Solid State Logic

Aysis Air Plus

Operator's Shortform Guide

82S6MAA060A

This document is designed as a (nearly!) pocket-sized guide for users who are new to Aysis Air Plus. It will also be useful for those who have had basic training in the operation of Aysis Air console systems, but need to remind themselves of certain functions. Further copies may be downloaded from our web site.

Please note that an annotated front panel drawing is included at the end of this guide. If this is missing, please contact your local SSL representative to obtain a new copy.

If you would like to comment on the usefulness of this guide, or make suggestions for further topic inclusions (or removals), please email productinfo@solid-state-logic.com

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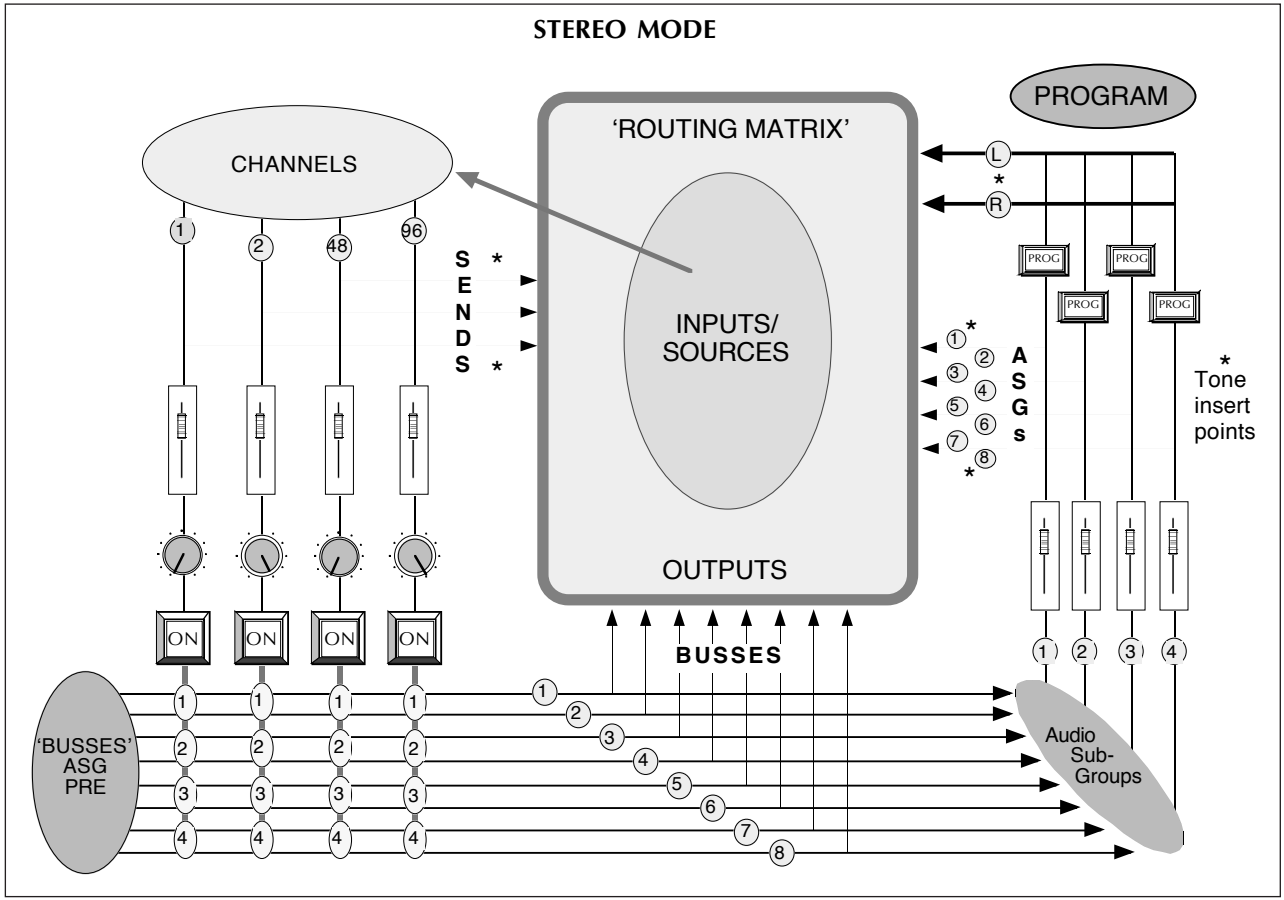
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STEREO MODE
PROGRAM
'ROUTING MATRIX'
CHANNELS
INPUTS/
SOURCES
OUTPUTS
SENDS *
ASGs
* Tone insert points
BUSSES
ON
'BUSSES' ASG PRE
Audio Sub-Groups
PROG

Console Control Surface

This section will enable you to become familiar with the Aysis Air Plus console control surface, and mix to air as soon as possible. As such, it does not cover the configuration of inputs, outputs, routes, etc. – we assume that the console has been set up according to the facility's resources.

Note that the following descriptions also assume you are seated at a standard Aysis Air or Aysis Air Plus. If you are using an Aysis Air Mobile console, the position of some centre section controls will differ.

A Quick Tour

Channels

The top LED display ('scribble strip') shows the input to that channel. Ensure that the **SHOW SOURCE NAMES** button is pressed – this is usually on the Master Control panel (jog wheel etc.), beneath the colour monitor.

The lower scribble strip shows the channel name ('Fader 1', 'Fader 2' etc.). It can also show the channel input names, if required, or the level (in dBs) of the fader when it is touched (if enabled).

The groups of buttons above the channel strips are used to route inputs to, and outputs from, the channel. There is one group of buttons for every four channels, ie. two per bay.

The big red **ON** button at the foot of each channel strip selects the channel output to Program.

Working down from the top of the channel, the other controls handle **Dynamics**, **Auxiliaries**, **EQ**, **Panning** and **Channel Gain**.

Centre Section

The colour monitor is used for setup procedures and to display console parameters – for immediate operation of the console you will not need this. The interface is a bitpad and pen – practise with this when you have the time!

The group of four faders in the centre section control the level of the **Audio Subgroups** (**ASGs**). These are effectively the 'Program' faders – there is *no* master output fader. Each fader has a red **PROG** button above it; this sends whatever is on that ASG to air. **AFL** and **PFL** functions for the ASGs are provided on the Master Audio panel

Above the ASG faders is the **Master Control** panel. Among other things, this has controls for on-screen menu selection and a set of programmable macro buttons.

The group of eight faders in the centre section are **Group Faders**, for controlling any slaved faders.

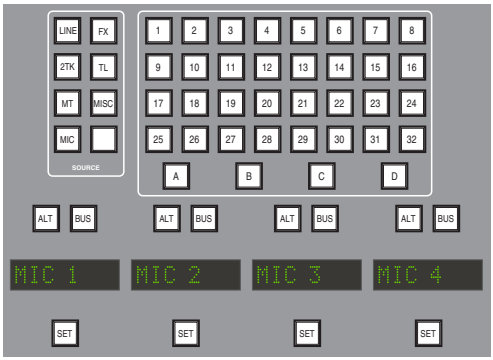
The **Master Audio** panel above the group faders contains controls for **Main** and **Mini Monitoring**, **Talkback** level, plus the ASG **AFL** and **PFL** functions. Above, and to the right, of this panel are controls for the **Aux Masters**.

To the left of the **Aux Masters** is a group of buttons for controlling distribution of **Tone** and **Talkback** to **Mix Minuses** and the optional **Clean Feeds** (if fitted). An **Audition** function for all console sources is also provided.

At the top of the Audio centre section is a **Remote Talkback Loudspeaker** and four stereo **Dynamics**/**Insert** sections for the ASGs.

Basic Operation

Routing a Signal into a Channel



Press the **SET** button at the top of the channel (just below the scribble strip – see left).

Select one of the eight **SOURCE** buttons on the left of the numbered buttons, labelled **LINE, 2TK, MT, MIC** etc. A pop-up display will appear on the colour monitor showing you the choice of inputs within that Source Group.

Press the numbered button corresponding to the input you want. The **A B C D** buttons beneath the **1** - **32** group represent four layers of 32 sources. If any of the **A B C D** buttons are lit half-bright, then there are sources on those layers. Press the relevant button and the screen display will show you what is available.

Example: To assign Mic 1 to Channel 1, press **SET** on Channel 1, then **MIC** on the routing panel, then **1**. `MIC 1` will be displayed on the scribble strip.

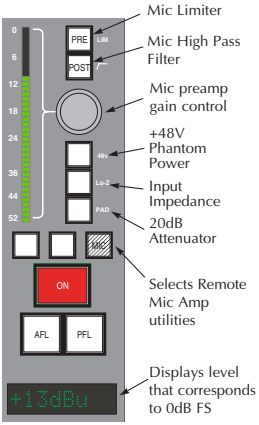
Release **SET** and repeat the process for any other channels.

Each channel has two inputs, A and B, which can be selected via the **ALT** button. To select input B for assignment, simply press **ALT** and repeat the above procedure.

Useful Tip: If you need to assign inputs to a range of channels, for example Channels 1 to 8, then simultaneously press the **SET** buttons on Channels 1 and 8 which will make all the **SET** buttons on Channels 1 to 8 flash. Select the required Source Group button and then the number of the first input from the range you require (eg. **MIC** then **1**). The system will automatically route the first eight inputs from that Source Group into the selected eight channels, ie. Mic 1 to Channel 1, Mic 2 to Channel 2, and so on. This simultaneous selection of channels can be for as many as you require, it need not be confined to console bay boundaries.

In the unlikely event that the first and last **SET** buttons in the range cannot be reached at the same time, simply press the first two **SET** buttons simultaneously, (they flash) then move to and press the last **SET** button in the range.

Controlling Input Levels – Microphones



If an SSL Mic Amp source has been routed into a channel, the **MIC** button (see left) will light half-bright.

If you select the **MIC** button (full-bright), the rotary control just above will adjust the level of the Mic Amp. The scribble strip will display the level that corresponds to 0dBfs (eg. +13dBu), ie. the maximum analogue level that can be input to the system before distortion occurs.

The Input Meter next to the rotary control always shows the channel input level. If the input signal reaches 6dB below clipping, the display turns red.

The buttons beneath the gain control – **48v**, **Lo-Z** and **PAD** (20dB) – control those functions for that Mic Amp channel. For example, to switch the phantom power on Mic 1 in Channel 1, press **MIC** then **48v** on Channel 1.

Above the gain control are two buttons for a high-pass filter and limiter (**LIM**). With **MIC** selected, press either of these to enable those functions. Toggle the filter button through its three settings – Off, 20Hz and 110Hz (as shown in the scribble strip).

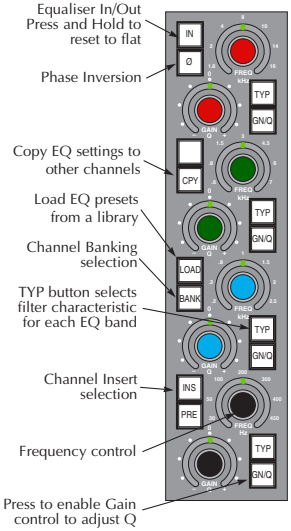
Controlling Input Levels – Line Sources

If any source other than an SSL Mic Amp is routed into the channel, the **MIC** button will not light. If a Mic Amp signal *is* assigned to a channel, releasing the **MIC** button (so it is half-bright) will allow access to the input trim controls – **PRE** and **POST** (which double up as Limiter and Filter switches when **MIC** *is* pressed – see above).

To adjust the input trim (pre Dynamics) press the **PRE** button and use the gain control to adjust by +/ - 20dB. The level will be displayed momentarily on the scribble strip, also on the **CONTROL**/**Channel** screen display as **Pre Dyn**.

Post processing (ie. Dynamics make-up gain) is adjusted by selection of the **POST** button. The level is shown under **Post Dyn** on the **CONTROL**/**Channel** display.

Applying EQ to a Channel



Press the **IN** button located at the top of the EQ section; when lit, the EQ section is active. The scribble strip will momentarily show the settings as you adjust the controls.

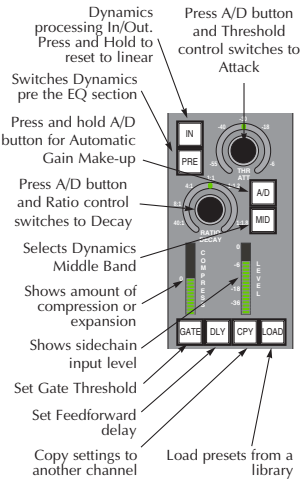
Press and hold the EQ **IN** button for approximately a second to clear the EQ settings – the button will flash to indicate this mode.

Enable the **CONTROL**/**Channel** display on the computer screen if you want to see a graphic display of EQ settings. To enable settings to be previewed,the curves are still visible when the EQ is switched out.

Each band has a gain and frequency control. The **GN/Q** button toggles the gain control to adjust either parameter.

The **CPY** key is used to copy the current EQ settings of one channel to any other. Press **CPY** and it will flash rapidly, press **CPY** on the destination channel and the EQ settings will be copied across.

Applying Dynamics to a Channel



Press the **IN** button located at the top of the Dynamics section (see left); when lit, the Dynamics section is active. Press and hold the **IN** button for about a second to clear the Dynamics settings.

Enable the **CONTROL**/**Channel** display on the computer screen if you want to see the Dynamics graphical display (recommended).

Three bands of operation are provided:

Lower band:	Gate only
Middle Band (Band 1):	Compression, limiting, expansion
Upper Band (Band 2):	Compression, limiting, expansion

Band 1 is selected by pressing **MID**. For simple applications use Band 2 – do *not* press **MID**

Setting a GATE:
Press the **GATE** button and use the **THR** (threshold) rotary control to set the Gate threshold. Release the **GATE** button and it will remain half-bright, showing that a Gate is inserted on that channel.

To set an Expander, Limiter or Compressor:
There are two rotary controls: the upper one is for Threshold and Attack, the lower one is for Ratio and Decay. Switch between the Threshold/Ratio and Attack/Decay layers by pressing the **A/D** button.

The **RATIO** control sets either compression (anti clockwise) ratio, or expansion (clockwise) ratio.

The **THR** (threshold) control sets the compression, expansion or gate thresholds.

ATT (Attack) and **DECAY** controls set these parameters for the whole Dynamics section, and affect all three bands.

Automatic or Manual Gain Make-Up
Press and hold the **A/D** button for approximately a second to enable or disable automatic make-up gain. The message AMG ON or AMG OFF will appear in the scribble strip. When AMG is off, the LED displays around the rotary controls change to 'eyebrow' displays to indicate manual make-up gain.

With AMG OFF, manual make-up gain can be adjusted via the **POST** button next to the channel input gain control (see facing page).

The **PRE** button switches the dynamics sidechain to be sourced pre EQ.

The **CPY** key is used to copy the current Dynamics settings of one channel to any other. Press **CPY** and it will flash rapidly. Now press **CPY** on the destination channel and all the settings will be copied across.

DLY allows the timing of the main signal path to be delayed with respect to the sidechain. When pressed, the amount of delay can adjusted from 0 to 999 samples using the lowest rotary control in the Dynamics section. When released, and if there is a delay set, the **DLY** button will remain half bright.

Routing Outputs from a Channel (Assuming Stereo Operation)

Press the channel **BUS** button (above the top scribble strip). Buttons **1** to **4** will light half-bright in the group above. If you select **1**, you will route to **ASG 1** as a stereo pair. If you select **2** you will route to **ASG 2** as a stereo pair, etc.

The routing LEDs at the top of the routing panel will indicate which busses you have routed to. Two LEDs will light per ASG - LEDs 1 and 2 for **ASG 1**, LEDs 3 and 4 for **ASG 2**, etc.

Sending to Program (Assuming Stereo Operation)

Press the **ON** button on the channel you wish to send to program.

Press the **PROG** button on the ASG fader that you are routed to.

Open the channel and ASG faders – you are on air!

If the **ON** button is pressed on a channel, and either the channel fader itself or its ASG fader is closed – the **ON** button will only light half bright, to indicate that channel is off air.

Monitoring (Assuming Stereo Operation)

Press the **PROG** button at the top of the monitor source selector, and adjust the level on the main monitor control. An **OFF AIR** monitor source selection is also provided.

Channel PFL and AFL

Either pull the fader towards you to use backstop PFL, or press the channel **PFL** button. PFL signals are fed, in stereo, post channel panning, to the Mini loudspeakers. The Main monitors are dimmed.

Press the channel **AFL** button with the fader open, and the AFL signal will be sent in stereo, post channel panning, to the Main monitors.

When either **AFL** or **PFL** are pressed on any channel, the **CLEAR AFL PFL** button will light (next to the Monitor Control). This enables any **AFL** or **PFL** selections to be cleared with one button press.

Talkback

Press the **COMMUNICATIONS** buttons on the Master Audio panel according to the required Aux Send:

CUE 1 Auxes 1 and 5
CUE 2 Auxes 2 and 6
CUE 3 Auxes 3 and 7
CUE 4 Auxes 4 and 8

also available for talkback:

SLS Studio loudspeaker outputs
OMNI All of the above

All talkback level is controlled by the **TB** rotary control on the Master Audio panel.

Setting up Mix Minuses

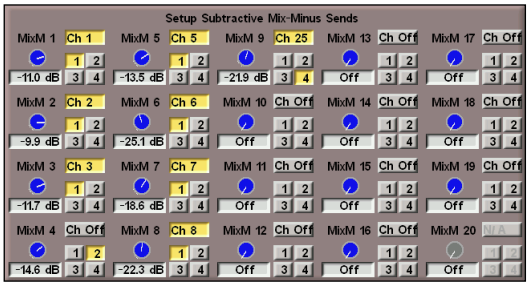
Press the **MIX MINUS** button on the Master Control panel (above the ASG faders). Also ensure that the on-screen **CONTROL** menu is selected.

Example:

To set up Mix Minus 1:

(You will need to use the bitpad and pen)

Stab to select which ASG will feed the mix minus (the boxes **1** to **4** to the right of the **MixM 1** gain control).



Choose a channel to remove from the **ASG 1** mix by stabbing in the **Ch Off** box and choosing a number (between 1 and 96) eg. **1**. Adjust the gain control by stabbing and dragging the 'pot', or by stabbing the dB value box and turning the **DIM** control on the Master Audio panel.

You have now created a Mix Minus consisting of **ASG 1** with **Channel 1** removed. The feed is **ASG 1** pre fader, Dynamics and **PROG** switch. Mix Minuses are mono feeds.

Talkback to Mix Minuses

Locate the assignable routing buttons to the left of the Aux Master controls, in the Audio centre section.

Press the **TB** button (beneath the LED display TALKBACK). Twenty buttons above will light half-bright, indicating the twenty Mix Minuses.

Pressing any of the half-bright buttons will route talkback to that Mix Minus. The button is momentary; talkback gain is via the **TB** control on the Master Audio panel below.

Auditioning Mix Minuses and Sources

Press the **AUD TO MINI** button on the Master Audio panel. This routes auditioned sources to the Mini loudspeakers. If the facility is not equipped with Mini loudspeakers, additionally press **MON FLIP**; this swaps over signals feeding the Main and Mini monitors.

Press the **AUD** button on the assignable routing panel (to the left of the Aux Masters). Twenty buttons above will light half-bright. These represent the Mix Minuses – press a button to audition that Mix Minus.

To audition any input source, locate the eight buttons to the left of the 32 assignable routing buttons – ***ignore their names!*** In Audition mode, these buttons represent the same layout of input groups as you see on the channel routing panels (**LINE**, **2TK**, **MIC**, etc.). Select the required input group and source in the same way you would select an input to a channel. The LED display above the **AUD** button indicates which source is being auditioned.

Applying Dynamics to the ASGs

Four sets of stereo dynamics controls are provided at the top of the Audio centre section, next to the return talkback loudspeaker. Each set of controls is dedicated to a specific ASG.

Press the **IN** button to activate the dynamics (pre ASG fader). If you have **CONTROL**/**Channel** selected on-screen, as with the channel dynamics, a processing graph will appear. The operation is the *same* as the channel dynamics (see Page 1-4) with the following exceptions:

RATIO and **THRES**(hold) have their own rotary controls.

GATE has its own rotary control that automatically switches on the **GATE** indicator (this is not a button).

The automatic gain make-up has a dedicated **AMG** button.

Setting up Fader Groups

Press the **GROUP SETUP** button on the Master Control panel. Select one of the eight group faders in the centre section (or any channel fader if you wish) as the Master. Do this by pressing the *upper* button on the fader – the red LED will flash.

Choose the required Slaves by pressing the *lower* button on the slave fader. The yellow LED will indicate selection. Deselect the **GROUP SETUP** button when you have finished.

De-assigning groups uses the same process – simply press any of the *lower* buttons on the slaves to deassign them from their master.

The scribble strips indicates group assignments (check that the on-screen menu item **CONTROL**/**Setup**/**Show Grp** has been enabled).

MIC ^1	shows the channel is controlled by **Group** fader **1**
MIC "24	shows the channel is controlled by **Channel** fader **24**

Insert Sends and Returns

Inserting devices into channel and ASG signal paths is an identical process.

Channel Inserts

The insert controls are on the **EQ** section (next to the black rotary controls) **INS** and **PRE**. If a device is already available for insertion, the **INS** button will be half-bright. The name of the inserted device will be shown on the **CONTROL**/**Channel** display above the EQ graph.

Press **INS** to insert the device post EQ
Press **INS** + **PRE** to insert the device pre EQ

To select a device to insert, press and hold the **INS** button – it will flash rapidly. Select an input group (usually **FX**) and source for the insert *return* on the channel routing panel (the on-screen source pop-up will show the devices available). The insert send route to the device will be made automatically.

Press the **INS** button again – it stops flashing. The insert is ready to be used.

ASG Inserts

These stereo inserts are controlled by the **INS** button at the foot of each ASG dynamics section.

If a device is already assigned to the insert then the **INS** button will be half bright. The name of the device is shown on the on-screen ASG dynamics graph (touch any ASG dynamics control or press the **ATT** button to display the graph).

Press the **INS** button to insert the device. **Note:** when the insert is in use, the ASG dynamics section is disabled.

To assign an insert device to an ASG, press and hold the **INS** button until it flashes. Choose the input group and source, for the insert return, in the same way as for channels, except you make these selections on the assignable routing panel below the ASG dynamics sections.

Note: The ASG inserts are stereo inserts; selecting a single input will automatically route the next input in the list to make a stereo pair. Eg. selecting **FX 1** will route **FX 1** *and* **FX 2** as the insert returns. The insert send routes are made automatically.

Stereo Channels

The controls on a stereo channel are identical to those on a mono channel. Trims, EQ and Dynamics are applied equally to left and right sides of the channels. Stereo channels have an additional Phase button in the EQ section, for independent left or right input phase reversal. The operational differences for stereo channels are as follows:

Input Routing

The process is the same as a mono channel, *except:*

Pressing **SET** and selecting an input source routes that source into the *left* side of the channel; the **SET** button flashes indicating that a *right* source now needs to be selected. Pressing **SET** again will automatically route the next source in the input group list into the *right* side of the channel.

Or, while the **SET** button is flashing, you can select another input from any input group, and route that source into the *right* side of the channel.

Stereo Channel Panning

The pan control has four modes – balance, stereo width control, left/right panning, and divergence. Press the **P/FR** button next to the pan control to toggle through the modes. Each mode appears briefly in the scribble strip.

Balance – Adjusts the channel's left/right input gain.

Width – Variable between 100% and -100%. The default is 100%. Minus values reverse left and right inputs.

Pan – Has no effect when the Width is 100% but an increasing effect as the width is reduced to 0%.

Divergence – Variable between 0 and 200%; the default is 0%. This 'bleeds' the post-pan signal from one bus onto another. (Divergence is also available on mono channels.)

To clear pan settings, press and hold the **CLR** button to reset default pan positions.

Mono Controls

Press **MONO L** to select the left input to feed the mix in mono with panning. Press **MONO R** to select the right input to feed the mix in mono with panning. Press **MONO L** and **MONO R** together to provide a mono mix of both sources; the pan provides a balance control.

Note: the **MIC** button must be *deselected* to allow these functions.

The **MS** button will switch the channel into MS decode mode. The inputs to the channel must be a middle and side encoded source; the pan provides a variable width control.

Status Lock

This function (on the Master Control panel) prevents certain controls from being adjusted at critical times. Selecting the **STATUS LOCK** button disables:

Snapshot reset
Channel routing
All channel controls *except* **ON** buttons, faders, pans, gain trims, auxes and AFL/PFL
Tone distribution

In addition, the following are *enabled*:

STATUS LOCK O/RIDE – press this button to disable Status Lock for a timed period – the button flashes to indicate the disarmed condition.

Lock Mics – in the on-screen **CONTROL**/**Setup** menu. Restricts the gain range of SSL Mic Amps to ±5dB, to prevent audible steps through the gain range.

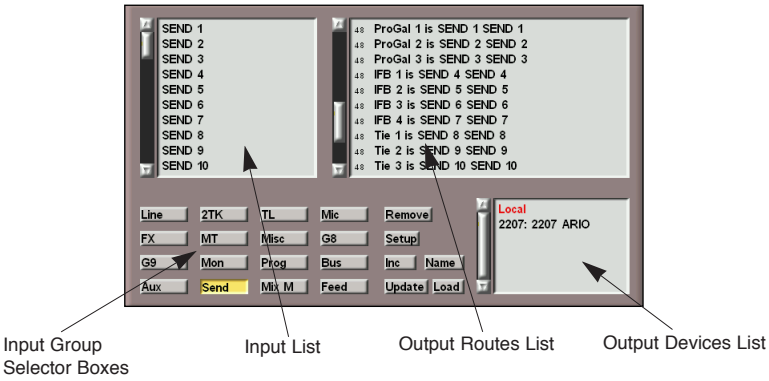
Output Routing

Every Aysis Air has **Local** inputs and outputs, which are located on the processor unit (8 analogue and 24 digital). In addition, according to the facility's specification, there may be various remote inputs and outputs such as RIOs, RIO Grandes etc., which are connected via the SSL Hiway system.

All of the inputs to the system are organised into sixteen groups on the **MACHINES**/**Inputs** display. These will have been set up during the console commissioning and training periods, and should not have to be changed under normal circumstances, unless some new I/O is added to the system. The first eight groups are the input groups accessed by the channel **SET** button – see the Control Surface section of this Shortform Guide for details.

As well as all of the system inputs, some of the sixteen input groups will hold the system busses, such as the Programme Outputs, Mix Minuses, Auxes, etc. For each input, analogue or digital, local or remote (except, of course, Mic Amps) there is an equivalent output.

Any of the system inputs or system busses can be routed to any of the system outputs. In essence, the console can be used as an electronic patch bay. This routing is carried out on the **MACHINES**/**Outputs** display:



The page is split into two halves, with the inputs on the left and the outputs on the right. Stab any of the sixteen input group boxes to reveal the contents of that group in the list above.

The first entry in the output devices list will always be **Local**; listed below will be any other devices such as RIOs available for selection. Sometimes the devices will be named, sometimes they will be identified by just their four-figure network serial number, dependent upon the level of system configuration. Stab on the appropriate device to reveal its outputs (and any routes made to them) in the output routes list above.

Making an Output Route

Select the required entry in the output devices list. The associated outputs will appear in the scrollable list above it. Choose the required input, or system bus, by stabbing on the associated input group box and then scrolling the inputs list above until you can see the bus/input you need.

First, stab the required output in the list (eg. ARIO 1) and it will turn red. Then stab the required bus/input (eg. **Mix Minus 1**) in the inputs list opposite, and you will see the route created, designated something like this:

ARIO 1 is Mix Minus 1 Mix Minus 1

When routing system busses you may see an apparent repetition, as shown above. This is because the route shows the name of the input group and position of the system bus in that group, as well as the name of the bus itself. There will always be variations in the names of the inputs and outputs, dependent upon the facility's configuration, but the routing procedure is always the same.

To remove a route, simply stab **Remove** then stab on the route itself.

If you have many routes to make, for example you wish to route all 48 channel sends to the 48 outputs of a RIO, then stab **Inc** after making the first route. Each successive stab on an output will automatically make the next route, incrementing through the inputs list as you go. Note that **Inc** latches on, so it can be used with **Remove** as well, to successively remove a number of routes.

Saving Output Routes

All output routes are saved into the Current Project in the **Output Routing** element; complex routing arrangements can be constructed and recalled at short notice.

The Default Project should have all the essential output routes made already, such as feeds to monitors, meters, etc.

SnapShot Automation

Aysis Air Plus has a wide-ranging static recall system of **SnapShots**. These provide instant reset of virtually all the channel controls and faders, including EQ, dynamics, gain trims, faders, panning and auxiliary sends, plus the group control faders in the centre section. Note that, for reasons of programme continuity, settings of the ASG faders and ASG dynamics are not saved by the snapshot system.

What is a SnapShot?

A **SnapShot** is a static 'picture' of the console control surface that can be recalled at any time. Up to 64 snapshot memory slots can be saved per Project Version; they can be used to recall balances from rehearsals, or switch between different balances during a busy live show, for example.

What can be saved in a SnapShot?

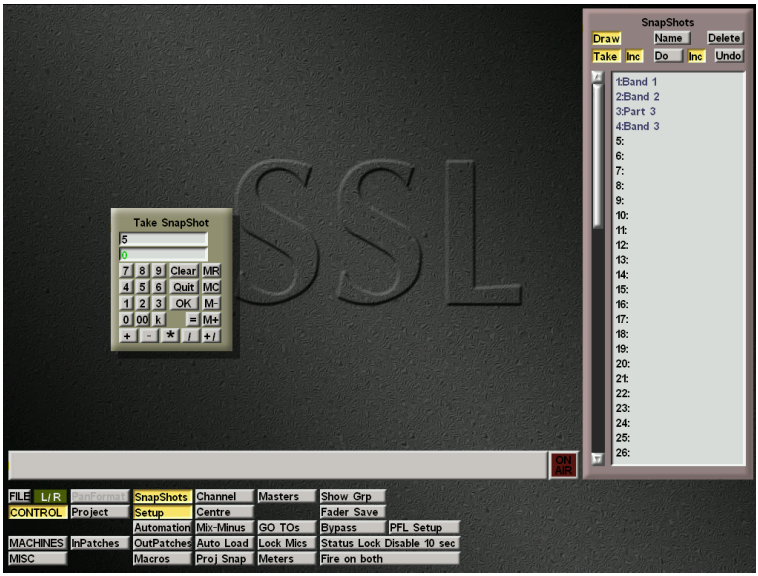
The following controls are saved and recalled by the SnapShot system:

Audio Delay (optional)	In/Out
	Delay time
Remote Mic Amp:	Gain
	PAD in/out
	High or Low impedance
	Phantom Power on/off
	Limiter In/Out
	Filter In/Out
Channel Panning:	Left Right Panning
	Front Rear Panning
	Divergence
	Stereo Width
	Stereo Channel Mono and MS modes
Control Groups:	Fader positions
Auxes:	Off/On
	Gain
	Pre/Post switching
	Master Auxiliary Send controls
Gain Trims:	Pre Gain Trim
	Post Gain Trim

Dynamics Processing:	In/Out
	Gate Threshold
	Ratio for Bands 1 and 2
	Threshold for Bands 1 and 2
	Attack Time
	Decay Time
	Feed-forward delay (**DLY**)
	Sidechain assignment
EQ Processing:	In/Out
	EQ Type for bands 1-4
	Gain for bands 1-4
	Q for bands 1-4
	Freq for bands 1-4
Other:	Phase reverse switching
	Channel Fader Position

Taking a SnapShot

Press the **TAKE SNAP** button on the Master Control panel. The **SnapShots** list will appear on the right of the screen (ensure that **Draw** is highlighted on the list in order for this to happen, otherwise stab **CONTROL**/**SnapShots** to open the list or press the **SNAPSHOTS** button). You will also see a numeric pop-up centre screen:



Choose a free memory slot. In the example opposite slots **1** to **4** have already been used, so the numeric pop-up automatically increments to **5**. You can choose any number by either stabbing the numeric pop-up, or pressing the numeric keypad buttons on the front panel. Confirm your selection by either pressing or stabbing **OK**. The SnapShot will appear in the selected slot with a time and date stamp. You can name the SnapShot by stabbing **Name** (at the top of the SnapShot list), stabbing the appropriate SnapShot entry and then entering a name on the console keyboard.

Alternatively you can take a SnapShot by stabbing **Take** on the **SnapShots** list and then stabbing on a free memory slot.

If a memory slot is already taken by a SnapShot it can be overridden, but if any name will remain the same until you rename it.

Important Note: Any SnapShots that you take will remain in RAM until you save your Project.

Recalling SnapShots

Press the **DO SNAP** button on the Master Panel. A numeric pop-up will appear. Select the desired SnapShot number either by stabbing the numeric pop-up or by pressing the numeric keypad buttons. Either stab or press **OK** and the console will reset itself to the settings in the SnapShot you have chosen.

Alternatively, simply stab on **Do** at the top of the **SnapShots** list and then stab on the SnapShot you wish to recall.

If you accidentally recall a SnapShot, you can return to the previous console settings by either pressing the **UNDO SNAP** button, or by stabbing **Undo** at the top of the SnapShot list.

SnapShot List Options

To delete any SnapShot on the list, stab on **Delete** then select the required SnapShot. You will be asked for confirmation.

The two I**nc** boxes should remain highlighted. This ensures that every time **TAKE SNAP** or **DO SNAP** are selected, the numeric pop-up automatically increments to the next available slot.

Project SnapShot

Each time a Project Version is saved, with the **Project SnapShot** element ticked (see Projects section), the system automatically saves a SnapShot of the console. When the Project is recalled, this SnapShot can be used to reset the desk to the position it was in when the Project Version was saved.

If you want the console to reset automatically without having to manually fire the Project SnapShot, ensure that **Auto Load** in the **CONTROL** menu is highlighted. To manually fire the Project SnapShot, simply stab on **Proj Snap** in the same menu.

Protecting Channels and Controls from SnapShots

It is often necessary that some of the channels or controls on the console are *not* reset by a SnapShot. For example, you may have an announcer's channel or some effects returns that you wish to protect from changes in balance.

To protect an entire channel (the fader and all the controls) from a SnapShot reset, press the lower of the two buttons on the fader; the yellow 'Inhibit' LED will light.

You can protect the whole console by pressing the **INH ALL** button on the Master Control panel; the Inhibit LEDs will light on all the channels. You can then deselect the minority channels that you *do* wish to reset by pressing their Inhibit buttons.

You may also protect groups of controls via the **CONTROL/Automation** menu. There are individual **Inhibit** boxes for **Delays** (the Pre/Post gain trims and optional audio delays), **Small** (Pan and Mic Amp settings), **Groups**, **Aux**, **Dyn**, **EQ**, and **Faders** as well as **Inhibit All** and **Inhibit None** (which replicate the functions of the **INH ALL** and **INH NONE** buttons).

Note: If a channel or controls are Inhibited, this will *not* prevent their positions being recorded by a SnapShot – Inhibit is a read protect, not a write protect.

Project Management

This section is designed as a straightforward guide to the structure and use of the Project (session storage) system, but also provides some useful shortcuts.

All console configuration data is held in volatile memory (RAM) while the console is in operation – if power is lost to the processor, this data is also lost. To store the data permanently, it must be saved onto the internal hard disk drive ('system disk'). The Project system arranges console configuration data into a set of chronological records – a new record is created each time a Project is saved – and we recommend that you save regularly!

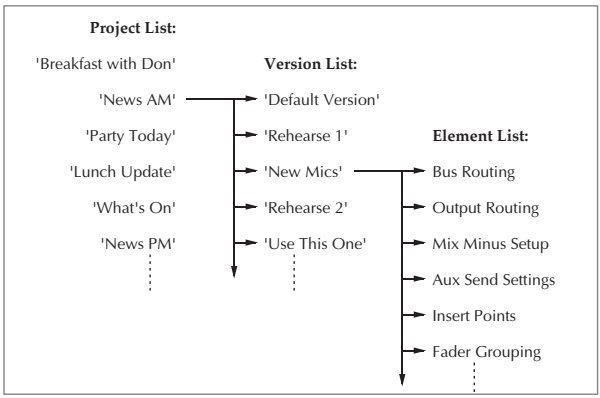
Each new session should use a new Project, so that different jobs may be kept separate and distinct. Within the Project, console configuration data may be saved as often as desired, each new save being given a unique name within the Project.

The Project is split into three levels of organisation:

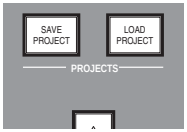
At the top level, a Project contains all data necessary to reset the console to the exact setup present at each of the saves. It is similar to a folder or directory on a PC (or Mac!).

Every time a Project is saved, a new 'Version' is created, which must be named. This newly created Version will store all of the differences between the previous Version and the current state of the console (unless otherwise directed); the Version list covers the entire progress of a session.

The third level of a Project comprises a list of 'Elements'. Each Version saves a number of Elements which address specific parts of the console's setup – these Elements define the channel names, foldback/cue sends, input and output routing, etc.



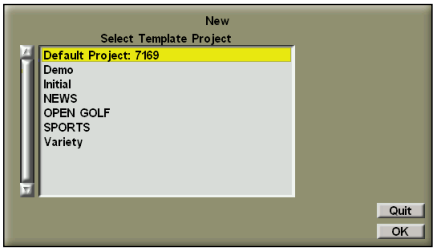
A Version may refer to an entirely new set of Elements (ie. everything has changed since the previous Version was saved), or it may share existing Elements with earlier Versions (ie. some data is unchanged since the last save). This prevents the system disk from filling up with duplicate Element files, so Project data storage is kept relatively small. For archiving purposes, the Magneto-Optical drive is used to backup Projects on the system disk (see below).



The Projects menu can be found on screen under the **CONTROL** menu. There are also two shortcut buttons on the front panel for direct access to save and load functions (see left).

Creating a New Project

To create a new Project, stab **CONTROL**/**Project**/**New**. Choose a suitable template from the list of existing Projects that appears (see below), and then enter a name for the new Project.



The system will automatically highlight **Default Project: XXXX** (where XXXX is your system serial number) as the template. This will have all of the standard routing etc. already included, so is an ideal starting point for a new session. An exact duplicate **of the latest Version** of the Project will be created. If preferred, you may use any other Project as the template.

Once the template has been chosen and the Project is built, you will be asked if you want to load it – if you are just starting a new session, select **Yes**, but if you already have the console set up, select **No** to keep the work you have already done, then save it into your new Project (see opposite).



Your new Project will now be displayed in the **Current Project:** bar (see left). The Current Project is always the destination for all subsequent Project saves.

Saving a Project

Either press the **SAVE PROJECT** button on the front panel or stab **CONTROL**/**Project**/**Save**. You will be prompted for the name of the new Version.

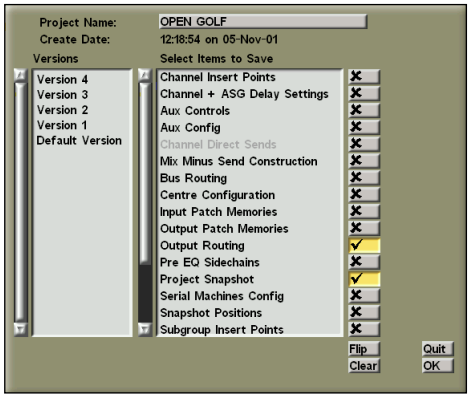
Tip: If you have a Version name which ends in a number, eg. '**Rehearsal 1**' then the system will automatically increment this number the next time you save, eg. it will offer you '**Rehearsal 2**' which you can accept by selecting **OK**, or you can choose a different name.

Saving Individual Elements

Stab on **CONTROL**/**Project**/**Save Sel** to produce a pop-up similar to that shown below:

Our example shows only **Output Routing** and the **Project Snapshot** selected (ticked) for saving into the next Version. This means that the console will save these two Elements into Version 5; all other Elements in Version 5 will remain as they are in Version 4.

If an Element appears 'greyed-out' it has been write protected in the **MISC**/**System**/**Proj Setup** menu. Write protected Elements will not be saved when the Project is 'globally' saved using the **SAVE PROJECT** button. On the **Save Sel** pop-up, the write protection can be overwritten by ticking the box of the greyed-out Element. You will be asked for confirmation when you press **OK**.

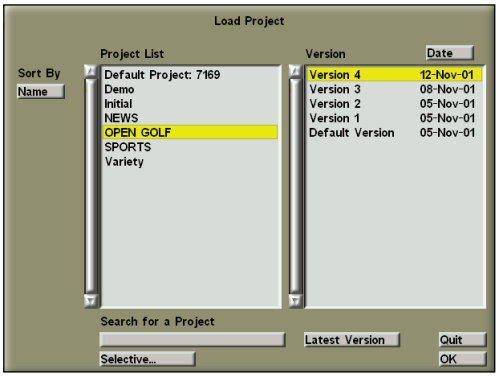


Here is a brief description of all the Elements in a Project Version:

Channel Insert Points	The state (In/Out and Pre/Post Processing) of the Channel Insert points.
Channel + ASG Delay Settings	Settings of the optional 48 delay paths.
Aux Controls	The channels' Auxiliary controls and switches. Also saved in Snapshots.
Aux Config	Selection of Auxiliary sends to mono or stereo.
Channel Direct Sends	The allocation of Direct Outputs to channels.
Mix Minus Send Construction	Mix Minus setup details.
Bus Routing	Channel to Subgroup routing.
Centre Configuration	Centre section meter assignments and settings for the meter select keys; also the Project save **Reminder** delay.
Input Patch Memories	Contents of the current input patch memories.
Output Patch Memories	Contents of the current output patch memories.
Output Routing	Settings on the **MACHINES**/**Outputs** display.
Pre EQ Sidechains	Details of the channels' dynamics sections **PRE** switches.
Project Snapshot	The console settings snapshot taken each time a Project Version is saved.
Serial Machine Config	Settings made on the **MACHINES**/ **Serial** display.
Snapshot Positions	Contents of the 64 Snapshots stores.
Subgroup Insert Points	The state (In/Out) of the Subgroup Insert points.
Surround Pan Format	Details of the current **CONTROL**/ **PanFormat** settings.
Timecode Memories	The ten timecode locate stores.
Source Routing	Channel source routing configuration.
Macro Routing Keys	Macro button configuration.
Audio Fader Grouping	Fader control group assignments. Channel and Group fader scribble strip names and fader positions.

Loading a Project

Press the **LOAD PROJECT** button or stab **CONTROL**/**Projects**/**Load**. You will see a pop-up similar to that shown below:



The Project list on the left shows all the Projects currently stored on the system disk. Each Project will have a list of its own Versions – the list shown on the right.

The Project list can be sorted either by **Name**, **Size**, **Create Date**, or **Modify Date**.

The Versions list will always be in **Date** or **Time** order, the most recent at the top of the list.

Select the Project you want either by stabbing it or by moving up and down the list with the up/down cursor buttons. Then, select the required Version either by stabbing it or by using the left/right cursor keys to switch to the Version list. Stabbing **Latest Version** will automatically select the most recently saved Version.

Press the **OK** button or stab **OK** to load the Project; the console will reset accordingly. The **Current Project:** bar will now display the Project you have just loaded; any further saves will be saved into that Project.

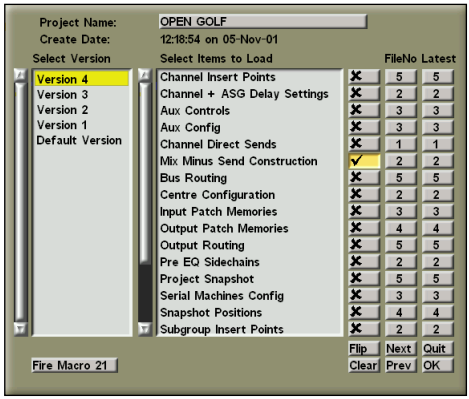
Selectively Loading Elements

Loading a complete Project as described above will load every Element from the Version you choose, and the Project you have loaded will become the Current Project (see additional information on the Current Project opposite).

At some point you may wish to load just one or more Elements from the Current or any other saved Project Version. For example, you might want to retrieve the Mix Minus settings from a previous Version of your Current Project, or from a Version saved within another Project, without changing the other settings of the console.

When you selectively load from another Project, you *do not* change the Current Project. (Imagine you are working on a document on a computer. You can copy and paste from another document and save it into the one you are working on. Selectively loading from another Project into your Current Project and then saving that Project is a similar process, except that you are not changing words on a page but settings on the console.)

Select **CONTROL**/**Project**/**Load** as described opposite and, when you have selected the required Version, stab **Selective** at the bottom of the pop-up. Or, simply press the **LOAD PROJECT** button twice. A pop-up will appear similar to that below:



The top of the pop-up shows the Project from which you are loading material. To the left are the Versions – any one can be stabbed for selection.

On the right is a list of Elements. Stab on the cross next to any required Element to turn it into a tick for loading. In the example shown here, only **Mix Minus Send Construction** will be loaded.

All ticks can be cleared by stabbing **Clear** at the bottom of the page. **Flip** inverts the cross/tick selection.

The column labelled **Latest** shows the total number of saves made for that Element within the Project. The column labelled **FileNo** shows the save number of that Element for the selected Version. The **Next** and **Prev** boxes allow the next or previously saved Elements to be loaded, irrespective of Version choice.

Stab or press **OK** when you have made your selection. The Element(s) you have chosen will be loaded and the console settings will change accordingly. Don't forget! These new settings will be in volatile memory (RAM) only until you *save* your Project!

The Current Project – Additional Information

When a complete Project Version is loaded it becomes the Current Project and its name will be displayed in the **Current Project:** bar in the **CONTROL**/**Project** menu. All saves, whether global or selective will be made into the Current Project (think of the Current Project as the only 'save destination' in the Project system.)

You can save into a different Project by stabbing on the **Current Project:** bar and selecting any Project from the list. This does not load that Project or make any changes at all to the desk settings, except for changing the destination of any subsequent saves. This is useful if you have started work, but some way into the session you realise that you are in the wrong Project and you want to save the console settings. By changing the Current Project as described above, you can select the correct destination for your saves.

Or, if you want to create a new Project to save into, and do not wish change the console settings, create a new Project as described on Page 4-2, and when asked: '**Do you wish to Load the new Project?**' simply say **No**. The Current Project will be your newly created Project, and you can then save your work into it.

Bootup Project



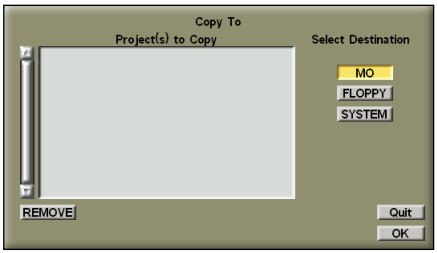
The yellow box at the bottom right corner of the **CONTROL**/**Project** menu can be stabbed to toggle between **Current** and **Default**.

When set to **Current** the Current Project will be loaded when the console boots up. When set to **Default** the Default Project will be loaded when the console boots up, *but* the **Current Project:** bar will still display the Project that was current when the console was rebooted.

Backing Up Projects

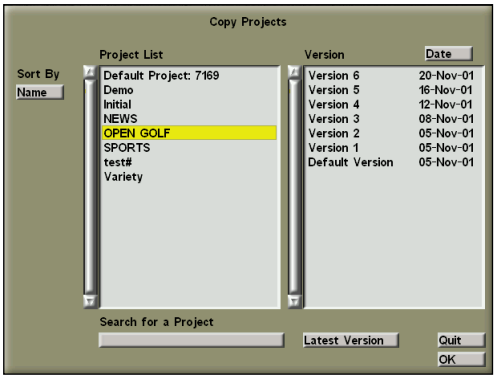
To back up a Project to either MO or Floppy:

Insert a formatted Magneto-Optical or floppy disk into the relevant drive (formatting is carried out via the **MISC**/**Tools** menu). Stab **Copy To** in the **CONTROL**/**Projects** menu:



Stab in the large grey box. You will see a list of all the Projects on the system disk (see below). On the right hand side of the pop-up you will also see the associated Versions within any Project you highlight.

Stab on the Project(s) you wish to copy. If you do *not* stab a Version then the entire Project with all its Versions will be copied.



Important Note: Although you can back up individual Versions, this must be done into a Project with the same name as the source Project. Since having two Projects with the same name but containing different Versions may cause confusion, we recommend that you only back up entire Projects.

When you have made your choice from the Project list, stab **OK**. The Projects you selected will now be in the **Project(s) to Copy** box. If at this point you change your mind, or have made an error, stab **REMOVE** and remove Projects from the list by stabbing on them.

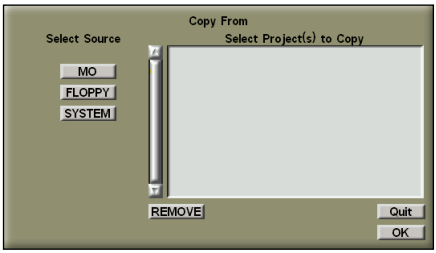
Under **Select Destination** you have three choices: **MO**, **FLOPPY** or **SYSTEM**. Choose either **MO** or **FLOPPY** according to the medium you have loaded. If you choose **SYSTEM** this will result in multiple copies of the same Project in the Projects directory on the system disk, and should be avoided. When you selected the destination, stab **OK** and copying will begin.

Note: When you backup a single Project, you will be asked whether you wish to rename it, and the QWERTY pop-up will appear with the Project's current name. This allows you to chose an alternative 'archive' name or add a suffix, eg. **OPEN GOLF.bak**. If there is a Project on the destination disk with the same name, you will be asked whether you wish to overwrite it.

Restoring Projects

To restore a Project from MO or floppy:

Insert the Magneto-Optical or floppy disk into the relevant drive. Stab on **Copy From** in the **CONTROL**/**Projects** menu:



Select the relevant source drive – **FLOPPY** or **MO**. Another pop-up will appear (similar to that shown opposite), displaying a list of all the Projects on the selected disk.

To restore an entire Project, simply stab on its name and all the Versions will automatically be included. You can select as many Projects as you need.

Stab on **OK** and the selected Project(s) will appear on the **Copy From** pop-up. If at this point you change your mind, or have made an error, you can stab **REMOVE** and remove Projects from the list by stabbing on them. Stab or press **OK** and the copying will begin.

Note: When you restore a single Project, you will be asked whether you wish to rename it, and the QWERTY pop-up will appear with the Project's current name. This allows you to chose an alternative 'restored' name or add a suffix, eg. **OPEN GOLF.res**. If there is a Project on the system disk with the same name, you will be asked whether you wish to overwrite it.

Write Protection

When the **CONTROL**/**Project**/**Wr/Protect** box is selected (yellow), any saving to the Current Project is disabled. This setting remains Project specific; ie. if you Write Protect a Project, change to a different Project and then change back again, your original Project will still be Write Protected.

Machine Control

This section of the Shortform Guide is provides a rapid operational overview of some of Aysis Air's machine control facilities.

Once a machine has been set up, settings can be recalled on bootup and each time a Project is loaded. The only thing that will need to be done is to match 'desk' timecode to machine timecode, and then to control the machine(s) using the transport and locate facilities on the console.

If machines are changed regularly however, then a basic knowledge of the machine control system will be necessary. Machine control, especially issues with Sony 9-pin protocol, can be complex. This Shortform Guide will only cover the basic system capabilities. It is strongly recommended that any major changes be undertaken using the full Aysis Air Plus Operator's Reference Manual, Sections 9 and 15, or with help from an SSL Customer Support engineer.

General Principles

Aysis Air Plus uses a synchronous control mode where each connected machine resolves to a common sync reference at play speed. Up to four serial (RS422) devices can be connected at any one time. The system allows each of the four serial ports *or* desk time to provide the master positional reference.

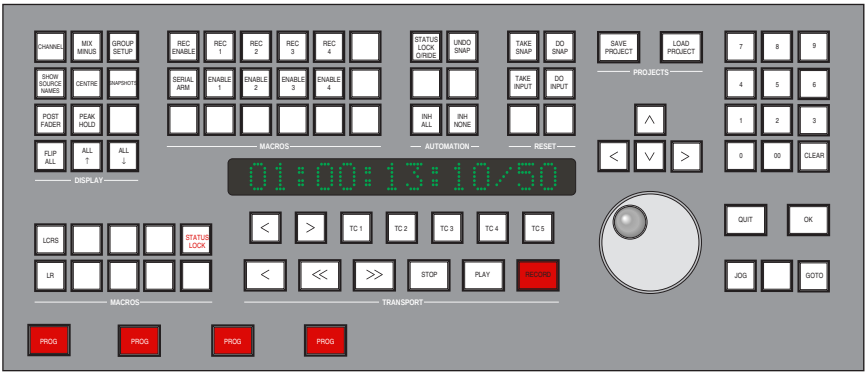
Aysis Air Plus requires a video sync source for system timing. Any serially controlled video or digital tape machines *must* be fed with the same video sync signal and set up for 'External Video Sync' or the equivalent. The 'Sync Play' option. or equivalent. on the machine which must also be enabled. Many common digital recorders will accept 9-pin control commands without a sync reference, but they will not be synchronous and lock will not be achieved. Sync reference from a black-and-burst house sync generator is suitable.

Dependent upon the local standard, the sync rate will be either be NTSC (525) or PAL (625). *If the work to be done necessitates a change of sync rate then the console will have to be rebooted.* Check the video sync reference that the system is receiving via: **MISC**/**System**/**Diagnostic**/**Status**.

It follows that any timecode standard that the system is set to should match the sync rate. The timecode standard is set up in **MISC**/**System**.
For NTSC (525) use: **29.97fps DF**, **29.97fps NDF** or **30fps NDF**
For PAL (625): use **25fps**

Finally, **MISC**/**Lock Clk** should always be set to '**to Video**'.

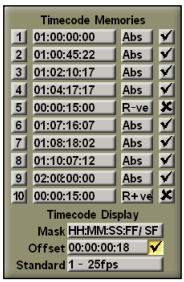
Using the Transport Controls



Above the timecode display on the Master Control panel there are a group of user-programmable switches designated 'MACROS'. To provide machine control capabilities, some of these will need to be programmed to provide up to four individual Serial Machine Arm enables and a master Serial Arm button. You may find that they have already been programmed, as shown above.

Up to four control enables (**ENABLE 1** etc.) and four record enables (**REC 1** etc.) can be provided. These in turn are enabled by the master enable buttons: **SERIAL M/C ARM** and **SER REC ENABLE**. All these buttons duplicate functions found on the **MACHINES**/**Serial** display (see below).

Once machines have been enabled, the transport control buttons on the Master Control panel can be used. Above these are five timecode locate buttons (**TC 1 - 5**) which allow fast locates to any specified timecode point. Press and hold a **TC** button for a second whilst located at the desired point, the button will flash and that point will be stored; a quick press will perform the locate. If the machine is in play when a **TC** locate button is pressed, the machine will stop, locate, and continue playing.



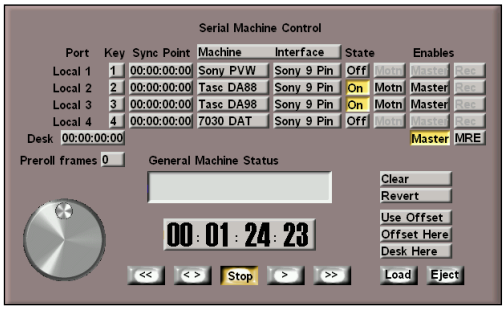
Alternatively, you can stab **CONTROL**/**Setup**/**GO TOs**. The resultant pop-up (see left) allows you to see the current values entered into the **TC** locates **1** to **5**; **6** to **10** are for programming into keypad or desk macros (see Section 7 of the Aysis Air Plus Operator's manual for details on macro programming).

Stab on any of the timecode boxes to enter a specific locate point via the timecode calculator pop-up. Or, the timecode can be 'stabbed and dragged' to change its value. The default setting for the locate stores is an absolute timecode reference point, indicated by **Abs** in the grey boxes to the right of the timecodes.

If required, the store type can be changed to a forward or reverse relative locate. Stab on the type box to select either **R+ve** or **R-ve**, then stab on the timecode box to enter the required relative roll time. The timecode locates can be write protected by stabbing to change the ticks into crosses. This prevents timecodes being overwritten by pressing and holding the **TC** buttons for too long (particularly useful for relative locates). The **TC** locate points and their settings are stored in the Project.

Setting up Machines

The **MACHINES/Serial** display is at the centre of all machine set up and control options:



The four serial Ports are represented by the four rows of boxes labelled **Local 1 - 4**.

I**mportant Note**: do not attempt to change machine types and interfaces unless there is good reason for doing so. Usually the machines will have been set up by the SSL commissioning or training engineers, or the facility's own technicians. Always ensure any machines are off line if any changes *are* made.

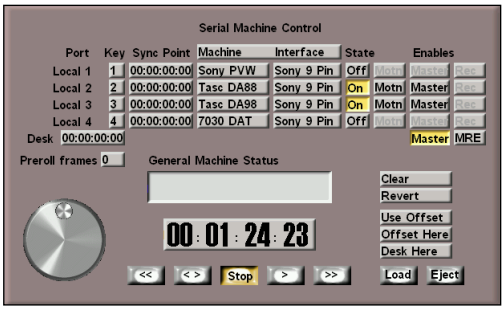
The **Machine** boxes will list any machine assigned to that port – Tascam DA88 etc. To change to a different machine, stab on the box and choose from the list. If the machine you want is not there, chose the nearest type of machine – the chances are that the control protocols will be similar. The **Interface** column will show the control protocol associated with that particular machine, ie. one of the following:

Sony 9-Pin – Aysis Air's primary method of machine control. It uses the Sony 'P2' RS422 remote protocol. Used with a wide variety of video machines, DAT, MDM and DAWs with 9-pin emulation (eg. Pro Tools, Fairlight Merlin, Otari Radar etc).

Sony Slave – Emulates a device operating under Sony 9-pin control. Only one port can be in **Sony Slave** mode. Two modes of operation are possible:

i) The controlling device outputs basic transport commands and locks to the desk position returned from the Sony Slave port. This is quite a common method of interfacing to DAWs that have a single 9-pin port for controlling a serial machine. If the controlling device supports local operation of the connected machine, the interface is bidirectional so that the DAW follows the position of the desk and the DAW transport controls can remotely operate the desk.

ii) The controlling device synchronises the desk position to its own internal timeline. This can be used to interface to an external machine controller such as Microlynx or motionworker.



VPR3 – *Only* Port 4 can support **VPR3**. This is an alternative to RS 422 9-pin control protocol used primarily with the Timeline Lynx I/II synchronisers for parallel and bi-phase machine control.

LTC Slave – The desk follows play speed timecode from a locally controlled machine. All desk transport controls are disabled.

DCTM and **MW DCTM** are not supported on Aysis Air.

Important Note: Stabbing on the **Interface** box for any machine will call up a **Machine Setup Options** pop-up. These are the settings for different machines that are stored in a library at system level. In addition to these, the **Machine_Types** file themselves (text files associated with each machine) can be edited – the files contain control constants which are loaded each time the machine is put on line. This is too complex an issue to include in a Shortform Guide. Usually, all that needs to be done is to choose a new machine from the list and the appropriate settings will be automatically loaded. For further information about **Machine_Types** files and **Machine Setup Options** either refer to Section 15 of the Aysis Air Plus Operator's Reference Manual, or contact your nearest SSL representative.

To the right of the **Interface** boxes are four columns designated **State**, **Motn**, **Enables** and **Rec**.

State will show whether a machine is **Off** or **On** line. This duplicates the equivalent **ENABLE** button on the Master Control panel.

Motn is used to select independent control any machines set up on the ports. When selected, and if the machine has been interfaced correctly, then its current timecode position will appear in the timecode box on the lower half of the **Serial** display. The machine can then be controlled either on this display using the virtual controls, or via the transport buttons on the Master Control panel. Under **General Machine Status**, messages may appear, for instance, **Valid LTC** etc. The message **No comms** will appear if the machine is switched off, disconnected or otherwise unavailable. **Motn** must be deselected in order to synchronise all on line machines.

The **Enables** column has five **Master** boxes. The top four are for each of the serial ports, the lowest one is for the desk. Stabbing the boxes makes that machine (or the console) the Master of the system. Generally if there is one Sony 9-pin machine connected it is best to set that machine as the Master, as this will provide the quickest and most reliable sync lock. In this mode, when Play is pressed on the desk, the Master machine will go into play followed by the desk. If any additional machines are connected, Aysis Air will attempt to lock them to the desk position.

Alternatively, make the desk Master by stabbing the lowest of the **Master** boxes. Cue the material (using **Motn**) and then stab **Desk Here** in the lower right of the display. This will set the desk to match the material's cue point, otherwise when the machine is synchronised (**Motn** off) it will spool to whatever the desk timecode is set to, as the desk is the positional Master.

Stabbing on the **Machine Interface** bar will toggle to a display showing **Position** in one column and **Error** in the other column, for each of the serial ports; this is useful when using **Offsets** (see below).

The **Rec** boxes on the right of the display duplicate the **REC 1** to **REC 4** macro functions. The **SER REC ENABLE** button is a master record enable which must be pressed in order to record arm any of the four machines; this is duplicated by the **MRE** box on the **Serial** display.

Using Offsets

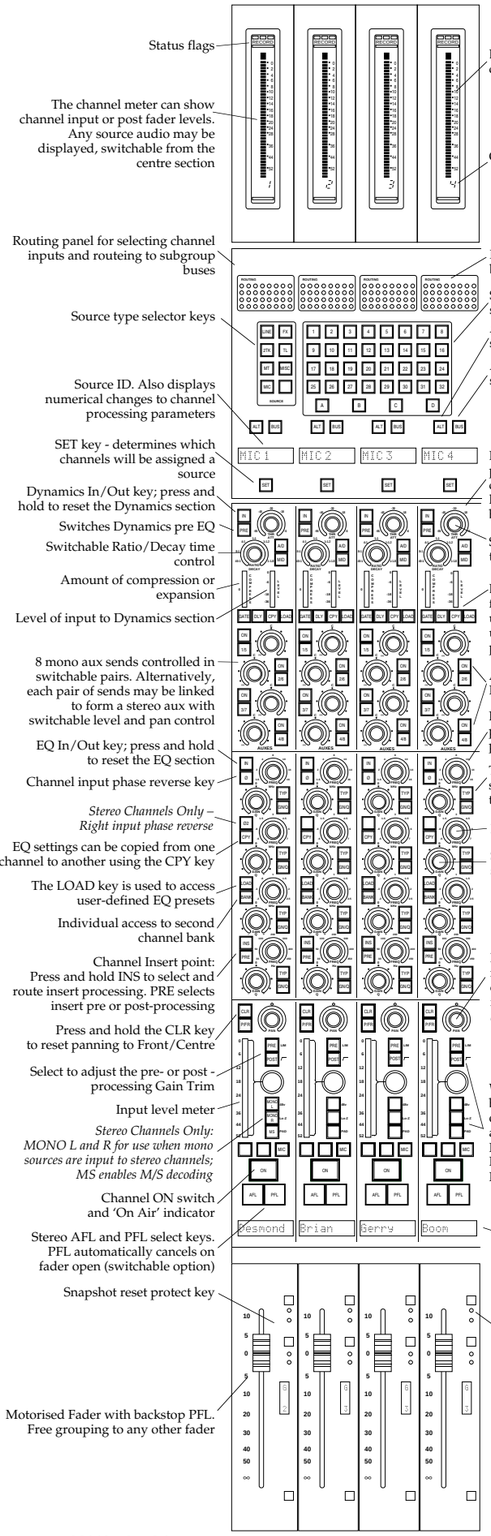
Offsets may be set up between machines, or between a machine and the desk.

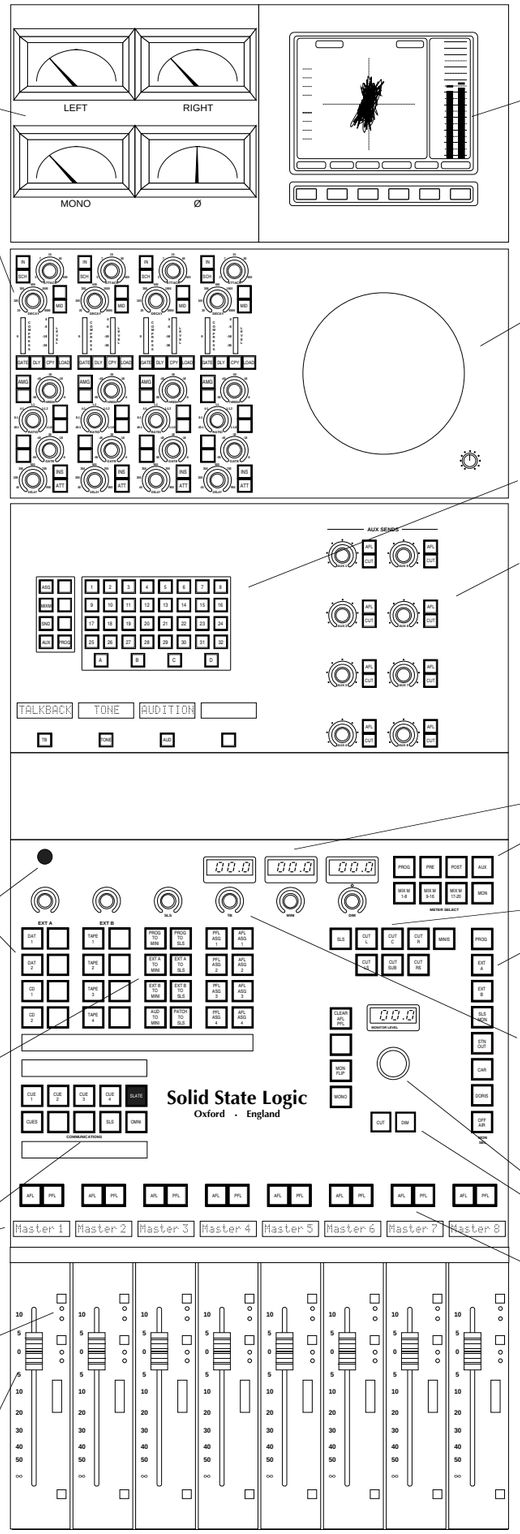
Offset Here enters into the **Sync Point** box the offset *between* the Master and the machine under **Motn** (ie. local) control. For example, if a master machine is at 10:00:00 and the slave is cued up to 10:03:00 using **Motn**, stabbing **Offset Here** will enter a **Sync Point** of 00:03:00.

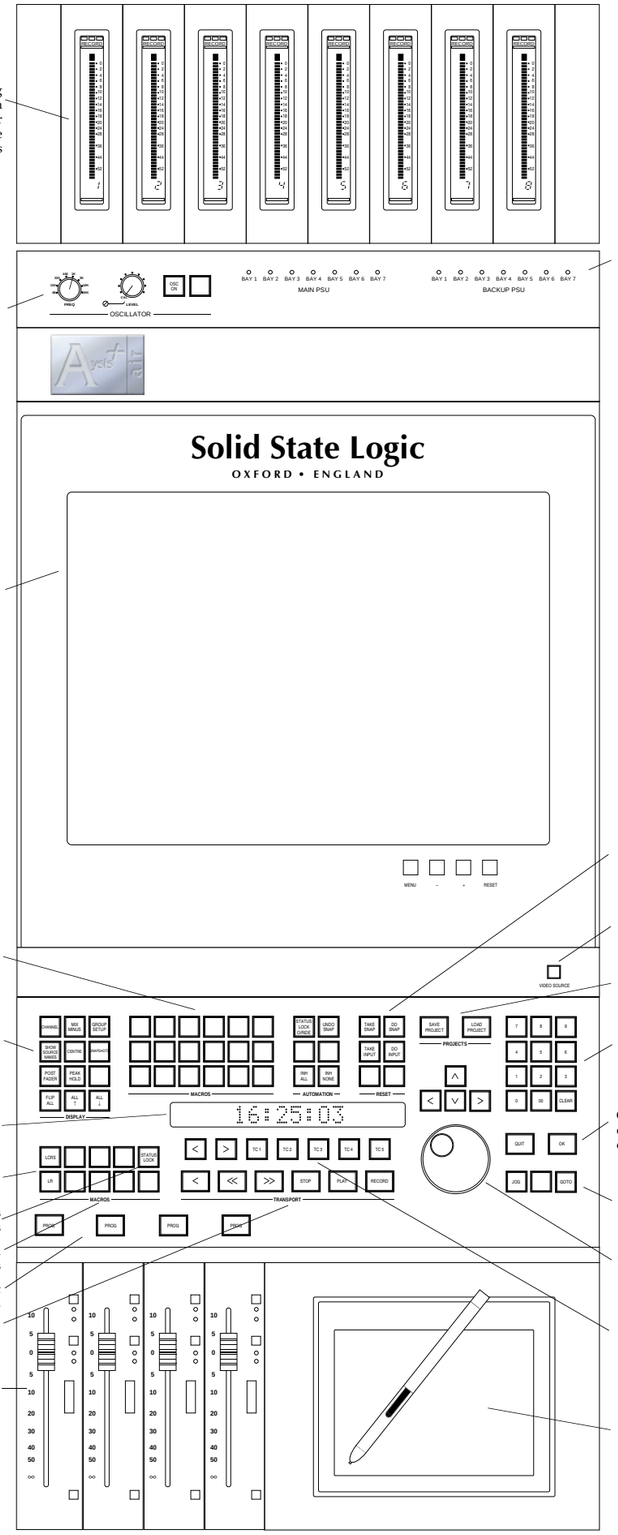
Use Offset takes the *current machine position* using **Motn** (eg. 10:00:00) and enters it as the **Sync Point** for that machine (eg. the **Sync Point** will now show 10:00:00). The most common use for this is when you want the material to be cued from 00:00:00 on the desk.

So, if you cue up a video to the start of the material, stab **Use Offset**; drop the video off line and then cue up the audio (eg. 10:03:00) and stab **Use Offset,** the desk will start at 00:00:00 with the machines showing offsets of 10:00:00 and 10:03:00 respectively.

Solid State Logic • Aysis Air Plus • Digital Broadcast Console







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