Clients are under a top level called 'Automation Data' that is transparent (i.e. not shown) in the Filing page. This is done so that it is convenient to make a backup of all automation data for a particular user.



Creating New Clients, Projects and Titles

This can be done at any time, including when Keeping A Mix (the Mix will be saved in the new location).

➤ Click the Client button.

The Client name will be cleared and the text cursor will flash in the Client name box.

➤ Type in the new name as required.



The Autofill feature will attempt to match anything typed with existing names. Carry on typing to ignore the matches made by Autofill, or press DEL to remove the Autofill match.

➤ Click the New button or press TAB.

The text cursor will move to the Project box. There will be no Projects listed for the new Client.

Follow the same process for new Projects and Titles.



When a new Client is created for Keeping a Mix then a new Project and Title must also be created, otherwise the Default Project and Default Title will be used. These can, however, be renamed later if required.

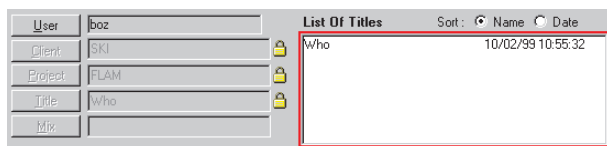
Locking the Client, Project and Title

The selected Client, Project or Title can be locked so that the current names are set for the current session. This means that the locked names will be automatically used when keeping a Mix. The locked names are shown in the Client Information area on the main Encore screen.

To lock a Client, Project or Title name

- Click the open padlock symbol next to the required name.

The padlock will close and the locked names will be greyed out, indicating that they can not be changed while they are locked.



Locking a low level will lock the previous levels (e.g. locking the Title will also lock the Client and Project).

To unlock a Client, Project or Title name

- Click the closed padlock symbol next to the required name.

The padlock will open and the names can be edited again.

Unlocking a high level will unlock the lower levels (e.g. unlocking the Client will also unlock the Project and Title).

Keeping A Mix

To Keep a Mix/Pass

- Click on Mix Filing in the Automation Menu.
- or
- Click on Filing in the System Menu.
- or
- Press the F7 key on the dockable Encore keyboard.
- or
- Click on the Filing icon.



The Filing dialogue box will appear.

The current Client, Project and Title names will be selected by default. These can be changed if required.

The Mix Notes box will show any notes that have been entered against the Mix/Pass. This can be edited further as required.

The Mix box shows the Mix/Pass number from the Mix/Pass Tree and can be changed.

Using Auto-Fill

If a Client, Project, Title or Mix name is typed the auto-fill system will attempt to match the letters typed in to existing names. If one is found then the box will automatically display the remainder of the name.

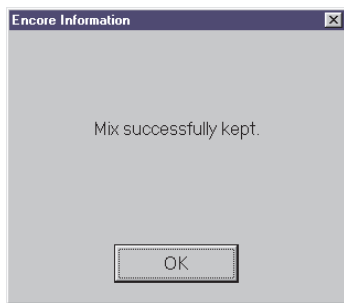
User	Guest	List Of Projects Sort: ☒ Name ☐ Date Default Project 15/01/98 14:15:43
Client	Default Client	
Project	Default Project	
Title		
Mix		

This can either be accepted by pressing tab to jump to the next filing level (e.g. from Project to Title), or continue typing until the correct name is selected. If a name that does not exist is typed in then it will be created, except for the Mix which will be renamed.

When all the information is correct

➤ Click the Keep Mix button.

The Mix/Pass will be saved to the selected disk and a dialogue box will be displayed to indicate success.



The box will close automatically after the Self-Closing Dialogues timeout.

Loading A Mix**To select a Mix to Load**

➤ Click on Mix Filing in the Automation Menu.

or

➤ Click on Filing in the System Menu.

or

➤ Press the F8 key on the dockable Encore keyboard.

or

➤ Click on the Filing icon.

The Filing dialogue box will be displayed.

The most recently Loaded mix will be selected by default.

To select the Mix to Load

➤ Click the Client button.

The list box for automation data will be outlined in red and a List Of Clients will be shown.

➤ Double click the required Client name or type the required Client name in the box next to the Client button.

The list box for automation data will display a List Of Projects for that Client.

➤ Double click the required Project name or type the required Project name in the box next to the Project button.

The list box for automation data will display a List Of Titles for that Project.

➤ Double click the required Title name or type the required Title name in the box next to the Title button.

The list box for automation data will display a List Of Mixes for that Title.

- Click the required Mix or type in the Mix name in the box next to the Mix button.

Using Auto-Fill

If a Client, Project, Title or Mix name is typed the auto-fill system will attempt to match the letters typed in to existing names. If one is found then the box will automatically display the remainder of the name. This can either be accepted by pressing tab to jump to the next filing level (e.g. from Project to Title), or continue typing until the correct name is selected. If a name that does not exist is typed in then it will be created (this should only be done when Keeping a Mix).

The linked Desk Setup will be highlighted in the Desk Setups list. If the Desk Setup has linked IO Configuration and/or Snapshots and/or User Defaults then these will be shown in the relevant boxes.

To change the configuration files loaded with a Mix

- Click the Ignore radio button.

Load Options : ☒ Respect Links ☐ Ignore

- Select and Load the required Desk Setup, IO Configuration, Snapshot and User Default files.
- Click the Mix name in the List Of Mixes again.

This is to ensure that the red rectangle is shown around the Mixes.

When all the information is correct

- Click the Load button.

The Restoring Modes dialogue box will be displayed.

- Click the check boxes as required.

Safety Snapshots loads the pre-automation control settings that were stored with the Mix.

Modes will reset the Automation Modes of controls to those that were kept in the Mix being loaded.

► Click on OK.

The Mix will load and progress information will be shown on the screen.

When the Mix is loaded a dialogue box will be displayed to indicate success. The box will close automatically after the Self-Closing Dialogues timeout.

Configuration Filing

There are four types of configuration file used by Encore:

Desk Setups

This contains the number of type of path and thereby dictates the type of task that Libra will be used for. The Desk Setup contains all the information relating to the configuration of each path, including the processing allocated, the order of processing, the settings for each processing element at the time the Desk Setup was saved, path names, routing to and from other paths, input and/or output routing (patching) and the assignment of paths to the console surface.

The main utility for changing the base Desk Setup is Desk Edit.

IO Configuration

This contains the configuration of the input and output ports that are available to the system, including port names, mono/stereo port types, SRC configuration, delay available on a port, dither on a port and if a relay is associated with a port.

The main utility for changing the IO Configuration is IO Config.

Snapshots

Snapshots are used to save control settings that can be recalled at a later time. A Snapshots file can contain any number of Snapshots. If Snapshots are recalled when a Mix/Pass is being made then the values will be written to controls that are in Record.

The contents of a Snapshots file can be managed using the Snapshot utility.

User Defaults

The User Defaults are used to change the values that controls have by default (i.e. line-up settings).

A file of User Defaults is changed using the Defaults Manager.

Currently Loaded File

Above the selection box for each file type is a black rectangle. This shows the currently loaded file. This can be blank for I/O Configurations, Snapshots and User Defaults, indicating that no file of the relevant type is currently loaded.

To select a Desk Setup to work with

- If required, click the Show All Desk Setups check box.
- Click the required file name in the Desk Setup list.

The red rectangle will highlight the Desk Setup list.

The filing buttons will now operate on the selected Desk Setup.



If the Desk Setup is not Loaded, but the Edit button is used to launch Desk Edit, the file will be Loaded when it is saved in the Desk Edit.

To select an IO Configuration, Snapshot or User Defaults file to work with

- Click the selection box for the required IO Configuration, Snapshot or User Defaults file.

The red rectangle will jump to the selected box.

- Click the drop-down arrow next to the box.

A list of available files will be shown.

- Click the required file.

The filing buttons will now operate on the selected Desk Setup.

 If the file is not Loaded, but the Edit button is used to Edit the file, the file will be Loaded when it is saved in the relevant utility.

Linking Mix and Configuration Files

When a Keep Mix is executed, the Desk Setup that is loaded is linked to the Mix being kept.

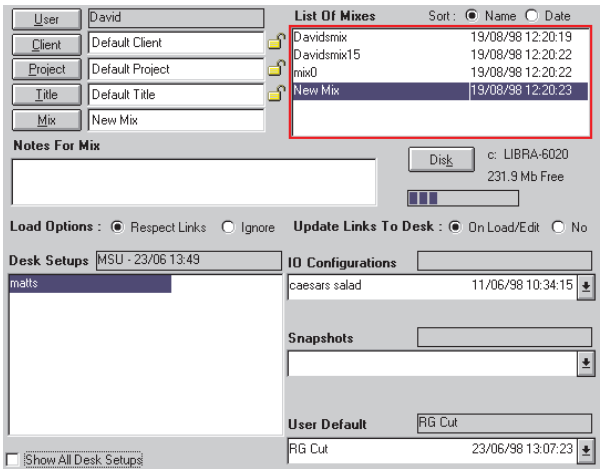
Each Desk Setup can have an I/O Configuration, a Snapshot and a User Defaults file associated with it.

This means that when a Mix is loaded, the linked Desk Setup is also Loaded, plus any files that are linked to the Desk Setup.

Alternatively, a Custom load allows a Mix to be loaded without loading the linked Desk Setup.

Example

In the example screen shot, the mix called 'New Mix' has been selected.



List Of Mixes		Sort: ☒ Name ☐ Date
Davidsmix	19/08/98 12:20:19	
Davidsmix15	19/08/98 12:20:22	
mix0	19/08/98 12:20:22	
New Mix	19/08/98 12:20:23	

Notes For Mix

Desk Setups: MSU - 23/06 13:49

I/O Configurations: caesars salad 11/06/98 10:34:15

Snapshots

User Default: RG Cut 23/06/98 13:07:23

Associated with the mix is the Desk Setup file called 'matts'. Associated with the 'matts' Desk Setup is the I/O Configuration called 'caesars salad' and the file of User Defaults called 'RG Cut'. No Snapshot file is associated with 'matts'.

(Also note that the currently loaded Desk Setup is 'MSU - 23/06 13:49' and the currently loaded User Defaults is 'RG Cut'.)

To link a different Desk Setup with a Mix

- Click the On Load/Edit radio button for Update Links To Desk.

Update Links To Desk : ☒ On Load/Edit ☐ No

- Load the Mix.
- Select the required Desk Setup and Load it.

The box above the Desk Setup list will show that the selected Desk Setup is loaded on the console.

Any files associated with the Desk Setup will also be loaded.

- Keep the Mix back to hard disk.

To link a new or different IO Configuration, Snapshot or User Defaults file with a Desk Setup

- Click the On Load/Edit radio button for Update Links To Desk.
- Load the Desk Setup.

The box above the Desk Setup list will show that the selected Desk Setup is loaded on the console.

- Select and Load the required file.



There is a None Selected option in each drop down list for IO Configuration, Snapshot and User Defaults files. This can be selected and Loaded so that the Desk Setup has no file of the associated with it of the type for which this is done.

Standard Filing Operations

This applies to all files unless otherwise stated.

To edit a file



Does not apply to automation data (Clients, Projects, Titles and Mixes) or Snapshots.

- Select the file.
- Click the Edit button.

The relevant Encore utility will be launched, as described in Configuration Filing.



A Desk Setup must be loaded before it can be edited.

To rename a file

- Select the file, Client, Project, Title or Mix.
- Click the Rename button.

A rename dialogue box will be displayed.

- Click OK or press Enter.

The file will be renamed and moved in the relevant list.

If the file name already exists, a dialogue box will be displayed showing all existing files of the selected type. Re-type the name so that there is no conflict and click OK.

To delete a file

- Select the file, Client, Project, Title or Mix.
- Click the Delete button.

The item will be removed.



There is no warning dialogue box. Exercise caution when deleting Clients, Projects or Titles as all the data below it will also be deleted (e.g. all the Mixes for a Title will be deleted when a Title is deleted).

To copy a file

➤ Select the file to be copied.

➤ Click the Copy button.

A dialogue box will be displayed for the new name.

➤ Click OK or press Enter.

The file will be copied and placed in the relevant list.

If the file name already exists, a dialogue box will be displayed showing all existing files of the selected type. Re-type the name so that there is no conflict and click OK.

To mark a file as Read Only

This protects a file from being edited or deleted.



Does not apply to automation data.

➤ Select the required file.

➤ Click the Read Only button.

A dialogue box will be displayed to confirm changing the Read Only status.

➤ Click OK.



The same process is used to un-mark the file. Simply select a file with the Read Only flag and click the Read Only button.

Preferences



Allows users to establish various system options.

To set Preferences

➤ Click on Preferences in the drop down System Menu.

or

➤ Click on Preferences Icon.



The tabbed System Defaults dialogue box will appear.

The Automation page will be on top.

Automation Preferences

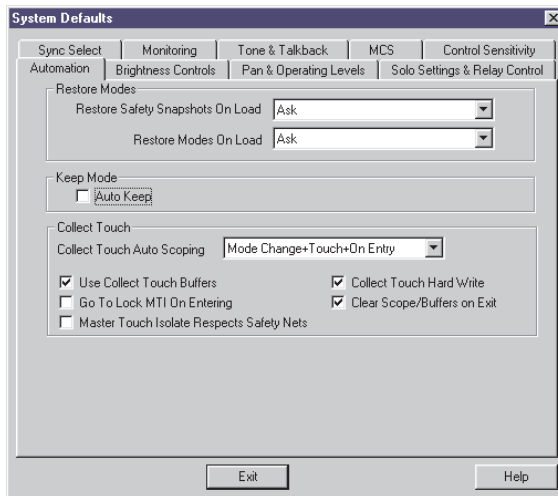
Allows users to select a range of Automation Mode defaults.

To set Automation Preferences

- Click on the Automation tab.



The Automation defaults page will appear on top when Preferences is started.



Restore Modes

The Restore Modes options determine whether or not to automatically restore Safety Snapshots and Automation Modes when a Mix/Pass is loaded or if the user should be asked.

The options are Ask to ask the user, Always to restore automatically and Never to not restore at all.

To change a Restore Mode

- Click on the drop down arrow next to the box with the current setting.
- Click on the required option.

Keep Mode

To automatically keep each Mix/Pass in the Mix/Pass Tree

➤ Click the Auto Keep checkbox so that an X appears in it.

Collect Touch

The Collect Touch Auto Scoping options determine how easily a control is placed in scope for Collect Touch. The default is Mode Change + Touch + On Entry.

The automatic scope settings are cumulative, as follows:

Off	No controls are automatically placed in scope, i.e. scope has to be set manually as for normal Automation Scope.
Mode Change	A control is automatically placed in Scope when its automation mode changes to a Record mode (e.g. Lock Record).
Mode Change + Touch	A control is also placed in scope when it is touched.
Mode Change + Touch + On Entry	A control is also placed in scope if it is in an automation Record mode when Collect Touch is activated.

When the **Use Collect Touch Buffers** option is checked then using Collect Touch allows extra control setting data to be stored in the Buffers. This is so that the Collect Touch Buffers can be used to rehearse and store settings for overdubs, special audio effects and scene changes.

This option is checked by default.

Collect Touch Hard Write causes controls that are put into Collect Touch Scope to automatically drop into full record when a record mode is selected (i.e. as if the control was put into Lock Record and then touched - see Automation Modes in the Automation chapter).

This option is checked by default.

Go To MTI Lock On Entering forces Master Touch Isolate to be Locked when Collect Touch is initiated. This prevents Master Touch Isolate from dropping out when the transport is stopped. This option is checked by default.

Master Touch Isolate Respects Safety Nets causes the new settings in the buffer(s) to be ignored outside the Safety Nets. This means that a scene change can be previewed and rehearsed entirely in context, as it will be recorded when Master Touch Record is engaged. This option is checked by default.

Clear Scope/Buffers on Exit causes Collect Touch Scope and the Collect Touch Buffers to be cleared when the COLLECT TOUCH key is turned off. This option is checked by default.

If this option is un-checked then Collect Touch Scope and Buffers will retain the settings from the last time Collect Touch was used and Scope and the Buffers will have to be cleared manually.

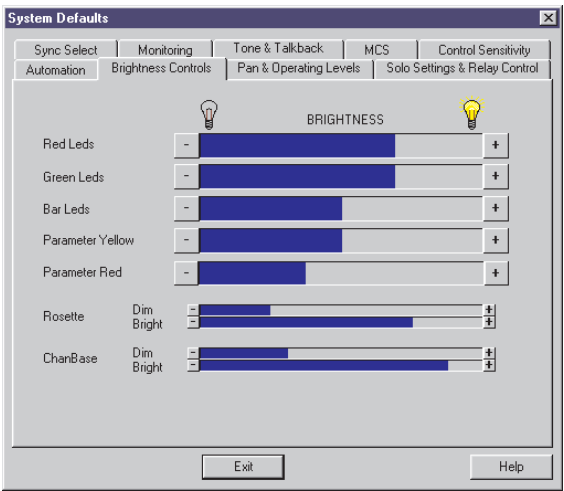
Brightness Control Preferences

The Brightness Controls page is used to set the illumination levels for LEDs and displays on the console surface.

To set brightness control preferences

- Click the Brightness Controls tab.

The Brightness Controls dialogue box will appear.



To increase an illumination level

- Click on the plus button to the right of the bar for the required item.

To decrease an illumination level

- Click on the minus button to the left of the bar for the required item.

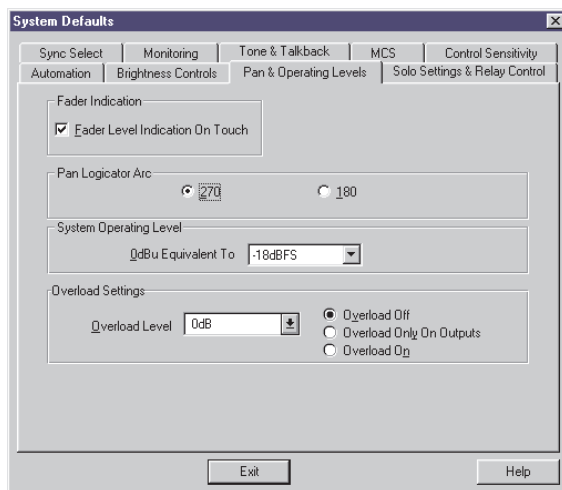
Pan and Operating Levels Preferences

The Pan & Operating Levels page is used to set the indication response of faders and Logicators and the overall operating levels for the console.

To set Pan and Operating Levels preferences

- Click on the Pan & Operating Levels tab.

The Pan & Operating Levels page will appear.



Fader Indication

By default, the alpha for the path on the surface will indicate the fader level when the fader is touched.

To prevent the alphas displaying the fader levels

- Click the Fader Level Indication On Touch check box so the X is removed.

The alphas will now display path names at all times.

Pan Logicator Arc

The sweep of the Logicators can be set to 180° or 270° for when they are used for panning. The lower value allows the pan to be changed more rapidly with a greater panning effect for less Logicator movement.

To select the required Pan Arc

- Click the 180 or 270 radio button.

System Operating Level

This sets the digital headroom to a value between 8dBu and 30dBu. The default is 18dBu.

Changing the operating level alters the PPM and VU meter sensitivity, offsets the level of the tone generator and changes the dynamic processing threshold levels accordingly.

To change the operating level

- Click on the drop down arrow next to the 0dBu Equivalent To box.
- Click on the required value.



Use the scroll bar next to the drop down list to see other valid values.

Operating Level Notes

0dBu = 18dBuFs. Levels are expressed in dBFS because the only useful reference point for digital signals is full modulation of the digital signal path (similar to defining 0.775v rms as 0dBu)

Choosing Operating Level

The choice of operating level is primarily a question of the headroom preferred for a particular application. However the need to interface with external equipment with operating levels that cannot be adjusted can also determine operating levels.

Both operating levels and ADC/DAC scaling can be matched so that the console is consistent with external devices in those circumstances. Having set the operating level the PPM and VU meters read zero (as marked on the meter scale) when a signal at the operating level is present.

The console tone generator will produce a signal at the operating level when set to 0dB and dynamics thresholds will be at the operating level when set to 0dB. This will be sufficient for all digital interfacing but the utility only sets the operating level within the digital domain, therefore further adjustments may be required to ADCs and DACs to set the desired operating level in the analogue domain.

When setting ADCs and DACs the important parameters are firstly, the scaling of the conversion and secondly, the maximum analogue signal level (or clip level) which the converters are capable of producing or accepting before clipping.

Setting the analogue clip level on AMS/Neve converters as described, will simultaneously scale the convertor so that the clip level corresponds to full digital modulation (therefore optimising performance).

For 16-bit converters, the clip level may be set between +16 and +24dBu, and for 20-bit between +16 and +26dBu in 2dB steps.

Example 1

+18dBu analogue clip level, 18dB nominal headroom (EBU standard).

ADC clip level:	+18dBu (Factory standard)
DAC clip level:	+18dBu (Factory standard)
Console 0dB reference:	set to -18dBFS
Meter zero:	0dBu
0dB tone level:	0dBu

Example 2

+22dBu analogue clip level, 20dB nominal headroom.

ADC clip level:	set to +22dBu
DAC clip level:	set to +22dBu
Console 0dB reference:	set to -20dBFS
Meter zero:	+2dBu
0dB tone level:	+2dBu

Overload Settings

This sets the overload level to trigger overload indication and what overload detection is active.

To set the overload level

- Click on the drop down arrow next to the Overload Level To box.
- Click on the required value.



Use the scroll bar next to the drop down list to see other valid values.

To set the overload detection

- Click on the required radio button.

The options are Overload Off (no overload detection), Overload Only On Outputs (do not detect overload on inputs) and Overload On.

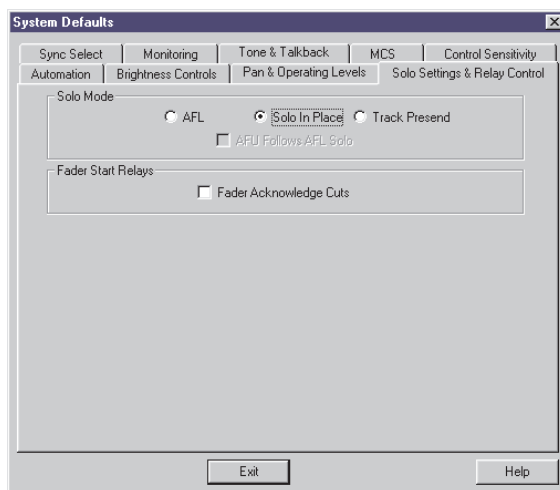
Solo Settings and Relay Control Preferences

The Solo Settings & Relay Control page is used to select the Solo mode and how the (optional) relays are operated.

To set Solo Settings and Relay Control preferences

- Click on the Solo Settings & Relay Control tab.

The Solo Settings & Relay Control page will appear.



Solo Mode

The Solo Mode determines the signal behaviour when the SOLO key is pressed.

To set the Solo Mode

- Click the AFL, Solo In Place or Track Presend radio button as required.

AFL

When AFL is selected, the SOLO signal will be routed to the AFL bus (LISTEN1). The signal to the control room monitors will be replaced with the AFL signal. All signals will still be routed through the console but will not be audible.

Solo In Place

When Solo In Place is selected, operating a SOLO key will cause all the other paths to be cut, leaving only the SOLOd path to be monitored. This makes Solo In Place a destructive operation.

Track Presend

Track Presend is the same as Solo In Place, except that the Track/Monitor auxiliary pre-sends are not cut.

AFU Follows AFL Solo

If this is checked, the AFU will be assigned (called) to a path when its SOLO key is pressed. This is so that settings can be changed on the AFU immediately without the need to also press the ACCESS key for the same path.

Fader Start Relays

This determines whether or not the optional Relay Control Unit recognises faders being cut.

To cause fader cut to be recognised

- Click the Fader Acknowledge Cuts check box so that an X appears in the box.

For information on relay setup

- See To configure Input and Output ports in I/O Manager (Tools Menu chapter).

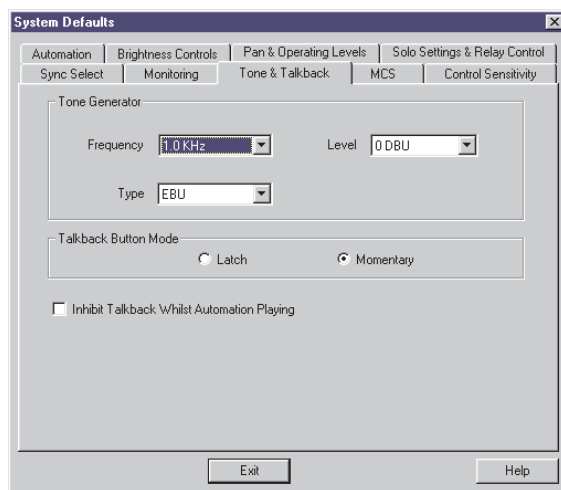
Tone and Talkback Preferences

Allow users to select the mode of the talkback keys and frequency, type and level for the tone generator.

To set Tone and Talkback preferences

► Click on the Tone & Talkback tab.

The Tone & Talkback page will appear.



Tone Generator

Frequency

The tone frequency can be set in the range 20Hz to 16kHz.

Level

The level can be set from -60dBu to +10dBu in 1dB steps.

Type

The tone type is selectable between EBU, BBC and Sine.

Talkback Button Mode

Latching

Each press of a TALK key will toggle the talkback output on and off.

Momentary

The TALK keys will only be on when held down.

Inhibit Talkback Whilst Automation Playing

When this is enabled (X in check box) then Talkback will not operate if automation is active (i.e. when Timecode is running).

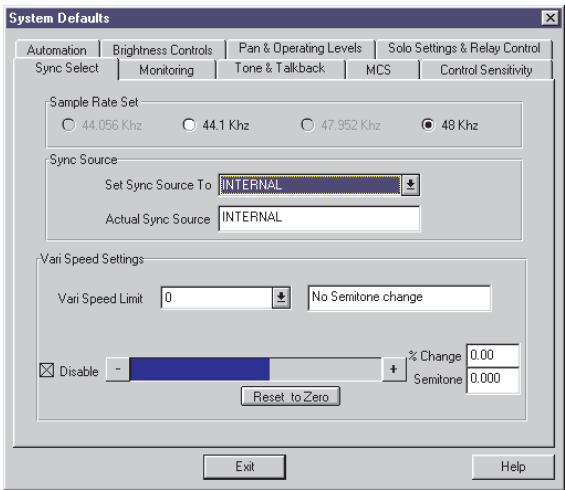
Sync Select Preferences

The Sync Select page is used to determine the console sample rate, where the synchronisation source is and whether or not vari-speed is in operation.

To access Sync Select preferences

- Click the Sync Select tab.

The Sync Select defaults dialogue box will appear.



Sample Rate Set

This is used to select the console sample rate.

To set the sample rate

- Check the radio box for the desired sample rate in the Sample Rate Set box.



The pull-down rates will only be available from VIDEO sources.

Sync Source

This is used to select the synchronisation source for the console.

The Actual Sync Source will be automatically set to INTERNAL if the selected external source is not available.

To set the sync source

- Click on the pull-down arrow next to the Set Sync Source box.
- Click on the required option.

Vari Speed Settings

This is used to select the limit to which the system sample rate will take a variation in signal frequency.

To set vari speed limit

- Click on the drop down arrow next to the Vari Speed Limit.
- Select the required option.

The Vari Speed Limit is in 2% steps up to 10%, and sets the processing headroom allowed for vari speed calculations.

To set the actual Vari Speed

- Click on the Enable checkbox, if it is not enabled already.

The Enable checkbox will change to a checked Disable checkbox.

A bar will appear with a + and - at each end and boxes indicating the selected vari speed.

➤ Click on the + and - buttons to change the vari speed.

The buttons can be pressed and held for continuous change.

The Reset To Zero button will set the vari speed back to zero.

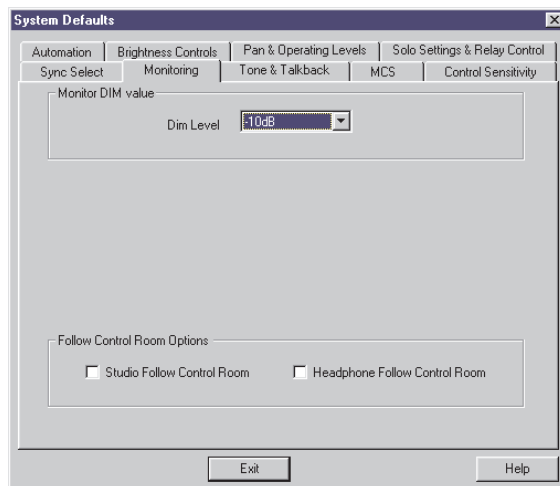
To save the changes to the Sync Select page

➤ Click the Apply button.

The system will attempt to use the requested settings. If a source is not available, the Actual Sync Source will automatically set to INTERNAL and the Sample Rate will jump to the nearest of 44.1 kHz or 48kHz if a pull down rate was selected.

Monitoring Preferences

The Monitoring page is used to set the dim level the monitors are reduced to by DIM keys and how Bus/Tape switching operates.



Monitor DIM Value

This sets the dB level the monitor outputs drops to when the relevant DIM key is pressed.

Follow Control Room Options

Studio Follow Control Room

If this is checked then when a source is selected for the Control Room monitors the same source will be used for the Studio Loudspeakers.

Headphones Follow Control Room

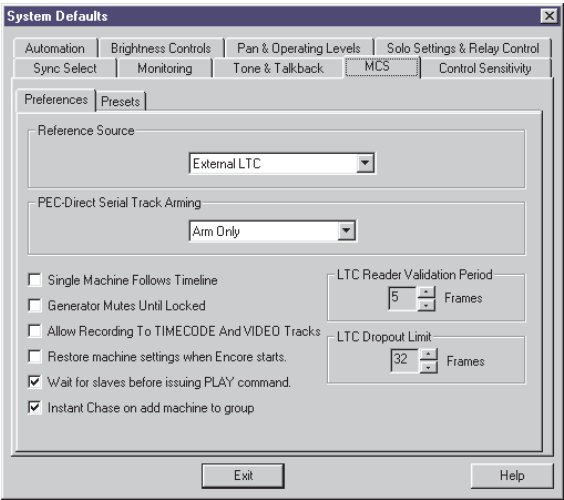
If this is checked then when a source is selected for the Control Room monitors the same source will be used for the Headphones.

MCS Preferences and Presets

The MCS page is used to set the preferences for the Machine Control System.

It is split into two sub pages that are selected by clicking on the sub-page tabs.

MCS Preferences



Reference Source

This option informs the MCS how the timeline is sourced.

External LTC

Timecode is read from the Timecode Track on a tape machine. The MCS has no control over this machine. The transport controls show the machine status according to incoming timecode.

9 Pin And Internal

The timeline position is taken from the master machine. The timeline is generated internally and the master machine is servoed until it locks to the timeline. The MCS controls the master machine.

9 Pin And Video

The timeline position is taken from the master machine. The timeline is generated and read from a video pulse generator and the master machine is servoed until it locks to the timeline. The MCS controls the master machine.

LTC From Master Machine

The MCS controls the tape machine through the 9 Pin serial port but timecode is read from the Timecode Track on the tape machine.

LTC Reader Validation Period

This is the number of consecutively incremented timecode frames that are received before MCS acknowledges that the timecode source is in play.

LTC Dropout Limit

This is the maximum amount of time (in frames) that bad timecode will be received before MCS drops synchronisation and timecode display is stopped on the screen. This is also known as the flywheel period.

PEC-Direct Serial Track Arming

This option only applies to systems with the optional Surround Sound Panel installed. The panel has PEC/Direct track arming.

Arm Only causes tracks to be armed ready for record.

Arm & Punch-In causes tracks to arm and receive a punch-in command to start recording immediately.

Single Machine Follows Timeline

When checked, the attached tape machine is servoed until it locks to the timeline. This is the usual setting.

When un-checked, the timeline does not start (take the initial position and start running) until the machine has servoed into lock.

Generator Mutes Until Locked

When checked, the internal timecode generator does not generate a signal until lock has been established. This option is un-checked by default.

Allow Recording to TIMECODE And VIDEO Tracks

When checked, this allows the TIMECODE and VIDEO tracks on any attached machine to be recorded over. This option is un-checked by default and should be used with caution.

Restore machine settings when Encore starts

This is used to make sure that the machine settings (offsets, servo parameters, etc.) are restored to the same condition when Encore starts. This will ensure that the machines are in a known state (i.e. as configured from Encore).

See Group Setup in the Transport Menu chapter.

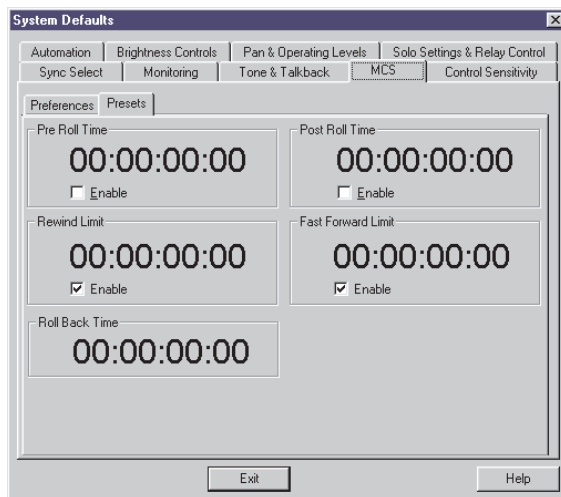
Wait for slaves before issuing PLAY command

This is used to make sure all machines in a group are at the same position before the Group Master starts to play.

Instant Chase on add machine to group

This causes machines to immediately position themselves to the Group Master position when added to a group.

MCS Presets



Pre Roll Time

This is a timecode value that sets the amount of extra timecode that a tape is re-wound by when executing a Locate or Cycle.

For instance, if the tape is located to 00:01:00.00 (1 minute) and a Pre Roll Time of 5 seconds is in use then the tape will actually locate to 00:00:55.00 (55 seconds) and then start to play. This allows plenty of time for the automation system to resolve the incoming timecode.

The timecode value should be set manually.

The Enable check box must be checked for the Pre Roll Time to be used. It is not checked by default.

Post Roll Time

This is a timecode value that sets the amount of extra time that a tape will continue for at the end of a Cycle before rewinding to go back to the Cycle Start time.

The timecode value should be set manually.

The Enable check box must be checked for the Post Roll Time to be used. It is not checked by default.

Rewind Limit

This is the lowest timecode (or foot-frame) position that machines will go to when rewinding before they stop automatically.

The timecode value should be set manually.

The Enable check box must be checked for this to be used.

Fast Forward Limit

This is the highest timecode (or foot-frame) position that machines will go to when fast-forwarding before they stop automatically. This is useful when using reel-to-reel tape machines to prevent the machine from over-running the end of the tape.

The timecode value should be set manually.

The Enable check box must be checked for this to be used.

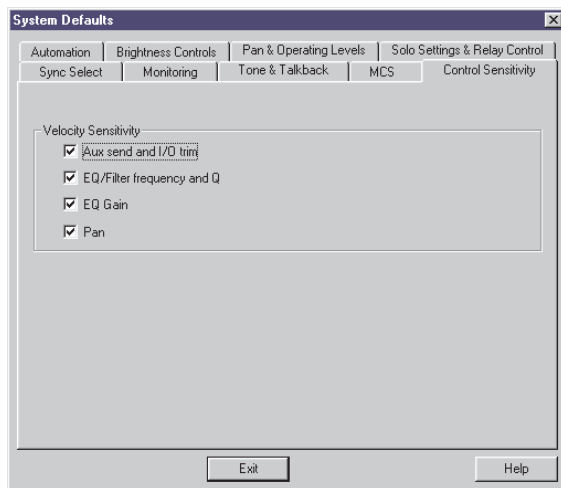
Roll Back Time

This is a timecode value that sets the amount of re-wind when a Roll Back command is sent to the transport device(s).

The timecode value should be set manually.

Control Sensitivity

The Control Sensitivity page is used to select velocity sensitivity for different functions that can be assigned to the Logicators.



Velocity sensitivity causes a control value to change slightly faster when a Logicator is rotated more rapidly.

To enable Velocity Sensitivity

- Click the check boxes for the required functions.

Studio Information



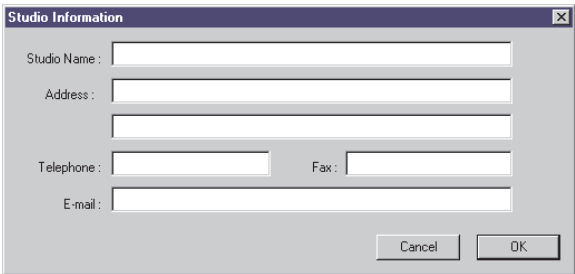
This is used to set the name of the studio where the console is located. Contact information can also be provided, if required.

The studio name is displayed in the title bar of the main Encore screen.

To enter Studio details

- Click Studio Information in the drop down System Menu.

The Studio Information dialogue box will be displayed.



- Enter the information as required.

Tip

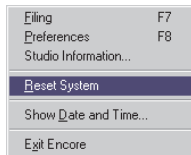
- Press the TAB key to jump between data entry boxes.

When all the information is correct

- Click the OK button.

The text entered in the Studio Name will be displayed in the Encore title bar.

Reset System



Reset System can be used to restart the console or Encore, or just shut down Encore.

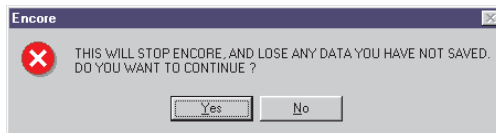


Use caution when executing reset, the Mix/Pass Tree will be deleted. Save important Mix/Passes before executing reset.

To reset system

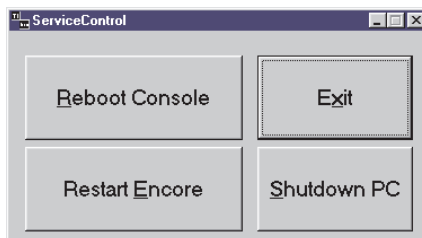
- Click on Reset System in the drop down System menu.

A warning dialogue box will appear asking for confirmation.



- Click the Yes button.

Encore will close and the Service Control dialogue box will be displayed.



- Click the Reboot Console, Restart Encore or Shutdown PC button as required.

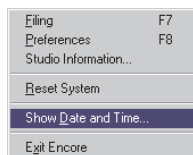
The selected option will start to take place.

➤ Click the Exit button to close the Service Control dialogue box.



If required, you can click Reboot Console and wait. When the console has booted you can then click Restart Encore. This combination will reset the system completely.

Show Date and Time

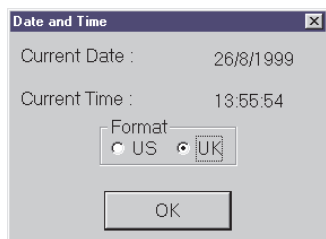


Used to view the current date and time from the Encore main screen.

To show date and time

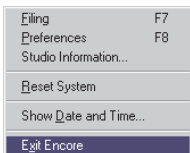
- Click on Show Date and Time in the drop down System menu.

The Date and Time dialogue box will be displayed.



- Click on OK to close the dialogue box.

Exit Encore



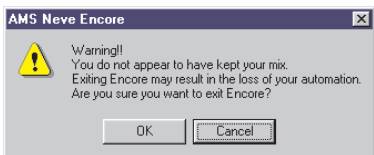
Allows users to exit Encore in a controlled way.

To exit Encore

- Click on Exit Encore in the drop down System menu.

If the current mix has not be kept

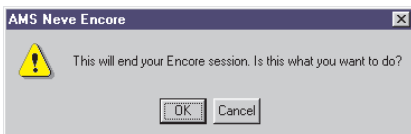
A warning prompt will be displayed to indicate this.



- Click on OK to exit or Cancel to remain in Encore.

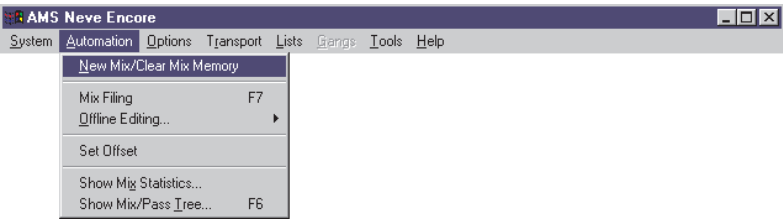
If the current mix has been kept

A dialogue prompt box will be displayed asking for confirmation.



- Click on OK to exit or Cancel to remain in Encore.

Automation Menu



New Mix/Clear Mix Memory



Used to reset the automation system to Mix/Pass 1.0 and delete the current Mix/Pass tree.

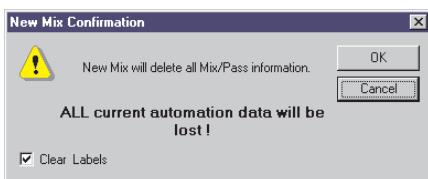
It is advisable to keep Mix with the Filing utility if there is any un-saved data in the Mix/Pass tree that may be useful.

When executed a snapshot is taken of the desk and the current settings (i.e. EQ levels etc) are employed as the starting configuration for the 'New' Play/Pass.

To create a new mix

- Click on New Mix/Clear Mix Memory in the drop down Automation menu.

The New Mix Confirmation dialogue box will be displayed.



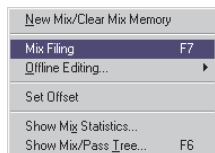
- Check the Clear Labels check box if the current Label List is no longer required.
- Click on OK.

The desk will reset to Mix/Pass 1.0 - this will be displayed in the Mix/Pass area of the main screen.



The status of the Clear Labels check box is retained between New Mix operations.

Mix Filing

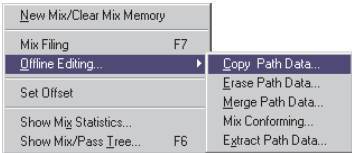


This is used to run the Filing utility for Loading, Keeping, Renaming and Deleting Mixes.



See *Filing in the System Menu* chapter for information.

Copy Path Data



Copy Path Data is used to copy automation data in the current Play Pass from one path to any other paths (including itself).

A timecode range can be specified and the destination timecode can be offset. A new Mix/Pass is created and becomes the current Play Pass.



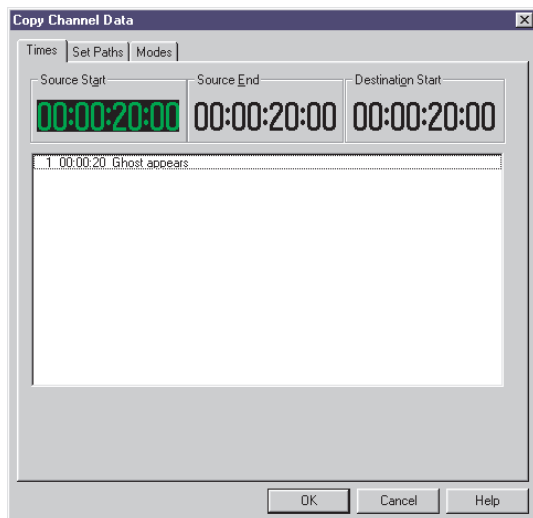
First select the correct Mix/Pass from the Mix/Pass Tree or use Load Mix if the current Play Pass does not contain the required automation data.

To copy automation data

- Click on Copy Path Data in the Offline Editing Sub-Menu of the Automation Menu.

The Copy Path Data window will be displayed. There are three tabbed pages for timecode, path selection and copy mode.

The Times page will be on top.



To set the source and destination timecodes

- Click on the Source Start, Source End or Destination Start timecode.
- Click on the Label with the appropriate timecode.
- Click on the Source Start, Source End or Destination Start timecode again.
- Make manual adjustments to the timecode as required.

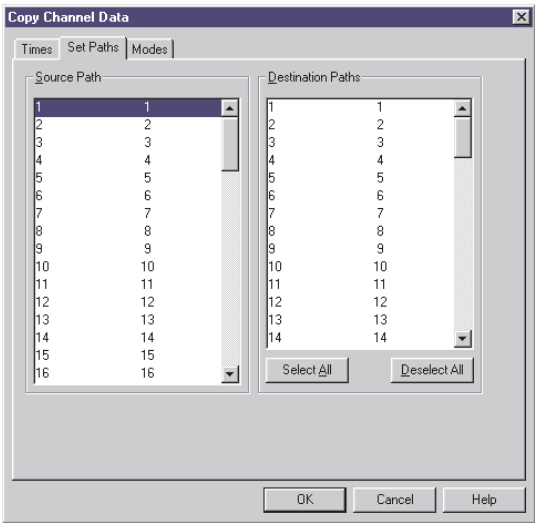


If all the timecodes are left at zero then all of the automation data from the source path will be used.

To set the source and destination paths

- Click the Set Paths tab.

The Set Paths page will be displayed.



- Click on the required source path in the source list.

The path will be highlighted.

- Click on the required paths in the destination list.

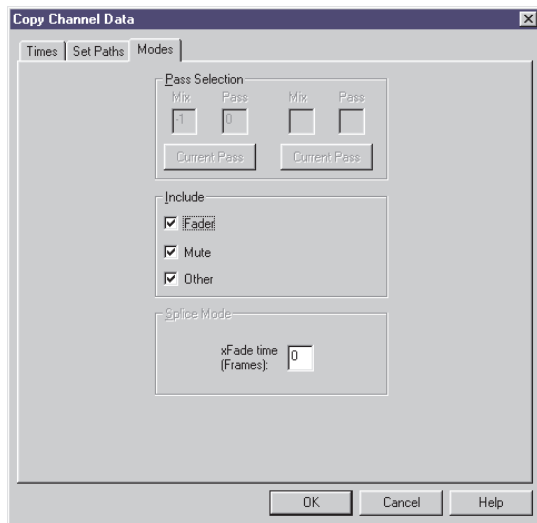
Each selected path will be highlighted.

The Select All button will cause all the destination paths to be highlighted. The Deselect All button can be used to reset the selection if it is necessary to start again.

To set the copy modes

- Click on the Modes tab.

The Modes page will be displayed.



- Click the Fader, Mute and Other check boxes to select which parts of the automation data to Include in the copy.

The item is included when an X is shown in the check box. Other refers to all controls that can be automated other than the fader and the mute key (ON key).

- Enter the required crossfade time in the xFade Time box.



Pass Selection is not currently implemented.

To make the new Mix/Pass

- Click on OK.

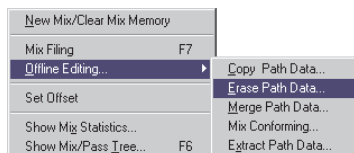
The data will be copied as selected and the Copy Path Data window will close.

The new Mix/Pass number will be shown as the current Play Pass on the main screen.



If no source or destination paths or have been selected then a dialogue box will appear to request the selection to be made and the copy will not be executed. The same will also happen if no controls have been included.

Erase Path Data



Used to delete automation data (fader moves, mute events, channel button events) from selected paths.

Path information can be erased over any period in timecode.

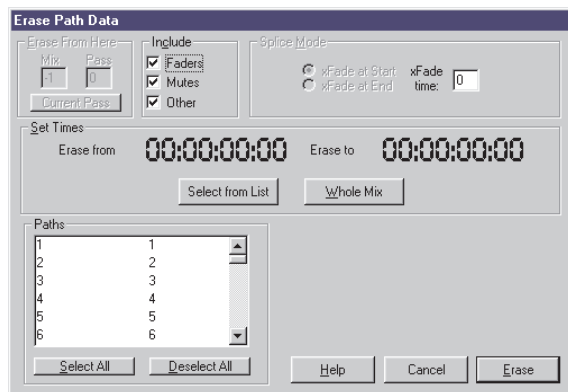


It does not alter the designated Mix/Pass, but it will create a new mix (displayed in the Mix/Pass area of the main screen).

To select the data to erase

- Click on Erase Path Data in the Offline Editing Sub-Menu of the Automation Menu.

The Erase Path Data dialogue box will appear.

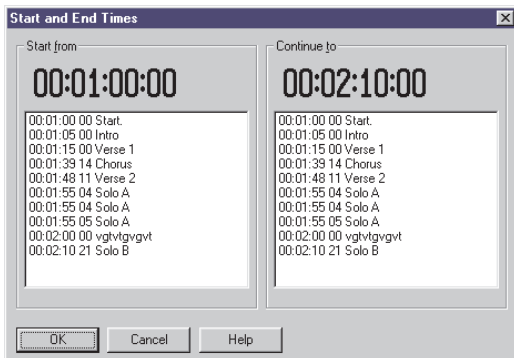


- Click the Faders, Mutes and Other check boxes to select which parts of the automation data to erase.
- Enter the xFade Time in the Splice Mode box.



Only one xFade time can be used at present. This will be used at both the beginning and the end of the timecode range.

- Enter the Erase From and Erase To times in the Set Times box either manually or clicking on Select from List and selecting the times in the Start and End Times dialogue box.



- Click the Whole Mix button to set the start to zero and the end to 23:59:59:24.
- Click the required paths in the Paths list (click the Select All button to choose all paths).

The selected paths will be highlighted.

- Click on Deselect All to deselect all paths.

To create the new mix pass

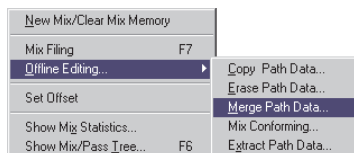
- Click the Erase button.

The Erase Path Data dialogue box will close and a dialogue box will appear confirming that a new Mix/Pass was created.



The new Mix/Pass is automatically selected as the Play Pass.

Merge Path Data



Used to replace automation data from one Mix/Pass in another Mix/Pass. Each Mix/Pass must be in the current Mix/Pass Tree.

A new Mix/Pass is created (displayed in the Mix/Pass area).

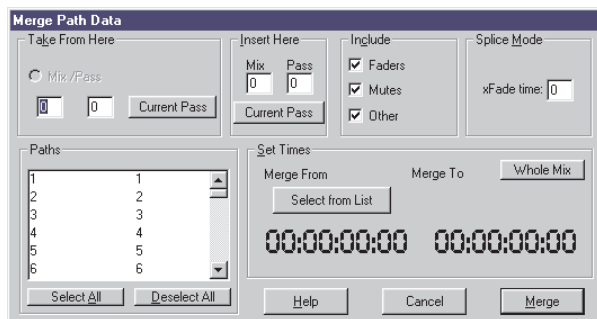


The source and destination Mix/Passes are not affected.

To select the data to merge

- Click on Merge Path Data in the drop down Mix menu.

The Merge Path Data dialogue box will be displayed.



- Enter the required source Mix/Pass in the Take From Here box.
- Click the Current Pass button to use the current Play Pass.
- Enter the required destination Mix/Pass in the Insert Here box.
- Click the Current Pass button to merge into the current Play Pass.



The same Mix/Pass cannot be used for both the source and destination.

- Click the Faders, Mutes and Other check boxes in the Include box to select which controls to merge automation data for.
- Enter the xFade Time in the Splice Mode box for the crossfade period at the beginning and the end of the merged data.
- Click on the required paths in the paths list.

The selected paths will be highlighted in the list.

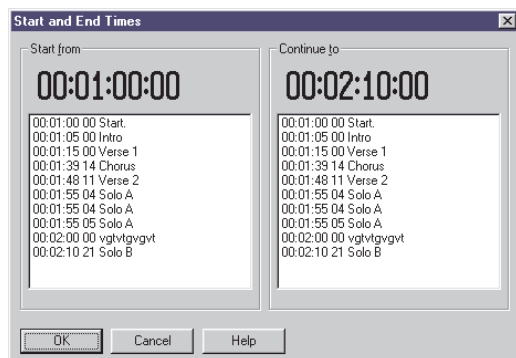
- Click the Select All button to highlight all paths.

To set the timecode range

- Enter the Merge From and Merge To times manually.

or

- Click the Select From List button to choose times from the Label List in the Start And End Times dialogue box.



or

- Click the Whole Mix button to set the start to zero and the end to 23:59:59:24.



A timecode range must be specified.

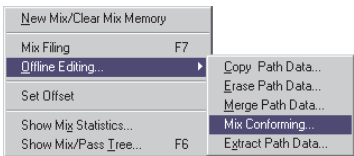
To merge the data

- Click the Merge button.

The Merge Path Data dialogue box will close and a dialogue box will be displayed to confirm that the new Mix/Pass was created.

The new Mix/Pass will be shown on the main screen as the current Play Pass.

Mix Conforming



Provides functions for making mixes conform to film edits.

Move

Used to move part of the current mix, creating a new conformed mix/pass.

All automation events for the selected paths are moved.

Move first cuts the section out of the mix and then inserts it at the destination time (e.g. Scene 2 has been relocated to appear after Scene 3 and as the picture and sound for this edit are conformed the automation is conformed to match).

Delete

Deletes automation events from the current mix, creating a new conformed mix/pass.

All information including fader moves, events and mutes is deleted.

The Delete operation changes the timecodes on events following the removed section so that the new mix has no gaps.

Insert Stock

Inserts a blank space into the current mix, creating a new, conformed mix/pass.

Used for example when a new scene is added to a film (during this space/time all faders, events and mutes have the same initial settings as the start of the inserted time).



The source Mix/Pass is not changed by Mix Conforming.

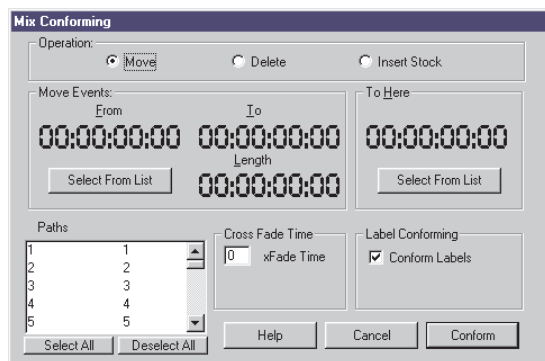
To select the Mix Conforming operation

- Click on Mix Conforming in the Offline Editing Sub-Menu of the Automation Menu.

or

- Press the F9 key on the dockable Encore keyboard.

The Mix Conforming dialogue box will displayed with Move selected by default.



- Click on Move, Delete or Insert Stock in the operation box.

The options available will change according to the operation selected.

Mix Conforming

Operation:

☐ Move

☒ Delete

☐ Insert Stock

Delete Events:

From

00:00:00:00

To

00:00:00:00

Length

00:00:00:00

Select From List

To Here

00:00:00:00

Select From List

Paths

1

1

2

2

3

3

4

4

5

5

Select All

Deselect All

Cross Fade Time

0

xFade Time

Label Conforming

☒ Conform Labels

Help

Cancel

Conform

Mix Conforming

Operation:

☐ Move

☐ Delete

☒ Insert Stock

Insert Timecode:

From

00:00:00:00

To

00:00:00:00

Length

00:00:00:00

Select From List

To Here

00:00:00:00

Select From List

Paths

1

1

2

2

3

3

4

4

5

5

Select All

Deselect All

Cross Fade Time

0

xFade Time

Label Conforming

☒ Conform Labels

Help

Cancel

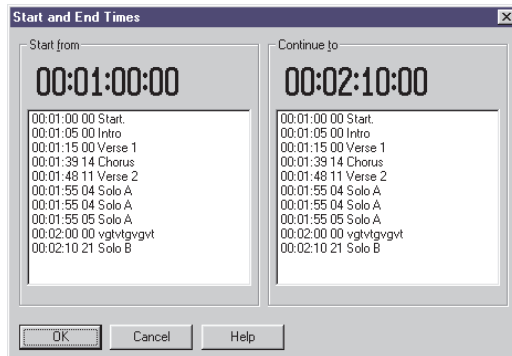
Conform

To set the From and To times

- Click on each timecode and alter it manually.

or

- Click the Select From List button to set the times from the Start and End Times dialogue box.



The Length timecode will automatically show the amount of time that will be conformed.

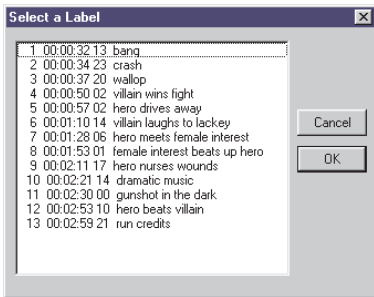
- Change the Length timecode manually if required.

To set the To Here timecode for a Move operation

- Click on the timecode and alter it manually.

or

- Click the Select From List button to set the time from the Select A Label dialogue box.

**To select the paths to conform**

- Click on the required paths in the list.

The selected paths will be highlighted.

- Click the Select All button to highlight all paths.

To change the crossfade time

- Click in the xFade Time box and enter the required number of frames of crossfade.

This will be used at both the beginning and the end of the conform, or at the "join" for a delete operation.

To force the Label List to follow the conform operation

- Click the Conform Labels checkbox so that an X is displayed.



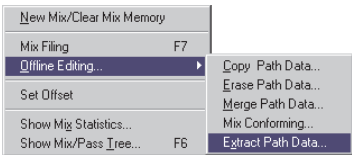
Note that when this is done, the previous Mix/Passes will no longer match the Label List.

To create the new conformed mix

- Click the Conform button.

The Mix Conforming dialogue box will be removed and a confirmation box will appear to indicate a new Mix/Pass has been created. The new Mix/Pass will be shown as the Play Pass on the main Encore screen.

Extract Path Data



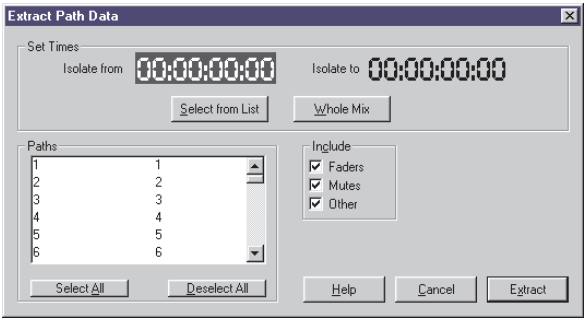
This is used to select part of the current Play Mix/Pass and create a new Mix/Pass.

This is useful, for instance, for extracting a scene (or a short sequence of scenes) to concentrate on that particular part of a Mix. The extracted section can then be merged to combine it with other completed work.

To extract Path Data

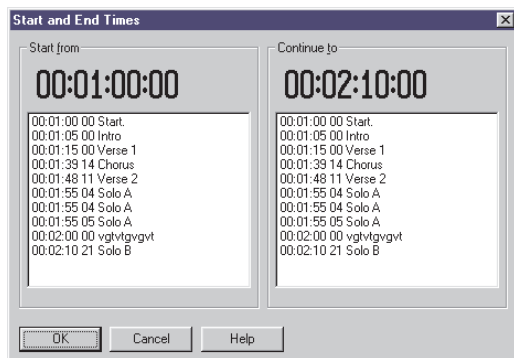
- Click on Extract Path Data in the Offline Editing Sub-Menu of the Automation Menu.

The Extract Path Data dialogue box will be displayed.



- Click the Faders, Mutes and Other check boxes to select which parts of the automation data to extract.

- Enter the Isolate From and Isolate To times in the Set Times box either manually or by clicking the Select from List button and selecting the times in the Start and End Times dialogue box.



- Click the Whole Mix button to set Isolate from to zero and Isolate to to 23:59:59:24.
- Click the required paths in the Paths list (click the Select All button to choose all paths).

The selected paths will be highlighted.

- Click on Deselect All to deselect all paths.

To create the new mix pass

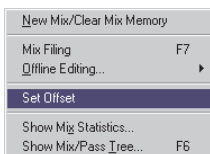
- Click the Extract button.

The Extract Path Data dialogue box will close and a dialogue box will appear confirming that a new Mix/Pass was created.



The new Mix/Pass is automatically selected as the Play Pass.

Set Offset

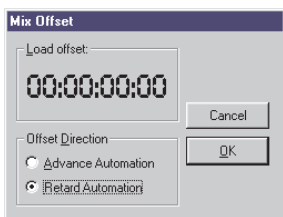


This is used to offset the automation system from the incoming timecode.

To set a Mix Offset

- Click on Set Offset in the Automation Menu.

The Mix Offset dialogue box will be displayed.



- Change the timecode manually or use a preset (A to F).
- Click the Advance Automation or Retard Automation dialogue box as required.

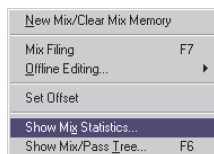
Advance Automation will deduct the timecode value from the timecode displayed on the Encore screen (i.e. automation events will happen in advance of the actual incoming timecode value they were recorded at).

Retard Automation will add the timecode value to the timecode displayed on the Encore screen.

- Click OK.

The status bar on the Main Encore Screen will show the offset value.

Show Mix Statistics



Allows users to view details of the current Mix/Pass. (e.g. points in timecode between which all fader moves have occurred, faders on which there are fader moves, mute events, and channel button events.

Also displayed is the amount of memory used by the current Mix/Pass chain.

To show mix statistics

- Click on Show Mix Statistics in the drop down Mix menu.

The Mix Stats dialogue box will now appear.



- Click on OK to close the dialogue box.

Show Mix/Pass Tree



To display the Mix/Pass Tree

➤ Click on Show Mix/Pass Tree in the drop-down Mix menu.

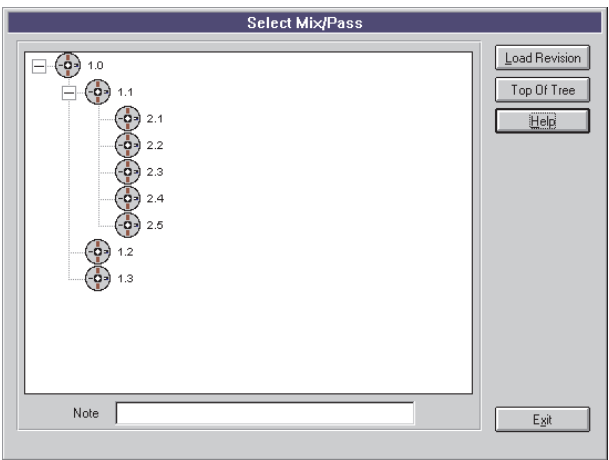
or

➤ Click on the Mix/Pass Tree icon.

or

➤ Click on the current Mix/Pass number on the Encore screen.

In all three cases, the Select Mix/Pass dialogue box will appear which displays the Mix/Pass Tree.



To select a Mix/Pass

➤ Click on the required Mix/Pass number.

The Mix/Pass number will be highlighted.

- Click the Load Revision button.

The selected Mix/Pass will become the current Play Pass and its number will be shown in the Play Pass boxes on the main screen.

Top Of Tree

The Top Of Tree button is used to return the Mix/Pass Tree display to Mix/Pass 1.0. This is useful when the Mix/Pass Tree is large and complex.

To add a note to a Mix

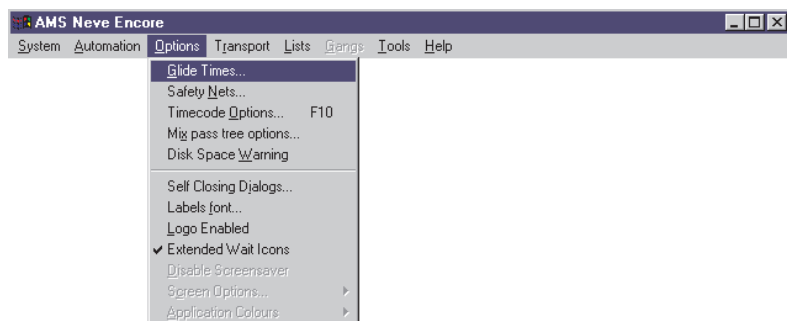
- Click on the required Mix/Pass number.

The Mix/Pass number will be highlighted.

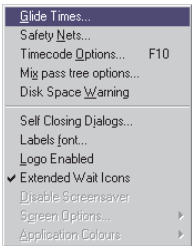
- Click in the Notes box under the Tree display.
- Type in the required text using the dockable keyboard.

The text will be displayed next to the selected Mix/Pass as it is entered and edited.

Options Menu



Glide Times



Allows users to adjust Glide rates for Match and Auto Match mode.

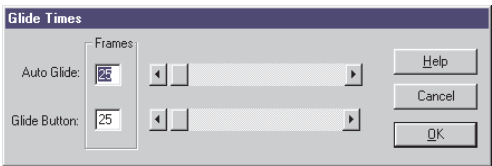
Glide times can be changed at any time (including during the running of automation).

 *Because a Glide is written into the fader data, any change in Glide Time settings does not affect previously written Glides.*

To set glide times

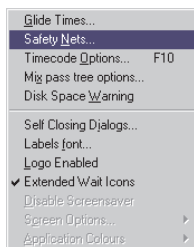
- Click on Glide Times in the drop down Options menu or click on the Glide Times area in the main screen.

The Glide Times dialogue box will appear.



- Adjust the times as required by either using the horizontal scroll bars or entering the desired number into the Frame boxes via the keyboard.
- Click on OK to close the Dialogue box.

Safety Nets



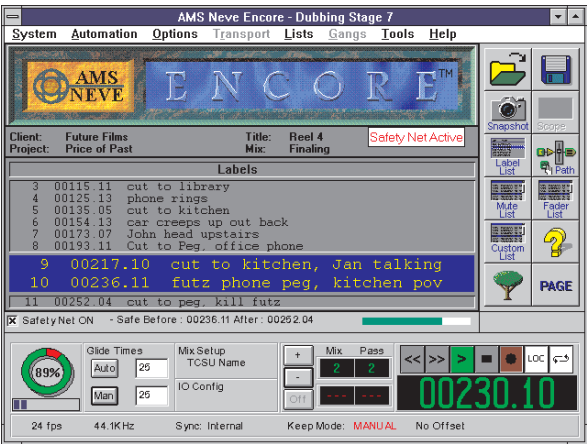
Used to set up a window (between two points in timecode) inside which new automation Events can be recorded. For instance, in post production the Safety Nets can be used to safeguard the automation in the regions either side of a scene and automatically record new automation during the scene.

The Safe Before and Safe After times can be set manually or from the Label List.

Controls can be placed into a pending record mode in advance of the Safe Before time using any automation Record Mode, including Master Touch Record in Collect Touch. At the Safe Before time the system will immediately transition the controls into recording new automation and drop out of record at the Safe After time to return to the previous automation pass settings.

The Encore screen displays countdown wipes which start 5 seconds before the Safe Before and Safe After times.

The following examples show the lead in to the Safe Before and After times:



The Safety Net is active, as indicated in the Client Information Area. The countdown wipe is displayed to the right of the Safe times. Notice that times are shown in foot-frames which is typically used in film post production.

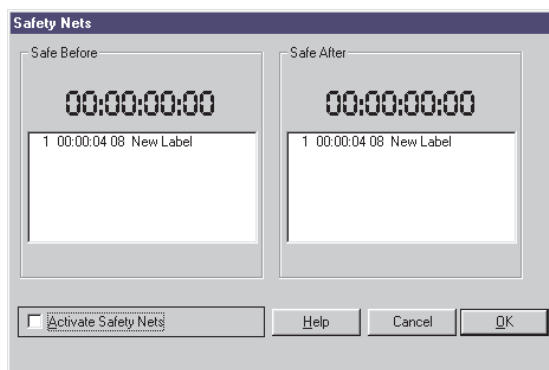


The new automation data is being recorded and a new Mix/Pass has been created. The countdown wipe shows the Safe After time is imminent and the Safety Net is about to re-engage, at which point the transport can be stopped.

To set safety nets

- Click on Set Safety Net Times in the drop down Options Menu.

The Safety Nets dialogue box will be displayed.

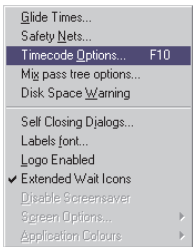


- Enter the Safe Before and Safe After times either manually or by clicking in the Label List below each time.
- Click on Activate Safety Nets check box so that an X is shown in the box.
- Click on OK to return to the main screen.

The Safety Net Status Line under the Label List on the main screen will show the safety net times.

If an automation pass is stopped before the Safety Net End time is reached then the control positions will match to the Play Pass Position at the Safety Net End time.

Timecode Options



Used to set timecode type, timecode display options, local zero times and to create timecode presets (for later recall).

To access Timecode Options

- Click on Timecode Options in the Options drop down menu.

or

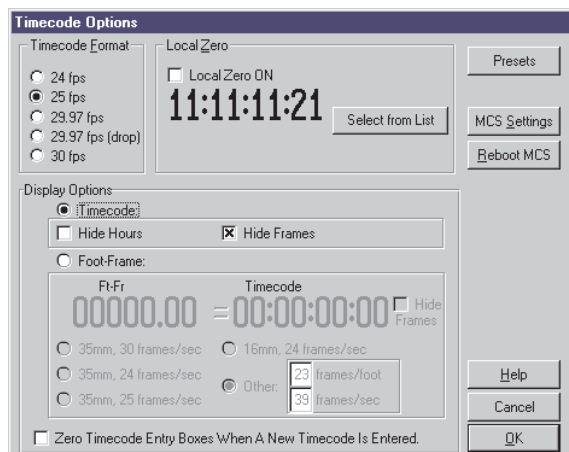
- Click on the Timecode Icon.



or

- Click on the Timecode display area in the Encore screen.

The Timecode Options dialogue box will be displayed.



Timecode Type

Used to set the frame rate for incoming Timecode.

To set the Timecode type

- Click on the radio button for the required timecode type in the Timecode Format box.

The choices are 24, 25, and 30 (drop or nondrop) frames per second.

-  *Encore does not automatically determine the incoming code type.*
-  *It is advisable to verify the code type before mixing.*
-  *If incoming Timecode differs from the selected type then a message will appear to inform the user.*
-  *The default is set to the type of code used most often.*

Local Zero

Used to display the running time of a Mix instead of the Timecode in use.

When Local Zero is activated running code will be offset so that the chosen point is displayed as 00:00:00:00 in all Timecode fields.

To set Local Zero

- Enter the desired timecode in the Local Zero box either manually or by clicking on Select From List and making a selection from the Select A Label dialogue box.



When the cursor is placed and clicked in the timecode area of the Local Zero box it will change to a + sign (when in the upper half) or a - sign (when in the bottom half) allowing the user to increment or decrement the displayed times using the trackball button.

- Click on Local Zero ON.



Local Zero is saved and automatically reloaded with the Mix.

To zero the displayed timecode

- Place the cursor within the displayed timecode area and press the Z key on the keyboard.

The displayed timecode will be zeroed.

Timecode Display Options

Used to set the display format for Timecode within Encore.

To set the timecode display options

- Click on the required display settings in the Display Options box.



When the cursor is placed and clicked in the Ft-Fr = Timecode areas of the Display Options box it will change to a + sign (when in the upper half) or a - sign (when in the bottom half) allowing the user to increment or decrement the displayed times using the trackball button

Timecode Radio Button

Timecode will be displayed in HH:MM:SS:FF format.

Hide Frames

Suppresses the display of frames on the screen.

Hide Hours

Suppresses the display of hours on the screen.



Complete entry of Timecode is required even if hours or frames are suppressed.

Flywheel Duration Box

The period that Encore will continue working despite receiving bad timecode (i.e. ignoring bad timecode).

Foot-Frame Radio Button

Timecode will be displayed in Foot-Frames format.

FT-FR = Timecode

Allows users to synchronise the Foot-Frames display and actual SMPTE time (e.g. to make the foot-frame counter read zero feet at a timecode of one hour, enter 0.00 under Ft-Fr and 01:00:00:00 under Timecode).

Film Format

Buttons are provided to set the type of film being used.

If a custom format is desired, enter the number of frames per foot and frames per second using the Other facility.

Presets

The Presets button is provided to allow the Timecode Presets to be changed without closing the Timecode Options dialogue box.

See Timecode Presets in the Tools Menu chapter.

MCS

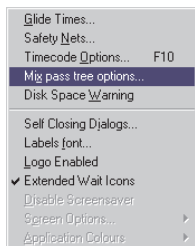
To access the MCS Preferences page

- Click the MCS Settings button.

To reset the MCS Controller card

- Click the Reboot MCS button

Mix/Pass Tree Options

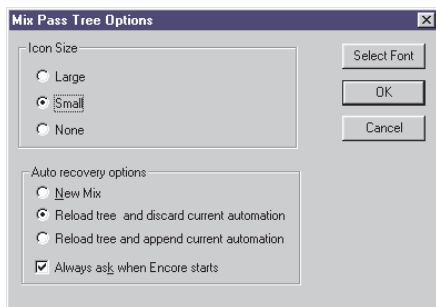


Allows users to select the size of icons displayed in the Mix/Pass Tree dialogue box (i.e. large or small) and the font style and size.

To select Mix/Pass Tree icon size

- Click on Mix pass tree options in the drop down Options menu.

The mix pass tree options dialogue box will appear.

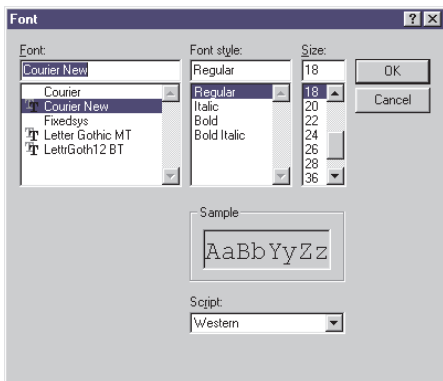


- Click on either the Large, Small or None radio buttons as required.
- Click on OK to confirm selection and quit the dialogue box.

To select Mix/Pass tree font

- Click on Select Font.

The Font dialogue box will appear.



- Select the Font type using the scroll bar to view options and the left-hand trackball button to highlight the desired choice.
- Select the Font Style using the scroll bar to view options and the left-hand trackball button to highlight the desired choice.
- Select the Font Size using the scroll bar to view options and the left-hand trackball button to highlight the desired choice.

The current selection is displayed in the Sample area.

- Click on OK to confirm selection and quit the dialogue box.

To select Mix Tree icon size

- Click on Mix pass tree options in the drop down Options menu.

The mix pass tree options dialogue box will appear.

- Click in the Large, Small or None radio button as required.

Auto Recovery Options

This determines what should be done when a New Mix Tree is created.

New Mix means start a new Mix Tree without retaining any previous data.

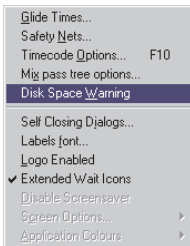
Reload Tree and discard current automation means that the Mix Tree will be loaded, but if there is an un-kept Record Pass then it will be discarded.

Reload Tree and append current automation means that the Mix Tree will be loaded and if there is an un-kept Record Pass then it will be kept to the Mix Tree.

- Click the required radio button.
- Click the Always Ask When Encore Starts check box to display the Auto Recovery dialogue box every time Encore is started.

If this is not checked, then the option selected in this dialogue box will be used automatically.

Disk Space Warning



This is used to determine how much space must be used up on a hard disk before warnings are issued on the Encore screen.

To set the disk space low warning level

- Click on Disk Space Warning in the Options menu.

The Warning Low On Disk Space dialogue box will be displayed.



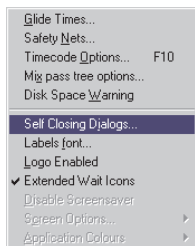
- Enter a percentage as required, or click the up/down buttons next to the percentage box.

When one of the hard disks in the system reaches the percentage entered, this dialogue box will be displayed again with information about which hard disk has reached the level set. This is so that a new percentage can be entered, if required.



A different dialogue box is displayed at the 85% full level. This is because this is considered to be a point at which some administrative maintenance should be carried out.

Self Closing Dialogs

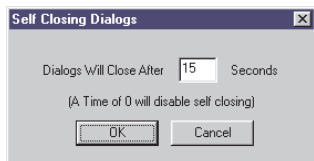


Allows users to set the period of time that transient messages (e.g. The Mix Has Been Saved Successfully) appear on screen.

To use self closing dialogs

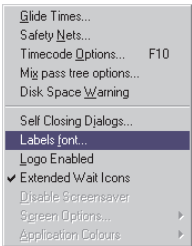
- Click on Self Closing in the Options drop down menu.

The self closing dialogue box will appear.



- Enter the required time using the numeric keyboard.
- Click on OK using the left-hand trackball button to confirm selection.

Labels Font

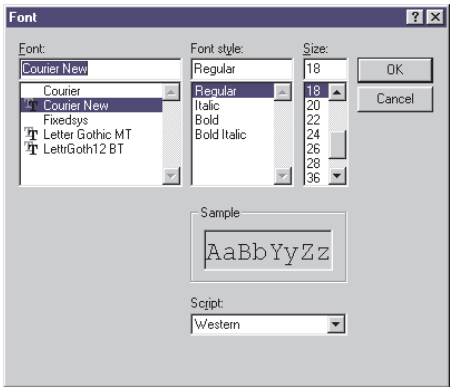


Used to select the type of font displayed in the Label area of the main Encore screen.

To select the Labels font

- Click on Labels font in the drop down Options Menu.

The Font Options dialogue box will appear.



- Use the vertical scroll bar to view the selection of available fonts in the Font box and click on desired choice.

The selection made is displayed in the Sample box.

- Click on the desired style in the Font Style box.

The selection made is displayed in the Sample box.

- Use the vertical scroll bar in the Size box to select the required font size.

The selection made is displayed in the Sample box.

- Click OK to confirm selection and quit the Font dialogue box.

Font Dialogue box

Font

Contains the list of available fonts.

Font Style

Contains the list available font styles (e.g. Italic, bold etc.).

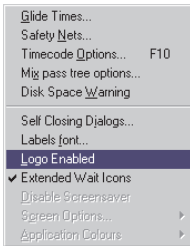
Size

Contains the list of available font sizes (measured in points).

Sample box

Allow users to view and experiment with Fonts, Font Styles and Font sizes (before they are applied).

Logo Enabled



Allows users to create a larger working space on screen by disabling the Encore logo.

To enable/disable logo

- Click on Logo Enabled in the drop down Options menu.

If the logo is enabled a tick is located to the left of Logo Enabled.

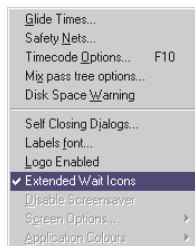
If the logo is disabled there is no tick to the left of Logo Enabled.

- Click on another option or move the cursor away from the drop down menu and click.



There is no dialogue box for this facility.

Extended Wait Icons



This is used to select the extended set of wait icons that are displayed when Encore is busy (e.g. when loading a Desk Setup).

The extended set of wait icons are more visually appealing.

The standard wait icon is the timer dial. This will be used when this option is not selected.

To selected the extended set of wait icons

➤ Click on Extended Wait Icons in the drop down Options Menu.

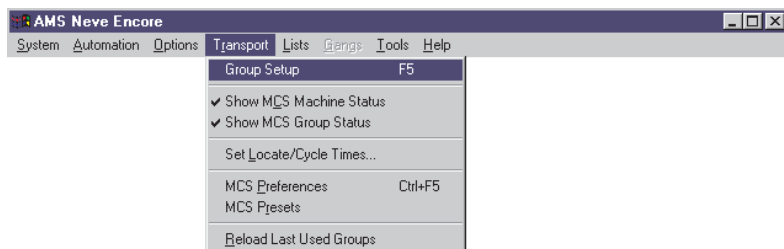
Next time the Options Menu is selected, a tick will be displayed adjacent to Extended Wait Icons.

The extended icons are de-selected by repeating the operation.

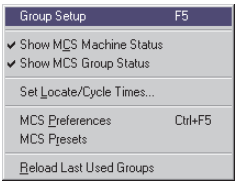


There is no dialogue box for this facility.

Transport Menu



Group Setup

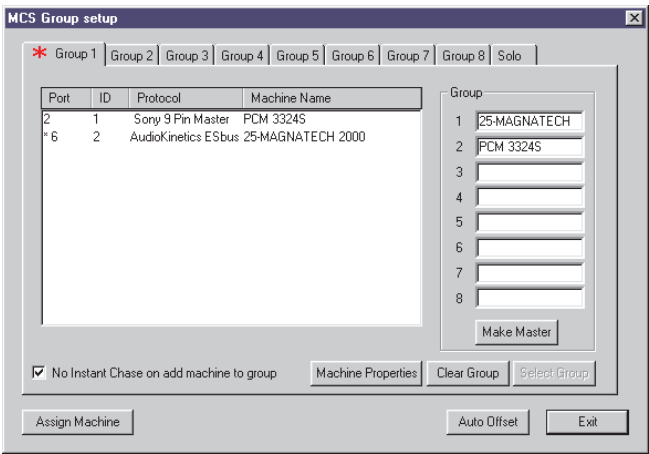


MCS Setup is used to setup groups of machines and configure individual machines.

Setup Groups of Machines

Group Setup is used to setup groups of machines and configure individual machines.

When Group Setup is selected, the MCS Group Setup dialogue box is displayed with the page for the Current Group on top.



The F5 key can be used as a shortcut to MCS Group Setup.

There are 8 tabbed pages for the eight MCS groups. Each page is identical except for which group it relates to. A red asterisk is displayed on the tab for the currently selected group.

The page shows a list of the currently available machines, and a Group list which shows the machines in the Group.

The group's master machine is indicated by an asterix (*) next to the master's Port number.

To add a machine to a Group

- Click on the numbered tab for the required Group.
- Click on the required machine in the machine list.
- Click the Assign Machine button.

The machine will be added to the Group list.

If it is the first machine assigned to the Group then it will be the Group Master and a * will be displayed next to the machine's Port number.

To take a machine out of a Group

- Click on the numbered tab for the required Group.
- Click on the required machine in the Group list.
- Click the Remove Machine button.

The machine will be removed from the Group list.

If the machine is the group master then the next machine in the Group list will be made the Group Master.

To remove all machines from a Group

- Click on the numbered tab for the required Group.

This also selects the Group as the Current Group that is controlled by the MCS card.

- Click the Clear Group button.

There will be no machines assigned to the current group.

To change the currently selected (active) Group

- Click on the numbered tab for the required Group.
- Click the Select Group button.

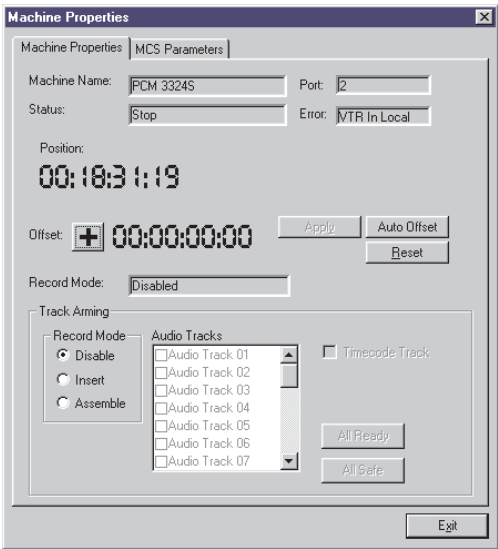
The red asterix will move to the newly selected Group.

Configuring Individual Machines

To configure an individual machine

- Click on the required machine in the machine list on any MCS Group Setup page.
- Click the Machine Properties button.

The Machine Properties dialogue box will be displayed.



The dialogue box has two pages: one for properties and one for MCS parameters for the selected machine.

Machine Properties

The Machine Properties page shows the status of the selected machine, including the machine name and type.

The Machine Properties page has controls for changing the offset and track arming.

Machine Offset

The offset for a machine is applied as a difference between the position of the machine and the position of the group master. A group master may not have an offset.

To set the offset

- Click the +/- button in front of the timecode value to set it to plus or minus.
- Change the timecode manually to the required value.

To use Auto Offset

- Click the Auto Offset button.

This sets the offset to the current difference between the position of the machine and the position of the group master.

Track Arming

The Audio Tracks list shows the tracks for the selected machine. Armed tracks are highlighted and each track has a check box which will be ticked when the track is armed.

To arm a track

- Click the check box for the required track.

Each click will toggle the track between armed and safe.

To arm all tracks for the current machine

- Click the All Ready button.

All the tracks will be highlighted and the check boxes will be ticked.

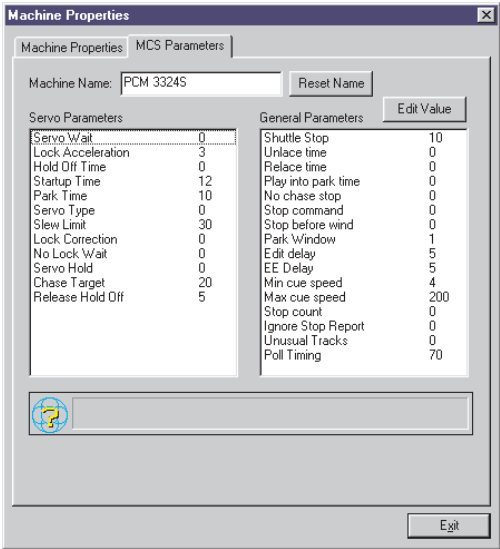
To disarm all tracks for the current machine

- Click the All Safe button.

No tracks will be highlighted or ticked.

MCS Parameters

The MCS Parameters page is used to change settings for individual machines to optimise performance. The machine name can also be altered (e.g. to identify machines of the same type).



To change the machine name

- Click in the Machine Name box.
- Type the required name.
- Click the Reset Name button to change the name back to the default for the machine type.

To change a parameter

- Click the required parameter in either list box.

The parameter will be highlighted and a description will be displayed in the box beneath the parameter lists.

- Click the Edit Value button.
- Type in the required value and press Enter.



Each parameter has a specific range of values it can use. A value within range for the parameter must be provided.

Values outside the range will be rejected.

Servo Parameter Definitions

Used to “fine tune” the machine for servo into lock.

Servo Wait (frames)

Wait this number of frames after a play command before beginning servo action.

This parameter is used to delay the onset of servo action for a given number of frames. This can be set to allow time for the machine’s transport to stabilise before beginning servo action. Some machines may give inaccurate information to the MCS when servo is begun too quickly. Increasing this value may help to compensate for this.

Lock Acceleration (frames)

Number of frames away from lock that minimum servoing is applied.

Servo action is applied in 3 stages by the MCS, each stage being more aggressive. If the machine persistently overshoots the lock position during locking, increasing this value will apply gentler servoing as the machine approaches lock and may help reduce this.

Hold Off time (frames)

Wait for this number of frames after fine slewing into lock has achieved a zero error before releasing.

Normally, when zero error has been achieved the machine is released from servo in order to lock to the video frame edge. However, depending upon the transport ballistics, some machines may have moved through zero error and be moving away from zero error at this point. If released in this situation the machine may repeatedly report lock & locking. Increasing the hold off time causes the MCS to wait after zero error has been achieved before releasing the machine.

Start-up time (frames)

Play command is issued when the timeline is this many frames behind the machine position.

When machine synchronisation is begun after the PLAY key has been pressed, the system will pre-roll by 16 frames and then run the timeline through the machine position. If the machine error is observed to count down slowly from 16 frames to zero, adjusting this parameter by 2 frames may correct this. If the machine can be seen to have several frames to servo after receiving its play command, adjusting this parameter may correct this.

Park Time (frames)

Machine parks ahead when chasing to a moving timeline by this many frames.

Servo type (0, 1 or 2)

Final approach : 0 means servo up from 1 frame behind; 1 means servo directly into lock; 2 means come back from 1 frame in front.

This parameter determines the way the machine servos into lock. The most common method is to servo up from 1 frame behind. However, this is not suitable for some machines, which will be unable to lock by this method. If the machine hovers between zero error and 1 frame error, try an alternate servo type. NOTE: The servo software can make automatic changes to this value.

Slew limit (frames)

Maximum number of frames of error which will be made up by servoing rather than shuttling.

Error above this value will cause the machine to go into shuttle mode rather than servo mode.

Lock correction (frames)

Number of frames a machine will 'jump' when releasing.

The parameter allows correction for machines who's reported position "jumps" when it is released from servoing. Adjustment of this parameter is normally not necessary.

No Lock Wait

Non zero means assume lock when zero error is achieved before machine reports servo lock.

Setting this to a non zero value will decrease machine lock up time in some cases (for example 7030). This is because certain machines may achieve and hold zero error for some time before actually reporting lock.

Servo Hold (frames)

Hold servoing for this number of frames before issuing play.

Once zero error has been achieved, the MCS will continue to servo at play speed for the time specified. This can help avoid situations where the machine is servoed up from behind and is possibly speeding up when released and therefore could be into the next frame when released.

Release Hold off (frames)

Number of frames to wait after releasing before LOCK is confirmed.

This parameter controls the last stage of the servo process for a machine. After zero error is achieved and the machine is released, the MCS will wait for the specified time before lock is confirmed. This gives more leeway for final errors to be corrected if required. Adjusting this value may help if lock errors are observed after lock has been reported.

General Parameter Definitions**Shuttle Stop**

Non-zero means that machine will be slowed down to stop. The larger the number the gentler the action of the stop command.

Unlace time (seconds)

Distance to target in locate/chase above which unlaced or high speed wind will be engaged.

When the "locate to" or chase difference is greater than this time the machine will unlace and fast wind until the difference is within the relace time. Setting this value to 255 will cause "infinite" unlace time to be adopted. This will permit devices capable of instant locates to avoid entering shuttle or wind modes.

Relace time (seconds)

Distance to target in locate/chase below which laced or shuttle wind will be engaged.

This parameter is essentially the opposite of the above and operates if "unlaced wind" has been engaged. When spooling to a locate time shuttle mode is engaged when the difference between the current position and the locate target is below this value.

Play into park time

Allowed overshoot in a locate operation before new locate command is issued.

When locating, the machine may overshoot the specified location. If the overshoot becomes greater than the value specified in this default the MCS will issue a new locate command rather than allowing the machine to park at the “overshot” position. This is primarily used to cater for devices which have a built in “play into park” mode (for example Tascam DA60).

No chase stop (0 disabled, 1 enabled)

1 = Don't issue stop command when parked next to master.

If this option is enabled then this machine will be set to shuttle at zero speed when it is parked next to the master position.

Stop command (0 or 1)

0 = Shuttle at zero speed and 1 = STOP command.

This option determines how the machine will behave when the STOP key is pressed. If it is set to 0, then the machine will shuttle at zero speed. If it is set to 1, then the machine will be sent a stop command.

Stop before wind (0 or 1)

1 = issue stop command before going into wind from play.

Setting this option to 1 will cause a stop command to be sent to this machine between a wind and a play operation.

Park window (frames)

Allowed error after a locate or chase operation.

This is the maximum allowed difference between the position required by the locate or chase operation and the actual final machine position. If the difference exceeds this value, than another locate will be performed.

Edit delay (frames)

Number of frames the machine takes to respond to an EDIT ON command.

This setting should be used to compensate for the time required by the machine to perform an edit on (i.e. enter record) after receiving the command. The compensation is applied during programmed external recording.

EE delay (frames)

Number of frames the machine takes to respond to an E to E (input monitor) command.

This parameter is similar to the previous value but applies to the response time to an E to E command.

Min cue speed

Smallest permitted value of shuttle speed command. Units - 1/64th of play speed, i.e. $4 = 1/16\text{th}$, $128 = 2 \times \text{play speed}$.

This value should be used to set the minimum shuttle speed for the machine. Higher values will result in the machine moving in response to shuttle wheel movements below the normal minimum shuttle speed.

Max cue speed

Largest permitted value of shuttle speed command. Units - multiples of play speed.

This value should be used to set the maximum shuttle speed. Larger values will result in higher shuttling. This parameter can be used to slow down machine shuttling if desired.

Stop count (frames)

Machine must be motionless for this number of frames before stop is reported.

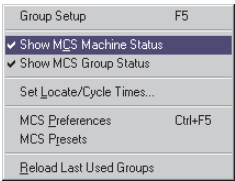
Increasing this value will force the MCS to wait for the specified number of motionless frames before considering the machine to be stopped.

Poll Timing

Time after frame edge that machine position reports are requested from the machine. Each "unit" in the value is 128 μ S (i.e. 10 = 1.3mS, 80 = 10mS).

Some machines do not update their internal position values until some distance into the frame. Use this parameter to remove any ambiguity about machine position values. A typical result of this parameter needing adjustment is persistent and random 1 frame lock errors.

Show MCS Machine Status



This displays or hides the Machine Status information.

ID	Machine	Offset	Position	Status	Deviation	Error	RM
* 2	25-MAGNATECH 2000	+ 00:00:00:00	00:00:00:00	Stop	+ 00:00:00:00	Mixed Code	DIS
1	PCM 3324S	+ 00:01:49:15	00:01:49:15	Stop	+ 00:00:00:00	VTR In Local M...	DIS

This shows either the status of the current group (the group master is indicated by a red * in the Machine name) or the status of the current machine in solo.

The Machine Status is displayed above the Label List on the main Encore screen.

To show or hide the MCS Machine Status

➤ Click the Show MCS Machine Status option in the Transport Menu.

When the Status is shown, the option is ticked.

The **ID** column shows the port number the machine is using.

The **Machine** column shows the name of the machine, usually indicating the model name.

The **Offset** column shows the offset from the Group Master.

The **Position** column shows the current position of the machine.

The **Status** column shows the current activity of the machine, i.e. Stop, Play, etc.

The **Deviation** column shows the difference between the machine's position and the timeline position. This takes any offset into account (i.e. if the difference is equal to the offset then the deviation is zero).

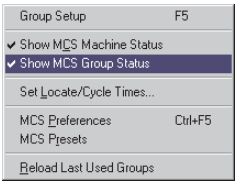
The **Error** column shows any errors reported by the the serial connection to the machine.

The **RM** column shows the current record mode. This will be DIS for disabled, INS for insert edit mode or ASS for assemble edit mode.



There is no dialogue box for this function.

Show MCS Group Status



This displays or hides the MCS Group Status information.

ST	ST								Group 1 Status	LTC
1	2	3	4	5	6	7	8		Stop	

This shows the overall status of the Group and the status of each individual machine in the Group. The status of the group master is shown above the number 1.

The Group Status is displayed above the Label List on the main Encore screen.

The box at the right hand end shows the current system reference. This will be LTC (linear timecode) or VIDEO. The background colour indicates the status of the reference, with green for good code or red for bad code.

To show or hide the MCS Group Status

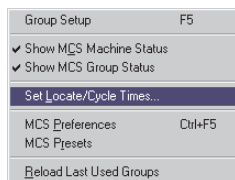
- Click the Show MCS Group Status option in the Transport Menu.

When the Status is shown, the option is ticked.

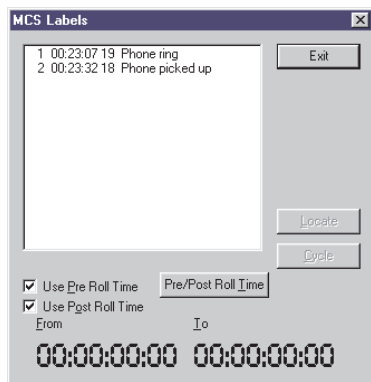


There is no dialogue box for this function.

Set Locate/Cycle Times



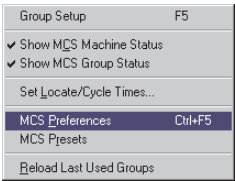
This causes the MCS Labels dialogue box to be displayed.



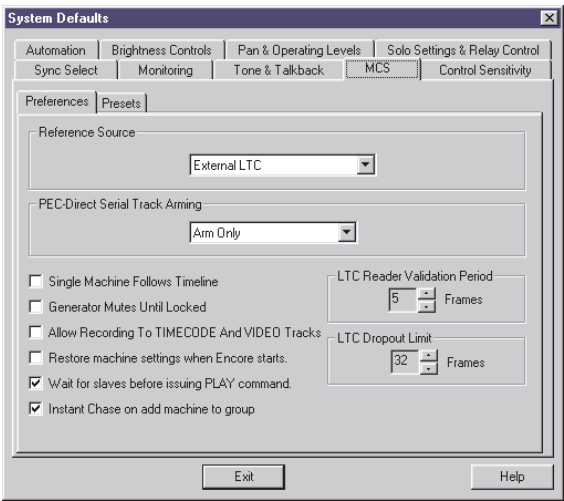
A Locate or Cycle can then be executed.

See Locate and Cycle in the Machine Control chapter.

MCS Preferences

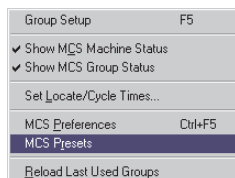


This causes the Preferences tab in the MCS page of the System Defaults to be displayed.

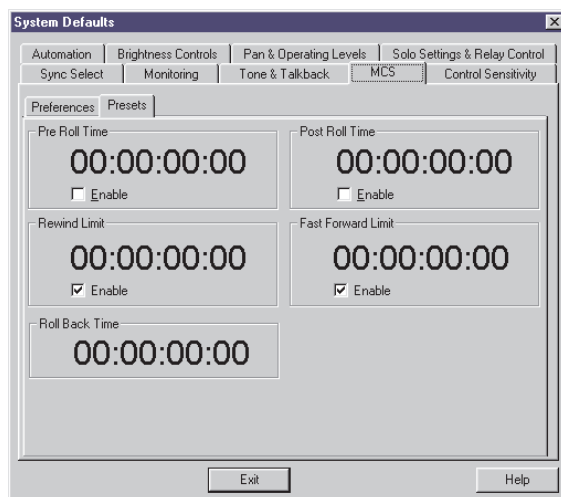


The MCS Preferences are described under Preferences in the System Menu chapter.

MCS Presets

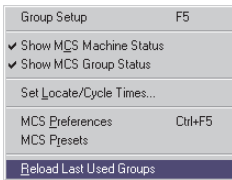


This causes the Presets tab in the MCS page of the System Defaults to be displayed.



The MCS Presets are described under Preferences in the System Menu chapter.

Reload Last Used Groups



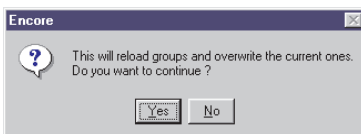
This is used when Encore is started to restore the groups of machines as they were setup the last time that Encore was running.

This option only needs to be selected when Encore is re-started. Subsequent changes to the machine groups will be saved.

To restore the group setup

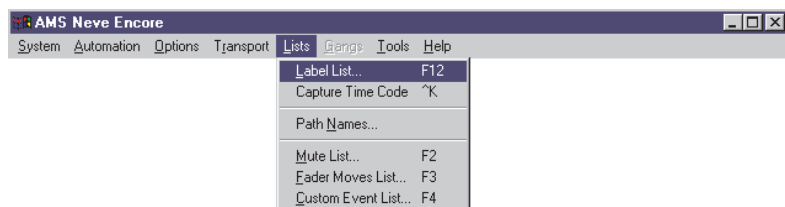
- Click on Reload Last Used Groups in the Transport Menu.

A confirmation dialogue box will be displayed. This warns that any groups that have been setup using the MCS Panel directly will be overwritten.



- Click the Yes or No button as required.

Lists Menu



Label List



Allows users to create or capture (grab) a point in timecode (modify if required and assign a name to it).

 *The Label List is organised in timecode order.*

To access the Label List

➤ Click on Label List in the drop down Lists menu.

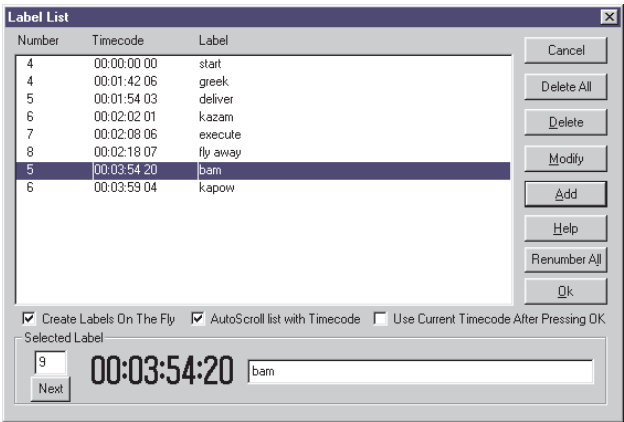
Or

➤ Click on the Labels area of the main screen.

Or

➤ Click on the Label List icon.

The Label List dialogue box will appear.



To create a label

- Enter the desired timecode in the timecode area using either the numeric keyboard or the cursor.



When the cursor is placed and clicked in the timecode area it will change to a + sign (when in the upper half) or a - sign (when in the bottom half), allowing the user to increment or decrement the displayed times using the left-hand trackball button.

- Enter the label name in the Selected Label box.
- Click the Next button to provide a unique number for the Label.
- Click the Add button.

The Label will be inserted in the Label List according to its Timecode.

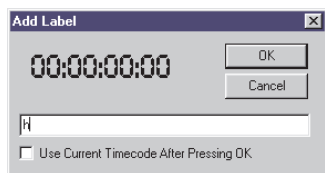
To enable Timecode grabbing

- Check the Create Labels On The Fly checkbox in the Label List dialogue box.
- Click OK to return to the main screen.

To grab Timecode and create a Label 'on the fly'

- Press any key on the keyboard when the main Encore screen is displayed.

The Add Label dialogue box will appear displaying the timecode that was captured when the key was pressed.



- Type in the rest of the Label.
- If desired edit the timecode.

- Click OK or press Enter.

If Use Current Timecode After Pressing OK is checked then the Timecode will be grabbed again when OK is clicked or Enter is pressed and that Timecode will be used for the Label.

To modify a Label

- Click on the required Label in the Label List dialogue box.

The label will appear in the Selected Label box.

- Modify the entry in the Selected Label box.
- Change the Timecode manually as required.
- Click the Modify button and the label will be changed in the list.

To delete a Label

- Click on the required Label in the Label List dialogue box.

It will appear in the Selected Label box.

- Click the Delete button.

The label will be removed from the list.

To delete all Labels

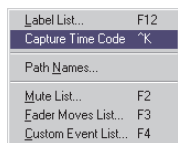
- Click the Delete All button in the Label List dialogue box.

All labels will be deleted.

Autoscroll List With Timecode

When this box is checked (enabled) and a tape plays the highlight bar moves through the Label List highlighting each label as its point in timecode is reached.

Capture Timecode



Allows the current Timecode value to be captured and stored in Timecode Preset A.

To capture Timecode

- Click on Capture Timecode in the drop down Tools Menu.

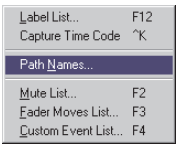
or

- Press Ctrl-K on the Encore keyboard (hold down the Ctrl key and press K).

The current Timecode (as displayed on the main Encore screen) will be stored in Timecode Preset A.

See Timecode Presets in the Tools Menu chapter.

Path Names

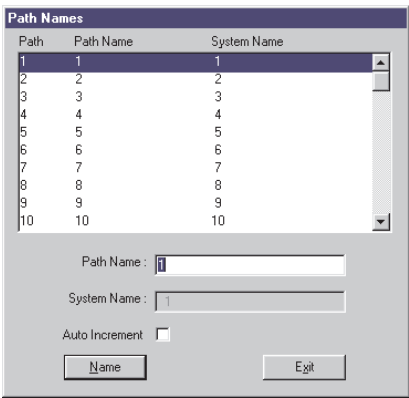


Allows a name to be assigned to any of the paths displayed in the list.

To name a path

➤ Click on Path Names in the drop down Lists menu.

The Path Names dialogue box will appear.



➤ Select the desired paths by clicking on the associated Path number.

The related System and User Names will appear in the System Name and User Name boxes.

➤ Edit the User Name.



A Name cannot contain more than four characters.

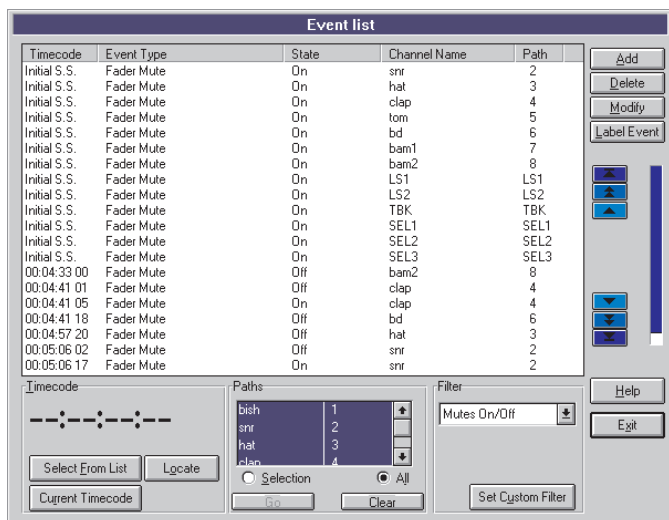
➤ Click on Name.

The new name will be inserted into the list.

Mute List



Displays the Event List with Mute events automatically selected.



The Event List shows

Timecode at which the event occurred - a special case of this is the Initial S.S. which is the initial snapshot of the state of the control.

Event Type which is the type of control.

State which is the setting the control was changed to.

Channel Name is the user name for the path the event took place on.

Path is the System Name for the path the event took place on.

Events can be added or deleted.

To browse through the Event List

- Click on the paging buttons next to the list of Events.
- or**
- Press the equivalent keys on the Encore and console surface keyboards.

The paging buttons have the following actions:

- | | |
|---|--|
|  | Go to first Event
Equivalent to the Home keys on the Encore and console surface keyboards |
|  | Go up three screenfuls of Events (towards the beginning of the list)
Equivalent to the PgUp keys on the keyboards |
|  | Go up one screenful of Events
Equivalent to the up arrow cursor keys on the keyboards |
|  | Go down one screenful of Events
Equivalent to the down arrow cursor keys on the keyboards |
|  | Go down three screenfuls of Events
Equivalent to the PgDn keys on the keyboards |
|  | Go to the last Event
Equivalent to the End keys on the keyboards |

The progress bar next to the paging buttons shows how far through the list (or sub-selection of the list) the display is.



If the bar is solid blue then the last Event is displayed.

To jump to a Timecode point in the Event List

- Click on the Timecode in the Timecode box and enter the Timecode manually.



The Encore keyboard or the numeric keys on the console surface (adjacent to the transport keys) can be used to enter the Timecode.

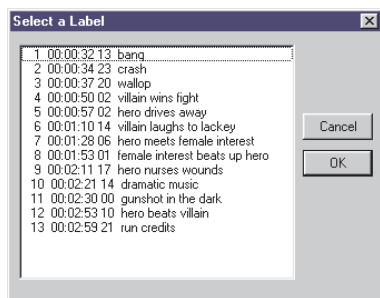
- Click the Locate button.

The list of events will jump to the Timecode entered.

To jump to a Timecode point from the Label List

- Click the Select From List button in the Timecode box.

The Select a Label dialogue box will appear.



- Click the label with the required Timecode.

- Click OK.

The Timecode in the Timecode box will be set to the value from the selected label.

- Click the Locate button.

The list of events will jump to the Timecode selected.

To jump to the current Timecode

- Click the Current Timecode button in the Timecode box.

The Timecode will be set to the Timecode displayed on the main Encore screen.

- Click the Locate button.

The list of events will jump to the Timecode selected.



If the Timecode selected to Locate to is beyond the last item in the Event List then a dialogue box will appear to indicate that no item can be Located.

To change the selection of Events displayed

To change the Event Type listed

- Click on the drop down arrow next to the Event Type in the Filter box.
- Click on the required Event Type in the list.

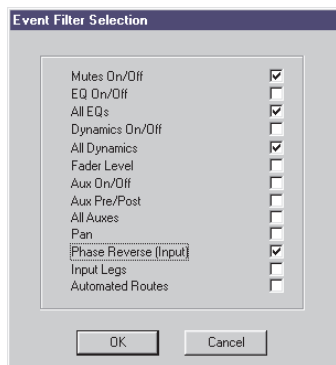
or

- Click on All to see all Event Types.

To view more than one Event Type in the list

- Click the Set Custom Filter button in the Filter box.

The Event Filter Selection dialogue box will appear.



- Click on the check boxes to set the required selection of Event Types.
- Click OK to return to the Event List dialogue box.
- Click on the drop down arrow next to the Event Type in the Filter box.
- Click on Custom Selection in the list.
- The list of events will show the selected Event Types.

To change the Paths listed

- Click the Selection radio button in the Paths box.
- Click the required paths in the Path list.
- Click the Clear button to reset the selection and start again.
- Click the Go button.

The Events for the selected set of paths will be shown in the list.

To add to the Event list

- Click the Add button.

The Add New Event dialogue box will appear.

	Timecode	Label
4	00:01:42 06	greek
5	00:01:54 03	deliver
6	00:02:02 01	kazam
7	00:02:08 06	execute
8	00:02:18 07	fly away

- Select the desired event from the Event Type box.
- Select the event status (i.e. on or off) in the Event Data box.
- Select the path that the event will be added to in the Event Path box.
- Select the Timecode for the Event from the Label List in the Timecode box.

The Timecode can also be changed manually.



When the cursor is placed and clicked in the Event Time area it will change to a + sign (when in the upper half) or a - sign (when in the bottom half), allowing the user to increment or decrement the displayed times using the left-hand mouse button.

- Click on Add to insert the event and return to the Event List box.



When Events have been added or deleted, a new Mix/Pass will be created and added to the Mix/Pass Tree on exiting the Event List dialogue box.

To delete from the Event list

- Click on the Event to be deleted.

The Timecode for the selected Event will be highlighted.

- Click on Delete.

A confirmation dialogue box will appear.

- Click on OK to Delete the Event.



When Events have been added or deleted, a new Mix/Pass will be created and added to the Mix/Pass Tree on exiting the Event List dialogue box.

To modify Events

The Timecode and the control State (value) can be modified for all Events except Initial Snapshot (ISS) Events.

➤ Click on an Event in the list.

or

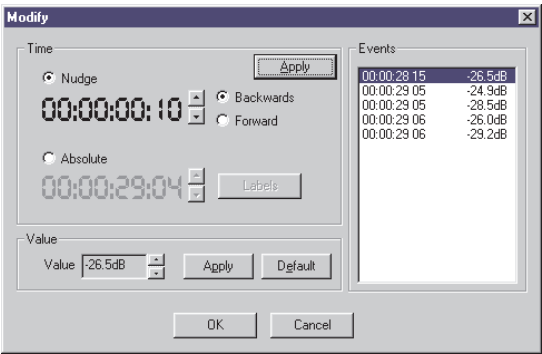
➤ Select a range of Events (e.g. click and drag down part of the List).



Initial SnapShot (ISS) Events may not be selected for modification.

➤ Click the Modify button.

The Modify Event dialogue box will be displayed.



The small Events list on the right of the dialogue box will show the selected Event(s).

There are two separate areas for modifying Event times and values. Each has an individual Apply button.

➤ Click on an Event.

The Absolute timecode will change to match the Event timecode.

To modify an Event Time

➤ Click Nudge or Absolute radio button as required.

If Nudge is selected

- Click on the scroll arrows to adjust the timecode by frame amounts or change the timecode manually.
- Click the Forwards or Backwards radio button as required.

Forwards will subtract the Nudge value from the event time and Backwards will add the nudge value to the event time.

- Click the Apply button in the Time area.

The timecode for the selected Event will be adjusted in the list.

If Absolute is selected

- Click on the scroll arrows to adjust the timecode by frame amounts.

or

- Change the timecode manually.

or

- Click the Labels button to choose a time from the Select a Label dialogue box.
- When the timecode is correct, click the Apply button in the Time area.

The timecode for the selected Event will be set to the Absolute timecode value.

To modify an Event Value

- Click on the scroll arrows next to the Event Value.

The amount by which the value changes depends on the control type. Switches can be set to On or Off.

or

- Click the Default button.

The Event Value will be set to the default according to the currently loaded User Defaults file.

- Click the Apply button in the Value area.

The value for the selected Event will be adjusted in the list.

When all modifications are complete

- Click the OK button.

The Modify dialogue box will close and the Event List will be updated with any changes that were made.



When Events have been modified, a new Mix/Pass will be created and added to the Mix/Pass Tree on exiting the Event List dialogue box.

To create Labels from Events

- Click the Label Event button.

The Add Label dialogue box will be displayed.



The timecode on the label will be taken from the Event.

The name of the label will show details of the Event (path name or number, control type and the control value).

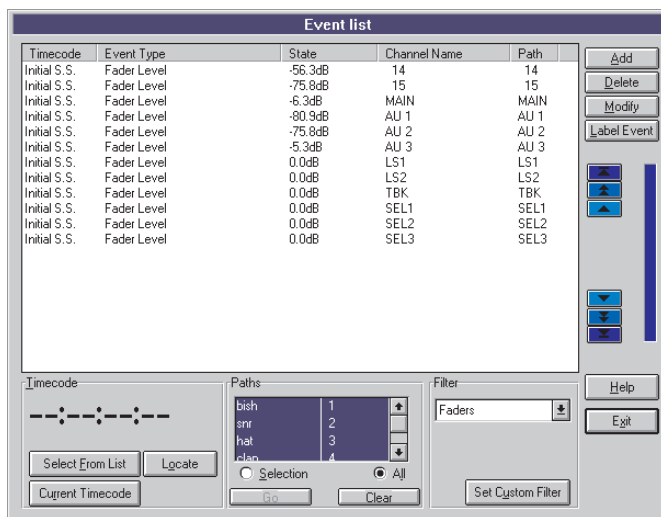
- If required, edit the label name and/or the timecode.
- Click OK.

The label will be added to the Label List.

Fader Moves List



Displays the Event List with Fader Move events selected automatically.



The Event List shows

Timecode at which the event occurred - a special case of this is the Initial S.S. which is the initial snapshot of the state of the control.

Event Type which is the type of control.

State which is the setting the control was changed to.

Channel Name is the user name for the path the event took place on.

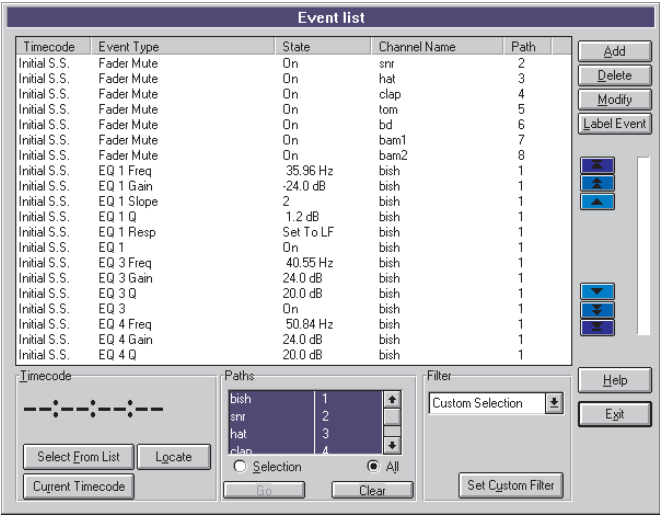
Path is the System Name for the path the event took place on.

Events can be added or deleted. See the preceding section on Mute List for more information about the Event List.

Custom Event List



Displays the Event List dialogue box with the current Custom Selection of event types selected automatically.



The Event List shows

Timecode at which the event occurred - a special case of this is the Initial S.S. which is the initial snapshot of the state of the control.

Event Type which is the type of control.

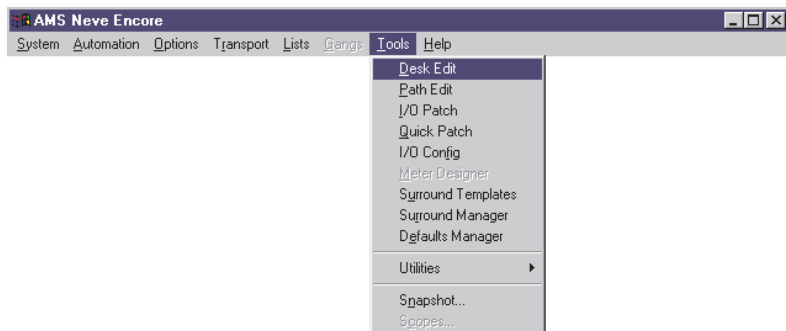
State which is the setting the control was changed to.

Channel Name is the name for the path the event took place on.

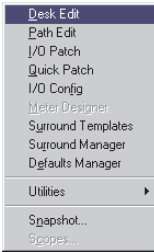
Path is the System Name for the path the event took place on.

Events can be added or deleted. See the preceding section on Mute List for more information about the Event List.

Tools Menu



Desk Edit



Desk Edit is used to create, manage and modify the basic structure of Desk Setups.

The Desk Setup defines how many of each type of path is available, the processing allocated to each path, the placement of paths on the console and the routing configuration. Desk Edit is used to setup the number of paths and the signal processing.

To access Desk Edit

➤ Click on Desk Edit in the drop down Tools menu.

or

➤ Click on the Desk Edit icon.



or

➤ Select a Desk Setup within the Filing utility and click the Edit button.

The Desk Editor will be displayed with the Config page on top. The currently loaded Desk Setup can now be edited.

To start a new Desk Setup

➤ Click the New button.

Desk Edit will switch to the Config page if it is not already on top.

The screenshot shows the 'Desk Editor : Desk - 14-09 9:56' window. The 'Config' tab is active, showing settings for Channels (1), Monitors (1), Groups (0), Main (0), and Subchannels (0). The 'Cue' box is set to 0, 'Auxiliaries' to 0, and 'Externals' to 1. The 'Films' dropdown is set to 'No Films'. The 'System Paths' button is visible. The 'User Defaults' section shows 'Current User Defaults' set to 'Tutorial 1a' and 'User Defaults for New Desk Setup' set to '<Factory Defaults>'. The 'Total Number Of Paths' is 9/252. The 'Current' user is 'Tutorial 1a' and the 'Default' is 'Test 9'. The 'New' button is highlighted.

The Name box will display a default name using the date and time (e.g. Desk - 22/08 16:25).

The number of paths of each type will be 0, except for 1 Channel and 1 Track (bus).

The Current User Defaults box will show the same as the selection in the User Defaults for New Desk Setup box. This determines the values that controls will be set to when they are cleared (i.e. reset).

To change the Desk Setup name

- Type in the required name using the keyboard.



This is also the name of the file that will be used when the Desk Setup is saved.

To change the Current User Defaults

- Click on the drop down arrow at the end of the Current User Defaults box.

A list of available files will be shown, plus an option for <Factory Defaults>.

- Click the required name.

The selected item will be displayed in the Current User Defaults box.

The new Desk Setup is now ready to be defined. The minimal remaining steps in Desk Edit that are required to start a functional Desk Setup are:

- ☐ **Change Numbers of Paths** so there are signal paths to work with.
- ☐ **Save the Desk Setup** to permanent storage on the Encore hard disk.

Further refinements can be made in Desk Edit by:

- ☐ **Changing Path Processing**
- ☐ **Changing Path Names**

Changing Numbers of Paths

To enter the number of paths of each type

- Click in the Channels box and type in the required number.
- Click in the Monitors, Groups, Main, Subchannels, Cue, Auxiliaries and Externals boxes in turn and type in the required numbers of each path type.



If a number is entered which is out of range (e.g. a negative number, more than 4 Mains, etc.), a dialogue box will appear which will indicate the maximum number allowed.

- Click on the drop down arrow for Films and select the required Film monitoring type.

The options are Stereo, LCRS, 5.1, 6.1 and 7.1 which use 2, 4, 6, 7 or 8 Film paths respectively. The number of Film Listens (used for AFL Solo) will also be changed to match.

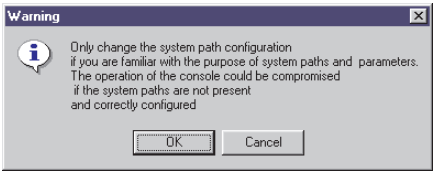


Tip To save using the trackball to select each box, press Tab to jump from one box to the next.

To change the number of System Paths

➤ Click on the System Paths button.

A warning prompt will appear advising users not to continue unless they are familiar with the purpose of the system paths and parameters.



➤ Click on OK to continue (or Cancel to quit).

The system paths boxes will appear.

System Paths			
Listen	2	Sels	3
Talkbacks	1	Film Listens	0

➤ Enter the required number of Listen, Talkbacks and Sels.



The most common use for this function is to increase the number of Sels to enable use of the VU Meters on the optional Meter Bridge. (See the monitoring schematic in the Monitoring chapter).



The number of Film Listens is set automatically according to the Films selection. This should not be changed.

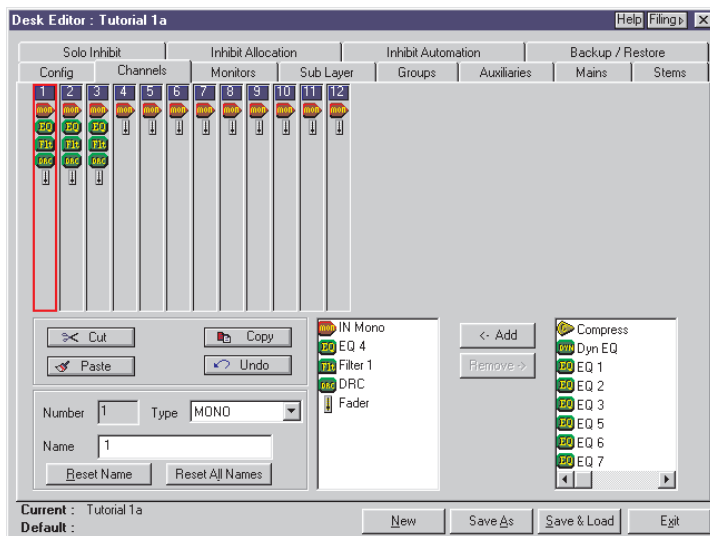
Change Path Processing

The pages in Desk Edit for each of the path types allow rapid configuration of the processing.

To select the path

- Click the required tab (Channels, Monitors, Sub-layer, Groups, Auxiliaries or Mains).

The first path on the page will be outlined in red.



- Click on the required path.

The path will be outlined in red and the path name, number and type will be shown and the processing in the path will be shown in the path processing box.

If there are more than 24 paths of one type then they are displayed and scrolled 24 at a time (i.e. paths 1-24, then 25-48, etc.).

To view additional paths when there are more than 24

- Click on the path scrolling arrows to jump 24 paths at a time.

or

- Press the PgUp and PgDn keys on the Encore keyboard to jump 24 paths at a time.

or

- Press the arrow keys on the Encore keyboard to scroll the red outline across the paths.

If the red outline crosses a page boundary then the next (or previous) set of 24 paths will be displayed.

or

- Press the Home and End keys on the Encore keyboard to jump to the first and last paths.

or

- Type the required path number on the Encore keyboard.

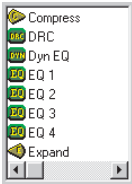
There is a small timeout when this is done, so to jump to path 15 press the 1 and 5 keys in quick succession. The display will go to path 1 then path 5 if a long gap is left between pressing the keys.

To allocate processing



Allocating processes is identical for all path types.

- Click on the required processing element in the processing pool.



- Click on Add.

or

- Double click on the required processing element in the processing pool.

In both cases, the processing will be placed in the selected path.



The number of bands of EQ can be changed by selecting an EQ with the required number of bands in the processing pool (e.g. if EQ 2 is already in the path for 2 bands of EQ, EQ 4 can be allocated simply by adding it to the path and EQ 2 will automatically return to the pool). The number of filter and compressor/limiters can be changed in the same way.



If a DRC is in the path then this will prevent other dynamics modules being added and vice versa.

To de-allocate processing in the currently selected path

- Click on the required processing element in the current path processing box.
- Click on Remove.

or

- Double click on the required processing element in the current path processing box.

In both cases, the processing will be removed from the path and returned to the processing pool.



Allocating processes is identical for all path types.

To change the order of processing

- Click and hold on an item in the current path processing box.
- Drag the item to a different location in the signal path and release the trackball button.

The signal processing chain will change accordingly.

If an element is moved to an 'illegal' position then a dialogue will be displayed that explains why the move may not be made.

Cut and Paste Processing Elements

To Copy and Paste

- Place the cursor in the source path (i.e. the path selected to copy from).

The path will be highlighted with a red line.

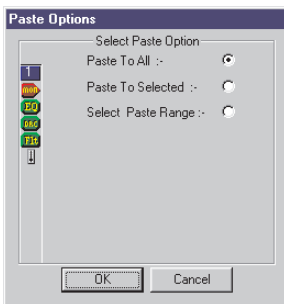
- Click on the Copy button.



The path contents will be copied into a buffer (i.e. a temporary location not visible to the user).

- Click on the Paste button.

The Paste Options dialogue box will appear providing the user with three options.



To paste into all paths

- Click the Paste To All radio button and click on OK.

The copied processing will be pasted into all paths.

To paste into a single path

- Place the cursor in the destination path before accessing the paste facility.

➤ Click the Paste To Selected radio button.

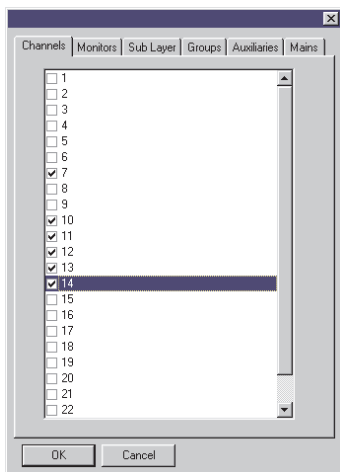
➤ Click on OK.

The copied processing will be copied into the single destination path.

To paste to more than one but not all paths

➤ Click the Select To Paste To radio button and click on OK.

The relevant page of the Paste To dialogue box will appear.



➤ Click in the boxes adjacent to the required paths.

or

➤ Hold down the trackball button and drag down the list.

In both instances the box next to the selected paths will be ticked.

To deselect

➤ Either click in each box.

or

➤ Hold down the trackball button and drag up the list.

In both instances the tick will disappear.

- Click OK to confirm the selection.

The dialogue box will close and the copied processing will be pasted into the ticked paths.

To cut (.e. remove processing from a path)

- Place the cursor in the desired path.
- Click the Cut button.

The processing in the path will be replaced with the default processing.

To undo the last cut and paste action

- Click on the Undo button.

To copy processing using drag and drop

- Click on the source path and hold down the trackball button.

The pointer will change to show a floating fader next to the arrow.

- Move the pointer to the target path.
- Release the trackball button.

The processing will be copied to the target path.



This method can only be used on one screenful of paths which are displayed together. If there are more than 24 paths then another method must be used to copy from path 1 to path 25 (for instance) because they are not displayed together.

To copy processing without using the Paste button

- Click on the source path.
- Click the Copy button.
- Move the pointer to the target path.

- Hold down the Alt key on the keyboard.
- Click the trackball button.

The processing will be pasted into the target path.

Changing Path Names

To rename a path

- Select a path.
- Click in the name box and highlight the existing name.
- Enter the new name using the keyboard.

To set the path name to system default

- Select a path.
- Click the Reset Name button.

To set the names of all paths on the current page to system default

- Click the Reset All Names button.

Changing Paths to Mono or Stereo

To select mono/stereo as the path type

- Click on the drop down arrow next to the Type box.
- Click on mono or stereo as desired.

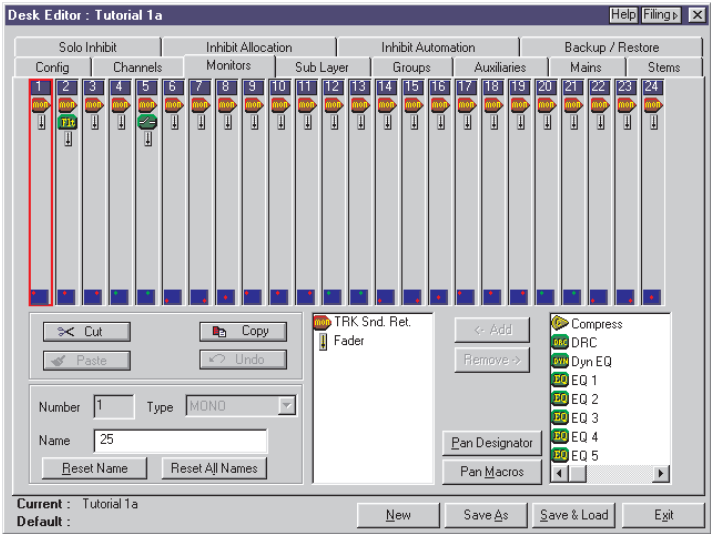
The selection will then be displayed.

Pan Designators on Monitors (Tracks) and Groups

➤ Click on the Monitors or Groups tab as required.

The Monitors (Tracks) and Groups pages have two extra buttons labelled Pan Designators and Pan Macros.

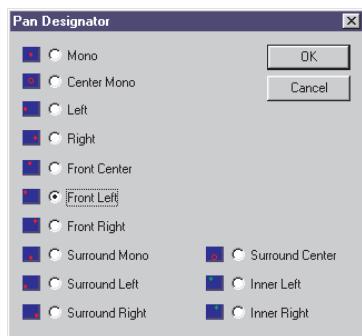
Each Track and each mono Group also has a box at the bottom which shows the speaker that the path will route to when used in a film stem. The default speaker output is mono.



To select the speaker position individually

- Click on the required path.
- Click on the Pan Designators button.

The Pan Designators dialogue box will appear.



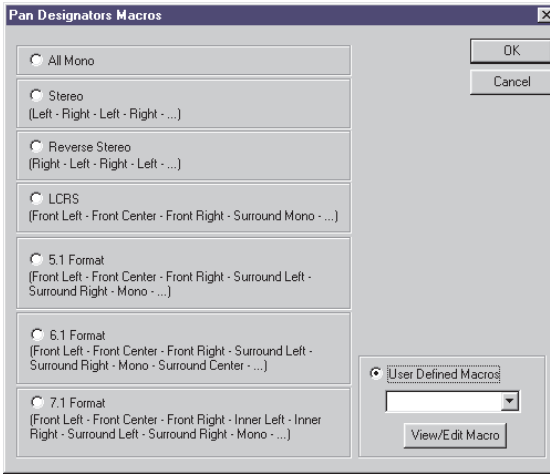
- Click the required speaker position.
- Click OK.

The box at the bottom of the path will indicate the selected speaker.

To automatically assign speaker positions

- Click on the Pan Macros button.

The Pan Designators Macros dialogue box will appear.



- Click on the format required.
- Click OK.

The paths will automatically be assigned to the speaker positions in sequence starting from the first path (i.e. if 5.1 is selected, the first path will be assigned to Front Left, the second to Front Centre, etc.).

If there are excess paths, the speaker assignment will cycle round (i.e. if 5.1 is selected, the speaker assignments will start again with Front Left for the seventh path and so on).

To use a custom surround macro

- Click the Pan Macros button.

The Pan Designators Macros dialogue box will appear.

- Click the User Defined Macros radio button.
- Click on the drop down arrow for the user defined macro list.
- Click the required macro name.
- Click OK.

Custom Surround Macros

Surround Macro Editor/Viewer is used to define custom surround monitoring formats.

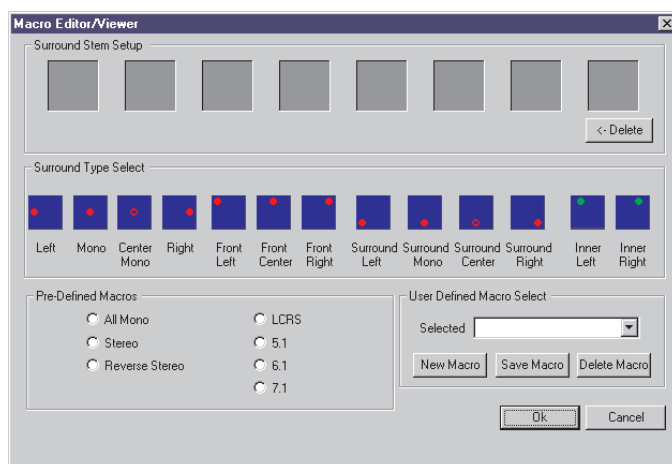
To access the Surround Macro Editor/Viewer

- Click the Pan Macros button.

The Pan Designators Macros dialogue box will be displayed.

- Click the View/Edit Macro button.

The Macro Editor/Viewer will be displayed.



To create a new macro

- Click the New Macro button.

The name in the Selected box will be cleared and the Surround Stem Setup boxes will be blanked.

- Click and hold on a speaker position icon in the Surround Type Select area.

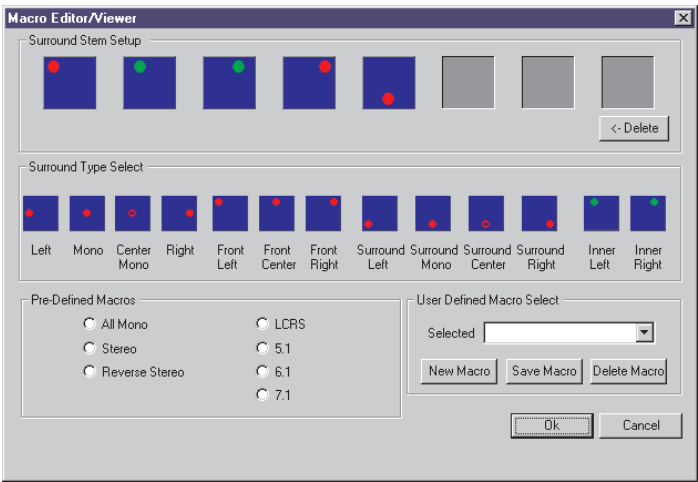
The pointer will "pick up" a copy of the speaker icon.

- Drag the symbol to the first empty Stem Setup box and release the trackball button.

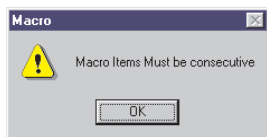
The icon will be dropped in the box.

- Continue to place the required speaker types in the Stem Setup boxes, working from left to right.

The icons will be shown in the sequence they are placed, as in the example user macro:

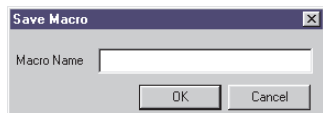


If an icon is dropped in an empty box when there are still empty spaces to the left, then a warning dialogue will appear to indicate that the macro items must be consecutive.



- Click the <-Delete button in the Stem Setup area to remove the most recently placed icon if an error is made.
- Click the Save Macro button when the custom macro is complete.

The Save Macro dialogue box will appear.



- Type a name for the macro and press Enter or click OK.

The macro will be saved and the name will be displayed in the Selected box.

- Click OK.

The Macro will be selected automatically in the Pan Designators Macros dialogue box.

To edit an existing macro

- Click the drop down arrow next to the Selected macro box.

A list of available macros will be shown.

- Click the required macro name.

The name will be shown in the Selected box and the speaker icons that form the macro will be shown in the Surround Stem Setup.

- Click the <-Delete button to remove icons from the Stem Setup.

- Drag and drop the replacement speaker position icons as required.
- Click the Save Macro button.

The Save Macro dialogue box will appear with the name of the macro in the Macro Name box.

- Click OK to save changes to that macro.

or

- Change the name and press Enter or click OK to save the changed macro with a new name.

To delete a macro

- Click the drop down arrow next to the Selected macro box.

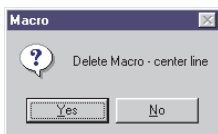
A list of available macros will be shown.

- Click the required macro name.

The name will be shown in the Selected box and the speaker icons that form the macro will be shown in the Surround Stem Setup.

- Click the Delete Macro button.

A confirmation dialogue box will be displayed.



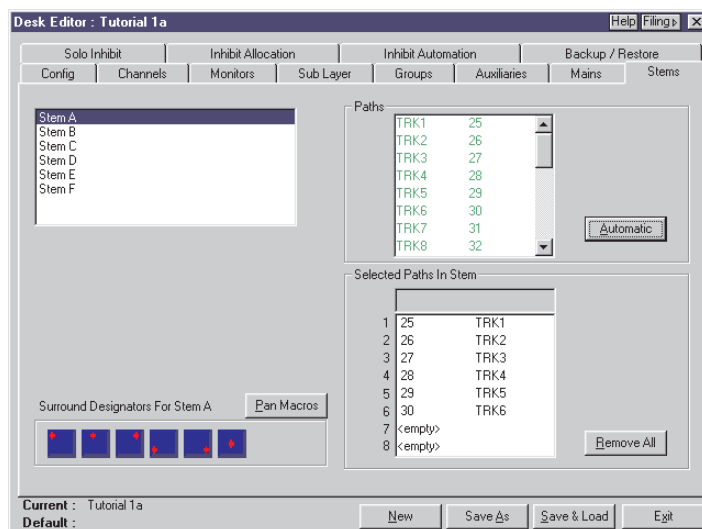
- Click OK.

The Macro Name and the Stem Setup will be cleared.

Stem Setup with Desk Edit

This function is only available when the optional Surround Sound Panel is installed.

The Stems page is used to rapidly configure all Film Stems for the surround monitoring system.



To configure the Stems to match with the current Films selection

➤ Click the Automatic button.

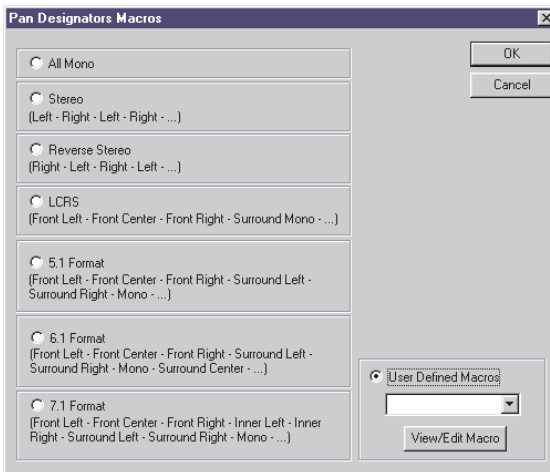
The available Tracks will be assigned consecutively to the Stems and will have Pan Designators applied according to the current Film paths selection in the Config page. The Tracks will also be automatically routed to the Film paths which correspond to the Pan Designators.

For instance, if LCRS is selected on the Config page (4 Film paths), then Tracks 1 to 4 will be assigned to Stem A, Tracks 5 to 8 will be assigned to Stem B and so on. Also, Track 1 will be designated as Front Left and routed to FLM1 (which should be patched to the Front Left speaker). The other Tracks will be pan designated and routed accordingly.

To configure Stems individually

- Click the required Stem (A to F) in the top left box.
- Use drag and drop between the Paths and Selected Paths In Stem boxes to remove and add the required tracks to the Stem.
- Click the Pan Macros button.

The Pan Designators Macros dialogue box will be displayed.



- Click the radio button for the required Stem format or select a user defined Macro.
- Click OK.

The selected Macro will be applied to the Stem.

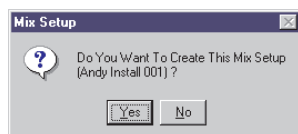
Saving Desk Setups

To save the Desk Setup

- Click on the Save & Load button.

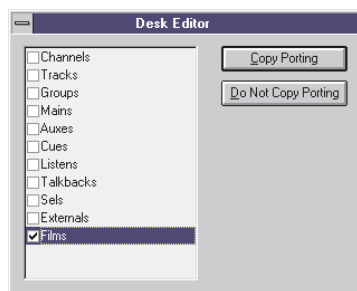
If it is a new Desk Setup

A confirm Create Desk Setup dialogue box will be displayed.



- Click on Yes.

The copy porting dialogue box will now be displayed (before the Desk Setup is saved or allocated).



This is displayed because it is the first time that the new Desk Setup has been saved. It allows the port routing (I/O patching) to be re-used from the Desk Setup that is currently allocated on the console before it is replaced by the new Desk Setup.

- Click the check boxes for the required path types and then click the Copy Porting button.

or

- Click the Do Not Copy Porting button.



It is recommended that the porting for Films is copied if the Surround Sound Panel is installed. This will retain the output patching for the surround monitoring system.

For all Desk Setups (new and existing)

A timer will be displayed while the Desk Setup is being saved and then allocated on the console.

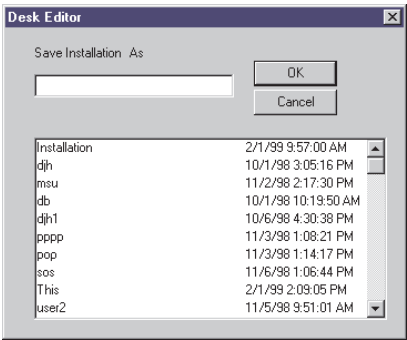
When this is complete, a dialogue box will be displayed confirming that the allocation process has finished.

If the Desk Setup is not allocated successfully, the Allocation Results dialogue box will be displayed. This shows which paths have not been allocated because too much processing has been used. Remove some processing from those paths and try again.

To save the Desk Setup with a different name

➤ Click the Save As button.

A Save As dialogue box will be displayed for entering a different Desk Setup name.



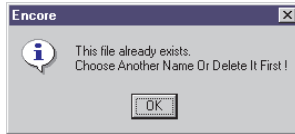
➤ Enter the new name in the box.

or

➤ Click on a name in the list and modify it in the box.

➤ When the name is correct, click the OK button.

If the name already exists then a warning dialogue box will be displayed.



- Click OK to clear the dialogue box, then modify the name appropriately and click OK again.

If the name does not exist then the Desk Setup will be saved and loaded as described above.

Solo Inhibit

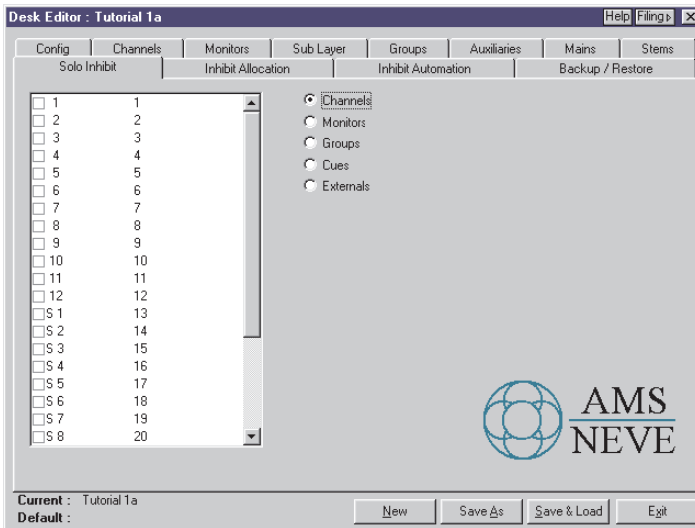
If Solo Inhibit is active on a path then the path will NOT be cut when the SOLO key is pressed for another path.

The current status of Solo Inhibits is saved as part of the Desk Setup.

To setup Solo Inhibit

➤ Click on the Solo Inhibit tab in Desk Edit.

The Solo Inhibit page will be displayed.



➤ Click on the radio button for the required path type.

➤ Click the check boxes for the required paths.

or

➤ Click and hold on the first path required and drag the pointer down the list.

Each time a path is selected, the check box will be toggled between checked and cleared.

A path is Solo Inhibited when its check box is checked.

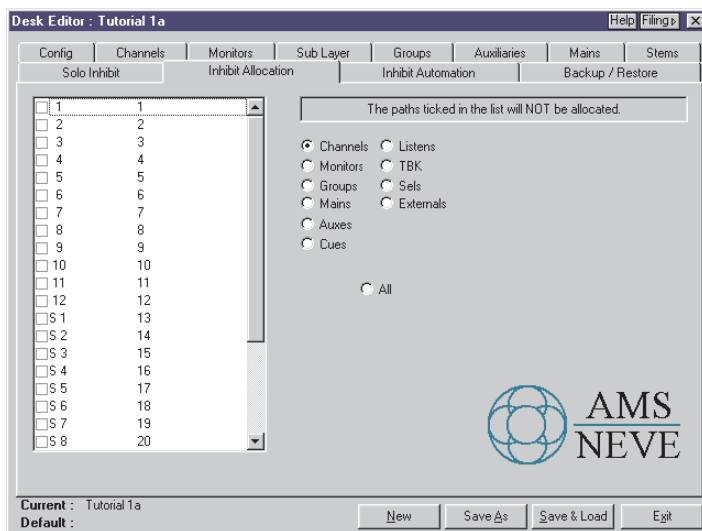
Inhibit Allocation

This is used to prevent paths from being allocated on the console. This can be useful for isolating routing problems, or temporarily preventing some inputs from being fed into the console so that some audio can be listened to independently or to sort out 'bad' signals.

To select the inhibited paths

- Click the Inhibit Allocation tab.

The Inhibit Allocation page will be displayed.



- Click on the radio button for the required path type.
- Click the check boxes in the list for the individual paths to be inhibited.

Clicking a path a second time will un-inhibit the path.

When the Desk Setup is loaded, the selected paths will not use any processing resources and will not appear on the console surface. The Desk Setup will not be affected in any other way.

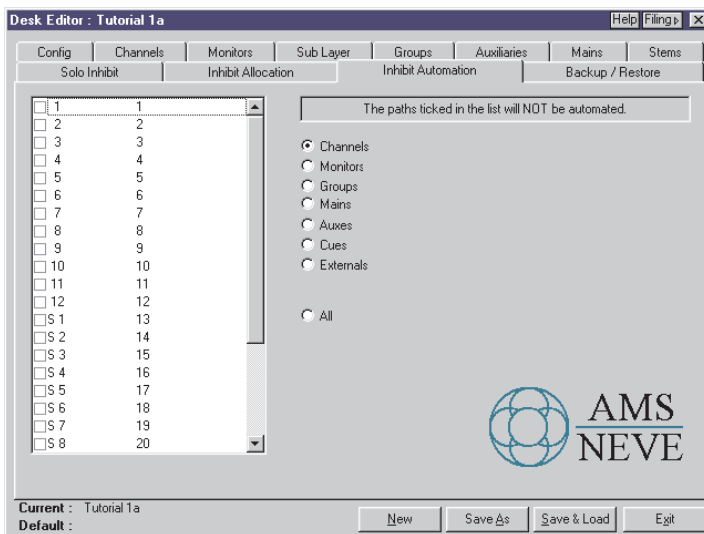
Inhibit Automation

This is used to force the automation system to ignore the paths that have been inhibited. No automation data is generated by the selected paths. This can be used, for instance, to cut down the amount of automation data that is generated when practising moves for part of a mix.

To select the inhibited paths

- Click the Inhibit Automation tab.

The Inhibit Automation page will be displayed.



- Click on the radio button for the required path type.
- Click the check boxes in the list for the individual paths to be inhibited.

Clicking a path a second time will un-inhibit the path.

The automation modes of the selected paths can not be changed. This will not affect the contents of an existing Mix/Pass, but inhibited paths will not re-play moves as they can not be put into Play.

Desk Edit Backup and Restore

The Backup/Restore page allows the Desk Setup files to be copied to another location for safe-keeping.



It is intended that the Iomega Zip drive would be used for backups.

Backing Up Desk Setups

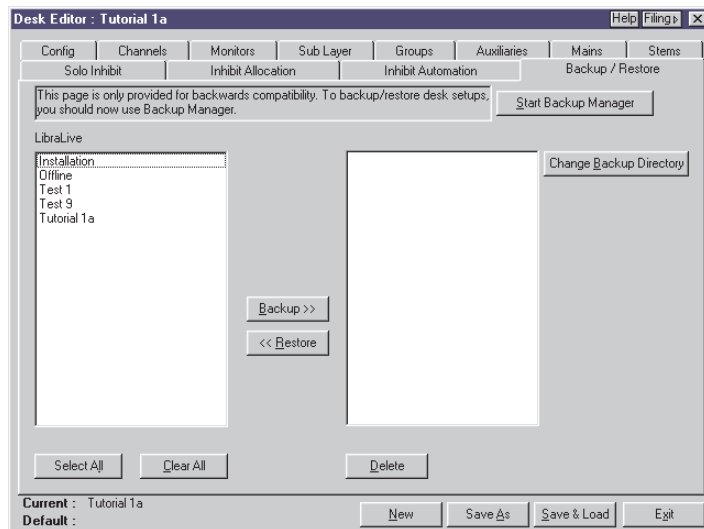
To access the Desk Setup Backup/Restore function

- Click on Desk Edit in the drop down Tools Menu.

Desk Edit will appear with the Filing page on top.

- Click the Backup/Restore tab.

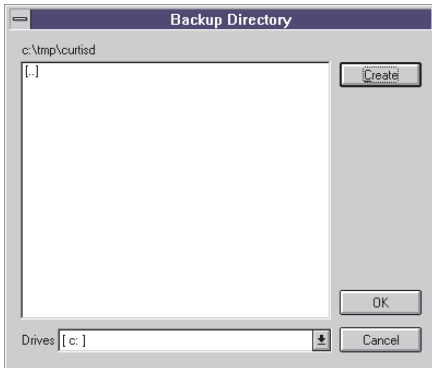
The Backup/Restore page will be displayed.



To select the backup destination

- Click the Change Backup Destination button.

The Backup Directory dialogue box will be displayed.



- Click the drop down arrow next to the Drives box.
- Click on the required drive.



The Iomega Zip drive will normally be drive D: although this may vary according to the specific installation.

- Double click on directory names in the directory list to select the target directory.

The current target directory is shown above the directory list.



[..] in the directory list represents the parent directory (i.e. one level above the current directory).

- Click OK.



If a new directory is required for the backup, click the Create button in the Backup Directory dialogue box, type in a name in the dialogue box presented and click OK, then double click on the new name in the directories area.

To select the files to backup

- Click on individual Desk Setup names in the left hand list.

The names will be highlighted.

Each time a name is clicked, the highlight will be toggled on and off.

or

- Click the Select All button.

All the names will be highlighted.



If all but a few Desk Setups need to be backed up, Select All can be used to select all the files and then the files which do not need backing up can be de-selected by clicking on them to turn the highlight off.

To start again with the file selection

- Click the Clear All button.

All the highlights will be removed.

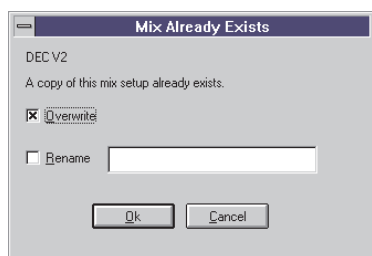
To execute the backup

- Click the Backup>> button.

All the highlighted files will be copied to the backup destination.

If a copy of a file already exists in the backup directory

The Mix Already Exists dialogue box will be displayed.



The Overwrite option will be checked by default.

- Click OK to overwrite the backup copy.

or

- Click Cancel to skip backing up the file.

Alternatively, the Rename option can be checked and a new name must be provided.

To delete backup copies

- Click on the required files in the backup directory (right hand list).

The selected files will be highlighted.

- Click the Delete button.

The selected files will be removed from the backup directory.



The original Desk Setup files can only be deleted from the Filing page.

Restoring Desk Setups from Backup

To access the Desk Setup Backup/Restore function

- Click the Backup/Restore tab.

The Backup/Restore page will be displayed.

To select the directory to restore files from

- Click the Change Backup Destination button.

The Backup Directory dialogue box will be displayed.

- Click the drop down arrow next to the Drives box.

- Click on the required drive.



The Iomega Zip drive will normally be drive D: although this may vary according to the specific installation.

- Double click on directory names in the directory list to select the target directory.

The current directory is shown above the directory list.



[..] in the directory list represents the parent directory (i.e. one level above the current directory).

- Click OK.

The Desk Setup files in the selected directory will be shown in the right hand list on the Backup/Restore page.

To select the Desk Setup files to restore

- Click on the required file names in the right hand file list (backup directory).

The selected files will be highlighted. Each time a file is clicked the highlight will toggle on and off.

- Use the scroll bar to see files which are further down the list.



The Select All button does not affect files in the backup directory.

To execute the restore

- Click the <<Restore button.

The selected files will be copied from the backup directory to the currently available Desk Setups list.

If the Desk Setup already exists

The Mix Already Exists dialogue box will be displayed. The Overwrite option will be checked by default.

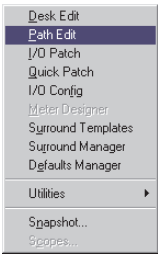
- Click OK to overwrite the Desk Setup.

or

- Click Cancel to skip restoring the file.

Alternatively, the Rename option can be checked and a new name must be provided.

Path Edit



Path Edit is used to alter the signal processing configuration of individual paths. It can also be used for Port Routing on individual paths.

The top part of the Path Edit screen shows the current path being worked on, with the signal processing it has assigned to it.

Below the path is a tabbed bar containing the available (un-used) processing on one tab and available I/O on the other tab.

Note that the processing in a path can be in any order, within certain limitations (e.g. all dynamics elements must be together). This is because the Libra is a digital system that does not have a strip with a physically fixed order of processing. Processing is assigned as needed and in the order in which it is required.

To access Path Edit

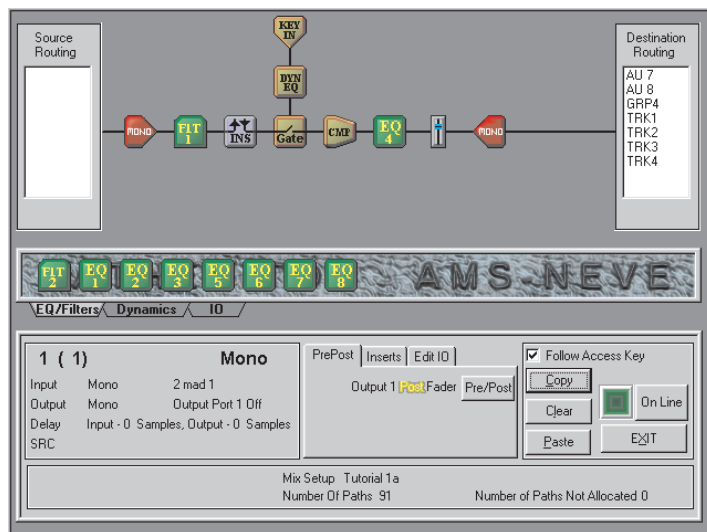
➤ Click Path Edit in the drop down Tools Menu.

or

➤ Click the Path Edit icon.



The Path Edit screen will be displayed.



On-Line and Off-Line operation

When Path Edit is On-Line, all changes are updated in the signal processing system as they are made on the screen. There is a small time-lag between the change on the screen and the change showing on the console surface. Further changes can be made while the console is allocating. A timer on the screen shows when all changes have been completed.

When Path Edit is Off-Line, any number of changes are made in Path Edit. When the required changes have been completed the console is updated by putting Path Edit back On-Line.

To switch between On-Line and Off-Line

- Click the On-Line/Off-Line check box.

When On-Line, the check box is blank and the indicator is "illuminated".

When Off-Line, the check box has an X in it and the indicator is off.

Path Selection

There are two methods of selecting paths, using either the PATH access keys on the surface or a drop-down list on the screen. This is controlled with the Follow Access Key check box.

To select paths with PATH access keys

- Click the Follow Access Key check box so there is an X in it.
- Press the PATH access key for the required path.

The current processing in the path will be shown in the top part of the screen.

To select paths from the screen

- Click the Follow Access Key check box so there is no X in it.

The screen will show the currently selected path name in box with a drop down arrow next to it.

- Click the drop down arrow.

A list of all paths in the current configuration (Desk Setup) will be shown.

- Scroll through the list to the required path and click its name in the list.

The current processing in the path will be shown in the top part of the screen.

Changing Signal Processing

The signal processing elements are shown as icons. These are dragged from the processing pool onto the path and placed in the required order. The icons can also be dragged left or right on the path to change the processing order of existing processing.

To add a processing element

- Click on the required tab of the process pool selector.



Ports for mono paths:



Ports for stereo paths:



- Click and hold on the required element in the processing pool.
- Drag the icon to the required location.
- Release the trackball button.

The processing element will be placed on the path. If an item was dragged to the incorrect location, it will jump to the correct position.

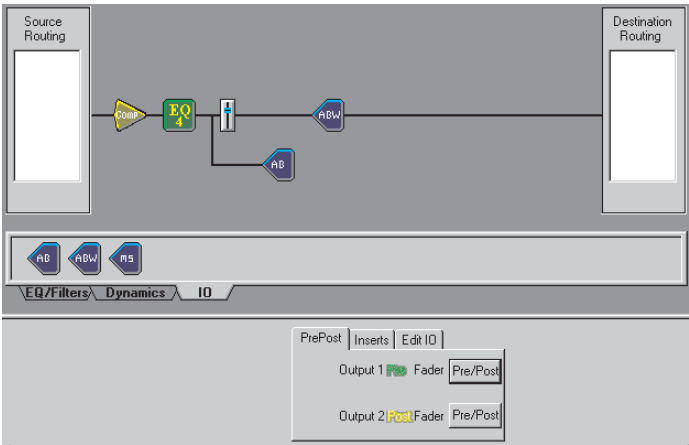
To move an output pre or post fader

➤ Drag the output icon to the required location.

or

➤ Click the PrePost tab of the extra function panel.

The current output ports assigned to the path will be shown. The Pre/Post status is shown.

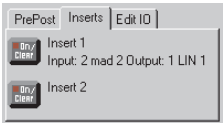


➤ Click the Pre/Post button.

To show the Insert status

➤ Click the Inserts tab of the extra function panel.

Inserts in the path will have their port routing status shown. If a port is shown as OFF (e.g. Input:OFF) then this means that the Insert is allocated but the port routing is off.



To remove a processing element

- Click and hold on the required element in the path.
- Drag the icon to the process pool.
- Release the trackball button.

The item will be removed from the path. Dependent items may also be removed (e.g. if there is a sidechain, it will be removed if all the dynamics elements are removed).

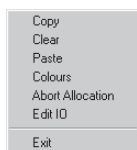
To remove all processing in the current path

- Click the Clear button.

or

- Right click on the signal path.

A popup menu will be displayed.



- Click the Clear option.

Notes

Dynamics elements cannot be split and Path Edit will not allow this to happen.

A dynamics element must be present to add Key Input and/or Sidechain EQ. When the Key Input or Sidechain EQ is added it will attach to the first dynamics element. If the dynamics order is changed then the sidechain will stay attached to the first dynamics element. If all dynamics are removed then the Key Input and Sidechain EQ will be removed with the last dynamics element.

If a DRC (Dynamic Range Controller) is added then all existing dynamics will be removed automatically, and vice-versa.

Copy and Paste

The Copy and Paste functions allow the configuration of a path to be copied to other paths of the same type (e.g. Channel to Channel).

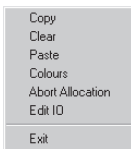
To copy the configuration of a path

- Click the Copy button.

or

- Right click on the signal path.

A popup menu will be displayed.



- Click the Copy option.

To paste the configuration to a single path

- Select the required path of the same type.

- Click the Paste button.

The signal processing shown will change to be the same as the source path.

or

- Select the required path of the same type.

- Right click on the signal path.

A popup menu will be displayed.

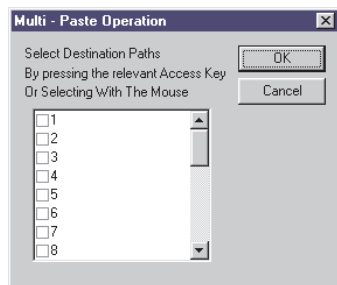
- Click the Paste option.

The signal processing shown will change to be the same as the source path.

To paste the configuration to multiple paths of the same type

- Click the Paste button before another path is selected.

A list of paths will be displayed in the Multi-Paste Operation dialogue box with a check box next to each path name.



- Click the check boxes for the paths to paste the processing to.

or

- Press the PATH access keys for the required paths.
- Click OK.

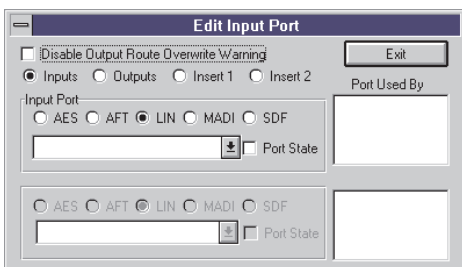
Port Routing in Path Edit

The Port Routing on the current path can be changed from within Path Edit. This saves having to close Path Edit to run I/O Manager or use the console surface for I/O patching.

To change the Port Routing

- Click the Edit IO Porting button.

The Edit Ports dialogue box will be displayed.



- Click the Inputs, Outputs, Insert 1 or Insert 2 radio button as required.

The current porting (if any) will be shown and the Input Port and Output Port selection boxes will become available as applicable.

Note that the title bar changes according to the radio button selected.

The Port Used By boxes show which paths are already using the selected port.

To change an I/O Port

- Click the Port State check box so that there is no X in it.

This turns off the selected port.

- Click the AES, AFT, LIN, MADI or SDF radio button as required.

- Click the drop down arrow next to the port name.

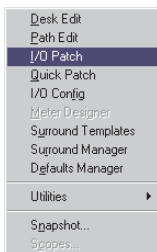
A list of available ports of the selected type will be shown.

- Scroll through the port list and click on the required port name.
- Click the Port State check box so that there is an X in it.

If an output is selected that is already in use by another path then a confirmation dialogue box will be displayed to re-assign the port.

If the Disable Output Route Overwrite Warning check box is checked then the confirmation dialogue box will not be displayed and the path that was originally ported to the output will be de-routed transparently.

I/O Patch



I/O Patch is used to rapidly configure input/output routing.

The number and availability of different path types will depend on the Desk Setup (which can be modified with Desk Edit).

The number and availability of input and output ports will depend on the hardware setup.

To access I/O Patch

- Click on Tools in the Encore menu bar.

The drop down Tools menu will appear.

- Click on I/O Patch.

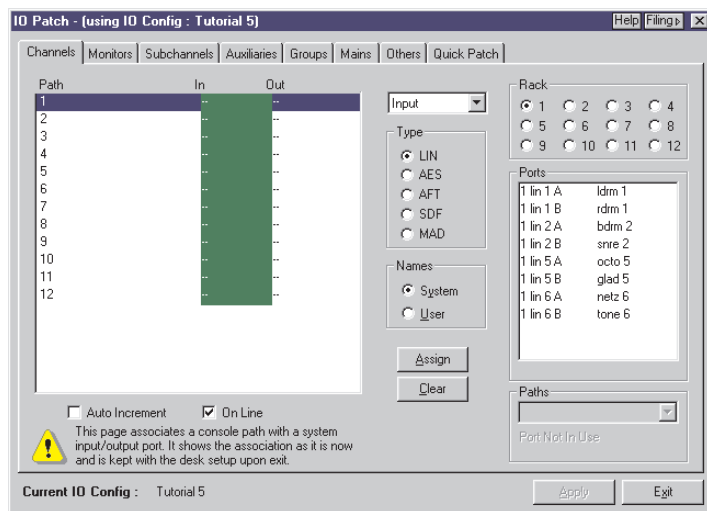
or

- Click on the I/O Patch icon.



In both cases

I/O Patch will be displayed. The tabbed I/O Patch Channels page will be on top.



To assign and de-assign Ports to Paths (I/O Routing)

- Click on the tab for the Path Type you wish to route.

The selected I/O routing page will appear.



When I/O Patch first runs, the I/O Patch Channels page will be on top.

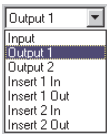
Routing Inputs and Outputs

To route an Input Port to a Path

- Click on the In column for the required Path.

or

- Select Input from the drop down list.



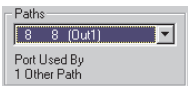
The In column will be highlighted in green.

- Click on the required Port in the Ports list.

If the required Port is not in the list

- Click on the Rack and Type radio buttons to select the correct location of the port.
- Use the scroll bar on the Ports list to view more ports in the list.

If the Port is already in use then the Paths box will show the path names and the words "Port Used By x Other Paths" will flash.



- Click the Assign button.

The Port name will be displayed against the Path in the In column.

If Auto Increment is enabled

The next Path and Port in each list will be selected.

- Click Assign repeatedly to assign sequential Ports and Paths.

To route a Path to an Output Port

- Click on the Out column for the required Path.

or

- Select Output 1 from the drop down list. (Output 2 may be selected for Main paths).

The Out column will be highlighted in red.

- Click on the required Port in the Ports list.

If the required Port is not in the list

- Click on the Rack and Type radio buttons to select the correct location of the port.
- Use the scroll bar on the Ports list to view more ports in the list.

If the Port is already in use then the Paths box will show the path name and the words "Port Used By 1 Other Path" will flash.

- Click the Assign button.

The Port name will be displayed against the Path in the Out column.

If the Port was in use by another path then it will be de-assigned and then assigned to the new path. This is because only one path can be routed to an Output Port.

If Auto Increment is enabled

The next Path and Port in each list will be selected.

- Click Assign repeatedly to assign sequential Ports and Paths.



Input and Output ports can only be assigned to Paths if the Path type is appropriate. E.g. Input ports cannot be assigned to Main Paths and

Outputs cannot be assigned to Channel Paths (unless an Output has been added to the Channel Path in Path Edit or Desk Edit).

Inserts

To assign Ports to Inserts in a Path

- Select Insert In 1 from the drop down list.

The In and Out columns will show Insert In 1 and Insert Out 1.

The Insert In 1 column will be highlighted in green.

- Click in the Insert In 1 column for the path with the Insert.
- Click on the required Port in the Ports list.

If the required Port is not in the list

- Click on the Rack and Type radio buttons to select the correct location of the port.
- Use the scroll bar on the Ports list to view more ports in the list.

If the Port is already in use then the Paths box will show the path names and the words "Port Used By x Other Paths" will flash.

- Click the Assign button.

The Port name will be displayed against the Path in the appropriate column.

- Click in the Insert Out 1 column for the path and repeat the Port selection and assignment as above.

If the selected Output Port was in use by another path then it will be de-assigned and then assigned to the insert. This is because only one path or insert can be routed to an Output Port.

If the Path has a second Insert

- Repeat the procedure by selecting Insert In 2 from the drop down list.



Input and Output ports for Inserts can only be assigned to a path which has been configured with an Insert in Desk Edit or Path Edit.

On Line and Off Line routing

On Line

On Line routing is enabled when the check box is ticked.

If On Line is enabled

The changes will appear on the console immediately.

If On Line is disabled

The changes will not appear on the console. The Apply button will be available.

To force the console to match off line routing changes

- Click the Apply button

To Clear routing settings

Clearing a setting resets it to the system default and the entry will change back to -- or 0.

To clear a single setting

- Click directly on the required entry.
- Click the Clear button.

To clear all settings for a single port

- Click on the System Name of the required port in the Ports column.
- Click the Clear button.

To clear all settings for multiple ports

- Click and hold the trackball button on the first System Name of the ports to be cleared.
- Drag down the list until the last port to be cleared is selected.

- Release the trackball button.
- Click the Clear button.

To clear multiple entries in a single column

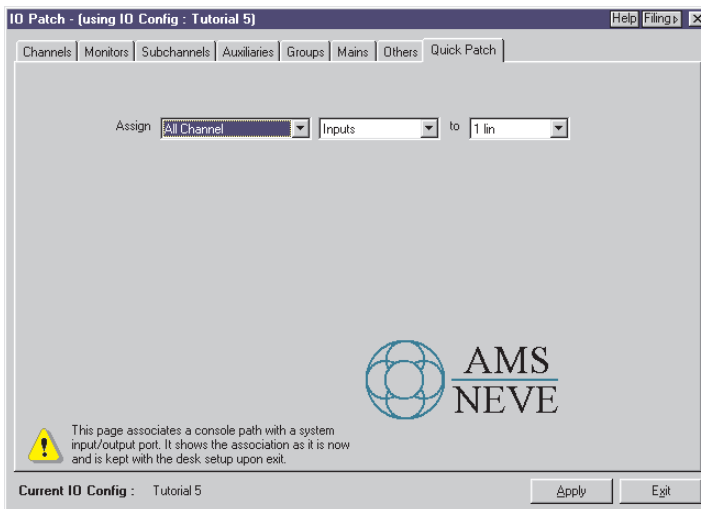
- Click in the column containing the entries to be cleared.
- Click and hold the trackball button on the first entry to be cleared.
- Drag down the list until the last port to be cleared is selected.
- Release the trackball button.
- Click the Clear button.

To use Quick Patch for I/O Routing

Quick Patch is used to assign all of the inputs or outputs for one path type to a sequence of ports.

- Click on the Quick Patch tab.

The Quick Patch page will appear.



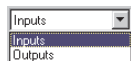
- Click on the drop down arrow next to the path type box.

The list of valid path types for use with Quick Patch will appear.



- Click on the required path type.
- Click on the drop down arrow next to the port type box.

The port type list will appear.



- Click on Input or Output as required.
- Click on the drop down arrow next to the port names box.

The list of available sets of ports will appear.



- Click on the required port name.
- Click the Apply button.

The selection will be applied to the current Desk Setup and allocated on the console.

If there are more ports than paths then the remaining ports will be unused.

If there are more paths than ports then the remaining paths will be cleared.

E.g. If the selection is to assign all Channel inputs to 1lin ports and there are 24 mono Channels and 16 ports (1lin1A to 1lin8B) then Channels 17 to 24 will be cleared of inputs.

If I/O Manager is not On Line then any modifications made on the pages not affected by the Quick Patch selection will be applied at the same time as the Quick Patch is applied.

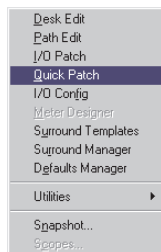
To Exit from I/O Patch

- Click on the Exit button in the bottom right hand corner of the I/O Patch window.

Saving changes to Routing on Exit

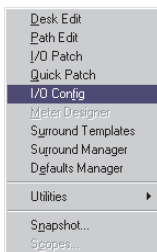
I/O Manager automatically saves the current Desk Setup on exit to save changes to I/O Routing.

Quick Patch



The Quick Patch option provides direct access to the Quick Patch page of I/O Patch, as described on the preceding pages.

I/O Config



I/O Config is used to configure the input and output port settings such as mono or stereo, dither, delay, etc. I/O Config is also used to configure the Sample Rate Conversion settings on suitable AES/EBU cards.

To access I/O Config

- Click on Tools in the Encore menu bar.

The drop down Tools menu will appear.

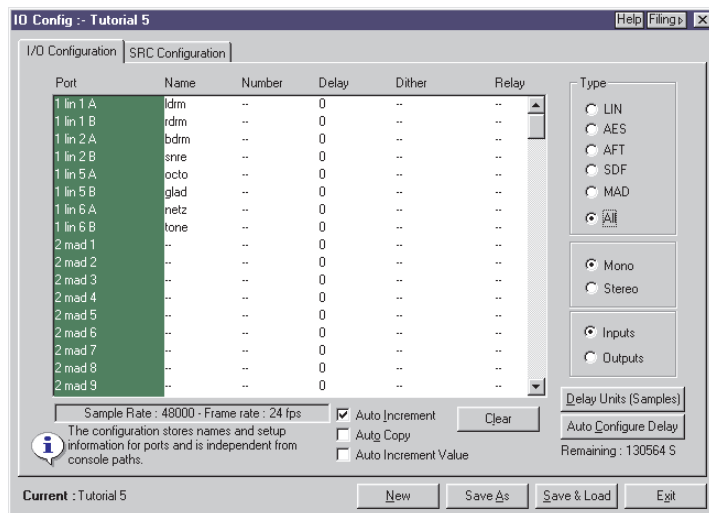
- Click on I/O Config.

or

- Access the Filing utility.
- Select the required I/O Configuration file.
- Click the Edit button.

In both cases

I/O Config will be displayed and the tabbed I/O Configuration page will be on top.



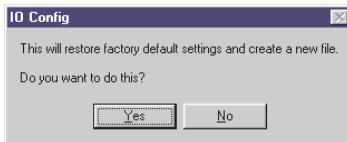
The name of the I/O Configuration being edited is shown in the title bar. The name of the currently loaded I/O Configuration is shown against Current in the bottom left corner of the page.

To start a new I/O Configuration

To start a new I/O Configuration while in I/O Config

- Click the New button.

A confirmation dialogue box will be displayed, indicating that the new file will start with factory default settings.



- Click the Yes button.

The current settings will be cleared and no name will be shown in the title bar or against the Current: name space.

Save As must be used to store the I/O Configuration before exiting I/O Config.

To start a new I/O Configuration from Filing

- Start the Filing utility.
- Click on the I/O Configuration box.

The red highlight will go to the I/O Configuration box.

- Click the New button.

A dialogue box will be displayed for the new I/O Configuration file name.

- Type the new name as required and click OK.



If the name already exists then a prompt will indicate this. Click OK and an extended naming dialogue box will be displayed showing all the current I/O Configuration file names, and the name of the existing file will be highlighted. Edit the name for the new file so that it does not match anything in the list, then click OK.

I/O Config will start with all port settings at factory defaults.

To configure Input and Output ports

- Click on the I/O Configuration tab.

The I/O Configuration page will appear.

The ports shown will depend on the hardware in the system and the selection made by the Type radio buttons.

The Inputs and Outputs radio buttons select whether Input or Output ports are being configured.

Configuration of Input and Output ports is identical except for Dither. Dither may only be applied to Output ports.

To assign a User Name to a port

- Double click on the Name for the required port.

A text entry box will appear with an X next to it.

- Enter a four letter name using the Encore keyboard.
- Press ENTER on the Encore keyboard.

The new name will be shown in the Name column.

If Auto Increment is enabled

The text entry box will move to the next port.

If Auto Copy is enabled

The text entry box will contain the last User Name entered.

To cancel selection or exit from Auto Increment mode

- Click on the X at the side of the list.

To assign a number to a port

- Double click on the Number for the required port.

A text entry box will appear with an X next to it.

➤ Enter a number using the Encore keyboard.

➤ Press ENTER on the Encore keyboard.

The new number will be shown in the Number column.

If Auto Increment is enabled

The text entry box will move to the next port.

If Auto Copy is enabled

The text entry box will contain the last Number entered.

To cancel selection or exit from Auto Increment mode

➤ Click on the X at the side of the box.

To make a port Mono or Stereo

The ports are assigned in pairs to make a stereo input or output.

Adjacent odd and even ports make a stereo pair (e.g. A and B on LIN ports, an odd numbered port and the following even numbered port on MADI ports, etc.).

The ports will follow the paths if they are not specifically set (i.e. a pair of mono ports assigned to a stereo path will be treated as a stereo pair).

To make a port Stereo

➤ Click on a mono port.

The Mono/Stereo radio buttons will indicate Mono.

➤ Click the Stereo radio button.

The second port of the pair will be removed from the list.

The first port will be renumbered with a trailing S to indicate stereo (e.g. 1LIN 1A will become 1LIN 1S).

The system name in the Ports column will be displayed in red.

To make a port Mono

- Click on a Stereo port.
- Click on the Mono radio button.



The Auto Increment and Auto Copy functions are not applicable to toggling ports between Mono and Stereo.

To Clear Settings

Clearing a setting resets it to the system default and the entry will change back to -- or 0.

To clear a single setting

- Click directly on the required entry.
- Click the Clear button.

To clear all settings for a single port

- Click on the System Name of the required port in the Ports column.
- Click the Clear button.

To clear all settings for multiple ports

- Click and hold the trackball button on the first System Name of the ports to be cleared.
- Drag down the list until the last port to be cleared is selected.
- Release the trackball button.
- Click the Clear button.

To clear multiple entries in a single column

- Click in the column containing the entries to be cleared.
- Click and hold the trackball button on the first entry to be cleared.
- Drag down the list until the last port to be cleared is selected.

➤ Release the trackball button.

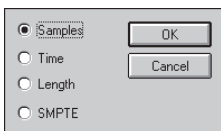
➤ Click the Clear button.

Delay

To set Delay Units

➤ Click on the Delay Units button.

A dialogue box will appear containing the options for Delay Units.



➤ Click the radio button for the required Units.

➤ Click OK.

or

➤ Click Cancel to leave the Units unchanged.

The legend on the Delay Units button will change to indicate the selected Units.

The Remaining amount will display the amount of Delay left to assign in the new Units.

Any Delay configured will change to show the setting in the new Units.

To configure Delay on single ports

➤ Double click in the Delay column for the required port.

A box will appear with an X next to it.

➤ Enter the amount of Delay from the Encore keyboard.

➤ Press ENTER on the Encore keyboard.

Auto Increment and Auto Copy can be used when entering delay times.

To automatically configure Delay on multiple ports

- Click in the Delay column.
- Click and hold the trackball button on the first Delay entry to be configured.
- Drag down the range of ports to configure.
- Release the trackball button.
- Click on the Auto Configure Delay button.

The delay Remaining will be divided equally amongst the highlighted ports leaving a remainder which will be the new Remaining amount.



Any Delay already assigned to the selected ports will be added to the Remaining amount before it is divided up.

Dither

This allows noise to be added to an Output port so that the noise content of a signal is redistributed over the whole frequency spectrum to eliminate noise peaks.

Dithering is 16, 18, 20 or 24-bit with an LSB Rounding, Rectangular or Triangular pattern.

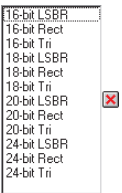
To set Dither on Output ports

- Click on the Outputs radio button.

The list will show Output ports.

- Click on the Type radio button as required.
- Double click on the Dither entry for the required port.

A drop down list of Dither settings will appear.



- Double click on the required setting.

Auto Increment and Auto Copy can be used when setting dither.

Relays

When a Relay is associated with an Input port, the Relay is closed when the fader is above -60dB.

When a Relay is associated with an Output port, the Relay is closed by Rec Enable.

To associate a Relay with a port

➤ Double click on the in the Relay column for the required port.

An entry box will appear with an X next to it.

➤ Enter a valid Relay Number using the Encore keyboard.

➤ Press ENTER on the Encore keyboard.

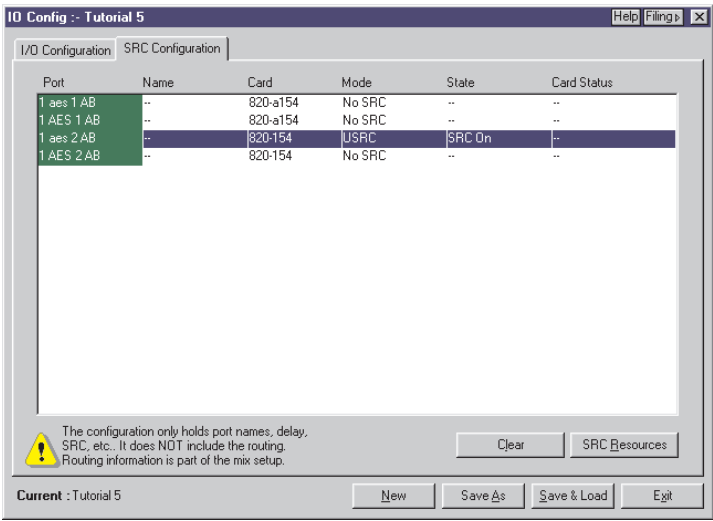
The number will be shown in the Relay column.

Auto Increment and Auto Copy can be used when associating Relays with ports.

To configure Sample Rate Conversion

➤ Click on the SRC Configuration tab.

The SRC Configuration page will appear.



The SRC Configuration page shows AES cards which are installed in the system and allows the SRC Mode and State to be modified.

The SRC State may only be modified when a suitable Mode has been selected.

The Port column shows System Names for input ports in lower case and output ports in capitals.

SRC Mode

Shows the current mode of SRC on the port and is used to enable and disable SRC.

The mode is selected from a drop down list.

The modes available depends on the card type:

820A154	No SRC
820-154	No SRC or USRC (Universal SRC)
820-091	No SRC or SSRC (Synchronous SRC)

To set SRC Mode

➤ Double click in the Mode column for the required AES port.

A small drop down list will appear with an X next to it.



➤ Double click on the required Mode.

or

➤ Click on the X to cancel the operation.

The new Mode will be displayed in the column.



If the resources on a particular card have been used up then the system will prevent attempts to enable SRC on more ports.

SRC State

Shows the current state of SRC on ports with SRC Mode selected.

Used to select the output rate from a drop down list.

The options available depend on the card type:

820-154 Cards

These are Issue 4 cards (this is not indicated because there are very few systems with the Issue 2 cards described below).

Input ports will have SRC On or Off according to the SRC Mode selected (i.e. the State is set automatically by Mode).

Input ports with SRC On will convert the incoming signal to match the console sample rate.

Output may be at sample rates of 44.1k, 48k, 44.056k, 47.952k, 32k or **Lock In -> Out**.

When **Lock In -> Out** is selected, the output rate is matched to the input rate on the matching input port (e.g. output port 1 **AES 2 AB** would lock to 1 **aes 2 AB**).

820-154 Issue 2 Cards

The 820-154 Issue 2 cards are older and have the same features as above except for the following:

If the desk sample rate is set to 44.1 then no SRC conversion to 47.952.

If the desk sample rate is set to 44.056 then no SRC conversion to 32.

If the desk sample rate is set to 47.952 then no SRC conversion to 44.1 or 32.

Note that only a few systems have Issue 2 cards and this will be clearly indicated in the SRC Configuration page.

820-091 Cards

Options for both Input and Output ports are:

Synchronous - the port is locked to the system sample rate.

Always 44100 - port locked to 44.1 kHz regardless of system sample rate.

Always 48000 - port locked to 48 kHz regardless of system sample rate.

Additional Input port options are:

Asynchronous - the incoming signal is buffered and truncated or interpolated with crossfade to compensate for sample rate discrepancies.

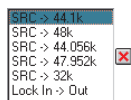
NTSC Pullup - port locked to 44.056 kHz if the system sample rate is 44.1 kHz, or locked to 47.957 kHz if the system sample rate is 48 kHz.

To set SRC State

Allows the type of SRC on a port to be selected.

- Double click in the State column for the required AES port which has been enabled.

A drop down list will appear with an X next to it with options according to the card and port type.



- Double click on the required State.

or

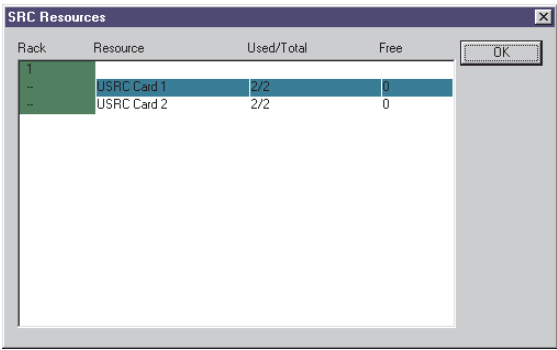
- Click on the X to cancel the operation.

The new State will be displayed in the column.

To check SRC Resources

➤ Click on the SRC Resources button.

The SRC Resources dialogue box will be displayed.



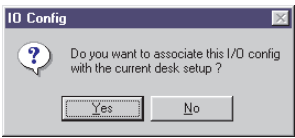
➤ Click the OK button to close the dialogue box.

To save changes to the I/O Configuration

To save the I/O Configuration and load it into the desk

➤ Click the Save & Load button.

If the I/O Configuration is not linked to the current Desk Setup then a prompt will be displayed asking if it should be associated with the current Desk Setup.



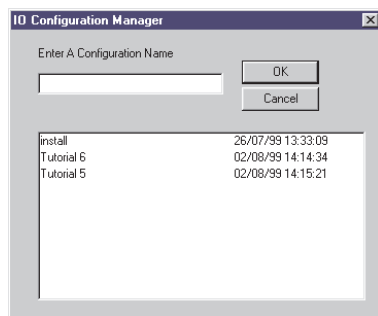
➤ Click Yes or No as required.

A timer will be displayed while the file is saved and the configuration is loaded into the desk.

To save the I/O Configuration to a new file

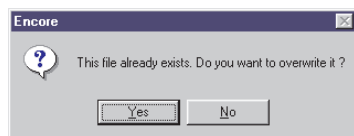
- Click the Save As button.

The Enter A Configuration Name dialogue box will be displayed. The names of existing I/O Configurations are shown in the list below the text box.



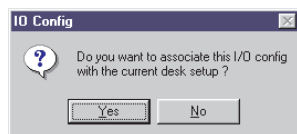
- Type a name in the text box and click OK.

If the file name is already used then an overwrite prompt will be displayed.



- Click Yes or No as required.

A prompt will be displayed asking if the I/O Configuration should be associated with the current Desk Setup.



- Click Yes or No as required.

A timer will be displayed while the file is saved and the configuration is loaded into the desk.

To exit from I/O Config

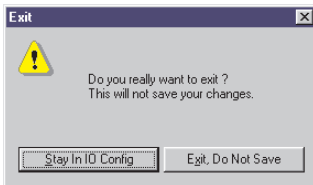
- Click the Exit button.

If all changes have been saved

I/O Config will close.

If there are un-saved changes

A warning dialogue box will be displayed.

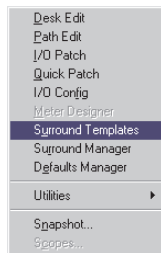


- Click the Stay In IO Config or Exit, Do Not Save button as required.

If Exit, Do Not Save is selected then I/O Config will close. Any changes made since the last save will be lost.

This is useful if erroneous changes have been made that would be time consuming to undo (e.g. accidentally clearing delay on all inputs).

Surround Templates

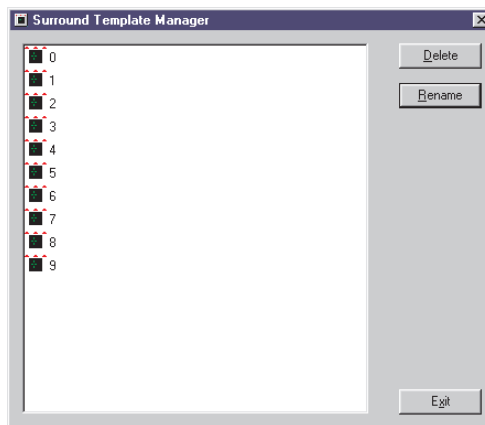


This is only applicable when the optional Surround Monitoring and Recorder Control panel is installed.

The Surround Template Manager is used to rename and delete surround templates that have been created from the Surround Monitoring Panel. There is only one set of Surround Templates that is always available from the console surface.

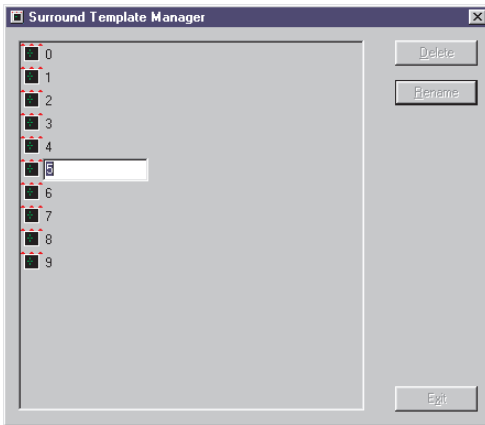
To rename a Surround Template

- Click on the required template in the list.



- Click the Rename button.

The dialogue box will change to text entry mode.



- Type in the required name and press <ENTER>.

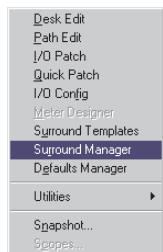
The Template name will be changed in the list. The new name will be displayed on the template alpha when it is selected.

To delete a Surround Template

- Click on the required template in the list.
- Click the Delete button.

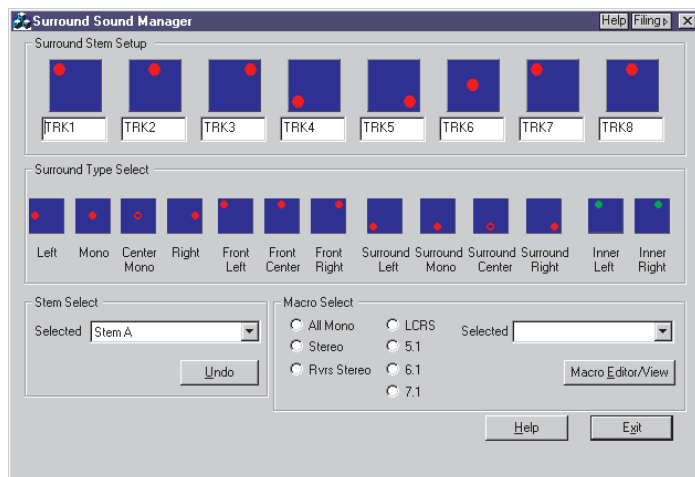
The template will be removed from the list and from the console.

Surround Manager



This is only applicable when the optional Surround Sound panel is installed.

The Surround Manager option displays the Surround Sound Manager screen. It is used to apply surround stem setups live on the console surface.



User defined macros can also be changed and edited.

To select the stem to work with

- Click on the drop down arrow next to the Selected stem in the Stem Select Box.

A list of stems A to F will be shown.

- Click on the required stem.

The Tracks that the stem is composed of will be shown in the Surround Stem Setup box. The current speaker assignment for each path is shown above it.

To use a predefined Macro

- Click on the All Mono, Stereo, Rvrs Stereo, LCRS, 5.1 or 7.1 radio button in the Macro Select box.

The speaker indicators above the path names will change to show the new designations. The change to speaker routing on the console is immediate.

To use a custom Macro

- Click on the drop down arrow next to the Selected box in the Macro Select box.

A list of currently defined custom macros will be shown.

- Click on the required item in the list.

The name of the macro will be shown in the Selected box. The speaker indicators above the path names will change to show the new designations. The change to speaker routing on the console is immediate.

To define a custom Macro

- Click the Macro Editor/View button.

See Custom Surround Macros under Desk Edit.

To change speaker designations on-the-fly

- Click and hold on a speaker position icon in the Surround Type Select box.

The pointer will "pick up" a copy of the speaker icon.

- Drag the icon to the existing speaker designation icon above the required path in the Surround Stem Setup box.
- Release the trackball button.

The new speaker designation icon will be shown above the path name. The change to speaker routing on the console is immediate.



Certain speaker designations can only be used once in an individual stem (e.g. inner front right). If the speaker designation is already used, then assigning it to a different path will automatically cause the path that was previously using it to be designated as Mono.

To reverse changes to a stem

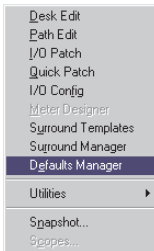
- Click the Undo button in the Stem Select Box.

The stem will revert to the speaker designations it had when Surround Sound Manager was started.

To close Surround Sound Manager

- Click the Exit button.

Defaults Manager



Defaults Manager is used to set the default values for all controls that can be automated (e.g. the default frequency for the first band of EQ). Different sets of defaults can be created, saved and loaded as required. The current set of defaults is associated with the current desk setup (console configuration).

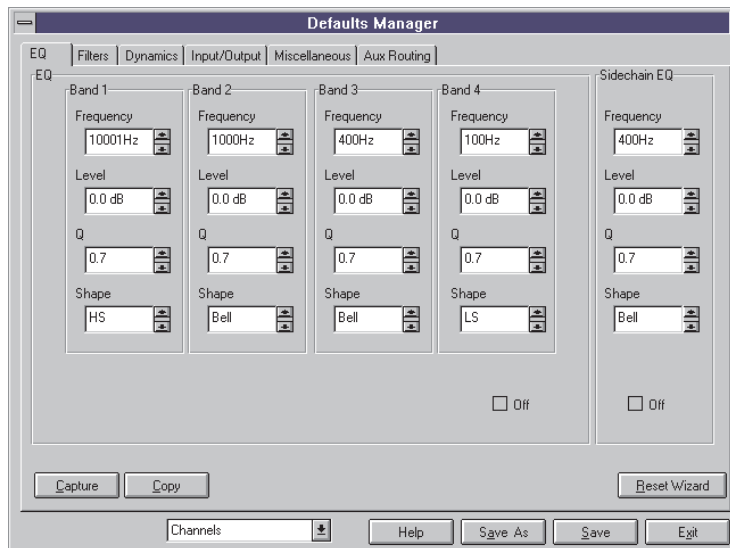
Defaults Manager is accessed from the Tools Menu, by clicking on the Defaults Manager icon or from the Filing utility (see the System Menu chapter for Filing).

Setting Values in Defaults Manager

To set default values

- Click on the EQ, Filter, Dynamics, Input/Output, Miscellaneous or Aux Routing tab.

The selected page will be displayed.



- Click the up/down buttons at the end of a box containing a required parameter.

or

- Click in the box showing the value and edit it using the Encore keyboard.

To set a processing element to be switched on as soon as it is allocated

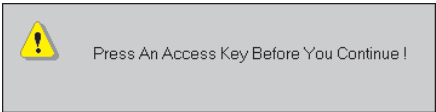
- Click the box next to the word OFF for the required element.

The box will have an X placed in it and OFF will change to ON.

To set values from existing control settings

- Click the Capture button.

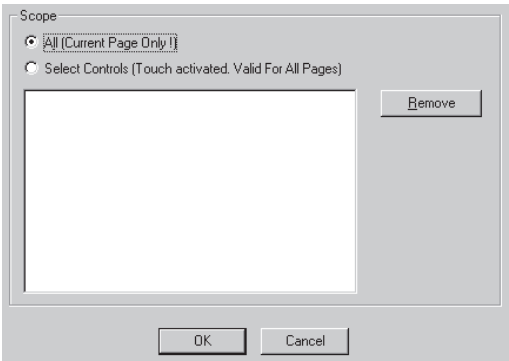
A dialogue box will appear requesting an ACCESS key to be pressed.



- Press the ACCESS key for the path containing the required control settings.



The dialogue box will be replaced by the capture Scope dialogue box with the All (Current Page Only!) radio button selected.



This means that the values for controls on the current Defaults Manager page will be capture (e.g. all the EQ settings).

To capture the settings for the current page

- Click on OK.

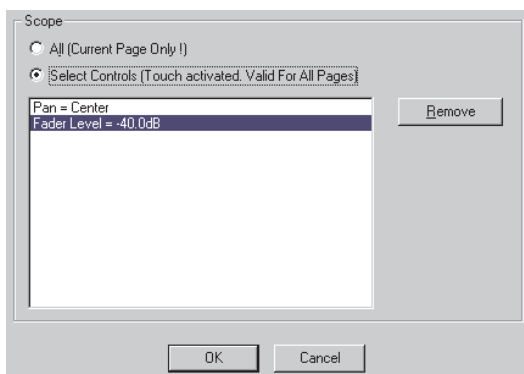
or

To capture a selected range of controls

- Click the Select Controls (Touch Activated. Valid for all pages) radio button.
- Touch the required controls on the path that the ACCESS key was pressed for above.

Any controls for which there are settings in Defaults Manager can be selected. If the path is spread out by the AFU function then all controls will be immediately accessible.

The list box in the capture Scope dialogue box will show the selected controls.

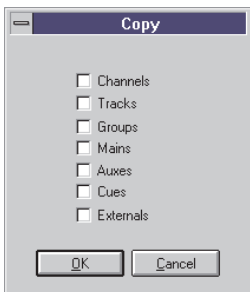


- Click an item in the list and click the Remove button if a control is incorrectly selected.
- Click on OK to execute the capture.

To copy the current page of default settings to other path types

- Click the Copy button.

The Copy dialogue box will appear.



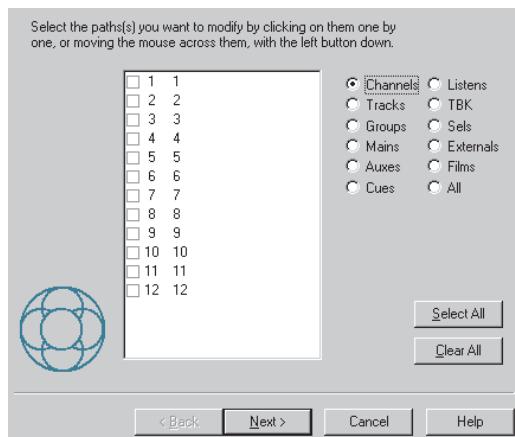
- Click the check boxes for the path types within each partition to copy the settings to.
- Click OK.

Reset the Console with Reset Wizard

To reset controls on the console surface to the settings in Defaults Manager

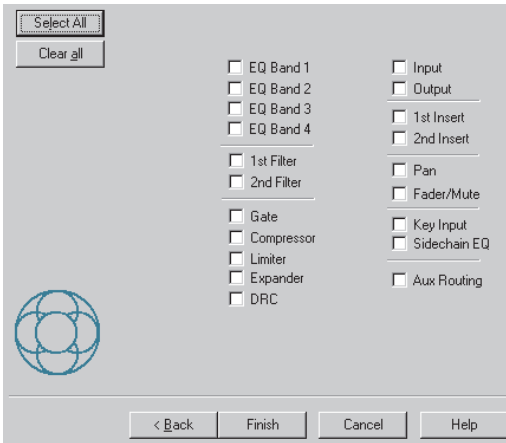
- Click the Reset Wizard button.

The paths page of the Reset Wizard will appear.



- Click the radio buttons next to the path types to show the required paths.
- Click the check boxes next to the path names to select the required paths.
- Click the Select All button to select all the currently listed paths.
- Click the Clear All button to de-select all the currently listed paths.
- Click the Next> button.

The controls page of the Reset Wizard will appear.



At least one path must have been selected.

- Click the check boxes for the required controls.
- Click the Select All button to select all the controls.
- Click the Clear All button to de-select all the controls.
- Click the Finish button.



At least one control must have been selected.

The selected paths will have the selected controls reset to the current default values.

Defaults Manager Filing Operations

Defaults Manager allows for any number of sets of default values to be created and saved. Each set of defaults is saved in a file which can be recalled at a later time. The only practical limitation to the number of sets of defaults is the amount of available hard disk space in the Encore Rack.

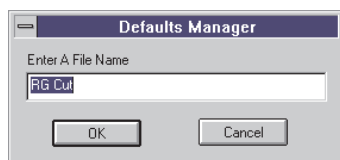
To save the current set of defaults

- Click the Save button on any page.

To save the current set of defaults in a new file

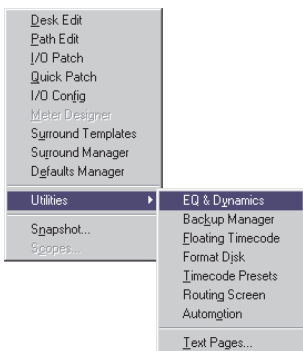
- Click the Save As button on any page.

The save file dialogue box will appear.



- Enter a new file name and then click on OK.

EQ & Dynamics



Used to display curves and values for the Equaliser, Filters and Dynamics.

A combined curve is shown for the Equaliser and Filters.

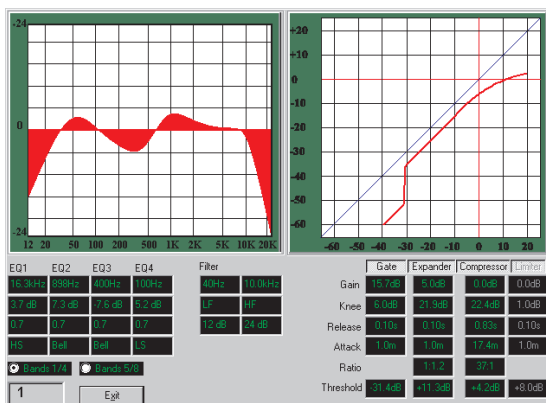
To display the EQ & Dynamics curves and values

- Click on EQ & Dynamics in the drop down Tools Menu.

or

- Click on the EQ & Dynamics icon.

The EQ & Dynamics curves and values will be shown for the first available path (usually Channel 1).



The EQ curve is displayed as a solid red area that shows the effect on the signal across the full frequency range. Boost is shown above the centre line and cut is shown below the centre line.

The Dynamics curve is displayed as a thick red line that varies from the blue 'normal' line across the full signal level range.

Both the curves and values are updated dynamically when changes are made to control settings on the console surface and as individual elements are turned on and off.

To change the path displayed

- Press the Access key for the required path.



To disable the curve display of individual dynamics elements

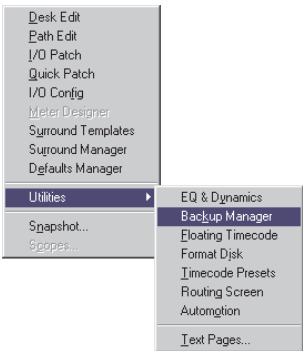
- Click the check box for the required element.

The X will be removed from the box and the curve will be updated accordingly.

Only those elements that are in the signal path can be disabled.

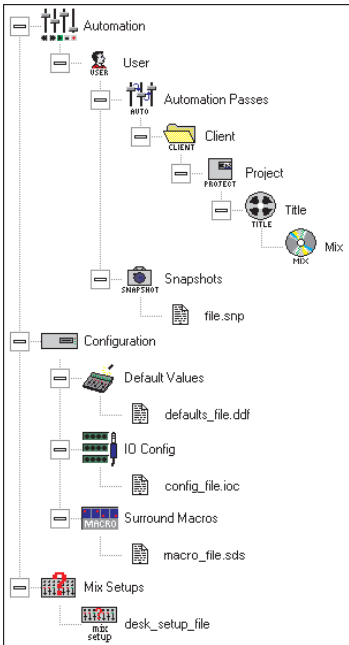
For instance, this can be used to view the curve for a Gate in isolation from the other dynamics elements.

Backup Manager



Backup Manager is used to copy setup information and automation data to and from removable media for safe keeping and data recovery. It is also used to remove information from the live Encore data and/or from previously created archives.

The Backup Manager Data Structure shows the data hierarchy.



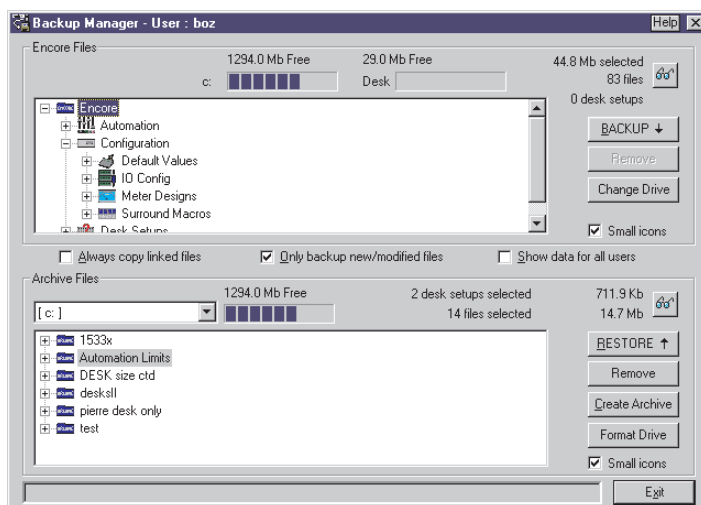
Backup Manager uses named Archives to store backup information. These can be on the local hard disk or removable media (floppy disk or optical Zip disk). Removable media must have sufficient capacity to store the information being backed up.

Floppy disks have a relatively low capacity so it is advisable to save automation data to optical disks.

To use Backup Manager

➤ Click on the Backup Manager option in the Tools Menu.

The Backup Manager dialogue box will be displayed.



Encore data for the current user is shown in the top list. The current archives are shown in the bottom list. The data structure within an archive is the same as the data structure for Encore.

To view more data in a list

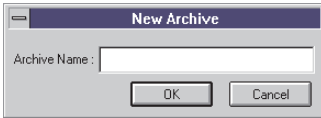
➤ Click the Small icons check box for either Encore or the Archive or both.

When the Small icons check boxes are checked then more information can be shown in each list window.

To create a new Archive

- Click the Create Archive Folder button.

The New Archive Name dialogue box will be displayed.



- Enter a name for the Archive and click OK.

The new archive will be shown in the archive window.

To change the drive used for Archives

- Click the drop down arrow for the Archive Directory box.

A list of available drive letters will drop down.

- Click the required drive.



The floppy disk drive is a: and the optical drive will normally be d:. Make sure there is a disk in the relevant removable media drive before it is selected.

Any existing archives will be shown in the archive window.

To copy live data to an archive

- Click on the required item in the Encore data window.
- Click the + signs to expand sub-sets of data.
- Click on the target archive in the right hand window.
- Click the BACKUP>> button.

A confirmation dialogue box will be displayed.



- Click Yes.

The data will be copied. If a sub-set of data was selected then the correct hierarchy will be automatically used in the archive.

To restore data from an archive

- Click on the required item in the Archive data window.
- Click the + signs to expand Archives and sub-sets of data.
- Click the <<RESTORE button.

A confirmation dialogue box will be displayed.



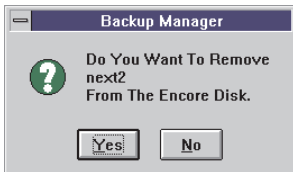
- Click Yes.

The data will be restored to Encore.

To delete data from Encore

- Click on the required item in the Encore window.
- Click the Remove From Encore button.

A confirmation dialogue box will be displayed.



- Click Yes.

The selected item will be removed. This creates space for additional working files.

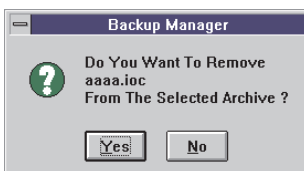


It is not advisable to delete whole categories of information from the Encore data (e.g. do not select the top level Automation icon for removal).

To delete data from an Archive

- Click the required item in the Archive window.
- Click an Archive icon to remove a whole archive.
- Click the Remove From Archive window.

A confirmation dialogue box will be displayed.



- Click Yes.

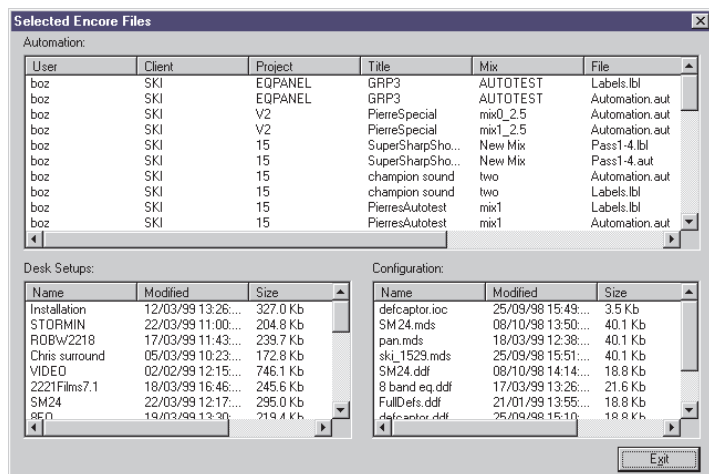
The selected item will be removed. This is useful for deleting items that have been superseded.

To view lists of files for the selected items

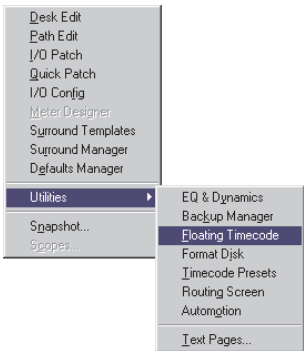
Click the View button for either Encore or the archive.



A View dialogue box will be displayed. This shows details of the currently selected items and the file names that are used for them.



Floating Timecode



This allows a box containing a Timecode display to be placed on the screen.

The Timecode is displayed with larger digits than the Timecode in the corner of the main Encore screen to make reading Timecode easier when operators are some distance from the screen.

To display the Floating Timecode box

➤ Click the Floating Timecode option on the drop down Tools menu.

or

➤ Right click on the Timecode display on the main Encore screen.

The Floating Timecode box will be displayed.



To prevent the Floating Timecode box from being hidden by other Encore screens

- Right click on the Floating Timecode box.

A small fly-out menu will appear.

- Click on Always On Top.

The Floating Timecode box will always be visible, regardless of other items selected on the screen. This may mean that the box will require moving to access items which it hides.

To enlarge the Floating Timecode box

- Right click on the Floating Timecode box.

A small fly-out menu will appear.

- Click on Big.

The Floating Timecode box will be displayed at a larger size.

**To return the size of the Floating Timecode box to normal**

- Right click on the Floating Timecode box.

A small fly-out menu will appear and the Big option will be ticked.

- Click on Big.

The Floating Timecode box will be displayed at its normal size.

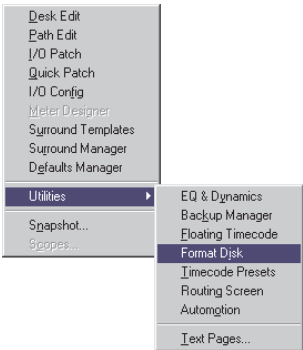
To remove the Floating Timecode box

- Right click on the Floating Timecode box.

A small fly-out menu will appear.

- Click on Exit.

Format Disk



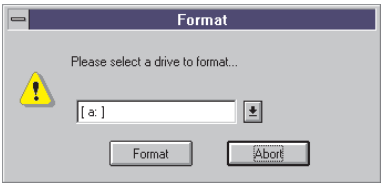
The Format Disk utility is provided so that users can format floppy and iomega Zip disks.

 This utility will not allow fixed disks (i.e. hard disks) to be formatted.

To format a disk

- Insert a floppy or Zip disk into the correct drive as required.
- Select the Format Disk option in the drop-down Tools Menu.

The Format dialogue box will be displayed.



Drive [a:] (the floppy disk drive) is selected by default.

To select the Zip disk drive

- Click the drop-down arrow adjacent to the box containing the drive letter.

A list of available disk drives will be shown.

- Click the drive letter for the Zip disk (this will usually be [d:]).

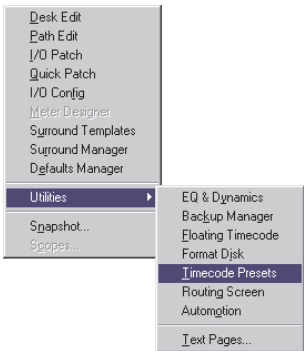
When the required drive is selected

- Click the Format button.

A progress bar will be displayed to indicate how far the format process has proceeded. This will be removed when the format is complete.

- Click the Abort button to close the Format dialogue box.

Timecode Presets



Allows users to create timecode presets (for later recall).

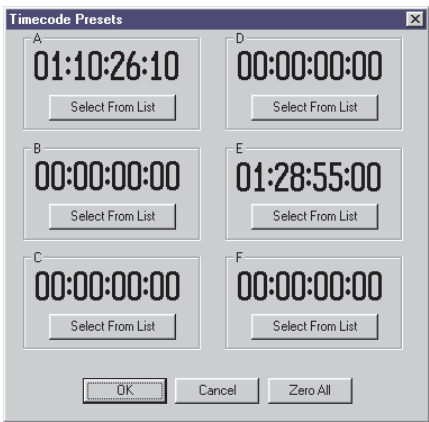
To set timecode presets

➤ Click on the Timecode Presets Icon.

Or

➤ Click on Timecode Presets in the drop down Tools menu.

The Timecode Presets dialogue box will appear displaying the six preset timecode boxes labelled A to F.



Users can enter up to a maximum of six presets at any one time.



The Presets button in the Timecode Options dialogue box also provides access to the Timecode Presets dialogue box.

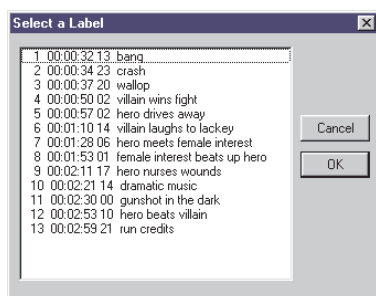
To enter a preset manually

- Place the cursor in the selected preset box (A,B,C etc.) and enter a time using the numeric keyboard.

To enter a preset using select from list

- Click on the Select from List button for the required Preset.

The Select a Label dialogue box will appear.



- Select the label desired and click on the OK button.

To enter/alter a preset using the cursor

- Place the cursor in the selected preset box (A,B,C etc.).

It will change to a + sign (when in the upper half) or a - sign (when in the bottom half).

- Click the left-hand trackball button to either (according to the cursors location) increment or decrement the displayed timecode.

To zero an individual timecode display

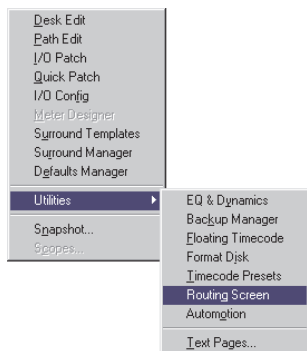
- Place the cursor within the displayed timecode area and press the Z key on the keyboard.

The displayed timecode will be zeroed.

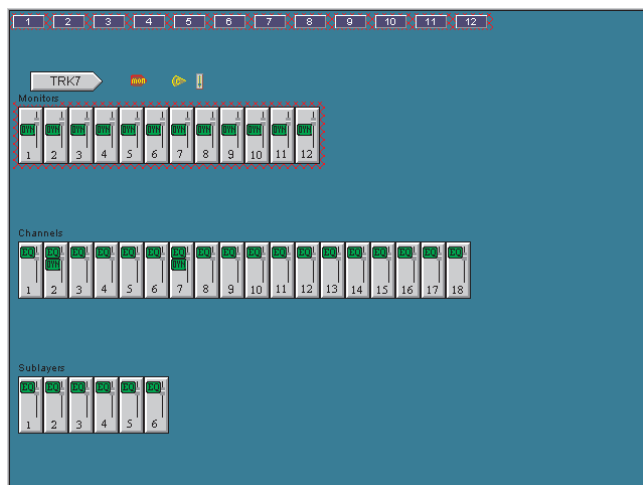
To zero all the displayed timecodes

- Click on the Zero All button.

Routing Screen



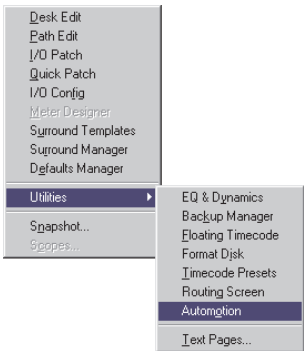
This option is used to start or re-start the Routing screen that is shown on the dedicated TFT screen in the Routing And Metering section.



The Routing screen is normally displayed and initialised when Encore starts, but it is possible to close the Routing screen using the pop-up menu that appears with a right-click on the screen.

This option should then be used to re-start the Routing screen without re-starting Encore.

Automation



Automation is an offline utility for copying Desk Setups so they can be edited offline and for converting Desk Setups and automation Mixes between different software versions.

At present, Automation can convert Desk Setups and mixes from Version 2 to Version 2.5 Encore software, and from Logic series consoles to Version 2.5 Encore.

Desk Setups can be converted from Version 2 to Version 2.5 'on the fly' when loading a Desk Setup. However, the old Desk Setup is automatically over-written with the converted version. Automation should be used if the Desk Setup is to be saved with a new name.

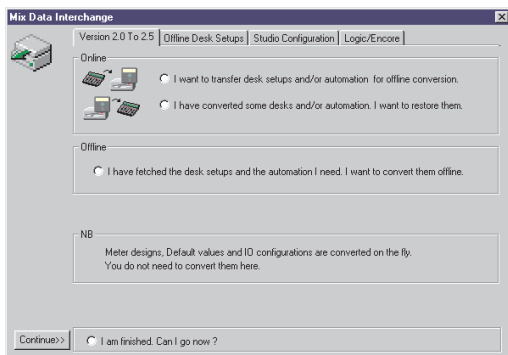
To exit from Automation

- Click the I Am Finished radio button.
- Click the Continue>> button.

The Mix Data Interchange dialogue box will close.

Converting from Version 2 to Version 2.5

The Version 2 to 2.5 page is used to select an operation to be executed.



Desk Setups and Mixes must be copied out of the live data area before they can be converted. The Online options are for copying data from and to the live (i.e. online) data area. The data can be copied to a different location on the Encore hard disk or to a different drive (e.g. removable hard disk, Zip disk, network drive, etc.).

The Offline conversion option is used to perform the update from Version 2 to 2.5. It can be used on a separate Windows NT workstation so that the Encore computer is free to operate as normal.

To select an operation

- Click on the radio button for the required option.
- Click the Continue>> button.

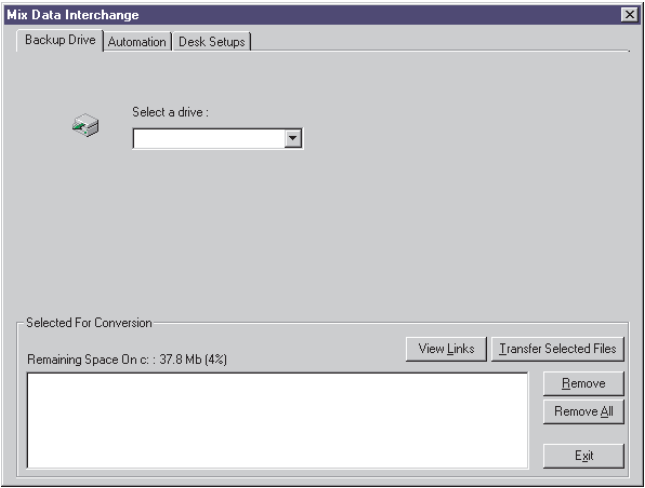
A new Mix Data Interchange dialogue box will be displayed according to the operation selected. The sequence for converting data is:

- ☐ Copy the Desk Setups and/or Mixes to an offline area.
- ☐ Convert the data.
- ☐ Restore the converted Desk Setups and/or Mixes to the online data area.

Copy Desk Setups and Mixes to an Offline data area

When this operation is selected, a three page dialogue box is displayed.

Backup Drive Page

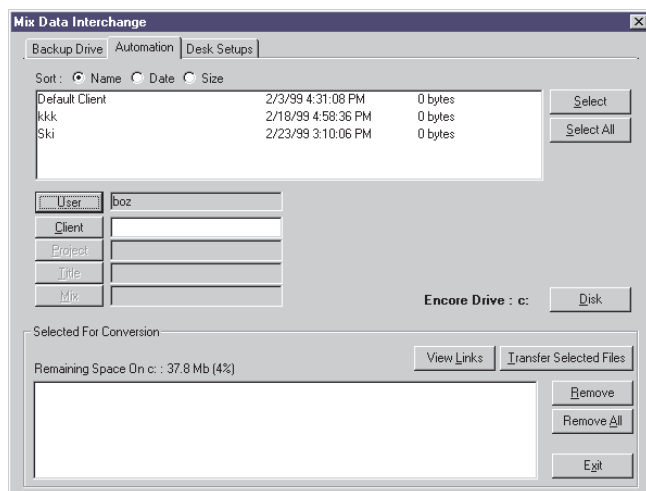


➤ Click the drop down arrow next to the drive box to select a backup drive.

 *A backup drive must be selected.*

 *The same drive can be selected as the source data (i.e. drive c:). This will copy the data out of the live data area to an offline data structure, ready for conversion.*

Automation Page



This is used to select which Mixes are to be copied for conversion. The page follows the same User with Clients with Projects with Titles with Mixes structure as the Filing utility. A selection can be made at any level and all dependent data will be selected. All linked Desk Setups will also be included.

- Highlight items at the required level (e.g. a Titles within a Project) and click the Select button.

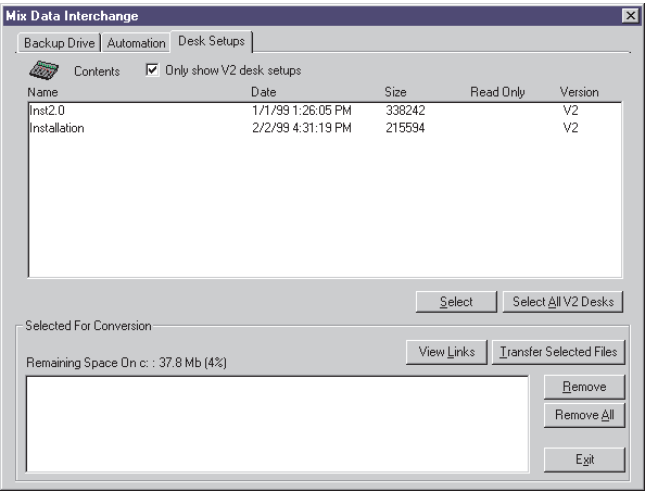
The item will be added to the Selected list.

or

- Click the Client, Project, Title or Mix button.
- Click Select All.

All the data at the selected level will be added to the Selected list.

Desk Setups Page



This page can be used to select individual Desk Setups for conversion. Only Version 2 Desk Setups are shown by default.

- Select the required Desk Setups and click the Select button.

The Desk Setups will be shown in the Selected list.

or

- Click the Select All V2 Desks button.

All the Desk Setups will be shown in the Selected list.

All Pages

All three pages have a Selected For Conversion box that shows the items that will be copied to the selected backup drive.

If there is not enough space on the backup drive for the selected items

A message will be displayed to indicate this condition.

- Click items in the Selected list and click the Remove button.

or

- Click the Remove All button and start the selection process from scratch.

When the selection is complete

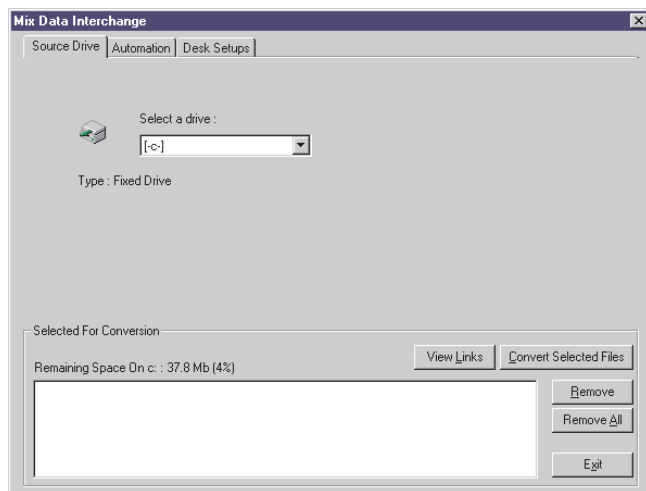
- Click the Transfer Selected Files button.

The selected Mixes and Desk Setups will be copied to the backup disk.

Convert Desk Setups and Mixes from Version 2 to 2.5

When this operation is selected, a three page dialogue box is displayed.

Source Drive Page

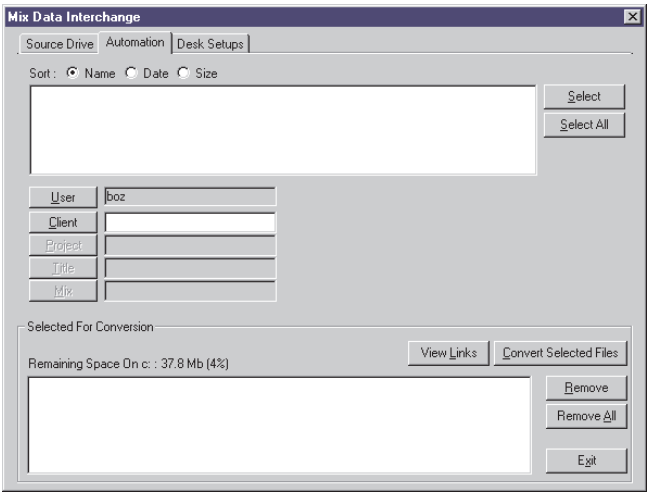


- Click the drop down arrow next to the drive box to select a source drive.



A source drive must be selected.

Automation Page



This is used to select which Mixes are to be converted. The page follows the same User with Clients with Projects with Titles with Mixes structure as the Filing utility. A selection can be made at any level and all dependent data will be selected. All linked Desk Setups will also be included.

- Highlight items at the required level (e.g. a Titles within a Project) and click the Select button.

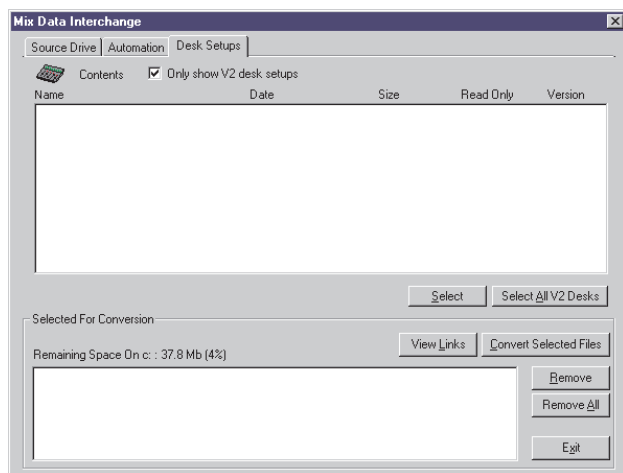
The item will be added to the Selected list.

or

- Click the Client, Project, Title or Mix button.
- Click Select All.

All the data at the selected level will be added to the Selected list.

Desk Setups Page



This page can be used to select individual Desk Setups for conversion. Only Version 2 Desk Setups are shown by default.

- Select the required Desk Setups and click the Select button.

The Desk Setups will be shown in the Selected list.

or

- Click the Select All V2 Desks button.

All the Desk Setups will be shown in the Selected list.

All Pages

All three pages have a Selected For Conversion box that shows the items that will be converted on the selected source drive.

To deselect unwanted items in the conversion list

- Click items in the Selected list and click the Remove button.

or

- Click the Remove All button and start the selection process from scratch.

When the selection is complete

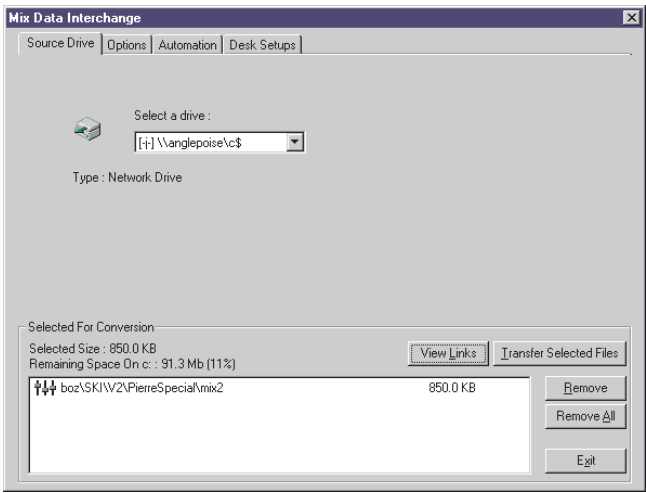
- Click the Convert Selected Files button.

The selected Mixes and Desk Setups will be converted on the selected source drive. If there are linked Desk Setups that are already Version 2.5 then they will be skipped.

Restore converted Desk Setups and Mixes to the Online data area

When this operation is selected, a four page dialogue box is displayed.

Source Drive Page

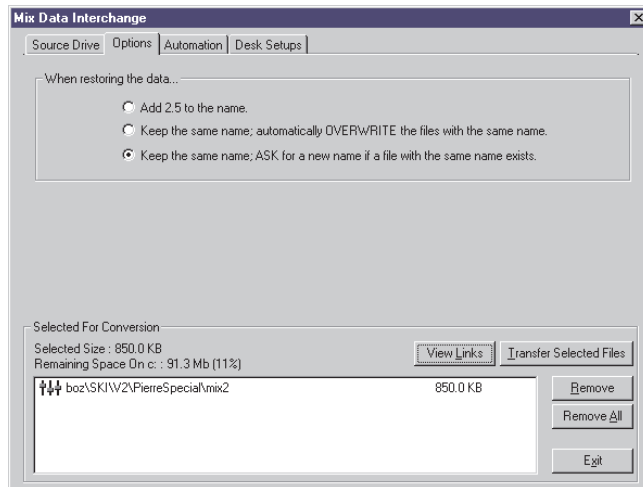


- Click the drop down arrow next to the drive box to select a source drive containing converted data.



A source drive must be selected.

Options Page



This is used to decide what to do about duplicate Desk Setup names.

The options are:

Add 2.5 to the name

Keep the same name; automatically OVERWRITE the files with the same name

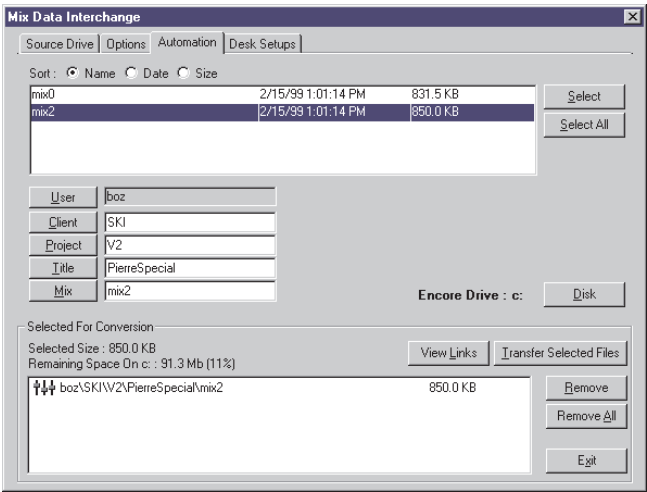
Keep the same name; ASK for a new name if a file with the same name exists

➤ Click the radio button for the required item.



Mixes automatically have " 2.5" appended to their file names. If the file already exists then it will be overwritten.

Automation Page



This is used to select which Mixes are to be restored. The page follows the same User with Clients with Projects with Titles with Mixes structure as the Filing utility. A selection can be made at any level and all dependent data will be selected. All linked Desk Setups will also be included.

- Highlight items at the required level (e.g. a Titles within a Project) and click the Select button.

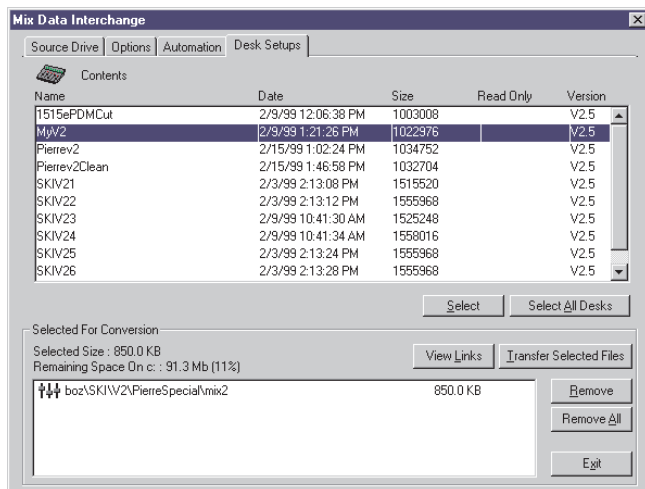
The item will be added to the Selected list.

or

- Click the Client, Project, Title or Mix button.
- Click Select All.

All the data at the selected level will be added to the Selected list.

Desk Setups Page



This page can be used to select individual Desk Setups for restore. Only Version 2.5 Desk Setups on the source drive are shown.

➤ Select the required Desk Setups and click the Select button.

The Desk Setups will be shown in the Selected list.

or

➤ Click the Select All Desks button.

All the Desk Setups will be shown in the Selected list.

All Pages

All three pages have a Selected For Conversion box that shows the items that will be restore from the selected source drive.

If there is not enough space on the live Encore drive for the selected items

➤ Click items in the Selected list and click the Remove button.

or

- Click the Remove All button and start the selection process from scratch.

When the selection is complete

- Click the Transfer Selected Files button.

The selected Mixes and Desk Setups will be restored to the Encore disk.

Copying Desk Setups for Offline Modification

The Offline Desk Setups page is used to copy Desk Setups to and from removable media or a network drive.

The options in the Online box are applicable to the Encore computer that is part of the Libra.

The options in the Offline box are applicable to a Windows NT computer that is used for offline editing of Desk Setups (i.e. the computer is not connected to a Libra or other console type that uses Encore).

The options that are not applicable are unavailable.

The sequence of operations making offline Desk Setup changes is:

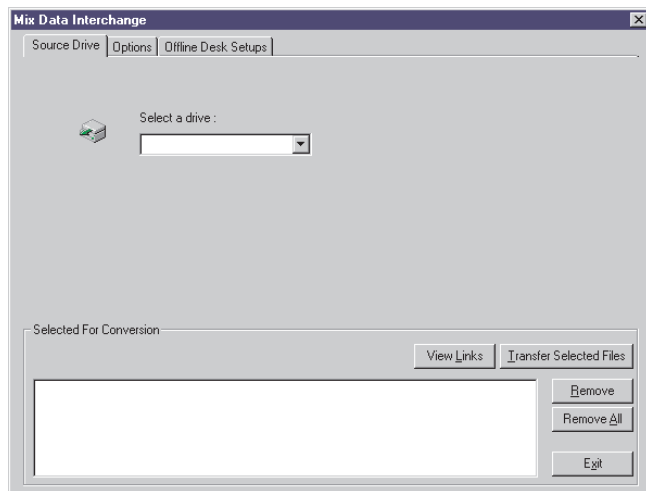
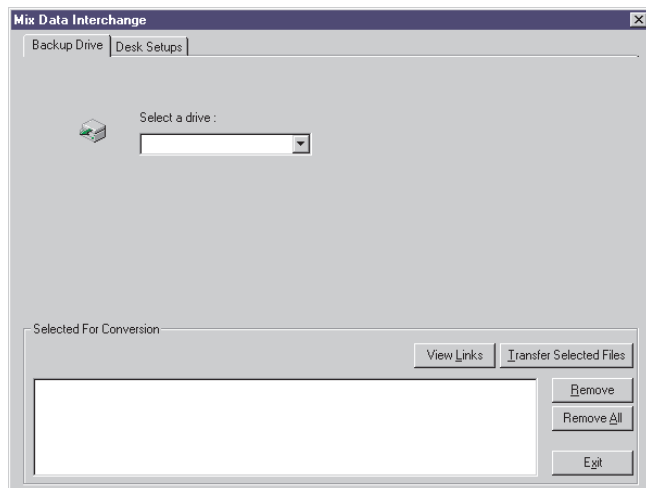
- ☐ Copy Desk Setups to removable media or a hard drive available across a network.
- ☐ Copy Desk Setups from removable media to a Windows NT computer (may not be necessary if a network is used).
- ☐ Make offline edits to the Desk Setup.
- ☐ Copy edited Desk Setups back to removable media (if not using a network).
- ☐ Restore Desk Setups to the online data area.

Each of these operations (except making the edits) is very similar and use dialogue boxes with a drive selection tab and a Desk Setup

selection tab. Also, restoring Desk Setups has an additional tab for renaming options.

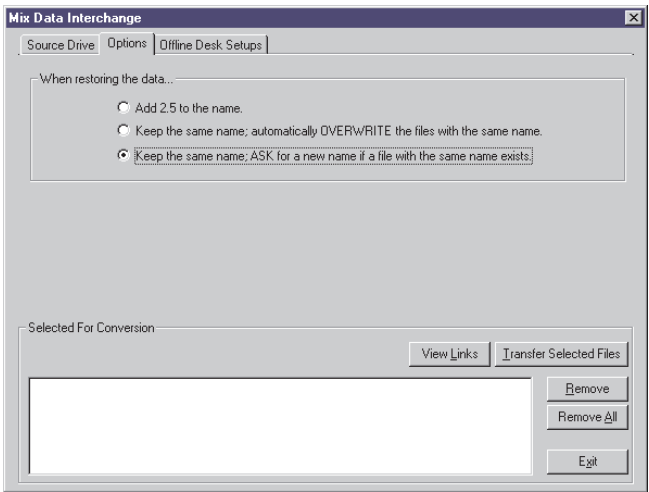
Drive Selection

A backup or source drive must always be selected.



➤ Click the drop down arrow next to the drive box to select a drive.

Renaming Options (Restore to online only)



This is used to decide what to do about duplicate Desk Setup names.

The options are:

Add 2.5 to the name

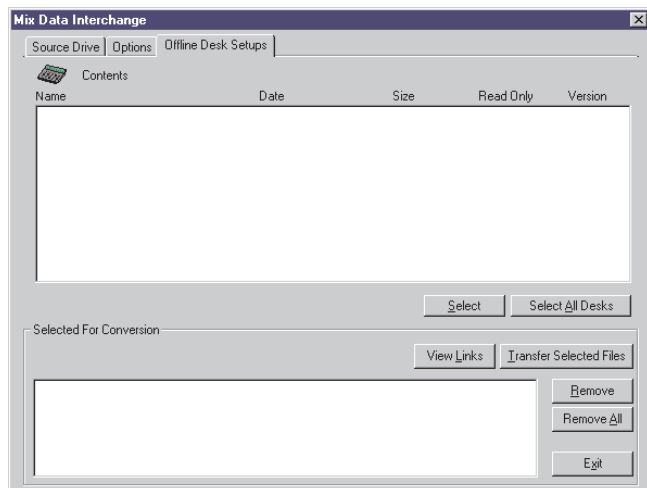
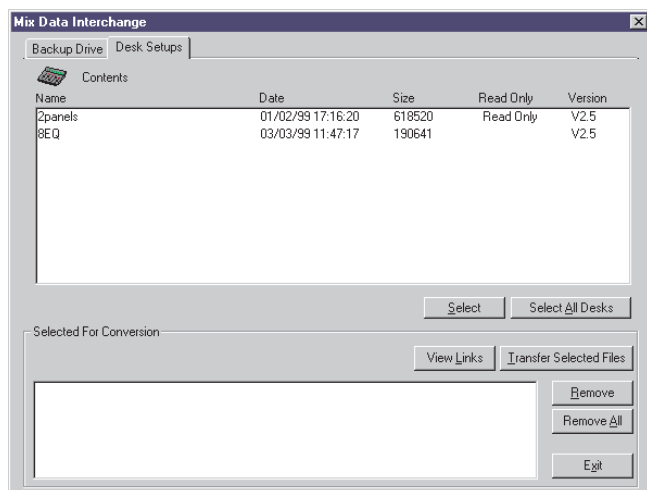
Keep the same name; automatically OVERWRITE the files with the same name

Keep the same name; ASK for a new name if a file with the same name exists

➤ Click the radio button for the required item.

Desk Setup Selection

The Desk Setup page is used to select which Desk Setups are to be copied to or from the transfer media.



- Select the required Desk Setups and click the Select button.

The Desk Setups will be shown in the Selected list.

or

- Click the Select All Desks button.

All the Desk Setups will be shown in the Selected list.

All Pages

All pages have a Selected For Conversion box that shows the items that will be copied to the selected backup drive.

If there is not enough space on the backup drive for the selected items

A message will be displayed to indicate this condition.

- Click items in the Selected list and click the Remove button.

or

- Click the Remove All button and start the selection process from scratch.

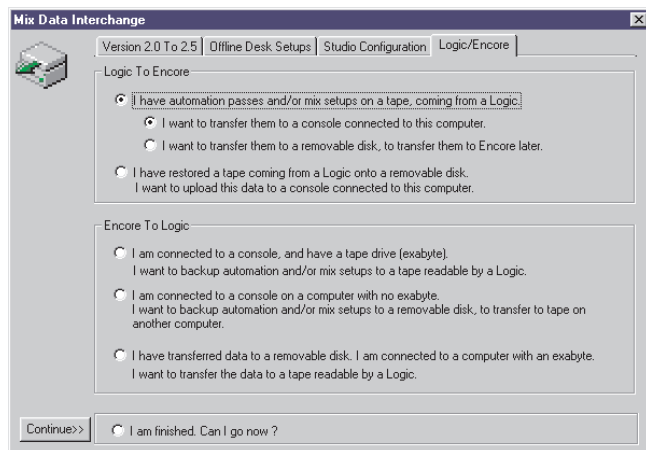
When the selection is complete

- Click the Transfer Selected Files button.

The selected Desk Setups will be copied.

Converting from Logic to Encore

The Logic/Encore page allows Mixes and Desk Setups (called Mix Setups on Logic) to be imported from Logic 1, 2 and 3 to consoles using Encore.



Logic Mixes and Mix Setups are backed up onto Exabyte tapes and must therefore be transferred to other media (or directly to the console) on a computer with an Exabyte tape drive attached.

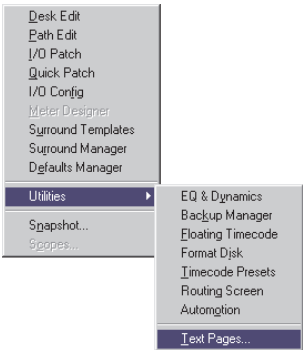


The page in Mix Data Interchange shows options for conversion from Encore to Logic. This is for future operation and is not currently implemented.

There are three basic options:

- ☐ Transfer Logic data from a Logic backup tape (Exabyte) to a Logic DFC console.
- ☐ Transfer Logic data from a Logic backup tape to a different form of removable media (e.g. a Zip disk).
- ☐ Transfer Logic data from other removable media (e.g. a Zip disk) to a Logic DFC console.

Text Pages

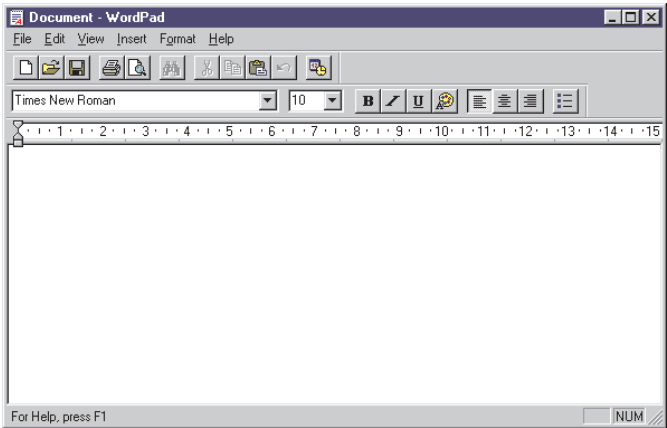


Provides users with a general purpose word processor for making notes, etc.

To create a text page file

- Click on Text Pages in the drop down Options Menu.

The Text Pages dialogue box will appear.



- Enter the desired text in the text area using the keyboard.
- Click on Save As.

The Save As dialogue box will appear.

- Enter the file name.
- Click on the directory that you wish to save to.
- Click on Save.
- Click on Exit in the drop down File menu to quit Text Pages.



If you wish to overwrite an existing file first select it from the list of available files.

To open a text page file

- Click on Text Pages in the drop down Options Menu.

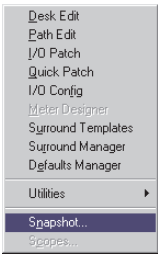
The Text Pages dialogue box will appear.

- Click on Open in the drop down File menu.

The Open dialogue box will appear.

- Click on the directory holding the file.
- Click on the file to be opened or enter the name of the file using the keyboard.
- Click on OK to open the file.
- Click on Exit in the File menu to quit Text Pages.

Snapshot



A Snapshot allows the settings of controls on the console to be saved with a name.

Groups of snapshots are saved to the hard disk in a snapshot file.

When Snapshots are Created or Recalled, the Snapshot Scope must be set first and then a Snapshot is Created or Recalled.

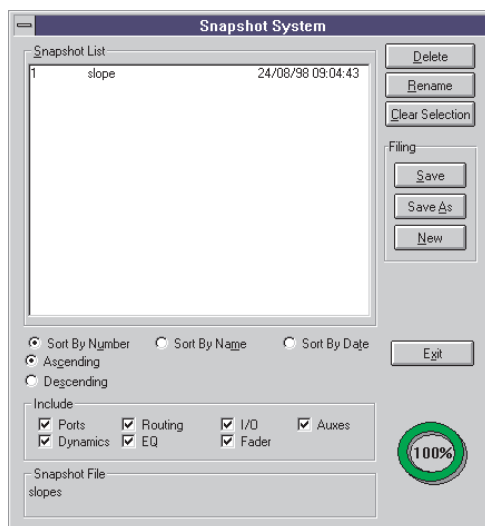
To access the Snapshots

➤ Click on Snapshot in the drop down Tools Menu.

or

➤ Click the Snapshot icon.

The Snapshot System dialogue box will be displayed.



This can be used to manage the Snapshots without Creating or Recalling Snapshots.

Snapshot Scope

Snapshot Scope is the selection of controls which will be included in a new Snapshot or affected by recalling a Snapshot.

When creating a Snapshot, paths are toggled in and out of Scope by the REC keys on the channel strips.

When recalling a Snapshot, paths are toggled in and out of Scope by the PLAY keys on the channel strips.

Snapshot Scope initially includes all controls on the surface. The next action determines whether the remainder of the Scope setting operation will be additive (putting paths into Scope) or subtractive (taking paths out of Scope).

If a REC (for Create) or PLAY (for Recall) key is pressed first then the rest of the console will be taken out of Scope. Paths are then added to Snapshot Scope with the REC or PLAY keys.

If an individual control is touched first then the rest of the controls in that path will be taken out of Scope, but the rest of the console will still be in Scope. Paths are then subtracted from Scope with the REC or PLAY keys.

To set the Scope for a Snapshot

➤ Press the CREATE SNAP (or RECALL SNAP) key.



The LED above the key will flash and the whole console will be in Scope.

The LED in each REC (or PLAY) key will be illuminated steady on every channel strip.

The touch LEDs will be illuminated for every control.

To select additive Scope

- Press the REC (or PLAY) key on the first path required to be in Scope.

The LED in the key pressed will remain illuminated and the rest of the console will be taken out of Scope.

- Press the REC (or PLAY) keys for other paths to be added to Scope.



Press the FLIP MON, FLIP CHAN, SUB-LAYER and FLIP keys to bring other paths to the surface for including in Scope.

To select subtractive Scope

- Press the ACCESS key for the required path.

This will allow the controls in the AFU for signal processing elements in the path to be selected. The touch LEDs in the Logicators for processing elements assigned to the path will be illuminated.

- Touch the required controls in the channel strip and the AFU.

When the first control is touched, the other controls in the path will be taken out of Scope. The LED in the REC (or PLAY) key will flash to indicate that only part of the path is in Scope. The rest of the console will still be in Scope.

- Press the REC (or PLAY) keys for other paths to be subtracted from Scope.

Subsequent operations

The REC (or PLAY) key will toggle a path in and out of Scope.

If a whole path is in Scope, touching an individual control within that path will remove all the other controls in the path from Scope.

Other controls in that path can then be added back into Scope.

The Scope can be changed at will in between taking or recalling each Snapshot until the CLEAR key is used to exit the Snapshot operation.

Creating Snapshots

Making a Snapshot has two stages: setting the Snapshot Scope and creating the Snapshot.

To create Snapshots

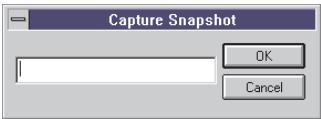
- First set the Snapshot Scope, as described on the preceding pages.

To make the Snapshot

- Press the CREATE SNAP key on the console surface.



The Capture Snapshot dialogue box will be displayed.



- Type in a name for the Snapshot with the Encore keyboard.
- Click the OK button or press Enter.

The Snapshot will be added to the list (in alphabetical order) in the Snapshot System dialogue box.

A new Snapshot will be taken on each subsequent press of the CREATE SNAP key or each time the Create button is clicked. The Snapshot Scope and settings to controls can be modified as required between taking each Snapshot.

To end Snapshot creation

- Press the CLEAR key.

The console will return to normal operation and the LED above the CREATE SNAP key will cease flashing.

The Snapshot System dialogue box will no longer be displayed.

Recalling Snapshots

Recalling a Snapshot has two stages: setting the Snapshot Scope and recalling the Snapshot.

To recall a Snapshot

- Press the RECALL SNAP key in the Master Automation section and set the Snapshot Scope.

The LED above the RECALL SNAP key will flash.

To limit the data restored by the Snapshot

- Click the Include check boxes for items not required in the Snapshot System dialogue box.

The check boxes are:

Ports	The port routing for paths (.e. which input and/or output a path is digitally patched to)
Routing	The internal routing between paths (e.g. Channels to Track Monitors).
I/O	The settings of controls on inputs and outputs (e.g. input trim).
Auxes	Auxiliary contribution levels.
Dynamics	Settings of the Dynamics controls.
EQ	Settings of the Equaliser controls.
Fader	The Fader level.

These override the Scope set on the console surface.

For instance, to restore the routing, un-check all the boxes except the Ports and Routing boxes. Leave the console surface Scope at default (the whole console) and recall the Snapshot.

To recall Snapshots

- Double-click on the required Snapshot in the list in the Snapshot System dialogue box.

The Snapshot will be recalled according to the Scope and Include check boxes.

or

- Select the required Snapshot number with the + and – keys on the fixed keyboard.



The alpha display in the SELECT Panel will indicate the snapshot number selected from the list, and how many Snapshots are in the current list.

- Press the ENTER key.

The Snapshot will be recalled according to the Scope and Include check boxes.

For fast recall (pre-arm the Snapshot recall)

- Select the required Snapshot number with the + and – keys on the fixed keyboard.

The alpha display in the SELECT Panel will indicate the snapshot number selected from the list.

- Press the . key (full stop, period) on the fixed keyboard.

The alpha display in the SELECT Panel will show a line of dots indicating the progress of comparing the selected Snapshot to the status of the console surface.

When the Snapshot number is re-displayed, the Snapshot is ready for 'fast-firing' to the console.

- Press the ENTER key.

The Snapshot will be recalled according to the Scope and Include check boxes.

To end Snapshot recall

- Press the CLEAR key.

The console will return to normal operation and the LED above the CREATE SNAP key will cease flashing.

Renaming and Deleting Snapshots

Snapshots can only be deleted from the Snapshot System dialogue box.

To rename a Snapshot

- Click the required Snapshot in the list.
- Click the Rename button.

A dialogue box will be displayed for entering the new name.

- Type the required name and press Enter.

To delete a Snapshot

- Click on the Snapshot(s) in the list.
- Click the Delete button.

Snapshot Filing

The Snapshot System dialogue box provides facilities for saving the current set of Snapshots, loading a new set from a file on the Encore hard disk and deleting unwanted files of Snapshots from the hard disk.

To start a new set of Snapshots

- Click the New button.

A confirmation dialogue box will be displayed to indicate that the current list of snapshot will be cleared.

- Click the Yes button.

The list of Snapshots will be cleared.

To save changes to the current Snapshot file

- Click the Save button.

The progress bargraph at the bottom of the dialogue box will indicate when the save is complete.

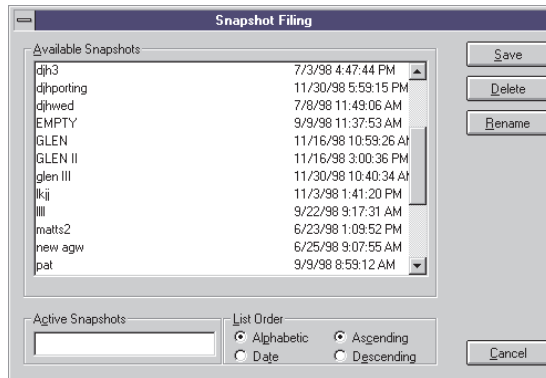
To load a file of Snapshots

- See Configuration Filing in the Filing utility (System Menu chapter).

To save the current Snapshots in a new file

- Click the Save As button.

The Snapshot Filing dialogue box will be displayed.



- Click in the Active Snapshots box.
- Type in the required file name.
- Click the Save button.

The current Snapshots will be saved to the hard disk in the named file.

To overwrite a Snapshot file with the current list

- Click the Save As button.

The Snapshot Filing dialogue box will be displayed.

- Click the required file name in the list of Available Snapshots.
- Click the Save button.

A confirmation dialogue box will be displayed to indicate that the file will be replaced.

- Click the Yes button.

The current Snapshots will be saved to the selected file name.

To delete a file of Snapshots

- Click the Save As button.

The Snapshot Filing dialogue box will be displayed.

- Click on the file name to be deleted in the Available Snapshots list.
- Click the Delete button.

A confirmation dialogue box will be displayed.

- Click the Yes button.

The selected file will be removed from the list of Available Snapshots.

- Click the Cancel button to return to the Snapshot System dialogue box.

To rename a file of Snapshots

- Click the Save As button.

The Snapshot Filing dialogue box will be displayed.

- Click on the file name to be renamed in the Available Snapshots list.
- Click the Rename button.

A dialogue box will be displayed for entering the name.

- Type the new name and press Enter.

The new file name will be shown in the Available Snapshots list.

- Click the Cancel button to return to the Snapshot System dialogue box.

Help Menu



Help provides users with access to on-line help.

Help Menu Options

Contents

Overall access to Libra Help.

Technical Support

Information on contacting the AMS Neve plc Customer Support Department. AMS Neve's Customer Support Department (CSD) at the Burnley Headquarters provides comprehensive field service backup.

Technical Support Voice (telephone)

Calls can be made to CSD at the following UK times:

Monday to Friday

From 09-00 to 17-00 calls will be answered directly.

From 17-00 to Midnight an answering service is in operation and the message will be passed on to an engineer who is on call.

Saturday and Sunday

From 09-00 to 18-00 an answering service is in operation and the message will be passed on to an engineer who is on call.

Telephone Numbers

International : + 44 1228 417311

UK FreePhone : 0800 413882



The UK FreePhone number is only available when calling from within mainland UK.

Technical Support Fax (Next Working Day Response)

+44 1282 454804

Technical Support E-Mail

csd@ams-neve.com

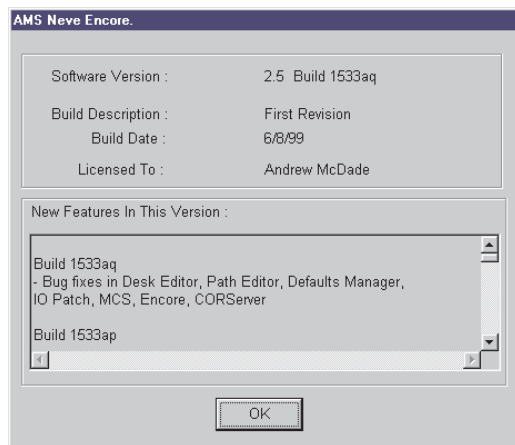
Technical Support WWW

Customer support is not currently available via the WWW (world wide web). However, users are invited to visit AMS Neve's website at:

<http://www.ams-neve.com>

About Encore

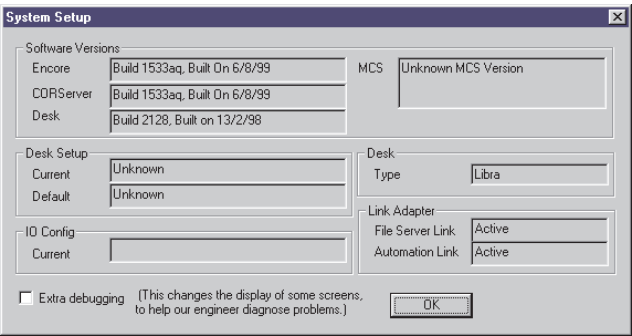
Displays an information dialogue about your copy of AMS Neve Encore, including the version number and the build history.



The example of the version shown above may differ substantially from your copy of Encore.

About System

Displays the System Setup dialogue box which shows information about the software versions of Encore and the desk code, plus other information such as the current link status.



The example of the version shown above may differ substantially from your copy of Encore.

Getting Help

On-Line Help can be accessed in four ways:

- Select an option in the drop down Help menu.

or

- Press the F1 key on the Encore keyboard.

or

- Click the Help button in a dialogue box.

or

- Click the Help icon.

Console Help

To access help on the console surface

- Press the HELP key in the utility panel.

The following message will appear in the channel strip displays 'Touch a control or press a button for help'.

- Touch the desired control or press the desired button.

The status of controls will be displayed.

Appendix A : System Administration

Introduction

Libra uses Microsoft Windows NT as an operating platform for the Encore software. This provides a stable working environment with a range of user supportive features such as security and the logging of diagnostic information.

This is a 'secure operating system' and allows individual users to be setup before using the system to prevent unauthorised

access to other user's files, system-wide parameters and settings. This involves giving the user a Username, a Password and membership of a Group.

These instructions assume a knowledge of graphical operating system concepts, such as using the mouse for clicking on buttons and selection of fields for data entry. It also assumes a knowledge of basic computer concepts (e.g. files and directories).

The Modem

A modem is provided so that technical staff at AMS Neve can perform remote diagnostic activities by accessing logging data recorded by Encore and Microsoft Windows NT.

Please ensure that an external telephone line is provided for connection to the modem.



The instructions provided here are for systems using Windows NT version 3.5. The procedures described are similar for Windows NT version 4. The Windows NT 4 User Manager can be found in Start -> Programs -> Administrative Tools (Common).

Administration Terminology

This section explains some basic terminology used in secure operating systems. It is intended for users who have no prior experience of such systems.

Users

Users are the actual operators who use the system. It is possible for a single user to log in with different Usernames, and conversely it is possible to have a single Username which is used by several users (this is not advised).

Logging In and Logging Out

'Logging in' is the procedure whereby access to the system is granted by entering a correct combination of Username and Password. The term login is generally used to describe the action of logging in.

Logging out (or logoff) causes the system to terminate the current session of Microsoft Windows NT usage, and the system will not allow any further activity to take place other than shutting down the system completely or logging in again with a valid Username and Password.

Username and Password

The Username is a means of identifying a particular operator to the Microsoft Windows NT system. Each Username has a Password associated with it and the correct Password for a particular Username must be provided by the operator to gain access to the system.

Groups

A Group is a means of identifying what class of operator a user belongs to (e.g. Engineer, Technician, etc.). Within Microsoft Windows NT, each Group has various Rights which allow or restrict the functions which may be performed by members of that Group.

A set of Default User Groups is supplied as part of the Libra installation.

Rights

Rights are the restrictions and permissions which are assigned to a Group of users on a Microsoft Windows NT system.

They apply on a general system-wide basis, as opposed to Permissions which apply to individual directories and files in the system.

Each Username inherits the rights which apply to the Groups that the Username belongs to (a Username can belong to more than one Group). A common practice is to set up a base Group which has Rights which apply to all users (by default this Group is called Everyone) and then additional Rights are applied to special Groups which are defined by the system administrator.

Permissions

Permissions specify the access that particular Groups or Usernames have to files and directories. This allows Groups or Usernames to be given access to, or locked out of, parts of the system which are applicable to the work they need to perform.

User Administration

This section explains the steps required to set up and manage Usernames. The special Username 'Administrator' is supplied with Rights to manage user information.

The steps covered in this section are :

- ☐ Logging in with the special Username of Administrator.
- ☐ How to run the User Manager program.
- ☐ How to add a new user which will be recognised by the system.
- ☐ How to delete an existing user.
- ☐ How to log out from the Administrator user.

Encore requires persons using the system to be set up with Usernames. This is because Encore stores information against the Username.

Logging in as user Administrator

This can be done when starting up the system or by first exiting from Encore.

- In the Welcome dialogue box, enter the Username as Administrator.
- Ignore the From entry.
- Enter the Password for Administrator.

The password for Administrator is included in the delivery pack for Libra.



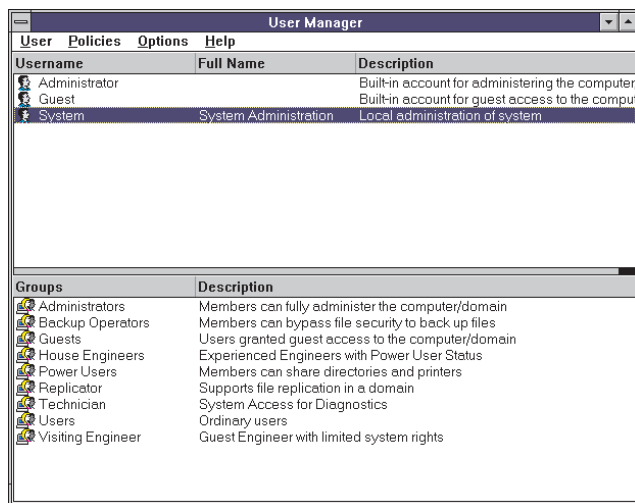
The password for Administrator must be kept in a secure place to prevent unauthorised access to your system at this level.

- Click on OK.

Microsoft Windows NT will now launch its own desktop and the Program Manager will be displayed.

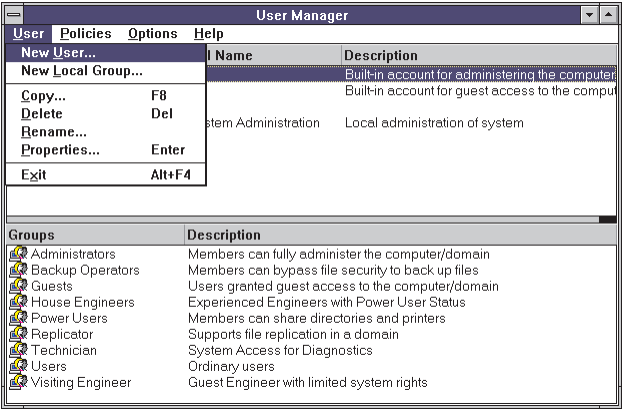
Running User Manager

- From Program Manager, double click on the Administrative Tools group icon.
- Double click the User Manager icon.
- The User Manager window will appear.



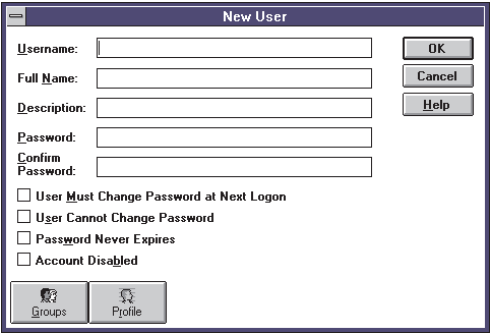
To Add a New User

- Click on User to display the User drop down menu.



- Click on New User...

The New User dialogue box will appear.



- Enter the Username for the user to log in with.
- Enter the user's full name.
- If required, enter a description to remind you of who the user is, what company he belongs to, etc. (useful for Visiting Engineers).
- Enter a Password.

The password must be entered twice, the second time in the Confirm Password box. This is because a * is displayed for each character of the Password to hide it, so entering it a second time will ensure it is correct. If any mistakes are made, delete both password entries and start again.

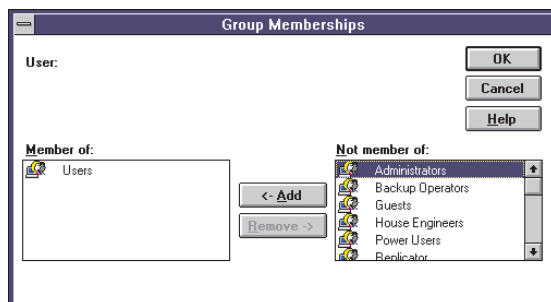
- If required, click the User Cannot Change Password check box.

It is advised that the other check boxes are left unchecked.

To assign a user to a Group

- Click the Groups button.

The Group Memberships dialogue box will appear.



- In the Member of: box, click on the default 'Users' Group.
- Click on Remove.

The group name Users will be moved to the Not member of: box.

- In the Not member of: box, select one of either House Engineers, Technician or Visiting Engineer.

The House Engineers, Technician and Visiting Engineer Groups have been provided for use with Encore. Please ignore the other Groups, as they form part of Microsoft Windows NT and are not relevant to Encore.

- Click on Add.

The selected group will be transferred from the Not member of: box to the Member of: box.

- Click on OK to return the the New User dialogue box.
- Click on OK to confirm creation of the new user and return to the main User Manager window.

Default User Groups

For convenience, certain Groups are defined automatically for immediate use. Permissions for these Groups have also been set, and can be changed via File Manager (see Microsoft Windows NT documentation or File Manager Help for more details).

The Group names of interest are as follows:

Everyone

Basic system Rights for all users. All users belong to this Group. This is a special default group which is part of Microsoft Windows NT. It does not appear in the User Manager. The Everyone Group cannot be deleted and users cannot be removed from this Group.

House Engineers

In-house engineers are assigned to this Group. Members of this group can also access Visiting Engineer files.

Visiting Engineer

Other engineers who need to use the system are assigned to this Group. Members of this Group can only access their own files.

Technician

In-house technicians are assigned to this Group.

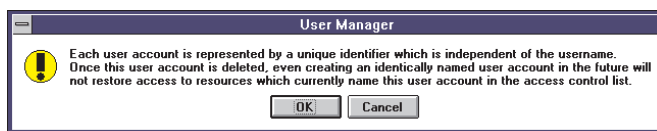
Power Users

The KeyHolder user is assigned to this Group. The Power User Group allows KeyHolder to perform user administration, primarily for adding and deleting User Names and changing Permissions on files and directories.

To Delete a User

- Click on the required user in the list of Users in the top half of the User Manager window.
- Click User in the menu bar to display the User drop down menu.
- Click on Delete.

The User Manager will display a warning message about deleting the user.



- Click on OK to confirm deletion, or Cancel to abort.

Tip

If it is necessary to change information on a particular user, click the required Username in User Manager and then click Properties in the User drop down menu. This will display the same screen as for a new user, but with all the information already filled in. This is especially useful for changing the Password associated with a particular Username if it has been forgotten.

Logging Out from Administrator

- Ensure all applications (including administrative programs) are closed.

There are three methods of logging out.

To display the Logoff Windows NT dialogue box

- From the File menu in Program Manager, choose Logoff.

or

- With Program Manager as the foreground task, press ALT+F4.

The Logoff Windows NT dialogue box will appear.



- Click on OK.

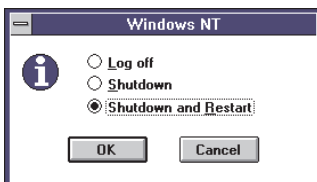
If Program Manager is minimised

- Click the Program Manager icon.

A flyout menu will appear, attached at one corner to the Program Manager icon.

- Click on Logoff.

A dialogue box will appear with options for logging off or shutting down.



- Click the Log off radio button and then click OK.

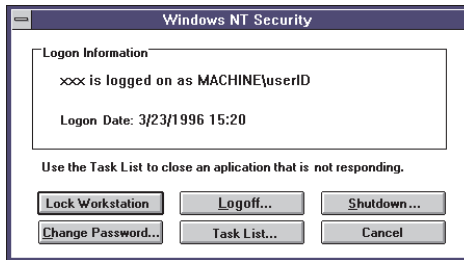
The Logoff Windows NT dialogue box will appear.

➤ Click on OK.

To display the Windows NT Security dialogue box

➤ Press CTRL+ALT+DEL on the dockable keyboard.

The Windows NT Security dialogue box will appear.



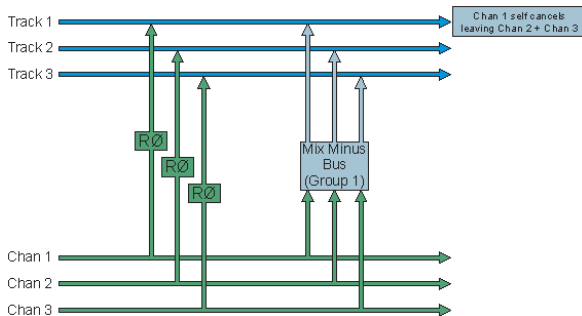
➤ Click on the Logoff... button.

The system will now close Program Manager and display the Welcome dialogue box for logging in as a different user.

Appendix B: Mix Minus

Mix Minus operates by using Group 1 as the Mix Minus bus.

This is shown in the Mix Minus Routing diagram.



The Mix Minus option must also be enabled (checked) in the Configuration Editor. By default, Mix Minus is disabled for the Libra console.

The routing for Mix Minus is all performed using the Routing Screen.

In a Mix Minus setup, each input has a matched output. On Libra the inputs are Channels and the outputs are the track Monitor paths.

The track Monitor paths have BUS/TAPE switching and those used for Mix Minus must be switched to BUS for Mix Minus to operate correctly. Switching to TAPE will cause a slight phase discrepancy which will cause bleed and possibly beat effects.

The following example illustrates how to use the Mix Minus system.

To setup a 3 way Mix Minus configuration

This assumes that Channels 1, 2 and 3 and track Monitors 1, 2 and 3 will be used as the inputs and outputs, with Channel 1 matched to track Monitor 1 and so on. It is also assumed that the Channel inputs and track send outputs have been port routed to the appropriate hardware (e.g. if a news reader is reading into a microphone that is port routed to Channel 1 then the return to the reader's earphone would be from the track send for Monitor 1).

- Press the CHAN key on the left of the Routing Screen.

This will select the channels as routing sources.

To route Channel 1

- Press and hold the 1 key below the screen.

The LEDs in the other source keys will be extinguished.

- Press the down pointing arrow key above the routing screen which is labelled by the screen as track Monitor 1.
- Press the 1 key in the Group Routing Keys.

The keys for track Monitor 1 and Group 1 should be the only destination keys with red LEDs.

- Release the 1 key below the screen.

To route the other Channels

- Route Channel 2 to track Monitor 2 and Group 1.
- Route Channel 3 to track Monitor 3 and Group 1.

Track Monitors 1 to 3 will now be outputting a phase reversed version of the signal which appears on each of the corresponding Channel inputs.

To enable the Mix Minus outputs on the track Monitors

- Press and hold the 1 key in the Group Routing Keys.

This selects Group 1 as a source for the track Monitors.

- Press the down pointing arrow keys above the routing screen which are labelled as track Monitors 1, 2 and 3.
- Release the Group 1 key.

As the Group is routed to each Monitor, the output of the Monitor will change to a sum of the inputs to the non-corresponding Channels. E.g. The output on Monitor 1 will be a sum of the input to Channel 2 + Channel 3 as Channel 1 cancels itself out with the phase inversion.

Appendix C: Ghost Recovery and Maintenance Procedure

This Appendix describes how to recover software and custom configurations.

WARNING



The installation of the Ghost Recovery Software will overwrite all data on the hard drive therefore any Events Lists (AudioFile SC, Media ToolBox) or Automation Data (DFC, Libra) that was saved on the hard drive will be lost.

It will take approximately 5 mins (using the Ghost Disk supplied) to install the software and configure the system as it was when it left the factory.

Before Starting

You will need the following items to complete this procedure:

Floppy Disk SFT,ENC,009, Disk 1 - Windows Boot Disk.
Ghost Recovery Zip Disk.

Recovery Procedure

The procedure for recovering software and configurations is as follows:

- Insert the floppy disk labelled SFT, ENC, 009 Windows Boot Disk into the floppy disk drive.
- Insert the Ghost Recovery Zip Disk (supplied with the system) into the Zip drive.
- Restart the computer.
Select Shutdown from the Start Menu, select Shutdown & Restart, then click OK.
Otherwise, press Ctrl-Alt-Del.

The System will boot up from the floppy disk.

Maintenance Procedure

You will be asked to confirm the type of Zip drive fitted. On all systems the Zip drive is IDE.

- Press I [Enter] to confirm.

You will be asked to confirm or cancel the Lock command.

- Press N [Enter] to cancel the Lock command.



The Lock command will have no effect at present, because either the hard disk is new (and therefore blank) or the hard disk is still formatted with NTFS (the Lock command works with DOS FAT16 partitions).

The A: prompt will appear.

- At the A: prompt type ghost [Enter].

The Norton Ghost initial screen appears.

- Click on the OK box.

In the drop down menu

- Go to Local, move across to Disk and click on From Image.
- Select Drive C: Backup.GHO from the drop down menu drive listing.
- Click Open.

The files on the disk will now copy onto the Boot drive.

- Remove the disks and reboot.

Recovery procedure is now complete and the system is ready for use again.

Maintenance Procedure



This procedure is recommended if any software updates or any custom configurations have been put on the system in order to maintain your ghost copy.

The procedure for copying software and custom configurations is as follows:

- Insert the floppy disk labelled SFT,ENC,009 Windows Boot Disk into the floppy disk drive.
- Insert the blank formatted Zip Disk into the Zip drive.
- Restart the computer.
Select Shutdown from the Start Menu, select Shutdown & Restart, then click OK.
Otherwise, press Ctrl-Alt-Del.

The System will boot up from the floppy disk.

You will be asked to confirm the type of Zip drive fitted. On systems the Zip drive is IDE.

- Press I [Enter] to confirm.

You will be asked to confirm or cancel the Lock command.

- Press N [Enter] to cancel the Lock command.



The Lock command will have no effect at present, because either the hard disk is new (and therefore blank) or the hard disk is still formatted with NTFS (the Lock command works with DOS FAT16 partitions).

The A: prompt will appear.

- At the A: prompt type ghost [Enter].

The Norton Ghost initial screen appears.

- Click on the OK box.

In the drop down menu

Maintenance Procedure

- Go to Local, move across to Disk and click on To Image.

A box will appear. Make sure that Drive 1 is highlighted.

- Click OK.
- Select Drive C: (Zip Drive 100) from the drop down box.
- Type in the filename Backup.GHO.
- Click Save or press [Enter].

You will be asked if you want to Compress Image File.

- Select High.

You will be prompted to Proceed with Image File.

- Click Yes.

The Process Indicator screen will appear.



If the Boot hard disk contains additional data added by the user, more than one Zip disk may be needed to complete the procedure.

You will be prompted to insert another disk if required.

- Click Yes followed by OK.

This will now continue until complete.

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