D-Command®

Version 8.0



Legal Notices

This guide is copyrighted ©2008 by Digidesign, a division of Avid Technology, Inc. (hereafter "Digidesign"), with all rights reserved. Under copyright laws, this guide may not be duplicated in whole or in part without the written consent of Digidesign.

003, 96 I/O, 96i I/O, 192 Digital I/O, 192 I/O, 888|24 I/O, 882|20 I/O, 1622 I/O, 24-Bit ADAT Bridge I/O, AudioSuite, Avid, Avid DNA, Avid Mojo, Avid Unity, Avid Unity ISIS, Avid Xpress, AVoption, Axiom, Beat Detective, Bomb Factory, Bruno, C|24, Command|8, Control|24, D-Command, D-Control, D-Fi, D-fx, D-Show, D-Verb, DAE, Digi 002, DigiBase, DigiDelivery, Digidesign, Digidesign Audio Engine, Digidesign Intelligent Noise Reduction, Digidesign TDM Bus, DigiDrive, DigiRack, DigiTest, DigiTranslator, DINR, D-Show, DV Toolkit, EditPack, Eleven, HD Core, HD Process, Hybrid, Impact, Interplay, LoFi, M-Audio, MachineControl, Maxim, Mbox, MediaComposer, MIDI I/O, MIX, MultiShell, Nitris, OMF, OMF Interchange, PRE, ProControl, Pro Tools M-Powered, Pro Tools, Pro Tools|HD, Pro Tools LE, QuickPunch, Recti-Fi, Reel Tape, Reso, Reverb One, ReVibe, RTAS, Sibelius, Smack!, SoundReplacer, Sound Designer II, Strike, Structure, SYNC HD, SYNC I/O, Synchronic, TL Aggro, TL AutoPan, TL Drum Rehab, TL Everyphase, TL FauxIder, TL In Tune, TL MasterMeter, TL Metro, TL Space, TL Utilities, Transfuser, Trillium Lane Labs, Vari-Fi Velvet, X-Form, and XMON are trademarks or registered trademarks of Digidesign and/or Avid Technology, Inc. Xpand! is Registered in the U.S. Patent and Trademark Office. All other trademarks are the property of their respective owners.

Product features, specifications, system requirements, and availability are subject to change without notice.

Guide Part Number 9106-59122-00 REV A 11/08

Documentation Feedback

At Digidesign, we are always looking for ways to improve our documentation. If you have comments, corrections, or suggestions regarding our documentation, email us at ***techpubs@digidesign.com***.

Communications & Safety Regulation Information

Compliance Statement

The models D-Command and XMON comply with the following standards regulating interference and EMC:

- FCC Part 15 Class A
- EN55103 – 1, environment E4
- EN55103 – 2, environment E4
- AS/NZS 3548 Class A
- CISPR 22 Class A
- ICES-003 Class A

Canadian Compliance Statement:

This Class A digital apparatus complies with Canadian ICES-003
Cet appareil numérique de la classe A est conforme à la norme NMB-003 du Canada.

CE Compliance Statement:

Digidesign is authorized to apply the CE (Conformité Européenne) mark on this compliant equipment thereby declaring conformity to EMC Directive 89/336/EEC and Low Voltage Directive 73/23/EEC.

Australian Compliance:

Radio and Television Interference

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC Rules.

Communications Statement

This equipment has been tested to comply with the limits for a Class A digital device. Changes or modifications to this product not authorized by Digidesign, Inc., could void the Certification and negate your authority to operate the product. This product was tested for CISPR compliance under conditions that included the use of peripheral devices and shielded cables and connectors between system components. Digidesign recommends the use of shielded cables and connectors between system components to reduce the possibility of causing interference to radios, television sets, and other electronic devices.

Safety Statement

This equipment has been tested to comply with USA and Canadian safety certification in accordance with the specifications of UL Standards: UL60065 7th /IEC 60065 7th and Canadian CAN/CSA C22.2 60065:03. Digidesign Inc., has been authorized to apply the appropriate UL & CUL mark on its compliant equipment.

Warning



Important Safety Instructions

1) Read these instructions.

2) Keep these instructions.

3) Heed all warnings.

4) Follow all instructions.

5) Do not use this apparatus near water.

6) Clean only with dry cloth.

7) Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.

8) Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

9) Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

10) Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.

11) Only use attachments/accessories specified by the manufacturer.

12) Unplug this apparatus during lightning storms or when unused for long periods of time.

13) Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

WARNING

To reduce the risk of fire or electric shock do not expose this equipment to rain or moisture.

Do not attempt to service the equipment. There are no user-serviceable parts inside. Please refer all servicing to authorized Digidesign personnel.

Any attempt to service the equipment will expose you to a risk of shock and will void the manufacturer's warranty.

SPECIAL WARNING REGARDING VENTILATION:

Do not install D-Command anywhere or in any way that blocks free air flow at any time around the back panel of the unit.

SPECIAL WARNING REGARDING AMBIENT TEMPERATURE:

Before powering on the D-Command unit, be sure to allow it to reach room temperature. The unit includes some components that are senstive to cold temperatures, so it is recommended that you unpack the unit and allow it to acclimate before turning it on for the first time.

Contents

Part I Introduction

Chapter 1. Introduction to D-Command 3
- D-Command Features 3
- D-Command System Components 3
- System Expansion Options 3
- Operational Requirements 4
- Connection Requirements 4
- System Requirements 4

Chapter 2. D-Command Overview 5
- D-Command Main Unit 5
- D-Command Fader Module 8
- D-Command XMON Interface 9

Part II Installation

Chapter 3. Setting Up Fader Modules 13
- Assembling an Expanded System 13

Chapter 4. Connecting D-Command 17
- D-Command Connections 17
- Audio Connections 18

Chapter 5. Configuring D-Command 23
- Starting Up and Shutting Down the System 23
- Software Configuration 23
- Setting D-Command Preferences 24
- System Calibration 29

Part III Reference

Chapter 6. Channel Strip Controls 33
- Channel Strips 33
- Global Controls Section 40
- Miscellaneous Controls 48

Chapter 7. Plug-in Controls 53
Assigning and Removing Plug-ins 53
Focusing Plug-ins on D-Command 54
Opening Plug-in Windows On-Screen 54
Managing Multiple Plug-in Windows 55
Making Plug-ins Inactive or Active 55
Changing Plug-in Presets from Channel Strips 55
Copying and Pasting Plug-in Settings 56
Enabling Plug-in Automation 56
Plug-In Mapping 57
Dynamics Section 59
EQ Section 66

Chapter 8. Transport and Navigation Controls 73
Transport Section 73
Zoom/Navigate Section 78
Nudge/Bank Section 78

Chapter 9. Management Sections 79
Window Management Section 79
Session Management Section 80
Soft Keys Section 81
Memory Locations 90
Window Configurations 90

Chapter 10. Monitor and Meter Sections 91
Monitor Section Controls 91
Meter and Time Code Displays (Main Unit) 99
Setting D-Command Meters for Different Reference Levels 100

Chapter 11. Normal Mode Operations and Commands 101
Assigning Elements to Tracks 101
Viewing Assignments 102
Making Elements Active or Inactive 104
Working with Tracks 105
Working with Plug-Ins and Sends 106
Flip Mode 107
Working with Automation 108

Chapter 12. Assigning Inserts, Sends and I/O with the Assign Matrix 113
Overview of the Assign Matrix 114
Insert Assign Matrix 115
Send Assign Matrix 117
I/O Assign Matrix 119

Chapter 13. Custom Fader Modes 121
Overview of Custom Fader Modes 121
Custom Groups Mode 122
Custom Fader Mix/Edit Groups Mode 123
Custom Fader Tracks Mode 125
Custom Fader Plug-in Mode 125
Custom Fader Flip Mode 127
Custom Fader Map Modes 127

Appendix A. Utility Mode 129
Entering Utility Mode 129
Navigating Utility Mode 129
Exiting Utility Mode 130
D-Command System Info Page 130
D-Command Name Page 130
D-Command Test Pages 131
Resetting D-Command to Factory Defaults 134
D-Command Preferences 134

Appendix B. Audio Connections and Pinouts 137
25-Pin Female Connector Pinouts 137
15-Pin Connector Pinouts 139

Part I: Introduction

Chapter 1: Introduction to D-Command

Welcome to the D-Command™ worksurface for Digidesign® ICON systems. D-Command provides hands-on control of Pro Tools®, and offers powerful options for customizing the Pro Tools mix environment.

D-Command Features

D-Command provides controls for Pro Tools recording, editing and mixing tasks, and a versatile remote-controlled audio monitoring system.

Control Features

- Touch-sensitive, motorized 100mm faders
- Touch-sensitive, multi-purpose rotary controls
- Dedicated controls for assignment and activation of inputs, outputs, inserts and sends
- Flexible display of pan, insert, send, plug-in and mic pre controls
- Dedicated EQ and dynamics plug-in control sections
- Dedicated controls for all channel strip functions including recording and input monitoring modes, mute, solo, and channel select
- Dedicated controls for automation mode, enable and safe status
- Flip Mode for transfer of parameters from rotary controls to faders
- Custom Fader Mode for flexible channel and parameter mapping
- Full transport and navigation controls, including location commands and scrub/shuttle capability

Monitoring Features

- 6-channel control room monitoring system supports mono through 5.1 surround monitoring, with up to 5 possible input sources and 3 selectable output paths
- 2-channel cue system with 4 separate outputs and selectable talkback feed
- Built-in talkback microphone and external talkback mic input
- Standalone mode for monitoring without Pro Tools
- External source metering

D-Command System Components

The following components are included in a D-Command 8-channel, 24-channel, or 40-channel system:

Main Unit

- D-Command Main Unit
- AC power cord
- Standard Ethernet cable
- Ethernet “crossover” cable (for direct connection to CPU without a hub)
- Ethernet loopback plug (for Ethernet testing)
- 9/64-inch hex driver (for removing side panels)
- 5/32-inch hex driver (for connecting Main Unit and Fader Module)

Fader Module

(Required for 24- and 40-Channel Systems)

- D-Command Fader Module unit
- AC power cord
- Ethernet cable

XMON Monitoring System

- XMON Interface
- AC power cord
- XMON cable

System Expansion Options

One or two additional 16-channel Fader Modules can be added to D-Command, for a total of 24 or 40 faders.

A D-Command Producer’s Desk option with integrated computer keyboard, USB hub, and computer display shelf is also available.

For details on D-Command expansion and customization options, visit the Digidesign website (www.digidesign.com).

Operational Requirements

Temperature and Ventilation

D-Command should be installed and operated in a climate-controlled environment, away from heat sources, and with adequate ventilation. D-Command should be operated at an ambient temperature that does not exceed 100 degrees F (35 degrees C).

The back panel and the front half of the bottom panel of each unit should be exposed to ambient air. Blocking or partially blocking the back panel or bottom panel of a D-Command unit may cause the unit to malfunction and may void your warranty.

Water and Moisture

D-Command units should be operated away from sources of moisture or humidity and should be protected from liquid spills.

Cleaning and Maintenance

If you need to clean the D-Command top surface, apply a non-chlorine bleach based cleaning solution to a cloth or paper towel, then carefully wipe the surface. Do not use abrasives, cleaning solutions with chlorine bleach, or spray cleaners.

Connection Requirements

Power Connections

Each unit (D-Command Main Unit, Fader Module, and XMON Monitor Interface) requires its own power connection.

Make sure your power source is correctly rated for the number of units you are connecting. A surge protected power source (not included) is highly recommended.

Ethernet Connections

Each D-Command unit communicates with Pro Tools using Ethernet. A single Main Unit can be connected to the host computer with the included crossover Ethernet cable (no Ethernet hub is required).

To connect multiple D-Command units to the host computer, an Ethernet hub (not included) and standard Ethernet cables are required.

Audio Connections

All external analog audio inputs and outputs for control room monitoring and studio communication are connected to the XMON interface. D-Command connects to the XMON interface with a single 15-pin cable (included). All analog inputs and outputs on the XMON use DB-25 connectors.

Audio Cables for D-Command Monitoring

Digidesign offers a range of DigiSnake cabling options for connecting Digidesign interfaces and external sources to the XMON monitoring system. For details, visit the Digidesign website (www.digidesign.com).

System Requirements

D-Command requires a Pro Tools|HD® system with at least one Pro Tools|HD audio interface.

An expanded HD-series system is required for higher track counts.

For complete system requirements and a list of Digidesign qualified computers, operating systems, hard drives, and third-party devices, refer to the latest information on the Digidesign website:

www.digidesign.com/compatibility

Chapter 2: D-Command Overview

D-Command Main Unit

Main Unit Top Panel

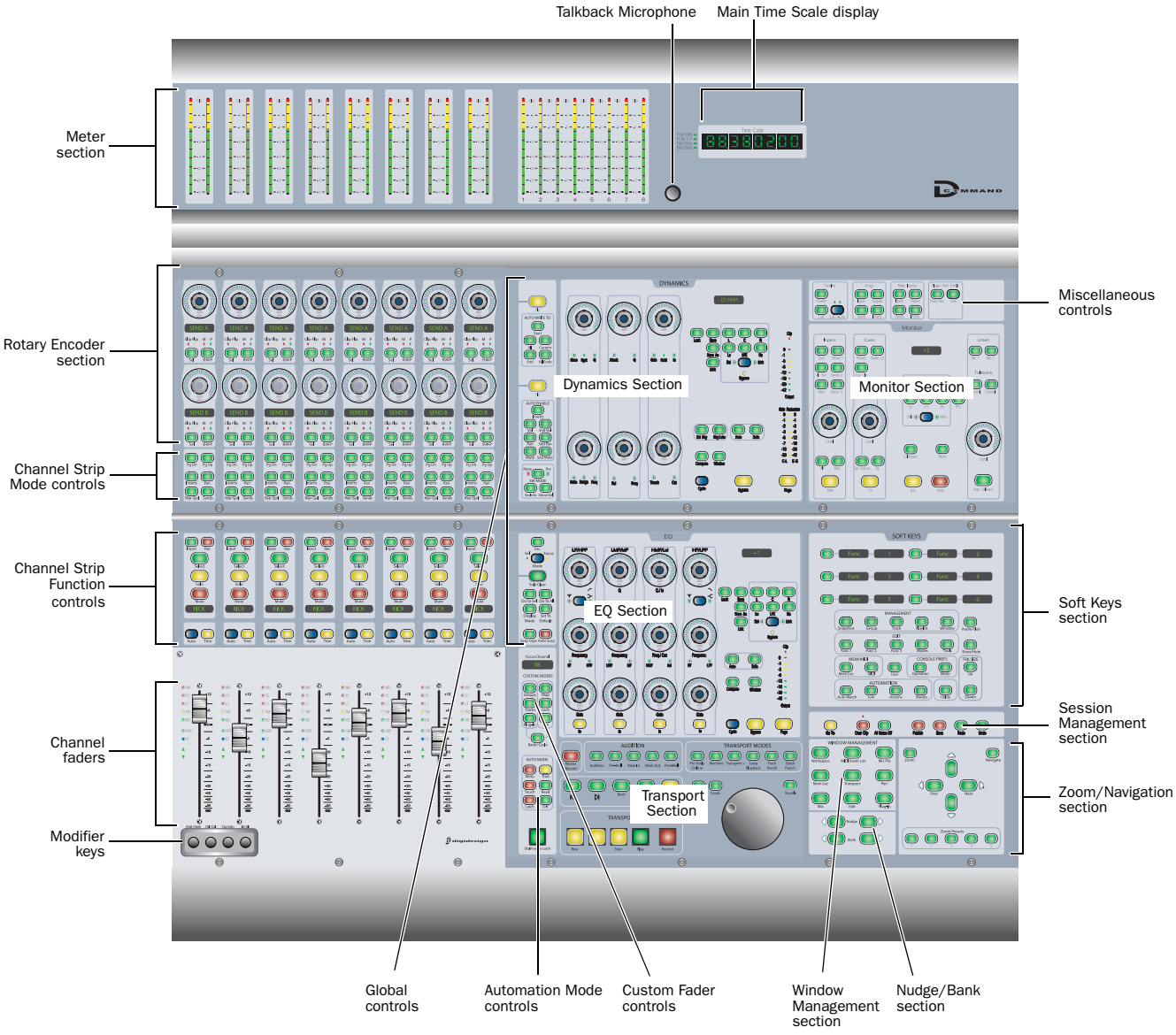


Figure 1. D-Command Main Unit top panel

Meter Display

The Meter display on the D-Command Main Unit can be set to show the output levels, or levels associated with a track or plug-in. See “Meter and Time Code Displays (Main Unit)” on page 99.

Main Time Scale Display and Location Indicator

The Main Time Scale display and Location indicator mirrors the Main Time Scale in Pro Tools. See “Meter and Time Code Displays (Main Unit)” on page 99.

Dynamics and EQ Sections

The D-Command Main Unit provides dedicated Dynamics and EQ sections for plug-ins that support Dynamics and EQ plug-in mapping. See Chapter 7, “Plug-in Controls.”

Monitor Section

The Monitor section on the D-Command Main Unit includes a full set of controls for the control room, headphone/cue, and talkback/listenback sections of D-Command. See “Monitor Section Controls” on page 91.

Zoom/Navigation Section

The Zoom/Navigate section on the D-Command Main Unit is used to control navigation, display, and selections in the Pro Tools Edit window. See “Zoom/Navigate Section” on page 78.

Nudge/Bank Section

The Nudge/Bank section on the D-Command Main Unit is used to control the display of Pro Tools tracks on the control surface. See “Nudge/Bank Section” on page 78.

Window Management and Session Management Sections

The Window Management and Session Management sections on the D-Command Main Unit include controls for opening and closing Pro Tools windows, and managing and saving Pro Tools sessions. See “Window Management Section” on page 79 and “Session Management Section” on page 80.

Soft Keys Section

The Soft Keys section on the D-Command Main Unit provides access to a wide range of Pro Tools commands directly from the control surface. It also provides access to preferences and settings specific to D-Command. See “Soft Keys Section” on page 81.

Transport Section

The Transport section on the D-Command Main Unit includes a full set of transport controls, switches for setting the transport mode, scrub/shuttle controls, as well as advanced audition and locate controls. See “Transport Section” on page 73.

Global Controls

The Global controls are a set of channel-related controls in the center of the D-Command Main Unit, allowing easy access to powerful assignment, display, and channel function controls. See “Global Controls Section” on page 40.

Custom Fader Controls

The Custom Fader mode switches on the D-Command Main Unit invoke a special set of D-Command modes, called *Custom Fader modes*, which let you set aside and customize channel strips for display and editing of a variety of functions. See “Custom Fader Controls” on page 46.

Automation Mode Controls

The Automation Mode controls mirror the function of the on-screen Automation Mode selector for each track, and let you change automation modes during playback. See “Automation Mode Controls” on page 47.

Main Unit Back Panel

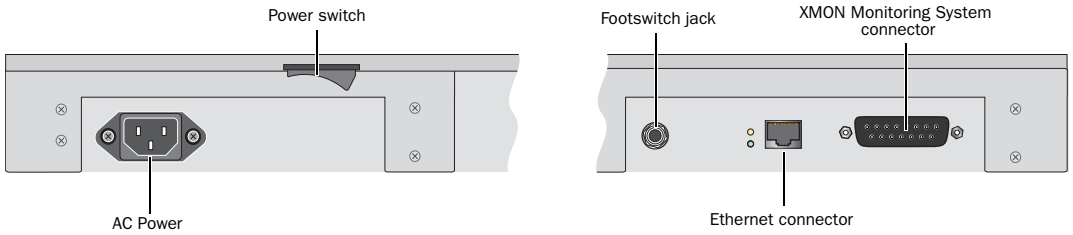


Figure 2. D-Command Main Unit back panel connectors

AC Power

The AC Power connector accepts a standard AC power cable. The D-Command Main Unit is auto power-selecting (100V to 240V) and automatically works with a standard modular power cord when connected to an AC receptacle in any country.

Power Switch

The Power switch applies power to the D-Command Main Unit.

Footswitch Jack

The footswitch jack on the back panel of the D-Command Main Unit is a 1/4-inch TRS jack that supports two footswitch connections. See “Footswitch Connections” on page 17.

Ethernet Connector

The Ethernet connector on the back panel of the D-Command Main Unit provides communication to Pro Tools. See “Ethernet Connections” on page 17.

XMON Monitoring System Connector

The 15-pin connector on the back panel of the D-Command Main Unit provides remote control of all audio monitoring functions from the D-Command Monitoring section. See “XMON Monitoring System Connection” on page 18.

D-Command Fader Module

Fader Module Top Panel

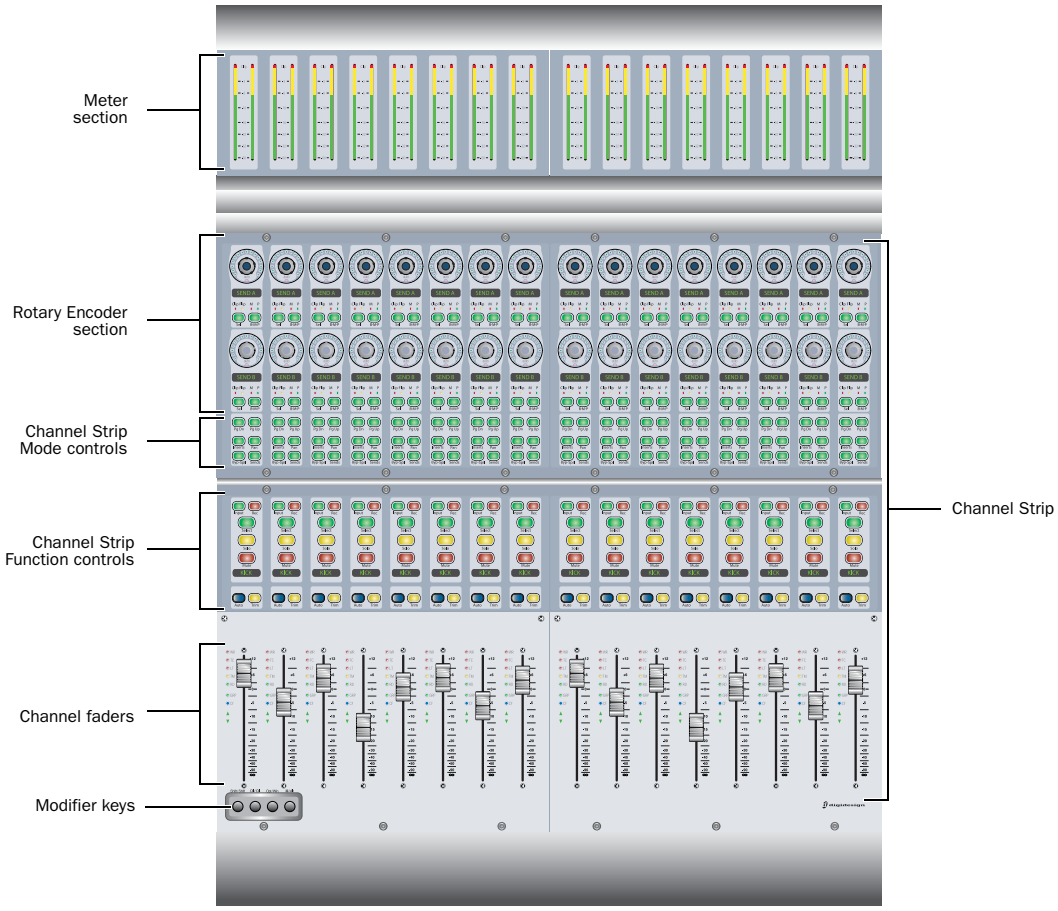


Figure 3. D-Command Fader Module top panel

Meter Section

The Meter section on the D-Command Fader Module can display track levels, plug-in meters, and other parameters depending on D-Command metering preferences.

Channel Strip

Each channel strip on the D-Command Fader Module has identical channel controls, including two touch-sensitive rotary encoders, display and mode controls, and a touch-sensitive fader. See “Channel Strips” on page 33.

Modifier Keys

Each D-Command Fader Module has a set of four switches in its lower left corner that duplicate the function of the Pro Tools computer keyboard modifiers. See “Modifier Key Switches” on page 40.

Fader Module Back Panel

AC Power

The AC Power connector accepts a standard AC power cable. The D-Command Fader Module is auto power-selecting (100V to 240V) and automatically works with a standard modular power cord when connected to an AC receptacle in any country.

Power Switch

The Power switch applies power to the Fader Module.

Ethernet Connector

The Ethernet connector on the back panel of the D-Command Fader Module provides communication to Pro Tools. See “Ethernet Connections” on page 17.

D-Command XMON Interface

D-Command monitoring is based on the XMON analog interface, which is remotely controlled from the D-Command monitoring section.

XMON Front Panel

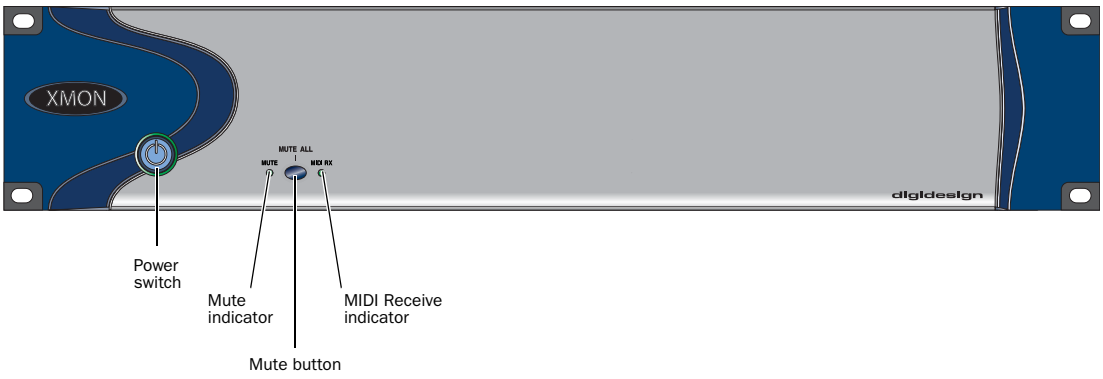


Figure 4. XMON front panel

Power Switch

The Power switch applies power to the XMON Interface.

Mute Indicator

The Mute indicator shows the mute status of XMON.

MIDI Receive Indicator

The MIDI Receive indicator shows MIDI activity between XMON and D-Command.

Mute Button

The Mute button mutes all XMON outputs. It is not possible to unmute XMON with this button. The XMON mute state can only be cleared from the D-Command Monitor section (see “Monitor Section Controls” on page 91).

XMON Back Panel

The back panel of the XMON interface includes connectors for all external analog audio inputs and outputs for D-Command. See “Audio Connections” on page 18.

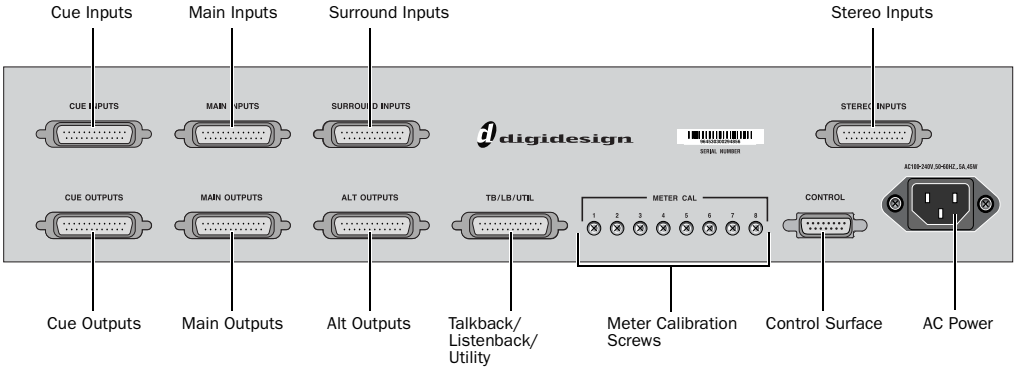


Figure 5. XMON back panel

Part II: Installation

Chapter 3: Setting Up Fader Modules

This chapter explains how to add Fader Modules to the D-Command Main Unit.

Placement of D-Command Fader Modules

When placing the D-Command Fader Module in studio furniture or on a table top, make sure to account for the dimensions of the assembled system, allowing for at least 1 inch (2.5 cm) of open space behind the finished unit. This meets the ventilation requirements for the D-Command units.

When bracketing together your system, you will need additional clearance on either side of the unit to push the Fader Module and the Main Unit together, as well as sufficient clearance in front and behind the units to allow you to attach the brackets. You will also need access to the rear of the unit to make cable connections.

Assembling an Expanded System

The D-Command Main Unit can be attached to the D-Command Fader Module using the front, middle, and rear brackets included with the D-Command Fader Module.

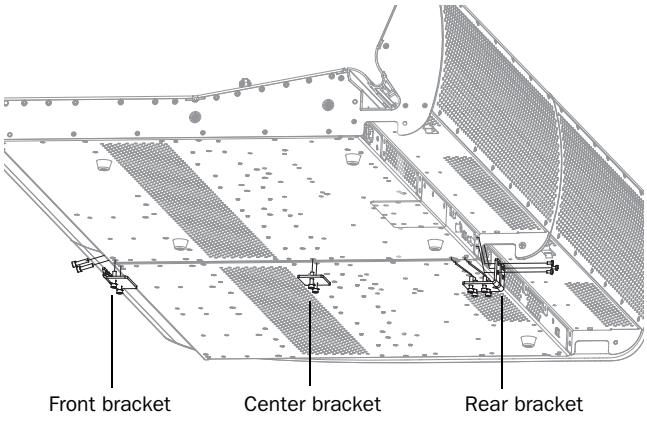


Figure 1. D-Command with Fader Module (bottom view)

Assembly Hardware

The following hardware is provided with the D-Command Fader Module (spare pieces may be included).

Brackets

- Front Bracket
- Center Bracket
- Rear Bracket

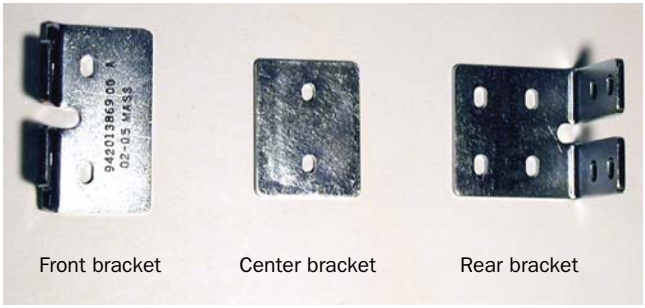


Figure 2. D-Command expanded system connecting brackets

Screws

- (4) 6-32 x 3/8-inch Philips pan head screws
- (10) 10-32 x 3/4-inch socket cap screws

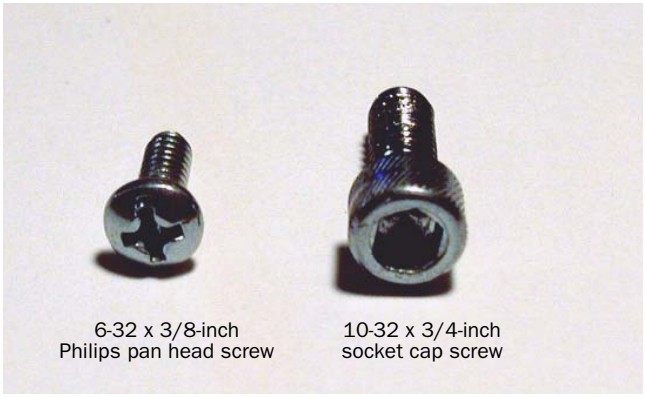


Figure 3. Screws for D-Command connecting brackets

Positioning the D-Command Units

Options for positioning your D-Command Main Unit and Fader Module depend on the size of your D-Command console.

24-Fader System

If you are building a 24-fader D-Command you can place the Main Unit to the left or to the right of the Fader Module.

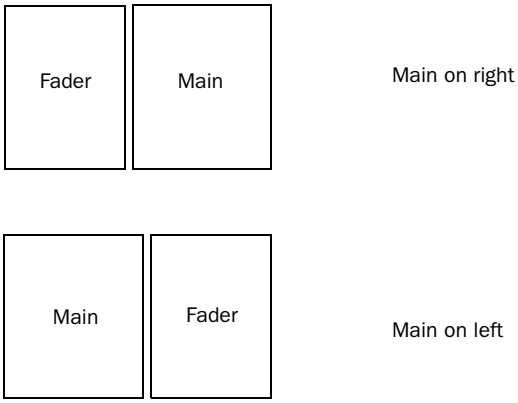


Figure 4. 24-fader system (possible configurations)

40-Fader System plus Producer's Desk

If you are building a 40-fader D-Command, you can place the Main Unit in the following positions relative to the Fader Modules.

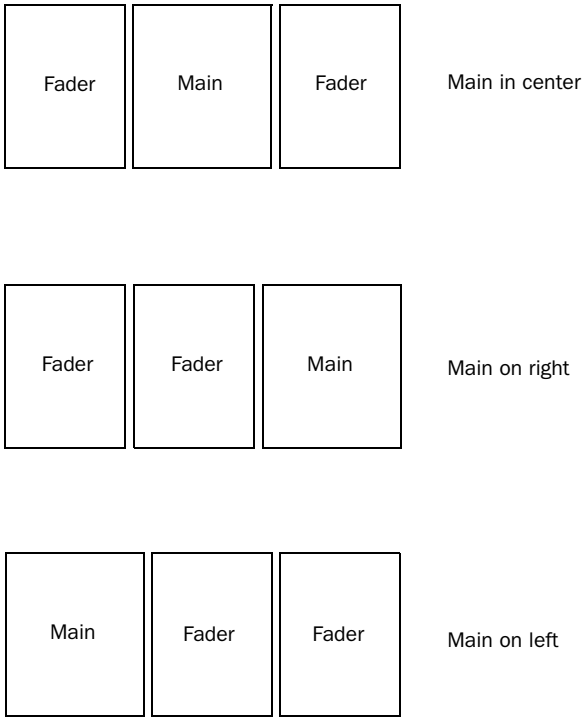


Figure 5. 40-fader system (possible configurations)

⚠ *If you are placing the Fader Module to the right of the Main Unit, you need to move the spacer plate from the Fader Module to the Main Unit. Refer to "Moving the Spacer Plate" on page 15 for detailed instructions on moving the spacer plate.*

Attaching the Units

To attach the D-Command Fader Module to the Main Unit:

1 Using a 9/64 hex wrench, remove the plastic end cap from the side of the Main Unit where you want to install the Fader Module.

2 If you are installing the Fader Module on the right of the Main Unit, move the spacer plate. (See "Moving the Spacer Plate" on page 15.)

3 Place the Fader Module next to the Main Unit, and press the units together.

4 Slide both units forward so that you have access to the front bracket screw holes.

5 Using a 5/32 hex wrench, attach the front bracket, using four 10-32 1/2-inch socket cap screws.

⚠ *When bracketing together a D-Command system, leave all screws on the Fader Module loose enough to allow you to adjust the position of the units relative to each other. After all three brackets are installed, and the units are pressed fully together, then fully tighten the Fader Module screws.*

6 Slide the connected units backward so that you have access to the rear screws.

7 Remove the four Philips head screws indicated in Figure 6.

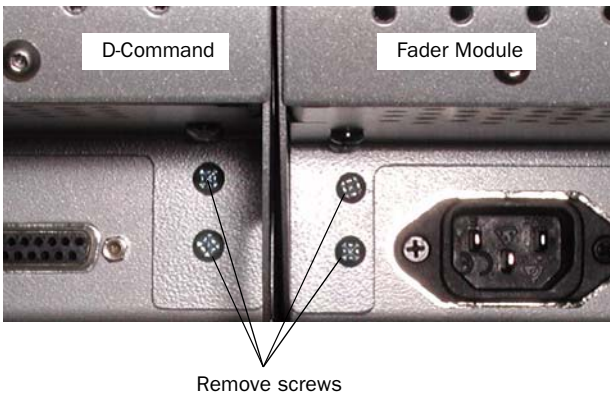


Figure 6. Rear view of D-Command and Fader Module

8 Attach the rear bracket, using four 10-32 3/4-inch socket cap screws and four 6-32 x 3/8-inch Philips pan head screws.

9 Carefully slide the connected units forward so that you have access to the center bracket screw holes.

10 Attach the center bracket, using two 10-32 3/4-inch socket cap screws.

11 Press the D-Command units together. If necessary, use a ratcheting nylon strap to press the units together by running the strap around the two units. Make sure the nylon strap does not contact any switches or encoders on the surface.

12 Tighten the bracket screws on the Fader Module.

13 Attach the plastic end cap to the Fader Module.

Moving the Spacer Plate

There is a metal spacer plate pre-installed on the right side of the Fader Module. When installing the Fader Module on the right of the Main Unit, you will need to remove the spacer plate from the Fader Module and place it on the right side of the Main Unit.

⚠ *Do not use a power screwdriver or similar high-torque device to remove and replace the screws for the spacer plate, as it might strip the threads in the screw housing.*

To move the spacer plate:

1 Remove the screws holding the spacer plate in place. Make sure to note the location of the long and short screws as you remove them.

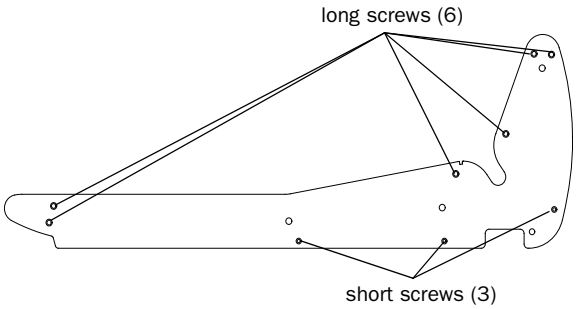


Figure 7. D-Command Fader Module spacer plate

2 Remove the spacer plate from the right side of the Fader Module.

3 Replace the screws in the side of the Fader Module, making sure to replace the long and short screws in their corresponding holes.

4 Remove the corresponding screws from the right side of the Main Unit, and attach the spacer plate with the same screws.

⚠ *The holes on the spacer plate are countersunk for installation on the right side of a unit. Do not attach the spacer plate to the left side of any D-Command unit.*

Chapter 4: Connecting D-Command

D-Command Connections

D-Command units require power and Ethernet connections to operate with Pro Tools. An optional footswitch connection is also available on the Main Unit. The connectors on the back panel of the D-Command Main Unit are shown in Figure 8.

Be sure to make all connections with your D-Command units and computer turned off.

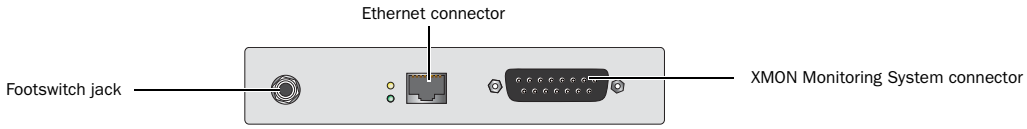


Figure 8. D-Command Main Unit back panel connectors

Power Connections

Each D-Command unit (Main Unit and Fader Module) and the XMON Monitor Interface requires its own power connection. D-Command Main Units, Fader Modules, and XMON Interfaces are auto power-selecting (100V to 240V) and automatically work with a standard modular power cord when connected to an AC receptacle in any country.

Ethernet Connections

Each D-Command unit communicates with Pro Tools using Ethernet. The D-Command Main Unit includes a standard Ethernet cable and a special crossover Ethernet cable for direct connection between the Main Unit and the host computer. Each Fader Module includes a standard Ethernet cable for use with an Ethernet hub.

If you are connecting only one D-Command unit to your computer:

1 Connect one end of the supplied crossover Ethernet cable to the Ethernet port on the back panel of D-Command.

2 Connect the other end of the crossover Ethernet cable to the appropriate Ethernet port on the computer.

If you are connecting more than one D-Command unit to your computer:

1 Install an Ethernet hub (not included) according to its instructions, apply power to it, and verify that it is functioning properly.

2 Connect the Ethernet hub to the appropriate Ethernet port on your computer with a standard Ethernet cable (do not use the crossover cable to connect to an Ethernet hub).

3 For each D-Command unit, connect one end of the supplied standard Ethernet cable to a port on the Ethernet hub (do not use any port labeled for LAN connection), and connect the other end of the standard Ethernet cable to the Ethernet port on the unit.

Controlling Pro Tools Systems Over a Network

When D-Command is connected to an Ethernet network, it will be available to be declared by any Pro Tools system on that network. This lets you control different Pro Tools systems on the network with a single D-Command console. (You can only control one Pro Tools system at a time.)

Footswitch Connections

You can connect two SPST (single-pole, single-throw) footswitch units to the D-Command Main Unit to control any of the following functions:

- Starting and stopping Pro Tools playback
- Starting Pro Tools recording
- Toggling Talkback on and off

The footswitch connector is a single 1/4-inch TRS jack on the back panel of the D-Command Main Unit.

To wire a TRS connector for the D-Command footswitch jack:

- Use the following wiring convention: Tip = Footswitch 1, Ring = Footswitch 2, Sleeve = Ground.

Audio Connections

D-Command monitoring is based on the XMON analog interface, which is remotely controlled from the D-Command monitoring section. All external analog audio inputs and outputs for control room monitoring and studio communication are connected to the XMON interface.

XMON provides 18V phantom for its three external mic inputs (External Talkback Mic, Listen Mic 1, Listen Mic 2).

All audio connections are made with standard DB-25 connectors. The back panel of the XMON is shown in Figure 9.

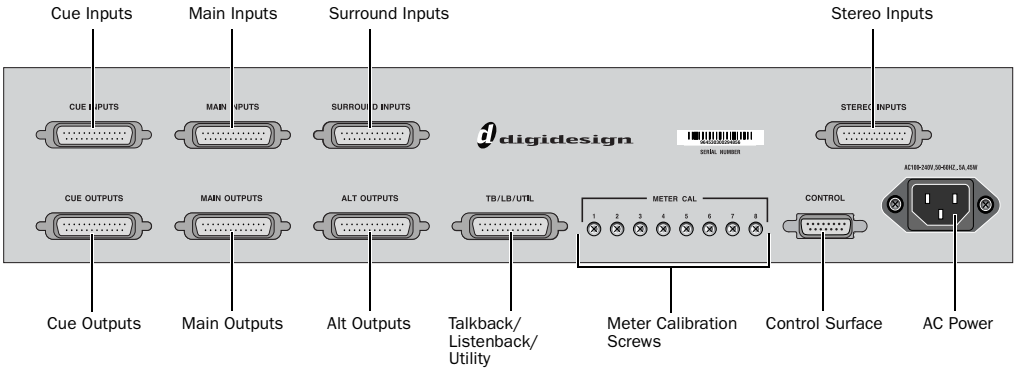


Figure 9. XMON back panel

XMON Monitoring System Connection

D-Command connects to XMON with a single 15-pin XMON cable. A 50-foot (15.25 m) cable is included with the D-Command Main Unit. The system supports up to an 80-foot (24.5 m) cable.

To connect the XMON to D-Command:

1 Connect the included AC power cord to the back panel of the XMON and to a power source. A surge protected power source is highly recommended.

2 Connect one end of the included XMON cable to the Control Surface port on your XMON unit, and the other end to the 15-pin XMON Monitoring System connector on the back panel of the D-Command Unit.

Control Room Monitoring Connections

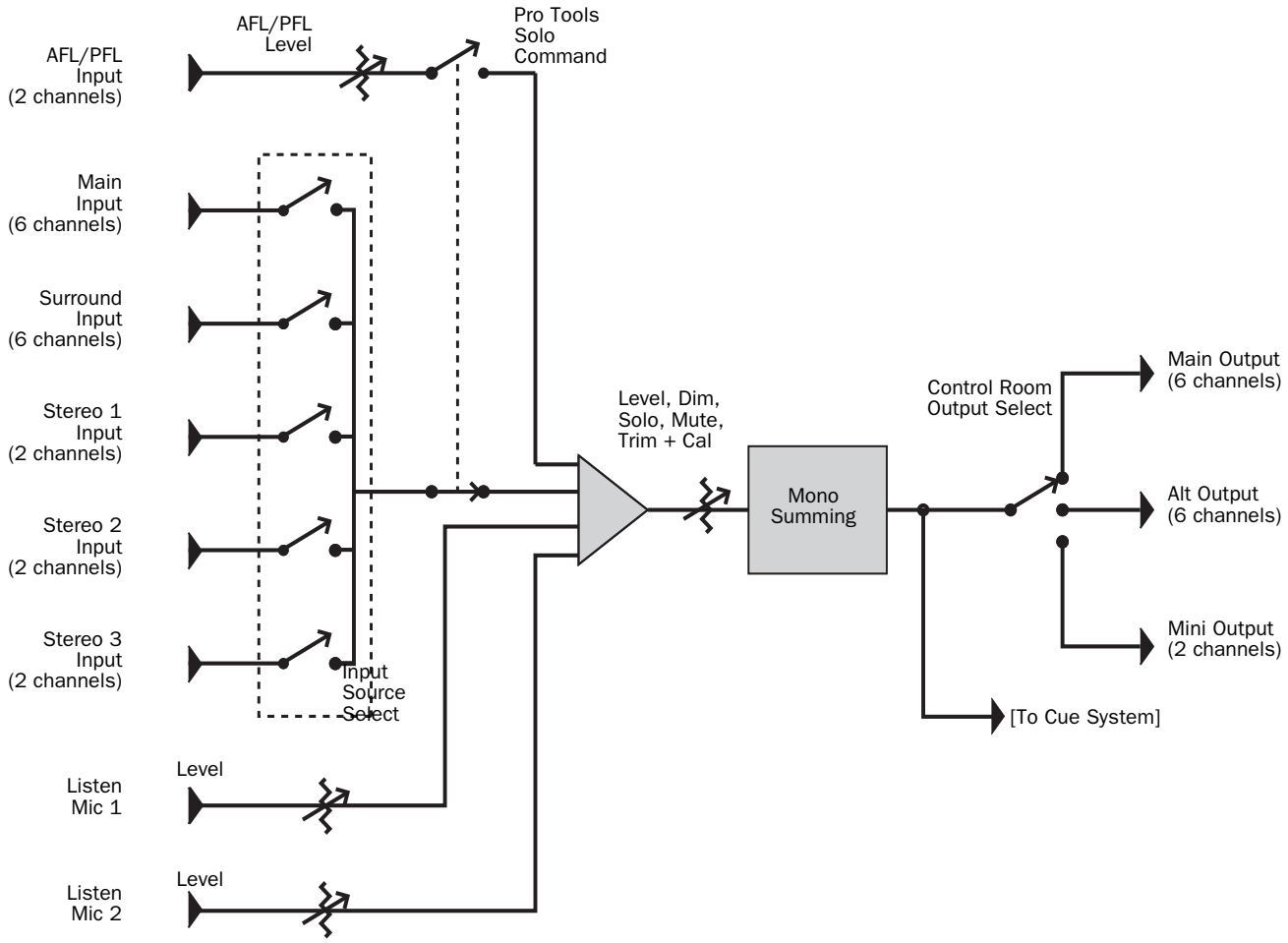


Figure 10. Control room monitoring system block diagram

Inputs

- Main Inputs (6 channels), balanced, +4 dBu (from Pro Tools)
- Surround Inputs (6 channels), balanced, +4 dBu
- Stereo 1 Inputs (2 channels), balanced, +4 dBu/–10dBV
- Stereo 2 Inputs (2 channels), balanced, +4 dBu/–10dBV
- Stereo 3 Inputs (2 channels), balanced, +4 dBu/–10dBV
- AFL/PFL Inputs (2 channels), balanced, +4 dBu
- Listen Mic 1 (external), mic level (XMON provides 18V phantom power)
- Listen Mic 2 (external), mic level (XMON provides 18V phantom power)

Outputs

- Main Control Room Outputs (6 channels), balanced or unbalanced, +4 dBu
- Alt Control Room Outputs (6 channels), balanced or unbalanced, +4 dBu
- Mini Control Room Outputs (2 channels), balanced or unbalanced, +4 dBu

Headphone/Cue System Connections

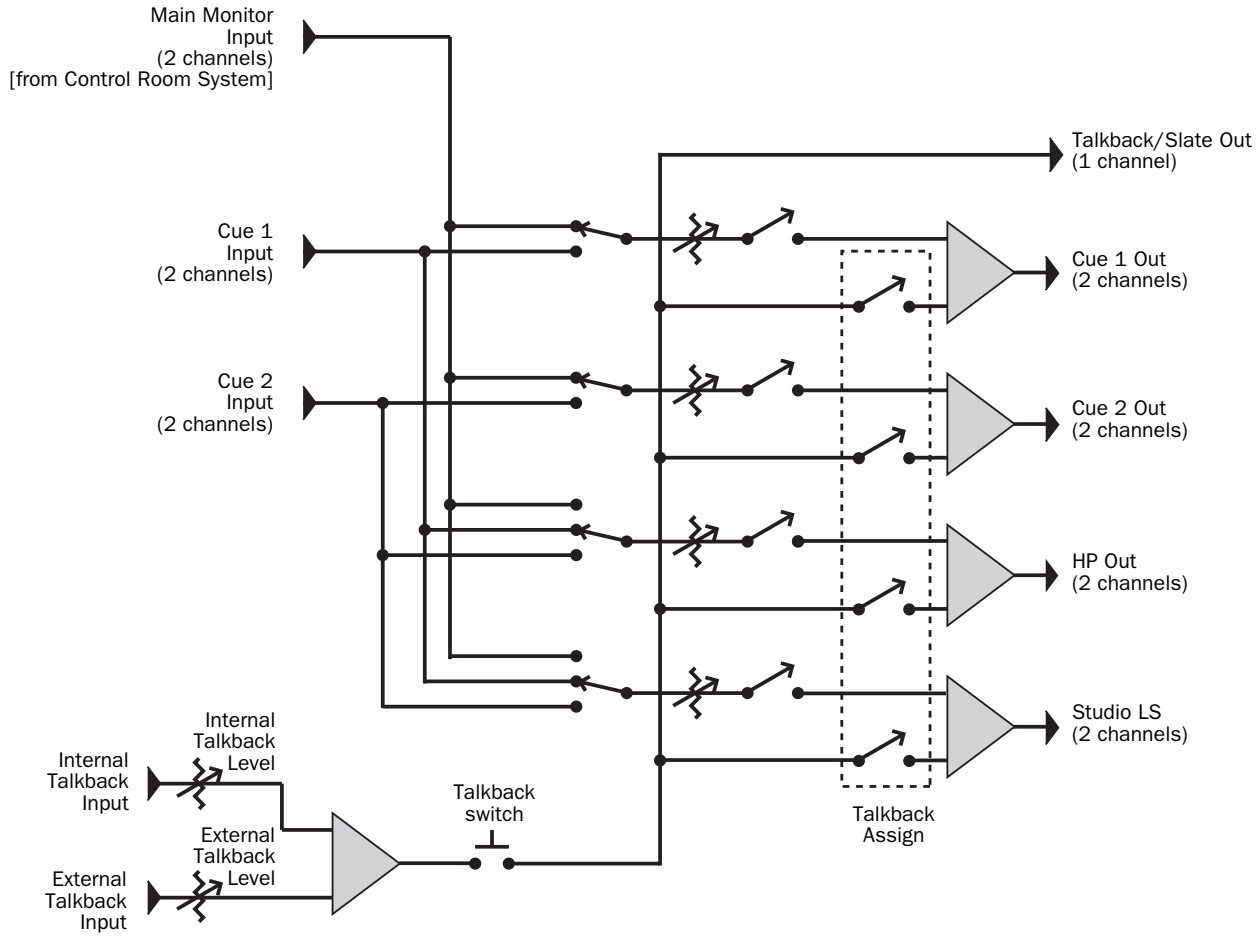


Figure 11. Headphone/Cue system block diagram

Inputs

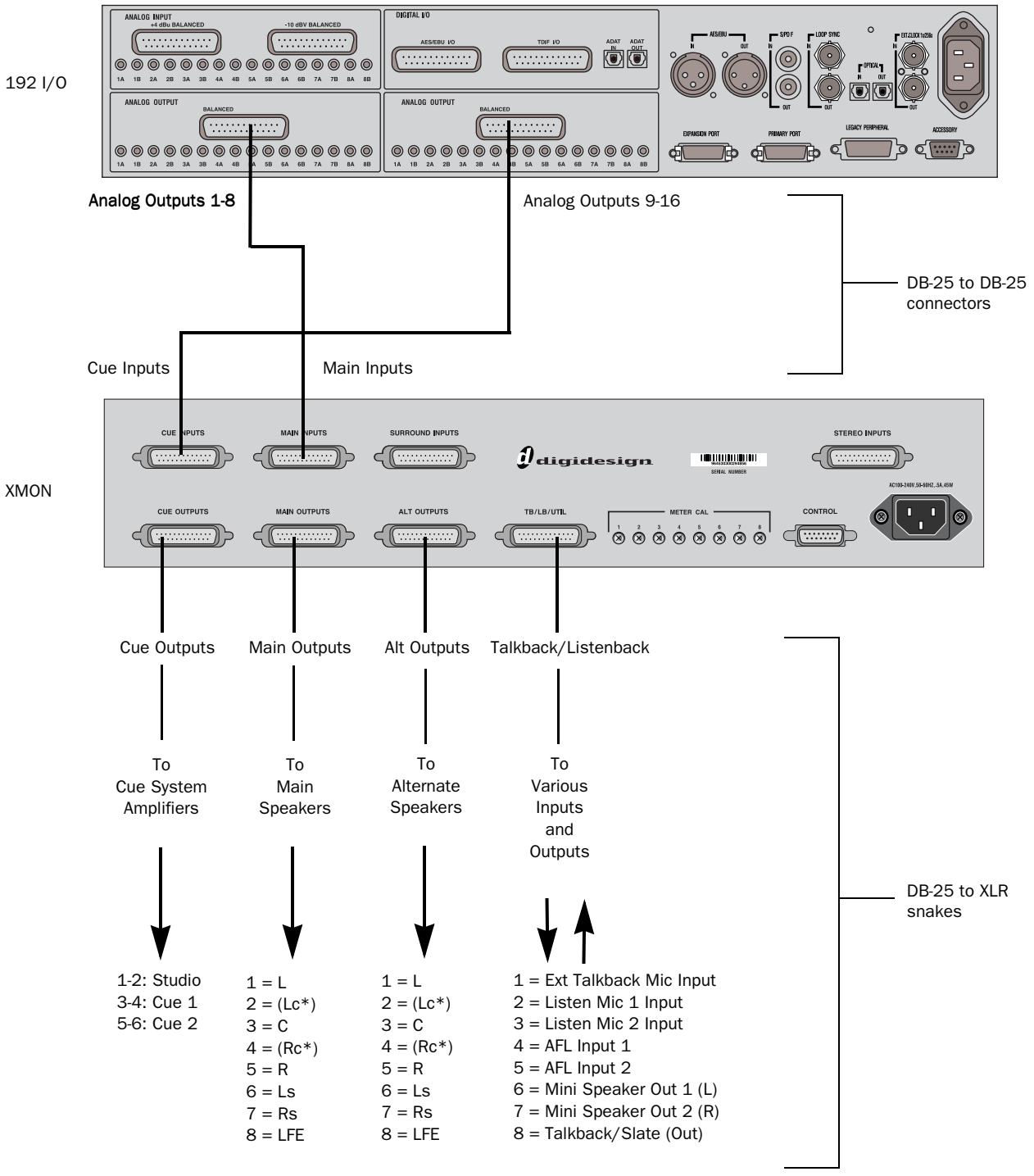
- Main Monitor Input (2 channels)
- Cue 1 Input (2 channels), balanced, +4 dBu
- Cue 2 Input (2 channels), balanced, +4 dBu
- Internal Talkback Mic (from internal mic)
- External Talkback Mic, mic level (XMON provides 18V phantom power)

Outputs

- Cue 1 (2 channels), +4 dBu
- Cue 2 (2 channels), +4 dBu
- Headphone (2 channels), to internal headphone jack
- Studio Loudspeaker (2 channels)
- Talkback/Slate Output (1 channel)

Example XMON Wiring Diagram

The following diagram shows basic XMON connections for a Pro Tools|HD system with a Digidesign 192 I/O with 16 analog outputs (with a 192 AD card installed).



* Main Speaker Outputs 2 and 4 are active on XMON, but Lc and Rc outputs cannot be controlled independently from the D-Command monitor section. Global Volume, Solo, and Mute controls affect all outputs.

Figure 12. Wiring diagram for 192 I/O and XMON

Chapter 5: Configuring D-Command

Starting Up and Shutting Down the System

Your D-Command-based system must be started up and shut down in a specific order.

Start your D-Command-based system in this order:

1 Turn on external hard drives first. Wait 10 to 15 seconds for them to come up to speed.

2 Turn on the D-Command units.

3 If you plan to work with MIDI equipment, turn on MIDI interfaces and other MIDI devices.

4 Turn on all Pro Tools audio interfaces.

5 Turn on the computer.

6 Turn on the XMON interface.

7 Turn on monitor amplifiers or self-powered speakers.

Shut down your D-Command-based system in this order:

1 Turn off monitor amplifiers or self-powered speakers.

2 Turn off the XMON interface.

3 Turn off all Pro Tools audio interfaces.

4 Shut down the computer.

5 If using MIDI equipment, turn off MIDI interfaces or controllers.

6 Turn off the D-Command units.

7 Turn off external hard drives.

Software Configuration

All D-Command software is included when Pro Tools software is installed. The Pro Tools software installer places the D-Command Personality folder on the system drive.

Refer to the *Getting Started Guide* that came with your system for instructions on installing or updating Pro Tools software.

Updating System Firmware

Each release of Pro Tools software includes the most current D-Command firmware. When you declare a D-Command unit in the Pro Tools Peripherals dialog, Pro Tools compares the firmware of all connected units to the version available in Pro Tools software, and prompts you if an update is available.

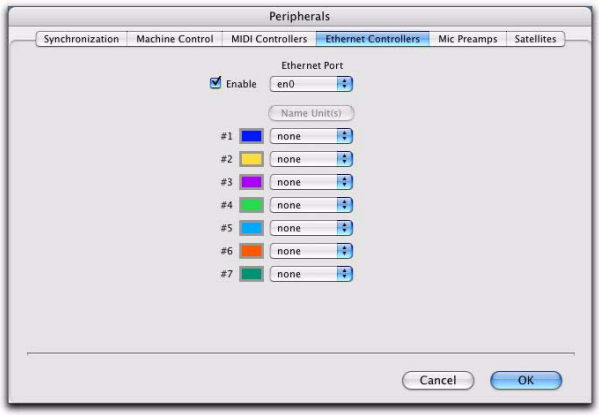
If you are prompted to update firmware, follow the on-screen instructions to load the latest firmware to each D-Command unit.

Declaring D-Command Units in Pro Tools

Communication between D-Command and Pro Tools is configured from Pro Tools.

To declare D-Command units in Pro Tools:

1 Choose Setups > Peripherals, and click Ethernet Controllers.



Ethernet Controllers display in the Peripherals dialog

2 Select Enable. Pro Tools scans the Ethernet connection for any Ethernet controllers connected to the system.

3 Select the units in the order you want them arranged left to right.

It is not necessary to declare units in the same sequence as they are physically arranged.

As each unit is selected, Pro Tools scans it and brings it online. The current status of each unit is indicated in the Peripherals dialog in the following ways:

- Bold indicates a connected unit.
- Italics indicate an offline or disconnected unit.
- Underlining indicates that the selected unit is in use by another Pro Tools system.

4 After declaring one or both units, click OK to close the Peripherals window.

When communication is established, Pro Tools displays colored outlines identifying each bank of Pro Tools tracks.

The colors in each unit row are used to identify controller focus on-screen in Pro Tools. The bank, track, insert, send, or other element currently the focus of D-Command is outlined in the color associated with each unit.

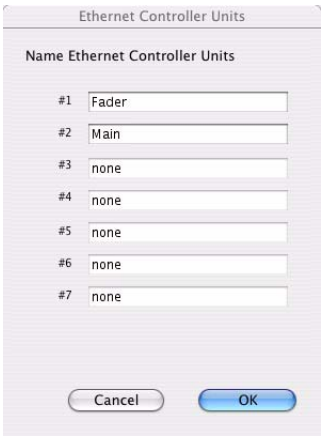
Naming D-Command Units in Pro Tools

You can set the names for D-Command units from Pro Tools.

To name D-Command units in Pro Tools:

1 Choose Setup > Peripherals, and click Ethernet Controllers.

2 Click Name Units.



Naming D-Command units

3 Enter the names for the units and click OK.

You can also set the names for D-Command Main Units and Fader Modules directly from the units themselves, by using Utility mode. For details on naming D-Command units in Utility mode, see "D-Command Name Page" on page 130.

Setting D-Command Preferences

This section describes the settings and preferences for D-Command that are set directly from the control surface. For details on preferences that are set from Pro Tools, refer to the *Pro Tools Reference Guide*.

Fader and Switch Preferences

The following settings and preferences affect operation of the faders and switches on D-Command.

Fader Bank Justification

The Bank Justification preference determines whether banks of channels in Normal mode are left-, center-, or right-justified on the control surface.

To set bank justification:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes the Bank Justification preference ("BnkJus").

2 Press the Soft Key that corresponds to "BnkJus" to choose between the "Left," "CentrL," "CentrR," and "Right" settings.

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Faders On/Off

The Faders On/Off preference lets you temporarily turn off D-Command faders to prevent fader movement when monitoring a mix.

To toggle D-Command faders on and off:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes the Faders On/Off preference ("Faders").

2 Press the Soft Key that corresponds to "Faders" to toggle all faders on and off.

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Touch Value

The Touch Value preference determines whether faders and encoders, when touched, temporarily show the value of the parameter they are controlling.

To toggle display of values on or off:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Touch Value ("TchVal").

2 Press the Soft Key that corresponds to "TchVal" to cycle display of all values On, all values Off or just fader values off ("NoVol").

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Display of Slave Track Controls in VCA Master Track Encoders

If you don't want to view or adjust slave track controls from the VCA Master channel strip, you can turn off the display of slave track controls in the encoders of VCA Master tracks.

To toggle display of slave track controls in VCA Masters:

1 In the Soft Keys section, press the Operation switch repeatedly to display the page that includes the Encoder VCA display preference ("EncVCA").

2 Press the Soft Key that corresponds to "EncVCA" to toggle the setting between "Yes" (display of slave track controls in encoders) and "No" (no display of slave track controls).

3 Hold Control (Windows) or Command (Mac) and press the Operations switch to exit.

Select Switch Latch Mode

The Select Switch Latch mode determines whether channel Select buttons follow latching or non-latching (exclusive-or) behavior when in Select mode.

To set the Select switch mode:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Select Switch Latch mode ("Select").

2 Press the Soft Key that corresponds to "Select" to toggle the setting between the "Latch" and "ExclOr" (non-latching) settings.

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Custom Fader Preferences

Custom Fader Justification

The Custom Fader Justification preference determines whether channels in Custom Fader mode are left-, center-, or right-justified on the control surface.

To set Custom Fader justification:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Custom Fader Justification ("CFJus").

2 Press the Soft Key that corresponds to "CF Jus" to choose between the "Left," "CentrL," "CentrR," and "Right" settings.

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Maximum Custom Fader Bank Size

The Maximum Custom Fader Bank Size preference determines the number of channels to be used when displaying channels in the Custom Fader modes.

Custom Fader Bank Size is set independently for each category of Custom Fader modes (Plug-Ins, Groups, and Track Types).

Options for bank size include 4, 8, 16, 24, 32, and 40 faders, up to the total number of channels on the D-Command system. You can choose settings for 32- and 40-fader sizes (indicated by the prefix "Min") that use the minimum number of channels necessary, so that the Custom Fader section dynamically resizes to match the number of channels in the group.

To set the maximum Custom Fader bank size:

1 In the Soft Keys section, press the Operation switch repeatedly to display the page that includes the following Custom Fader Bank Size preferences:

CFPlug (CF Bank Size for Plug-ins) Determines the number of channels allocated for Custom Fader Plug-in mode.

CFGrp (CF Bank Size for Custom and Mix/Edit Groups) Determines the number of channels allocated for Custom Groups mode.

CFTyp (CF Bank Size for Track Type) Determines the number of channels allocated for Custom Fader Tracks mode.

2 Do one of the following:

- To increment the number of channel strips, press the Soft Key that corresponds to the preference setting you want to change.

– or –

- To decrement the number of channel strips, hold Shift and press the Soft Key that corresponds to the preference setting you want to change.

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Display of Hidden Tracks in Custom Faders

You can set D-Command to show hidden tracks in the Custom Fader views. You can then mix those hidden tracks, but you cannot select or record-enable them. Hidden track names are displayed in yellow in the Custom Faders.

To make hidden tracks visible in Custom Fader views:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Custom Fader Tracks ("CFTrks").

2 Press the Soft Key that corresponds to "CFTrks" to toggle the setting between Show Hidden Tracks ("ShwHdn") and Hide Hidden Tracks ("HidHdn").

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Custom Fader Plug-in Mode View Definitions

There are three view options available for display of plug-in parameters in the channel displays of the Custom Faders. These options, or *view definitions,* are accessible from the D-Command operation preferences.

To set the Custom Fader Plug-in Mode view:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Plug-in View Definition ("PIDef").

2 Repeatedly press the Soft key that corresponds to "PIDef" to choose between the following settings for the Plug-in Mode view:

Name View Shows the track name, plug-in name and channel format of the currently focused plug-in in the channel displays of the Custom Faders.

Expanded View Shows additional plug-in controls in the channel displays of the Custom Faders. This view can also be seen at any time by pressing and holding the Plug-In switch in the Custom Fader section until the switch flashes. See "Expanded Plug-in View" on page 126.

Fader View Maintains track names on channel displays and fader control of track volume while Custom Fader plug-in parameters are displayed in the channel encoders. Entering Expanded view or Plug-in Map mode automatically exits Fader view.

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Focusing Plug-ins in Channel Strips

You can set D-Command to focus plug-ins directly in channel strips instead of Custom Faders, so that plug-in parameters can be edited and automated from the channel strip.

To enable focusing of plug-ins in D-Command channel strips:

1 In the Soft Keys section, press the Operation switch repeatedly to display the page that includes Channel Editing for Plug-Ins ("ChanPI").

2 Press the Soft Key that corresponds to "ChanPI" to toggle the setting between "On" (to focus plug-ins on channel strips) and "Off" (to focus plug-ins in Custom Faders).

3 Hold Control (Windows) or Command (Mac) and press the Operations switch to exit.

To focus a plug-in on a channel strip:

1 Press the Inserts switch for the channel to display plug-in names on the channel's encoders. Press the Page Up and Page Down switches on the channel to display additional plug-ins.

2 Press the encoder Select switch for the plug-in you want to focus.

The controls of the focused plug-in appear on the channel's encoders. You can page through the plug-in's controls by pressing the Page Up and Page Down switches on the channel.

To focus a plug-in using the opposite mode from the current ChanPI setting:

- Hold Control+Alt (Windows) or Command+Option (Mac) when pressing the encoder Select switch for a plug-in.

Encoder Preferences

The following preferences affect operation of the rotary encoders on D-Command.

Rotary Encoder Mode

The Rotary Encoder mode affects responsiveness of rotary encoder knobs. Fixed mode is at normal resolution. The velocity modes set different rates of encoder acceleration. In Fine mode, response is fixed and at fine resolution.

To set the Rotary Encoder mode:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Rotary Encoder mode ("Rotary").

2 Press the upper Soft Key that corresponds to "Rotary" to step through the "Fixed," "Vel-Sl" (velocity-sensitive, slow), "Vel-Md" (velocity-sensitive, medium), "Vel-Fa" (velocity-sensitive, Fast), and "Fine" settings.

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Encoder Order

The Encoder Order preference determines whether inserts, sends, and pan controls will be displayed in order from top-to-bottom or bottom-to-top on D-Command rotary encoders.

To set the Encoder Order preference:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Encoder Order ("Encod").

2 Press the Soft Key that corresponds to "Encod" to toggle the setting between "Bot-Tp" (bottom-to-top ordering) and "Tp-Bot" (top-to-bottom ordering).

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Display Preferences

The following preferences affect the interaction of D-Command with on-screen display of elements in Pro Tools.

Target Track from Application

The Target Track from Application preference determines whether selecting an Insert or Send on-screen makes its track the focused track on the D-Command Main Unit. For details on focusing a track on D-Command, see "Focusing a Track" on page 105.

To set the Target Track from Application preference:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Target Track ("ApTrgt").

2 Press the Soft Key that corresponds to "ApTrgt" to toggle the setting between "Yes" and "No."

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Channel Window Display

The Channel Window display preference determines whether displaying plug-in or send pan parameters (by pressing an encoder Select switch) on D-Command opens the corresponding plug-in or send window on-screen in Pro Tools.

This preference also determines whether the Channel Select switches in the Dynamics or EQ sections change the channel display of multi-mono plug-ins.

◆ When this preference is set to "Yes," the on-screen display of plug-in and send windows changes to reflect the state of the control surface.

◆ When this preference is set to "No," the on-screen display of plug-in and send windows does not change to reflect the state of the control surface.

To set the Channel Window display preference:

1 In the Console Prefs Soft Keys section, press the Operation switch repeatedly to display the page that includes Channel Window ("ChanWn").

2 Press the Soft Key that corresponds to "ChanWn" to toggle this setting between "Yes" and "No."

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Meter Preferences

The following preferences affect operation of the meters on D-Command.

Send Meters On/Off

The Send Meters On/Off preference toggles send metering on and off. Send levels are displayed on the LED rings surrounding the D-Command rotary encoders. This metering follows Send pre- or post-metering settings in Pro Tools.

To toggle send meters on and off:

1 Press the Meter switch in the Console Prefs Soft Keys section.

2 Press the Soft Key that corresponds to "SndMtr" to toggle the setting On and Off.

3 Press the Meters Console Prefs Soft Key switch to exit.

Insert Meter On/Off

The Insert Meters On/Off preference toggles insert metering on and off. This preference applies when inserts are displayed on the LED rings surrounding the D-Command rotary encoders.

To toggle insert meters on and off:

1 Press the Meter switch in the Console Prefs Soft Keys section.

2 Press the Soft Key that corresponds to "InsMtr" to toggle the setting On and Off.

3 Press the Meters Console Prefs Soft Key switch to exit.

Meters Pre/Post Fader

The Meters Pre/Post Fader preference toggles channel metering between pre- and post-fader modes.

To toggle channel meters between pre- and post-fader metering:

1 Press the Meters switch in the Console Prefs Soft Keys section.

2 Press the Soft Key that corresponds to "Meters" to toggle the setting between "PreFad" (pre-fader metering) and "PostFd" (post-fader metering).

3 Press the Meters Console Prefs Soft Key switch to exit.

Center Meters Track/Output

The Center Meters Track/Output preference toggles the 8-channel meter display on the Main Unit meter bridge between main output levels and the focused track.

When set to meter the focused track, you can view levels for multichannel tracks up to 6 channels (5.1 surround).

To toggle the center meters between output and track metering:

1 Press the Meters switch in the Console Prefs Soft Keys section.

2 Press the Soft Key that corresponds to "CtrMtr" to toggle the setting between "Output" and "Track."

3 Press the Meters Console Prefs Soft Key switch to exit.

VCA Slave Metering On/Off

The VCA Meters On/Off preference toggles metering of VCA slave track levels on VCA channel rotary encoders on and off.

To toggle VCA slave track metering on and off:

1 In the Soft Keys section, press the Meter switch repeatedly to display the page that includes the VCA Meters On/Off preference ("VCAMtr").

2 Press the Soft Key that corresponds to "VCAMtr" to toggle the setting On and Off.

3 Press the Meters Console Prefs Soft Key switch to exit.

System Calibration

Recalibrating D-Command Faders

If a fader on a D-Command Unit shows response problems, you can recalibrate the faders with the Recal command in Utility mode. See “Recal” on page 133 for details.

Calibrating the Output Meters

You can calibrate the output meters on the Main Unit meter bridge from XMON, in order to match metering levels in Pro Tools with metering levels of external sources. The example below uses a Digidesign 192 I/O as the reference source.

To calibrate the D-Command output meters:

1 Set the reference level of your 192 I/O according to the instructions in the 192 I/O Guide.

2 With the 192 I/O analog output connected to the XMON Main Input, send a calibration tone to the D-Command Main Outputs, and note the output level on the D-Command meters.

3 Disconnect the 192 I/O analog output from the XMON Main Input and connect it to an XMON Stereo Input.

4 Activate the corresponding Alt Output.

5 Adjust the trim pots on the back panel of the XMON until the output level for each channel on the D-Command matches the level displayed for the Main Output.

6 When you are finished, reconnect the 192 I/O analog output to the XMON Main Input.

Calibrating SPL Indication on the Monitor Section

The D-Command Monitor section lets you display output level in dB or dB SPL. You can calibrate the SPL display to reflect the sound pressure level at the mix position. See “Calibration Mode Switch” on page 97.

Part III: Reference

Chapter 6: Channel Strip Controls

Channel Strips

The D-Command Main Unit has 8 channel strips, and the D-Command Fader Module has 16 channel strips. Each channel strip (Figure 1) has identical controls, including two touch-sensitive rotary encoders, display and mode controls, and a touch-sensitive fader.

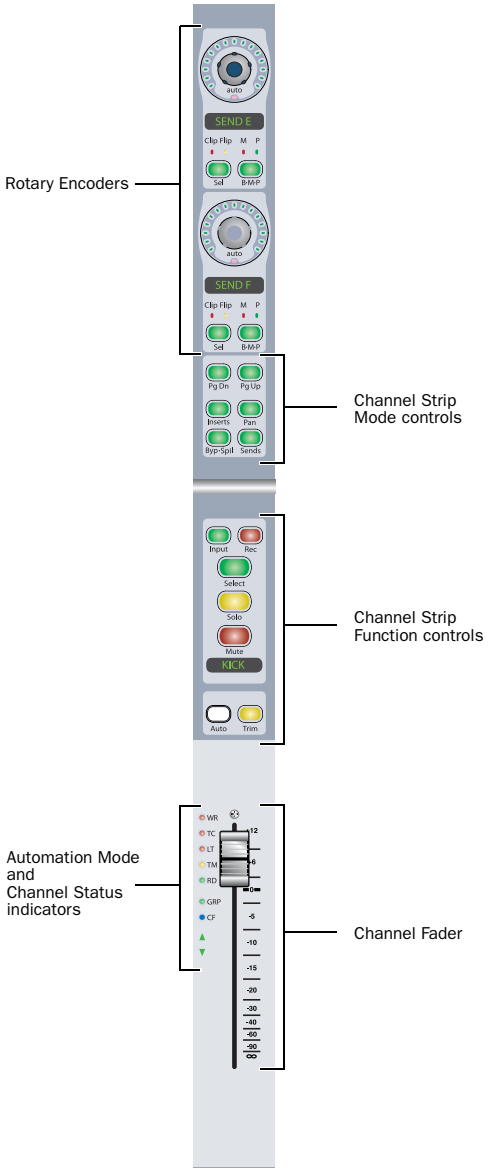
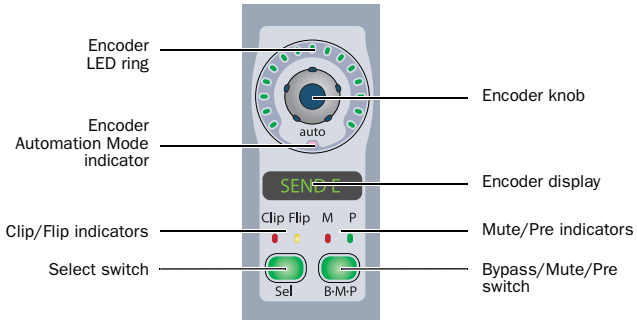


Figure 1. D-Command Channel Strip

Rotary Encoder Section

Each channel strip has two touch-sensitive rotary encoders with LED ring, alphanumeric display, mode switches, and status indicators. Rotary encoders control channel input, send, pan, and mic pre parameters.



Channel Strip Rotary Encoder

Encoder Knob

The encoder knobs on D-Command channel strips are touch-sensitive. When you touch the encoder, the encoder display switches from the parameter name to the parameter value. Touch display of parameter values can be turned off.

When you are automating a parameter controlled by an encoder, touching the encoder knob starts writing automation.

When assigning a channel input or output, or an insert or send, the encoder knob is used to scroll through available inputs, outputs, inserts, or sends.

Inputs, Outputs, Inserts and Sends

When assigning a channel input or output, or an insert or send, the encoder knob is used to scroll through available inputs, outputs, inserts, or sends. When adjusting the phantom power on a remote-controlled mic preamplifier (such as the Digidesign PRE), the encoder knob can be used to toggle phantom power on and off.

Instrument Tracks

On Instrument tracks, the bottom encoder knob is used to control MIDI Volume.

VCA Master Tracks

On VCA Master tracks, the encoder knobs are used to control the Volume of slave tracks.

Encoder LED Ring

Each encoder has a ring of 15 LEDs. Discrete or stepped information is shown by single LEDs, and continuously variable information is shown by an expanding series of LEDs.

In Normal mode, encoder LED rings can show Send level, pan position, plug-in parameter values, and mic pre settings. In Flip mode, they show track level.

Instrument Tracks

On Instrument tracks, the bottom encoder LED ring shows MIDI Velocity.

VCA Master Tracks

On VCA Master tracks, encoder LED rings show levels of slave tracks.

Encoder Automation Mode Indicator

Below each encoder knob is an LED marked "auto," which lights when the corresponding parameter is enabled for automation. The indicator lights green for Read mode, yellow when armed for automation in any of the Write modes, and red when writing automation in any of the Write modes.

Encoder Display

Each encoder has a six-character display that shows parameter names. When the corresponding encoder knob is touched or moved, the display shows parameter values.

Encoder displays use color inversion to indicate the following:

- Green: Default color for input, insert, send, pan, and mic pre parameter names and values
- Inverted green: Inactive input, inactive output, inactive plug-in or inactive send names

Clip and Flip Indicators

When viewing inserts on an encoder, these LEDs light to indicate the send or insert has clipped (red LED) or has been flipped to the fader (yellow LED).

Mute and Pre Indicators

When viewing sends on an encoder, these LEDs light to indicate that the send is muted (red LED) or set to pre-fader operation (green LED).

Encoder Select Switch

Each encoder has a Select switch that is used to assign an insert or send to that encoder, or to display send parameters for editing.

Inserts

When assigning an insert, the encoder Select switch is used to confirm the selection of the following elements on each level:

- Insert type (TDM plug-in, RTAS plug-in, Multi-Mono TDM plug-in, Multi-Mono RTAS plug-in, or Hardware Insert)
- Plug-in subfolder (such as EQ, Dynamics, Pitch Shift, Reverb, or Delay)
- Individual insert or plug-in

Sends

When assigning a send, the encoder Select switch is used to confirm the selection of the following:

- Send type (interface or bus)
- Send assignment

When viewing a send, the encoder adjusts level. In Send Pan mode, the fader adjusts level and the encoder adjusts Pan.

VCA Master Tracks

On VCA Master tracks, encoder Select switches focus the corresponding slave tracks in the Focus Channel section.

Bypass/Mute/Pre Switch

Each encoder has a Bypass/Mute/Pre (B/M/P) switch whose function depends on what is currently displayed on the encoder. With Sends, the function of the B/M/P switch also depends on the current Switch Mode setting.

See "Switch Mode Switch" on page 43 for more information on changing the Switch mode and viewing the current function of the B/M/P switch.

Inserts

When a plug-in name is displayed on an encoder (in the top level Inserts display), the B/M/P switch bypasses the corresponding plug-in. The B/M/P switch lights when the plug-in is bypassed.

Sends

When a send name is displayed on an encoder, the B/M/P switch does one of the following:

- If the Switch Mode is set to Mute, the B/M/P switch mutes the corresponding send. The red Mute LED lights to indicate that the send is muted.
- If the Switch Mode is set to Pre, the B/M/P switch toggles the corresponding send between pre- and post-fader operation. The green Pre LED lights to indicate that the send is set for pre-fader operation.

Mic Pre

In Mic Pre mode, mic pre parameters are displayed on a channel strip's encoders. In addition, the B/M/P switches do the following:

- Top encoder, page 1: toggles phantom power on and off
- Bottom encoder page 1: toggles mic pre Pad on and off
- Top encoder, page 2: toggles mic pre HPF on and off
- Bottom encoder page 2: toggles mic pre Polarity
- Top encoder, page 3: toggles phantom power on and off
- Bottom encoder, page 3: toggles mic pre Insert on and off

Instrument Tracks

On Instrument Tracks, the bottom B/M/P switch is used to control MIDI Mute state.

VCA Master Tracks

On VCA Master tracks, B/M/P switches are used to control the Mute state of slave tracks.

MIDI Controls on Instrument Tracks

The Instruments View in Pro Tools contains MIDI controls that can be displayed on the encoders of D-Command channel strips.

To display MIDI controls on an Instrument track:

▪ In the Channel Strip Mode controls section of the Instrument channel strip, press the Inserts switch and the Sends switch simultaneously.

The MIDI controls appear on the encoders as follows:

- Top encoder: MIDi Pan
- Bottom encoder: MIDI Volume
- Bottom B/M/P switch: MIDI Mute
- Bottom encoder LED ring: MIDI Velocity meter

To exit display of MIDI controls:

▪ Press another switch in the Channel Strip Mode section.

Slave Track Display on VCA Master Tracks

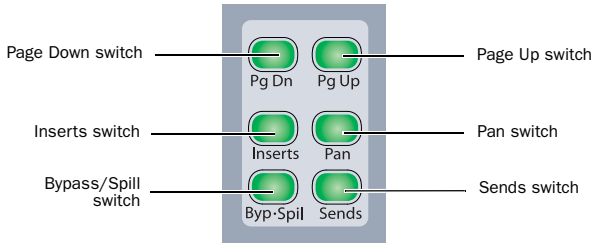
In normal Mode, VCA Master tracks show their slave tracks in their rotary encoders, as follows:

- Encoder knob: Slave track Volume control
- Encoder LED ring: Slave track meter level
- Encoder B/M/P switch: Slave track mute
- Encoder Select switch: Focuses slave track in Focus Channel Strip

If there are more than two slave tracks for a VCA Master, you can the press the channel Page Up/Page Down switches to display the additional slave tracks on the rotary encoders.

Channel Strip Mode Controls

Each channel strip has a set of Channel Strip Mode controls for displaying and editing pan, plug-in, mic pre, insert, or send parameters on the encoder section of the D-Command channel strip.



Channel Strip Mode controls

Page Up and Page Down Switches

Control parameters are arranged on channel strip rotary encoders in *pages*, or groups of up to two parameters at a time.

The Page Up and Page Down switches light to indicate the presence of additional pages of pan, plug-in, mic pre parameters, or (for VCA Master tracks) slave tracks, in the corresponding direction on each channel strip. If no additional pages are available, neither switch is lit.

To move the page display of parameters on the encoders up or down:

▪ Press a lit Page Up or Page Down switch.

Inserts Switch

When you press the Inserts switch, you enter Inserts mode, and the plug-in names for the first two plug-ins on that channel strip are displayed on the encoder displays. If there are additional plug-ins on the channel, the channel's Page Up switch lights. The 10 available inserts are displayed in five pairs (A–B, C–D, E–F, G–H, I–J).

To open a plug-in window from any channel on D-Command:

▪ Hold Start (Windows) or Control (Mac) and press the Select switch for the plug-in.

To close the plug-in window:

▪ Hold Start (Windows) or Control (Mac) and press the Select switch again.

The Inserts switch flashes when a plug-in on that channel has clipped. To clear a clip, press the Clear Clip switch in the Session Management section. See "Clear Clip Switch and Plug-in Clip Indicator" on page 80 for more information.

Pan Switch

When you press the Pan switch, you enter Pan mode, and the pan controls for the channel strip are displayed on the encoder displays.

If the track is a multichannel track, its Page Up switch lights to indicate that there are multiple pages of pan controls. Multichannel pan controls are arranged as follows:

Surround Pan Display, Page 1

Display	Pan Control
LFE	LFE channel
Cntr%	Center Speaker Percentage

Surround Pan Display, Page 2

Display	Pan Control
F Div	Front Divergence
Rear	Rear Pan

Surround Pan Display, Page 3

Display	Pan Control
F/R	Front/Rear Balance
Front	Front Pan

Surround Pan Display, Page 4

Display	Pan Control
R Div	Rear Divergence
Rear	Rear Pan

Surround Pan Display, Page 5

Display	Pan Control
F/R Div	Front/Rear Divergence
F/R	Front/Rear Balance

Surround Pan Display, Page 6

Display	Pan Control
F Div	Front Divergence
Front	Front Pan

To open/close the Output window on-screen for a track:

1 Press the Pan switch on the channel.

2 Hold Start (Windows) or Control (Mac) and press the channel's encoder switch.

Two-Knob Surround Panning

When working in surround, you can link the front and rear pan controls on D-Command to facilitate X-axis motion in the sound field.

To link front and rear surround panners:

1 Press the Operation switch in Console Prefs section until "2KbPan" appears in the Soft Keys.

2 Press the Soft Key that corresponds to "2KbPan" to toggle the preference on or off.

Mic Pre Mode

When you press a channel strip's Inserts switch and Pan switch simultaneously, you enter Mic Pre mode. In Mic Pre mode, the controls for an available remote-controlled microphone preamplifier (such as the Digidesign PRE) are displayed on the channel strip's rotary encoders for editing. The Page Up switch lights to indicate more available parameter pages.

Microphone preamplifiers are declared in the Pro Tools peripherals dialog, and assigned to channels in the Pro Tools I/O Setup dialog.

Bypass/Spill Switch

The function of the Bypass/Spill switch depends on what is currently displayed on the channel strip's encoders.

Inserts

◆ In the top level Inserts view (when plug-in names are displayed on a channel strip's encoders), the Bypass/Spill switch bypasses all plug-ins on that channel.

Sends

◆ In the top level Sends view (when send names are displayed on a channel strip's encoders), the Bypass/Spill switch mutes all sends on that channel.

VCA Master Tracks

◆ On VCA Master tracks, the Bypass/Spill switch uses Mix/Edit Groups mode to display (or "spill") the slave tracks for the VCA in Custom Faders.

Sends Switch

When you press the Sends switch, you enter Sends mode, and the send names for the first two sends on that channel strip are displayed on the encoder displays. If there are additional sends on the channel, the channel's Page Up switch lights. The 10 available sends are displayed in five pairs (A–B, C–D, E–F, G–H, I–J).

Send Pan Mode

Send Pan mode allows you to adjust send panning and level at the same time. Send level is controlled by the channel fader and Send pan is controlled by the encoder.

To enter Send Pan mode:

1 Press the Sends switch to display sends on the channel's encoders.

2 Press the encoder Select switch that corresponds to the send you want to display.

To return to the top level display of sends on the channel strip:

- Press the Sends switch again.

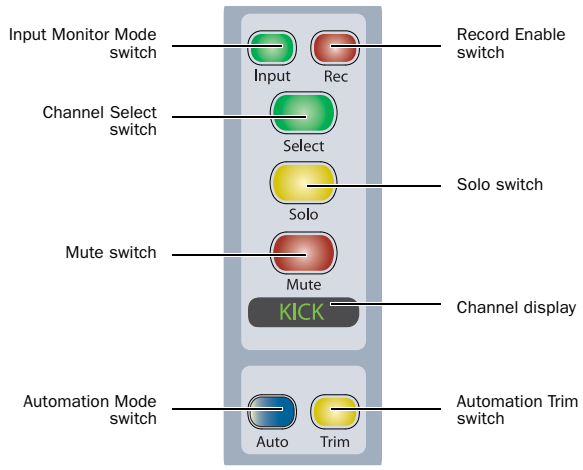
To link a Send's Pan controls to the Main Pan controls of a track:

1 Put the track in Send Pan mode for the Send you want to link.

2 Press the B/M/P switch on any of the active encoders on the track to toggle the FMP status of the send.

Channel Strip Function Controls

Each channel strip has a set of Channel Strip Function controls for controlling channel selection and focus, mute, solo, and record enable status, input monitor mode, and automation mode.



Channel Strip Function controls

Input Monitor Mode Switch

The Input Monitor Mode switch toggles the input monitoring mode for that channel between Auto Input and Input Only mode. The switch lights when the channel is in Input Only mode.

Record Enable Switch

The Record Enable switch toggles record enable status for the channel. When the channel is record-enabled and the Pro Tools transport is stopped, the switch flashes. During recording, the switch lights continuously.

Record Safe Mode To record safe a track from D-Command, hold Control (Windows) or Command (Mac) and press the track's Record Enable switch.

Channel Select Switch

The function of the Channel Select switch depends on the Select/Focus Mode setting. See "Select/Focus Mode Switch and Indicators" on page 44 for more information on changing the Select/Focus mode.

Select Mode If the Select/Focus Mode is set to Select, the Channel Select switch selects the channel in Pro Tools. The switch lights when the channel is selected. In this mode, the Channel Select switch can be set to follow latching or exclusive-or (non-latching) behavior.

Focus Mode If the Select/Focus Mode is set to Focus, the Channel Select switch brings that channel's Dynamics and EQ controls into the Dynamics and EQ sections of the Main Unit for editing. In this mode, because only one track can be focused at a time, the Select switch follows exclusive-or (non-latching) behavior only.

In Focus mode, if the D-Command Focus Channel Strip Operations preference is set to Yes, the Channel Select switch also places a duplicate of the focused channel in the channel strip to the immediate left of the Global Controls section.

Solo Switch

The Solo switch toggles solo status for the channel. When a channel is soloed, the Solo switch lights, and the Mute switches on other channels in the session flash to indicate implicit mute. The Solo switch function follows the Pro Tools Operation preference for latched operation.

Solo Safe Mode To solo safe a track, hold Control (Windows) or Command (Mac) and press the track's Solo switch.

When a track is solo safed, its Solo switch flashes once.

Mute Switch

The Mute switch toggles mute status for the channel.

◆ When a track is muted, its Mute switch lights solid.

◆ When a track is implicitly muted (when another track is soloed), its Mute switch flashes.

Channel Display

Each channel display shows the channel information in the following display modes. In each mode, when the channel fader is touched, the display shows the channel volume in dB.

Track Name Mode Shows the track name only.

Group/Name Mode Shows the group membership of the track (by group letter) and an abbreviated track name.

Track Position Number/Name Mode Shows the track position number and an abbreviated track name.

Headroom Mode Shows the abbreviation "HR" followed by the remaining headroom in dB.

Level Mode Shows the track volume level in dB only.

Channel displays use colors and backlighting to indicate the following:

- Green: Channel names and values
- Inverted green: Inactive channel

Automation Mode Switch

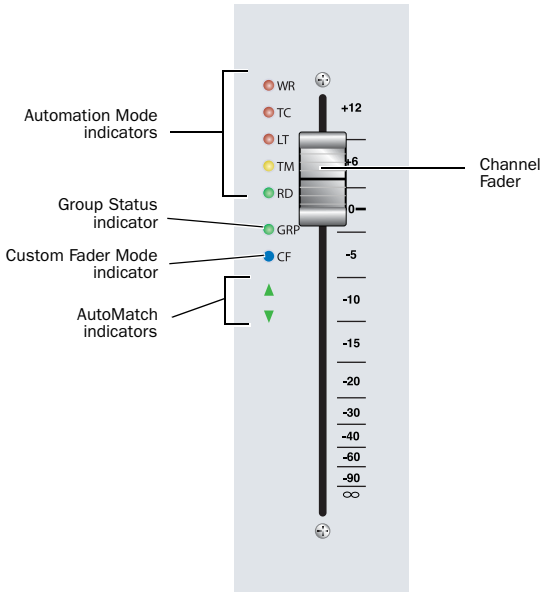
The Automation Mode switch cycles the channel through the Pro Tools automation modes (Write, Touch, Latch, Read and Off). The active mode is shown by the Automation Mode LED indicators to the left of each channel's fader. When in Off mode, none of the indicators is lit.

The Automation Mode switch lets you cycle the channel through Touch, Latch, and Read modes during playback, but it prevents you from entering Write of Off mode during playback. To directly enter Write or Off mode during playback, use the Automation Mode controls in the lower left of the Main Unit. (See "Automation Mode Controls" on page 47.)

Automation Trim Switch

The Automation Trim switch toggles the channel into the corresponding Trim mode for Write, Latch, Touch, and Read modes. Active Trim mode is shown by the yellow Trim mode LED indicator to the left of each channel's fader. The Automation Trim switch has no effect while the channel is in Off mode.

Fader Section



Channel Strip Fader section

Fader

The touch-sensitive faders on D-Command channel strips control channel volume in Normal mode, and a wide range of parameters in Flip mode or the Custom Fader modes. When you touch a fader, its channel strip display changes from track name to track volume level (in Normal mode), or from parameter name to parameter value (in Flip modes or Custom Fader modes). When you are automating a parameter on a fader, touching the fader starts writing automation.

Automation Mode Indicators

The Automation Mode indicators, located to the left of each channel's fader, indicate the active automation mode. WR (Write), TC (Touch) and LT (Latch) are red LEDs; TM (Trim) is a yellow LED; and RD (Read) is a green LED.

◆ When in Write mode, the Write indicator flashes at all times.

◆ When in Touch or Latch modes, the corresponding indicator lights solid until automation writing begins.

◆ When a track in Latch mode is primed for writing automation, its Latch mode indicator flashes.

◆ When automation writing begins, the appropriate indicator flashes.

◆ If automation is turned off for the channel (Off), none of the indicators is lit.

Group Status Indicator

The Group Status indicator (a green LED marked GRP), located to the left of each channel's fader, lights to indicate that the channel is a member of an active Mix or Edit group in Pro Tools. If the channel is a member of an inactive group, or if groups are suspended, this indicator is off.

Custom Fader Mode Indicator

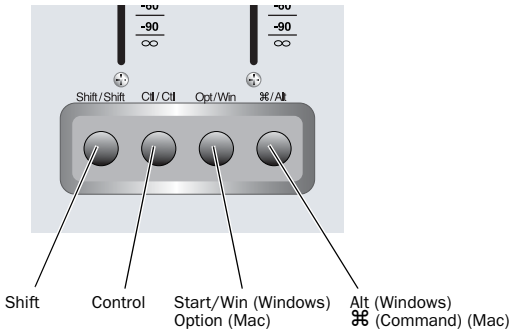
The Custom Fader Mode indicator (a blue LED marked CF), located to the left of each channel's fader, lights to indicate that the channel is currently in Custom Fader Mode.

AutoMatch Indicators

The AutoMatch indicators (green arrow-shaped LEDs), located to the left of each channel's fader, light to indicate the direction you need to move the fader in order to match the automation level previously written for that track. This is especially useful when editing fader automation.

Modifier Key Switches

Each D-Command Main Unit and Fader Module has a set of four switches in its lower left corner that duplicate the function of the Pro Tools computer keyboard modifiers.



Modifier Keys (Fader Module)

Shift Switch (Windows and Mac)

The Shift switch duplicates the function of the Shift key on your computer keyboard.

Control Switch (Windows and Mac)

The Control switch duplicates the function of the Control key on your computer keyboard.

Win Switch (Windows) or Option Switch (Mac)

The Win/Option switch duplicates the function of the Windows key (also called the Start key) or the Option key (Mac) on your computer keyboard.

Alt Switch (Windows) or Command Switch (Mac)

The Alt/Command switch duplicates the function of the Alt key (Windows) or the Command key (Mac) on your computer keyboard.

The order of the modifier keys on the D-Command reflects the order of the corresponding keys on a Windows or Mac keyboard, from left to right.

Global Controls Section

The Global Controls section (Figure 2) is a set of channel-related controls in the center of the D-Command Main Unit.

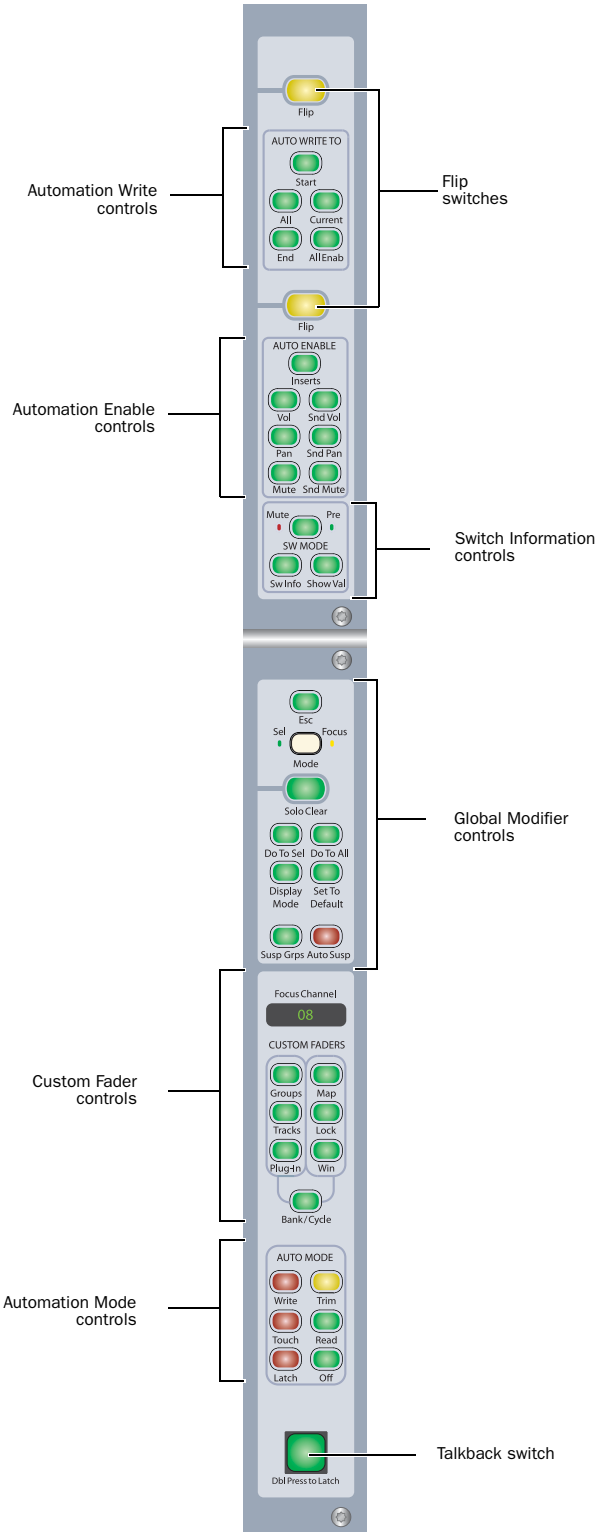


Figure 2. Global Controls section

Flip Switches

The two yellow Flip switches in the Global Controls section correspond to the two rotary encoders on the D-Command channel strips.

Flip Mode

The Flip switches invoke Flip mode, which transfers controls from the corresponding rotary encoder to the fader on each channel strip, allowing convenient editing and automation of send, pan, plug-in, and mic pre parameters directly from the channel faders.

In Flip mode, the rotary encoder control swaps with the channel fader; the encoder Select switch swaps with the channel Select switch; the encoder Bypass/Mute/Pre switch swaps with the channel Mute switch; and the encoder display swaps with the channel display.

In Flip mode, the Flip switch lights for the affected row of encoders, and the yellow Flip LED below each affected encoder is lit.

Instrument Tracks and Flip Mode

When MIDI controls for Instrument tracks are displayed on the encoders, they can be transferred (or "flipped") to the channel faders, allowing control of MIDI Volume or MIDI Pan from the channel faders.

In Flip mode, Instrument track controls are transferred as follows:

- The fader on each channel controls the parameter (MIDI Volume or MIDI Pan) that was assigned to the encoder, and the encoder controls track Volume.
- The channel Mute switch controls the MIDI Mute function, and the B/M/P switch on the encoder controls channel mute.

To transfer controls from a row of rotary encoders to the channel faders:

- Press the Flip switch that corresponds to the encoder row.

To exit Flip mode:

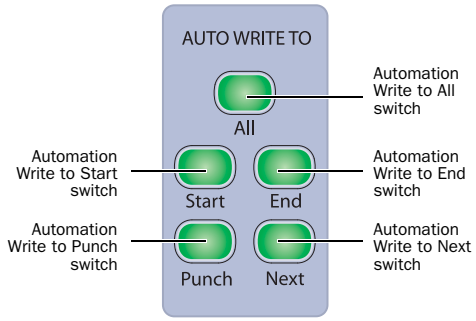
- Press a lighted Flip switch.

When D-Command is in Flip mode and you enter Make Inactive mode or Assign mode, it is temporarily taken out of Flip mode, but the Flip switch remains lit. When you exit Make Inactive mode or Assign mode, controls return to their flipped positions.

Automation Write To Controls

The Auto Write to controls invoke the manual "Write to Start/End/All/Punch/Next" commands, the automatic "Write to Start/End/All/Punch/Next on Stop" automation commands, and the "Write to Current Parameter" and "Write to All Enabled Parameters" snapshot automation commands in Pro Tools.

The "Write to Start/End/All/Punch/Next" commands can also be invoked from the Soft Keys section of D-Command.



"Auto Write To" switches

All Switch

The All switch writes the current automation value of all write-enabled parameters to an entire selection or track when performing an automation pass.

To manually write automation to all of a track or selection:

- Press the All switch during playback.

To write automation to all of a track or selection on stop:

- Hold the Start key (Windows) or the Control key (Mac) and press the All switch.

To set Write to All on Stop to remain enabled after each automation pass:

- Hold the Alt+Start keys (Windows) or the Option+Control keys (Mac) and press the All switch.

To disable automatic Write to All on Stop:

- Press the All switch.

Start Switch

The Start switch writes the current automation value of all write-enabled parameters to the start of a selection or track when performing an automation pass.

To manually write automation to the start of a track or selection:

- Press the Start switch during playback.

To write automation to the start of a track or selection on stop:

- Hold the Start key (Windows) or the Control key (Mac) and press the Start switch.

To set Write to Start on Stop to remain enabled after each automation pass:

- Hold the Alt+Start keys (Windows) or the Option+Control keys (Mac) and press the Start switch.

To disable Write to Start on Stop:

- Press the Start switch.

End Switch

The End switch writes the current automation value of all write-enabled parameters to the end of a selection or track when performing an automation pass.

To manually write automation to the end of a track or selection:

- Press the End switch during playback.

To write automation to the end of a track or selection on stop:

- Hold the Start key (Windows) or the Control key (Mac) and press the End switch.

To set Write to End on Stop to remain enabled after each automation pass:

- Hold the Alt+Start keys (Windows) or the Option+Control keys (Mac) and press the End switch.

To disable automatic Write to End on Stop:

- Press the End switch.

Punch Switch

The Punch switch writes the current automation value of all write-enabled parameters back to the punch point (the location in the track where the current automation pass started).

To manually write automation back to the punch point:

- Press the Punch switch during playback.

To write automation back to the punch point on stop:

- Hold the Start key (Windows) or the Control key (Mac) and press the Punch switch.

To set Write to Punch on Stop to remain enabled after each automation pass:

- Hold the Alt+Start keys (Windows) or the Option+Control keys (Mac) and press the Punch switch.

To disable automatic Write to Punch on Stop:

- Press the Punch switch.

Next Switch

The Next switch writes the current automation value of all write-enabled parameters forward to the next automation breakpoint.

Unlike the other Write To commands, the Write to Next on Stop command always remains enabled after each automation pass, until you disable it.

To manually write automation forward to the next breakpoint:

- Press the Next switch during playback.

To set Write to Next on Stop to remain enabled after each automation pass:

- Hold the Start key (Windows) or the Control key (Mac) and press the Next switch.

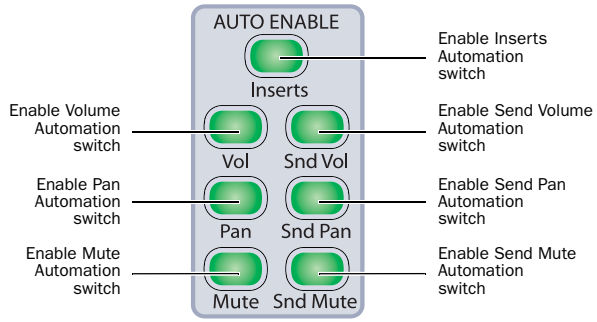
To disable automatic Write to Next on Stop:

- Press the Next switch.

Automation Enable Controls

The Automation Enable controls are used to enable or suspend writing of each type of automation on all channels. When writing is enabled for a type of automation, its corresponding switch is lit.

These Automation Enable controls mirror the function of the corresponding buttons in the Pro Tools Automation Enable window.



Automation Enable controls

Inserts Switch

The Inserts switch enables and suspends writing of automation for any automation-enabled plug-in parameters on all tracks in the session.

Volume Switch

The Volume switch enables and suspends writing of channel volume automation on all tracks in the session.

Pan Switch

The Pan switch enables and suspends writing of channel pan automation on all tracks in the session.

Mute Switch

The Mute switch enables and suspends writing of channel mute automation on all tracks in the session.

Send Volume Switch

The Send Volume switch enables and suspends writing of Send level automation on all tracks in the session.

Send Pan Switch

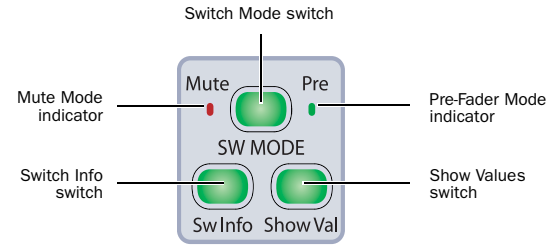
The Send Pan switch enables and suspends writing of send pan automation on all tracks in the session.

Send Mute Switch

The Send Mute switch enables and suspends writing of send mute automation on all channels.

Switch Information Controls

The Switch Information controls are used to change the mode and display of encoder Bypass/Mute/Pre switches, and globally show encoder parameter values.



Switch Information controls

Switch Mode Switch

The Switch Mode switch toggles the function of encoder Bypass/Mute/Pre switches between Mute and Pre-Fader functions when displaying sends on the encoders.

- When the Switch Mode is set to Bypass, the encoder B/M/P switch mutes the corresponding send.
- When the Switch Mode is set to Pre, the encoder B/M/P switch toggles the corresponding send between pre- or post-fader operation.

⚠ *The Transport must be stopped to toggle sends between pre- and post-fader operation.*

To set the Switch Mode:

▪ Press the Switch mode switch until the appropriate indicator lights (Mute or Pre).

Switch Info Switch

The Switch Info switch can follow toggling or momentary behavior. If pressed briefly, it toggles the encoder display to show the function assigned to the Bypass/Mute/Pre switch on each rotary encoder. If held, the function is shown until the switch is released.

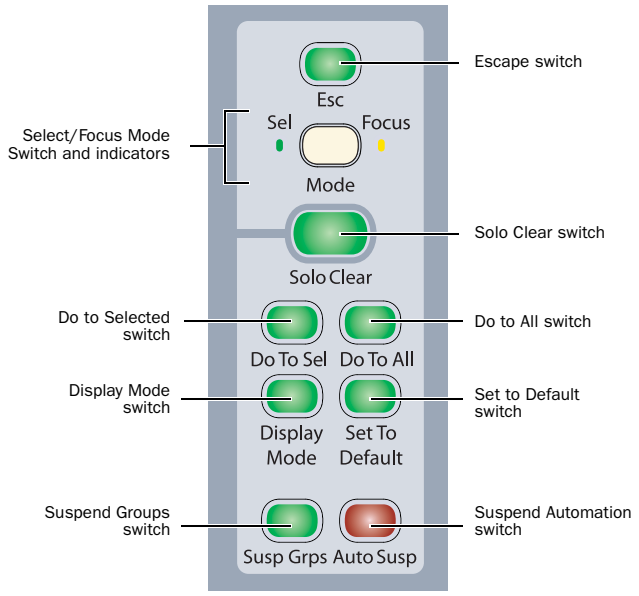
Show Values Switch

The Show Values switch can follow toggling or momentary behavior. If pressed briefly, it toggles the encoder display between parameter name and parameter value. If held, parameter value is shown until the switch is released.

⚠ *The operation of the Show Values switch is not affected by the Touch Display of Parameter Values setting in the Operations Soft Key Section.*

Global Modifier Controls

The Global Modifier controls are used to change modes for the channel Select switches, channel displays, clear Solo and Mute states, and globally suspend automation.



Global Modifier controls

Escape Switch

The Escape switch is used to exit modes and to cancel operations or on-screen dialogs. When an action has occurred that can be exited or canceled with the Escape switch, the switch flashes.

Select/Focus Mode Switch and Indicators

The Select/Focus Mode switch toggles the function of channel Select switches between Select and Focus mode. The LEDs on either side of this switch indicate the current mode.

◆ In Select mode, channel Select switches are used to select channels in Pro Tools.

◆ In Focus mode, channel Select switches are used to focus a channel in the Focus Channel section on the Main Unit.

Do To All and Do To Selected Switches

The Do To All and the Do To Selected switches on D-Command can be used in two different ways: to apply actions to multiple tracks in a Pro Tools session, and to change the display mode of multiple channel strips on D-Command.

The Do To All and Do To Selected switches can follow momentary or latching behavior.

◆ When single-pressed, their effect applies only to the next operation.

◆ When held, they apply to all operations carried out while being held.

◆ When double-pressed, they latch on and flash until pressed a second time.

Applying Actions to Multiple Tracks in Pro Tools

The Do To All and Do To Selected switches are convenient for performing tasks such as muting, soloing, assigning sends, or assigning the same plug-in across multiple tracks in a session.

To apply actions to multiple tracks in a Pro Tools Session:

1 Do one of the following:

- Press the Do To All or the Do To Selected switch to apply the action to one parameter.

– or –

- Double-press the Do To All or the Do To Selected switch to latch the corresponding action and apply it to multiple parameters.

2 Press any of the following switches to apply the corresponding action to all tracks or all selected tracks in the session:

- Channel Mute switch
- Channel Solo switch
- Channel Solo Safe: Control (Windows) or Command (Mac) + Solo switch
- Automation Mode switch
- Automation Trim switch
- Channel Select switch (in Select mode)
- Record Enable switch
- Record Safe: Control (Windows) or Command (Mac) + Record Enable switch
- Input Monitor Mode switch

3 Depending on the current channel strip display mode, you can apply the following across all tracks or all selected tracks in the session:

- Mic Pre Controls: Polarity, Pad, Impedance, Source, Gain
- Send Pre/Post: B/M/P switch in Send Pre/Post mode
- Send Mute: B/M/P switch in Send Mute mode
- Plug-in Bypass: B/M/P switch in Inserts mode

4 You can also carry out any of the following tasks across all tracks or all selected tracks in the session:

- Assigning Inputs, Outputs, Inserts and Sends
- Activating/deactivating Inputs, Outputs, Inserts, Sends and Tracks
- Resetting controls with the Set to Default switch
- Changing panner linkage
- Changing panner editor choice

5 When you are finished, if Do To all or Do To Selected are latched on, press the flashing Do To All or Do To Selected switch to exit the corresponding mode.

Changing Parameter Display on D-Command Channel Strips

The Do To All and Do To Selected switches can be used to display and edit pan, mic pre, insert, or send parameters across all tracks or all selected tracks in a session.

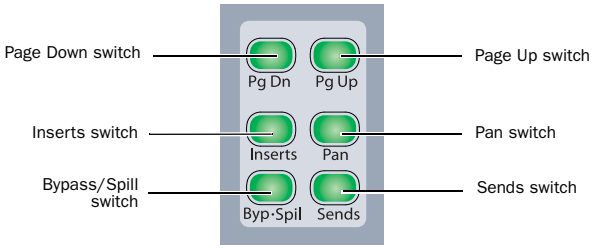
The Do To All and Do To Selected switches are applied independently to channel strips in Normal mode and Custom Fader mode. This independent operation lets you put banks of channels in several display modes at once (for example, pan on channels in Normal mode, and plug-ins on channels in Custom Fader mode).

To change the display mode of D-Command channel strips:

1 Press the Do To All or the Do To Selected switch.

2 Press any of the following Channel Strip Mode switches on any individual channel to apply the corresponding action to all channels or to all selected channels on D-Command:

- Inserts switch
- Pan switch
- Bypass/Spill switch
- Sends switch
- Inserts + Pan switches (Mic Pre mode)
- Inserts + Sends switches (Instrument mode)



Channel Strip Mode controls

3 When you are finished, if Do To All or Do To Selected are latched on, press the flashing Do To All or Do To Selected switch to exit the corresponding mode.

Display Mode Switch

The Display Mode switch toggles the channel display between the five display modes: Track Name, Group/ Name, Channel Number/Name, Headroom Value, and Level modes. See "Channel Display" on page 38 for more information.

Set To Default Switch

The Set to Default switch lets you reset parameters that are currently visible on the D-Command surface to their default values. This switch works in both Normal and Custom Fader modes.

The Set to Default switch can follow momentary or latching behavior.

◆ When single-pressed, its effect applies only to the next operation.

◆ When double-pressed, it latches on and flashes until pressed a second time.

You can also use the Set to Default switch to remove plug-in assignments from channels. See "Assign Inserts Switch" on page 49.

While the Set to Default switch is pressed or latched on, the following parameters can be reset:

To reset a channel's track volume to 0 dB:

▪ Press Set to Default + the channel Select switch.

– or –

▪ Hold Alt (Windows) or Option (Mac) and touch the channel fader.

To reset a channel's pan control to 0 (center)

▪ Press Set to Default + the pan encoder Select switch.

To reset a send's level to 0 dB:

▪ Press Set to Default + the send encoder Select switch. This sets the Send level to 0 dB, regardless of the Send default setting in Pro Tools Operation preferences.

To reset a channel's mic pre gain to 0 dB:

▪ Press Set to Default + the mic pre gain encoder Select switch

To set a plug-in's parameters to their default values:

▪ Press Set to Default + the Compare switch for the plug-in. (The Compare switch appears in the D-Command Dynamics and EQ sections, and in Custom Fader Expanded Plug-in view.)

Suspend Groups Switch

The Suspend Groups switch suspends all groups in the session.

The Suspend Groups switch follows latching behavior, and flashes to indicate groups are suspended. To exit Suspend Groups mode, press the Suspend Groups switch again.

Automation Suspend Switch

The Automation Suspend switch suspends reading and writing of all automation on all tracks in the session. All channels are left in their current automation mode, but automation operations are temporarily suspended.

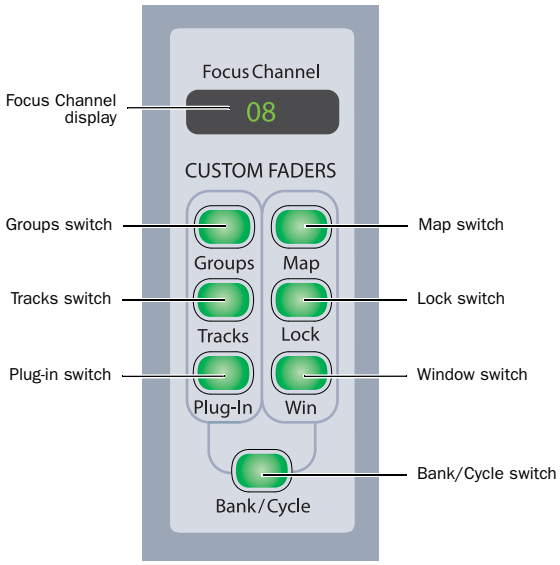
The Automation Suspend switch flashes while automation is suspended.

Solo Clear Switch

The Solo Clear switch clears all latched Solo switches in the session. This switch flashes when any channel is soloed.

Custom Fader Controls

The Custom Fader controls invoke a special set of D-Command modes, called *Custom Fader modes*, which let you set aside and customize channel strips for display and editing of a variety of functions. The Custom Fader modes are *Groups* mode, *Tracks* mode, and *Plug-in* mode. See Chapter 13, "Custom Fader Modes" for complete information on Custom Fader modes.



Custom Fader controls

Focus Channel Display

◆ When a Custom Fader mode is active, the Focus Channel display shows the name of the Custom Group, Mix/Edit Group, or the plug-in displayed on the Custom Fader channels.

◆ When no Custom Fader mode is active, the Focus Channel display shows the name of the focused channel.

Groups Switch

The Groups switch invokes Groups mode, which lets you select either Mix/Edit Groups or Custom Groups. Invoking Mix/Edit Groups let you create, edit, and recall Pro Tools Mix and Edit groups to the Custom Fader channels.

Invoking Custom Groups lets you create a custom collection of channels and arrange them in any order in the Custom Fader channels. Custom Groups are a D-Command feature, and are not reflected on-screen in Pro Tools.

For more information about Custom Groups, see"Custom Groups Mode" on page 122.

To toggle between Custom Groups and Mix/Edit Groups:

▪ Press the Bank/Cycle switch repeatedly until the appropriate mode is displayed in the Focus Channel display (Custom or Groups).

Tracks Switch

The Tracks switch invokes Track Type mode, which lets you bring all Pro Tools tracks of a certain type (Audio tracks, Auxiliary Inputs, MIDI tracks, Instrument tracks, VCA Master tracks, or Master Faders) to the Custom Fader channels.

Plug-In Switch

The Plug-In switch invokes Plug-in mode, which lets you bring the plug-in controls from the first insert of the currently focused channel to the Custom Fader channels.

To cycle through the available inserts:

▪ In Plug-in mode, press the Bank/Cycle switch repeatedly until the desired insert is brought into the Custom Fader channels.

Map Switch

The Map switch works with Custom Groups mode, Mix/Edit Groups mode, and Plug-in mode. While in these modes, the Map switch lets you further customize the control layout by mapping individual rotary encoder controls to faders within the Custom Fader channels.

The Map switch has no effect on other D-Command channels in Normal mode.

Lock Switch

The Lock switch applies to Custom Fader Plug-in mode only. This switch locks the plug-in that is currently displayed in the Focus Channel display, so that it does not change when you focus a different channel in the duplicate Focus Channel strip. The Lock switch lights when the plug-in is locked.

◆ When Custom Fader Plug-in mode is active, the locked plug-in appears in the Custom Fader channels, so you can focus a different channel in the Focus Channel section and keep the locked plug-in in the Custom Fader channels.

◆ When Custom Fader Plug-in mode is not active, the locked plug-in appears in the Focus Channel display, so you can focus a different channel on the duplicate Focus Channel Strip and keep the locked plug-in in the Focus Channel section. (When you enter Custom Fader Plug-in mode, the locked plug-in will be displayed on the Custom Fader channels.)

Window Switch

The Window switch opens and closes the plug-in window on-screen for any plug-in whose name is displayed in the Custom Faders display.

Bank/Cycle Switch

◆ While in Custom Groups or Mix/Edit Groups mode, the Bank/Cycle switch is used to bank faders within the Custom Fader channels, if there are more channels than can be displayed at one time.

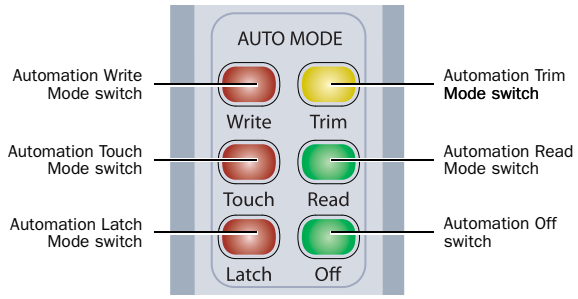
◆ While in Custom Fader Plug-in mode, the Bank/Cycle switch cycles through the plug-ins on the focused channel, displaying their controls on the Custom Fader channels.

◆ When no Custom Fader mode is active, the Bank/Cycle switch cycles through the plug-ins on the focused channel, displaying their names in the Custom Faders display.

Automation Mode Controls

The Automation Mode controls are used to display and set automation modes. These switches light to indicate that at least one channel is in that automation mode. If multiple channels are selected and set to different automation modes, all applicable mode switches are lit.

These Automation Mode controls let you change automation modes during playback, and mirror the function of the on-screen Automation Mode selector for each track.



Automation Mode controls

To set the automation mode of one or more channels:

1 Hold an Automation Mode switch (Write, Touch, Latch, Trim, Read, or Off).

2 Press the Select switches on the channels whose automation mode you want to set.

To set the automation mode of one or more selected channels:

1 Press the Do To Selected switch.

2 Press the Select switches on the channels whose automation mode you want to set.

3 Press an Automation Mode switch.

To set the automation mode on all channels:

1 Press the Do To All switch.

2 Press an Automation Mode switch.

Write Switch

The Write switch indicates or sets the automation mode for the selected tracks to Write mode.

Touch Switch

The Touch switch indicates or sets the automation mode for the selected tracks to Touch mode.

Latch Switch

The Latch switch indicates or sets the automation mode for the selected tracks to Latch mode.

Trim Switch

The Trim switch indicates or sets the automation mode for the selected tracks to Trim mode.

Read Switch

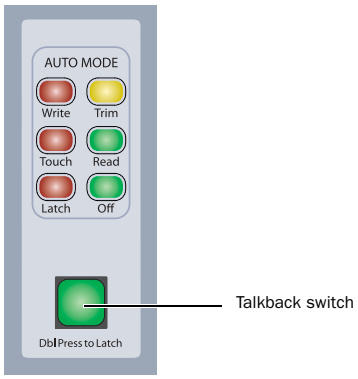
The Read switch indicates or sets the automation mode for the selected tracks to Read mode.

Off Switch

The Off switch indicates or sets the automation mode for the selected tracks to Off.

Talkback Switch

The Talkback switch, located at the bottom of the Global Controls section on the Main Unit, provides control of the D-Command Talkback function.



Talkback switch

The Talkback switch can follow momentary or latched behavior. If held, the switch is active only when pressed down.

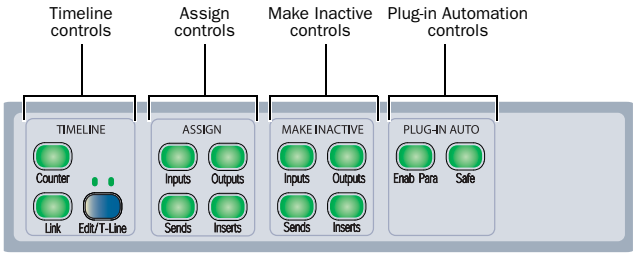
If rapidly double-pressed, the switch latches on and flashes to indicate that talkback is active. Press the switch again to turn off talkback.

Talkback can be activated automatically. See “Auto Talkback Switch” on page 96 for more information.

Talkback level is set with the Talkback controls in the Monitor section. See “Talkback/Listen System” on page 96 for more information.

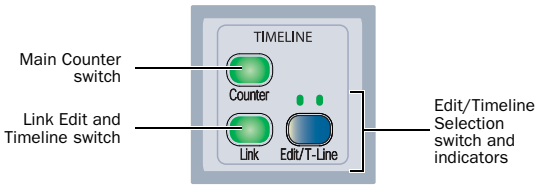
Miscellaneous Controls

The Miscellaneous Controls section includes Timeline, Assign, Make Inactive, and Plug-in Automation controls.



Miscellaneous controls

Timeline Controls



Timeline controls

Main Counter Switch

The Main Counter switch cycles through the time code display modes (Bars:Beats, Min.Secs, Time Code, Feet+Frames and Samples) on the Main Time Scale display.

Link Edit and Timeline Switch

The Link Edit and Timeline switch toggles the Link Edit and Timeline Selection command on and off. The switch is lit when the selections are linked.

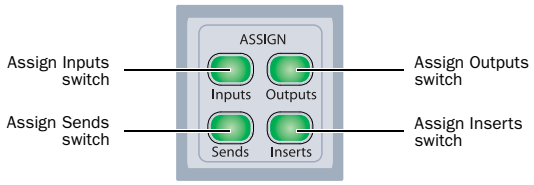
Edit/Timeline Switch and Indicators

The Edit/Timeline switch toggles the D-Command transport function between the edit selection and the timeline selection. The indicators above the switch light to show which is displayed. If Edit and Timeline Selections are linked, these values will be the same.

Assign Controls

The Assign controls are used to assign inputs, outputs, inserts, and sends to channels. Each switch puts D-Command into a temporary Assign mode in which elements are assigned or removed from channels. The switch flashes while Assign mode is in effect.

You can enter Assign mode while Pro Tools is playing back. To confirm the assignment of inputs, outputs, and sends, the transport must be stopped. You can, however, confirm the assignment of inserts during playback.



Assign controls

Assign Inputs Switch

The Inputs switch invokes Assign Inputs mode, in which the bottom row of encoders shows channel inputs.

When assigning an input, the Select switch on the bottom encoder is used to navigate down through Input menu levels, and the encoder knob is used to scroll through available choices at each level:

- Input type (Interface or Bus)
- Individual inputs

The Bypass/Mute/Pre switch on the bottom encoder is used to navigate back up the Input menu levels.

Assign Outputs Switch

The Outputs switch invokes Assign Outputs mode, in which the bottom row of encoders shows channel outputs.

When assigning an output, the Select switch on the bottom encoder is used to navigate down through Output menu levels, and the encoder knob is used to scroll through available choices at each level:

- Output type (Interface or Bus)
- Individual outputs

The Bypass/Mute/Pre switch on the bottom encoder is used to navigate back up the Output menu levels.

Assign Sends Switch

The Sends switch invokes Assign Sends mode, in which the channel encoders shows the sends on a channel.

When assigning a send, the encoder Select switch is used to navigate down through Send menu levels, and the encoder knob is used to scroll through available choices at each level:

- Send type (Interface or Bus)
- Individual sends

The Bypass/Mute/Pre switch on each encoder is used to navigate back up the Send menu levels.

Assign Inserts Switch

The Inserts switch invokes Assign Inserts mode, in which the channel encoders show the inserts on a channel. When assigning an insert, the encoder Select switch is used to navigate down through Insert menu levels, and the encoder knob is used to scroll through available choices. The Bypass/Mute/Pre switch on the bottom encoder is used to navigate back up the Insert menu levels.

The order in which plug-ins appear in the Insert menu is determined by the Pro Tools Display preference for plug-in organization.

If the Organize Plug-in Menus by Category option is selected, menu levels and choices include:

- Insert type (TDM plug-in, RTAS plug-in, Multi-Mono TDM plug-in, Multi-Mono RTAS plug-in, or Hardware Insert)
- Plug-in category sub-folders (such as EQ, Dynamics, Pitch Shift, Reverb, and Delay)
- Individual insert or plug-in

If the Organize Plug-in Menus by Category option is not selected, the Plug-in subfolder level is not present.

To assign an input, output, send or insert:

1 Press an Assign switch to enter the corresponding Assign mode.

2 On the channel where you want to make the assignment, turn an encoder knob to select from the first level of menu choices.

3 Press the encoder Select switch to move down and the Bypass/Mute/Pre switch to move up through menu levels.

4 Do one of the following:

- Press the flashing encoder Select switch or press the flashing Assign switch to confirm the assignment.

– or –

- Press the flashing Escape switch to cancel the assignment.

To assign multiple inputs, outputs, sends, or inserts:

1 Press an Assign switch to enter the corresponding Assign mode.

2 Turn the encoder knobs and use the encoder Select and Bypass/Mute/Pre switches to select each assignment.

3 Do one of the following:

- Press the flashing Assign switch to confirm all the assignments at once.

– or –

- Press the flashing Escape switch to cancel all the assignments.

To remove an input, output, send or insert:

1 Press an Assign switch to enter the corresponding Assign mode.

2 For the assignment you want to remove, press the encoder Bypass/Mute/Pre switch repeatedly until you reach top level menu for the assignment.

3 Turn the encoder knob counter-clockwise until no assignment is visible.

4 Do one of the following:

- Press the flashing encoder Select switch or press the flashing Assign switch to confirm the removal.

– or –

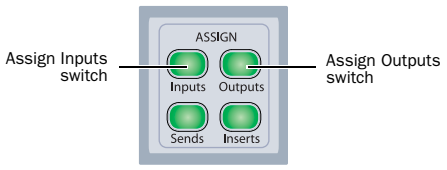
- Press the flashing Escape switch to cancel the removal and restore the assignment.

MIDI Inputs and Outputs on Instrument Tracks

The Assign Inputs and Assign Outputs switches can be used to assign the MIDI Inputs and Outputs on Instrument tracks.

To assign a MIDI Input or Output on an Instrument track:

1 Press the Assign Inputs or Assign Outputs switch to enter the corresponding Assign mode. Encoder row #1 shows MIDI inputs/outputs.



Assignment controls

2 On each channel where you want to make an assignment, turn the encoder knob in encoder row #1 to select from the first level of MIDI menu choices.

3 Press the encoder's Select switch to move down and the Bypass/Mute/Pre switch to move up through MIDI menu levels.

4 Do one of the following:

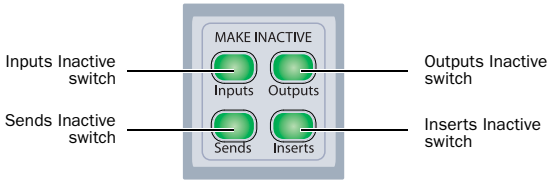
- Press the flashing encoder Select switch or press the flashing Assign switch to confirm the assignments.

– or –

- Press the flashing Escape switch to cancel the assignments.

Make Inactive Controls

The Make Inactive controls are used to make tracks, inputs, outputs, sends, or plug-ins inactive. Each switch puts D-Command into a temporary Make Inactive mode in which elements are made inactive or reactivated. The switch flashes while Make Inactive mode is in effect.



Make Inactive Controls

Making a Track Inactive

Tracks can be made inactive in any Make Inactive mode.

To toggle a track inactive/active:

1 Press any of the Make Inactive switches.

2 Press channel strip Select buttons to deactivate or reactivate the corresponding tracks.

3 Press the flashing Make Inactive switch to exit Inactive mode

Inputs Inactive Switch

The Inputs switch invokes Inputs Inactive mode and displays channel inputs in the bottom row of encoders. The Bypass/Mute/Pre switch on the bottom encoder toggles the input inactive and active.

Outputs Inactive Switch

The Outputs switch invokes Outputs inactive mode and displays the main channel outputs in the bottom row of encoders. The Bypass/Mute/Pre switch on the bottom encoder toggles the output inactive and active.

Sends Inactive Switch

The Sends switch invokes Sends Inactive mode and displays the channel's sends on its encoders. The Bypass/Mute/Pre switch on each encoder toggles the corresponding send inactive and active.

Inserts Inactive Switch

The Inserts switch invokes Plug-ins Inactive mode and displays a channel's inserts on its encoders. The Bypass/Mute/Pre switch on each encoder toggles the corresponding insert inactive and active.

To toggle an input, output, send, or insert active/inactive:

1 Make sure the channel is showing the top-level view for the element you want to make active/inactive.

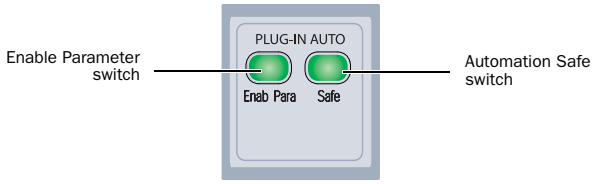
2 Press a Make Inactive switch to enter the appropriate Make Inactive mode.

3 Press the Bypass/Mute/Pre switches on encoders to deactivate or reactivate their corresponding track elements.

4 Press the flashing Make Inactive switch to exit Inactive mode.

Plug-in Automation Controls

The Plug-in Automation controls are used to enable parameters for automation and to place them in automation safe mode.



Plug-in Automation controls

Enable Parameters Switch

The Enable Parameters switch lets you enable parameters for automation by touching or pressing their controls.

In Enable Parameters mode, the Enable Parameters switch is lit. While in this mode, the Auto LED for any rotary encoder enabled for automation is lit red, and the switch for any parameter enabled for automation is lit.

To toggle automation on and off for plug-in parameters:

1 Press the Enable Parameter switch.

2 Touch the rotary encoders or press the switches for the controls for which you want to toggle automation on or off.

3 Press the Enable Parameter switch again to exit Enable Parameters mode.

You can also toggle automation for a plug-in parameter by holding Control+Start+Alt (Windows) or Command+Control+Option (Mac) and touching the rotary encoder for the parameter.

Automation Safe Switch

The Automation Safe switch invokes a mode in which the Bypass/Mute/Pre switch for each plug-in or send and the channel Select switch for each track become Safe switches.

Plug-ins and Sends

While in Automation Safe mode, pressing a Bypass/Mute/Pre switch on a plug-in or send protects any automation on that plug-in or send from being overwritten. The Bypass/Mute/Pre switch for any protected plug-in or send is lit, reflecting the state of the Safe button in the on-screen plug-in or send output window.

Tracks

While in Automation Safe mode, pressing a channel Select switch protects volume, pan and mute parameters on that track from being overwritten. The channel Select switch for any protected track is lit, reflecting the state of the Safe button in the on-screen track output window.

To toggle automation safe on and off:

1 Press the Automation Safe switch.

2 Press the channel Select switch on the tracks for which you want to toggle automation safe status. The automation safe status of the track is reflected by the Safe button in the track's on-screen output window.

3 Press the Bypass/Mute/Pre switch for the plug-ins or sends for which you want to toggle automation safe status.

4 Press the Automation Safe switch again to exit Automation Safe mode.

Chapter 7: Plug-in Controls

D-Command provides dedicated Dynamics and EQ sections for plug-ins that support dynamics and EQ plug-in mapping. These sections include encoders and switches that map to standard controls for each plug-in type.

Plug-ins of all types can be focused across multiple D-Command channels using Custom Fader Plug-ins mode. See "Custom Fader Plug-in Mode" on page 125.

Plug-in Channel Formats

D-Command supports mono, stereo, multichannel and multi-mono plug-in channel formats up to six channels wide.

With D-Command, you can display, edit, and link specific channels of multi-mono dynamics and EQ plug-ins directly from the Channel Select switches in the corresponding section.

Assigning and Removing Plug-ins

You can make plug-in assignments directly from D-Command in several ways. In Inserts mode, plug-ins can be added on an insert-by-insert basis. In Assign Inserts mode you can assign plug-ins to insert positions on multiple tracks.

To assign a plug-in in Inserts mode:

1 Press the Inserts switch to display inserts on the channel where you want to assign the plug-in.

2 If the insert location where you want to assign a plug-in is not showing, press the Page Up or Page Down switches on the channel where you want to make the assignment until the appropriate location is displayed.

3 Do one of the following:

- If the insert location you want to use is empty, press the corresponding encoder Select switch.
- If a plug-in is already present in the insert location you want to use, press and hold the corresponding encoder Select switch.

4 At the insert position where you want to make the assignment, turn the encoder knob to select from the first level of menu choices.

5 Press the encoder Select switch to move down and the Bypass/Mute/Pre switch to move up through menu levels.

6 When the plug-in you want to assign is displayed, press the encoder Select switch to confirm your selection.

To assign plug-ins to multiple tracks:

1 Press the Assign Inserts switch to enter Inserts Assign mode. The first two send or insert positions will show on the encoder displays by default.

2 To display and edit other insert positions, press the Page Up or Page Down switches on the channel where you want to make the assignment.

3 At the insert position where you want to make the assignment, turn the encoder knob to select from the first level of menu choices.

4 Press the encoder Select switch to move down and the Bypass/Mute/Pre switch to move up through menu levels.

5 When the plug-in you want to assign is displayed, press the encoder Select switch to confirm your selection.

6 Repeat steps 2–5 to make additional insert assignments.

7 Press the flashing Assign switch to confirm the assignments and exit Inserts Assign mode.

To remove a plug-in:

1 Press the Set to Default switch.

2 Press the encoder Select switch for each plug-in you want to remove.

3 Press the flashing Set to Default switch to exit Set to Default mode.

Default Plug-in Preferences

You can set a default EQ plug-in and default Dynamics plug-in in Pro Tools, which makes them available for quick assignment from D-Command.

To set a default EQ or Dynamics plug-in:

1 In Pro Tools, choose Setup > Preferences and click Mixing.

2 Under Setup, choose a plug-in from the Default EQ or Default Dynamics pop-up menu.

3 Click OK to close the Preferences window.

Focusing Plug-ins on D-Command

A plug-in is *focused* when its controls are mapped to the knobs, switches or faders on D-Command. Its parameters can then be edited and automated from the control surface. D-Command lets you focus a plug-in with or without displaying its window on-screen.

You can focus plug-ins in multiple locations on D-Command: in the Dynamics section, in the EQ section, and in the Custom Faders section.

When a plug-in is focused on D-Command and displayed on-screen in Pro Tools, a colored outline appears in the plug-in window header.

To focus a plug-in in the Dynamics or EQ section:

1 Focus the plug-in's track in the Focus Channel section by pressing the track's Select switch. The first dynamics and EQ plug-ins on that track are automatically focused in the corresponding D-Command section.

2 Press the Cycle switch in the Dynamics or EQ section to focus successive dynamics or EQ plug-ins on that channel. (The No Insert option is always available.)

To focus a plug-in in the Custom Faders section:

1 Focus the plug-in's track in the Focus Channel section by pressing the track's Select switch. The name of the first plug-in that is not a dynamics or EQ plug-in appears in the Focus Channel display.

2 Press the Plug-in switch in the Custom Faders section. The switch lights to indicate the mode is active. The plug-in name and channel format appear in the Custom Fader channel displays, and the plug-in's parameters appear in the Custom Fader channel encoders.

3 In the Custom Faders section, press the Bank/Cycle switch to cycle through the plug-ins on the focused channel. (The No Insert option is always available.)

The plug-in whose name appears in the Custom Faders display is focused in Custom Fader mode. See "Custom Fader Plug-in Mode" on page 125.

When plug-in names are shown on the encoder displays, a plug-in can be quickly brought into Custom Fader mode by pressing its associated encoder Select switch.

Opening Plug-in Windows On-Screen

There are several ways to open plug-in windows on-screen from D-Command.

To open a plug-in window from any channel on D-Command:

- Hold Start (Windows) or Control (Mac) and press the encoder Select switch for the plug-in.

To open a plug-in window on a focused track:

1 Focus a track in the Focus Channel section by pressing its Select switch.

2 In the Custom Faders section, press the Bank/Cycle switch to cycle through the plug-ins on the focused track. Plug-in names are shown in the Custom Faders display.

3 In the Custom Faders section, press the Win switch to open the plug-in whose name is displayed.

To open a focused dynamics or EQ plug-in window:

- Press the Window switch in the Dynamics or EQ section of D-Command.

To open or close all focused plug-in windows:

- Press the Plug-in switch in the Window Management section.

To close all open plug-in windows:

- Hold Alt (Windows) or Option (Mac) and press the Plug-in switch in the Window Management section. This closes all real-time and AudioSuite plug-in windows.

To set D-Command to automatically open plug-in windows:

1 Press the Operations switch in the D-Command Soft Keys section twice.

2 Press the Soft Key that corresponds to "ChanWn" until its value is "Yes."

With this preference set to "Yes," when you insert a new plug-in, press an encoder Select switch to edit a plug-in, or cycle through plug-ins on the focused track, the plug-in window will automatically open on-screen.

Managing Multiple Plug-in Windows

D-Command lets you open and swap multiple plug-in windows on-screen. This makes it possible keep multiple plug-in windows open while focusing on different tracks (for example, in a session where several tracks have dynamics and EQ plug-ins).

Targeting Plug-ins

A plug-in is said to be *targeted* on-screen when its target icon in the plug-in window header is lit red. The first plug-in window to be opened is automatically targeted.

◆ When a plug-in window is targeted, it is replaced when you open any new plug-in window.

◆ When a plug-in window is not targeted (when its target icon is grey) the plug-in window will remain on-screen.

To open multiple plug-in windows:

▪ Hold Shift while opening each new window. The new plug-in windows are not targeted.

To swap multiple plug-in windows while changing track focus:

1 Focus a track with multiple plug-ins (for example, dynamics, EQ and pitch shift plug-ins) by pressing the track's Select switch.

2 Open multiple plug-in windows on the focused track while holding the Shift modifier.

3 Hold Alt (Windows) or Option (Mac) while changing focus to another track with multiple plug-ins by pressing that track's Select switch.

Focused plug-ins with open windows swap into new plug-in windows on-screen, wherever plug-ins are present in the new track.

Making Plug-ins Inactive or Active

You can toggle the active/inactive status of a plug-in directly from a channel strip without putting D-Command into Make Inactive mode.

To toggle a plug-in active/inactive directly from a channel strip:

1 Press the Inserts switch on a channel strip to display the names of the plug-ins on the channel's encoders.

2 If the insert location for the plug-in that you want to make active/inactive is not showing, press the Page Up or Page Down switches on the channel until the appropriate location is displayed.

3 Hold Control+Start (Windows) or Control+ Command (Mac) and press the encoder Select switch for the plug-in.

Changing Plug-in Presets from Channel Strips

You can activate the next or previous settings in the Plug-in Librarian menu directly from any channel strip or from the Custom Fader section.

To enable the next or previous plug-in setting from D-Command:

1 Do one of the following:

- Focus the plug-in in a channel strip so its controls are visible on the channel strip encoders.

– or –

- Focus the plug-in in the Custom Faders section.

2 Hold Control (Windows) or Command (Mac) and press the Page Up (Next) or Page Down (Previous) switch in the channel's Channel Strip Mode controls.

Copying and Pasting Plug-in Settings

You can copy plug-in settings from a plug-in and paste them into another copy of the same plug-in directly from a channel strip on D-Command.

To copy and paste plug-in settings:

1 Press the Inserts switch on a channel strip to display the names of the plug-ins on that channel's encoders.

2 If the insert location for the plug-in whose settings you want to copy is not showing, press the Page Up or Page Down switches on the channel until the appropriate location is displayed.

3 Copy the settings of a plug-in by holding Shift+Control (Windows) or Shift+Command (Mac) and pressing the Select switch under the name of the plug-in.

4 Paste the settings into another instance of the same plug-in by pressing the B/M/P switch under the name of that plug-in.

Enabling Plug-in Automation

When plug-in names are displayed in top-level view on a D-Command channel strip, you can quickly enable all parameters of a plug-in for automation.

You can also use the Do To All or Do To Selected switches on D-Command to automate multiple plug-ins in the same insert position in a session.

To toggle automation on and off for a parameter of a plug-in:

1 Press the Inserts switch in the Channel Strip Mode controls of a track to show the top level Inserts display. Plug-in names appear in the encoder displays of that track.

2 Press the Page Up or Page Down switch to display the name of the plug-in you want to automate.

3 Press an encoder Select switch to display that plug-in's parameters on the Custom Fader encoders.

4 Hold Control+Alt+Start (Windows) or Command+Option+Control (Mac) and touch the rotary encoder for the plug-in parameters you want to enable for automation.

To toggle automation on and off for all parameters of a plug-in:

1 Press the Inserts switch in the Channel Strip Mode controls of a track to show the top level Inserts display. Plug-in names appear in the encoder displays of that track.

2 Press the Page Up or Page Down switch to display the name of the plug-in you want to automate.

3 Hold Control+Alt+Start (Windows) or Command+Option+Control (Mac) and touch the rotary encoder for the plug-in whose parameters you want to enable for automation.

To toggle automation on and off for all plug-ins in a given Insert position:

1 Press the Inserts switch in the Channel Strip Mode controls of a track to show the top level Inserts display. Plug-in names appear in the encoder displays of that track.

2 Press the Page Up or Page Down switch to display the insert position for the plug-ins you want to automate.

3 Press the Do To All switch in the Global controls section.

4 Hold Control+Alt+Start (Windows) or Command+Option+Control (Mac) and touch the rotary encoder for any plug-in at the insert position (Insert 1–5) where you want to enable plug-in automation.

To toggle automation on and off for plug-ins in a given Insert position on all selected tracks:

1 Select the tracks containing the plug-ins you want to enable for automation.

1 Press the Inserts switch in the Channel Strip Mode controls of a track to show the top level Inserts display. Plug-in names appear in the encoder displays of that track.

2 Press the Page Up or Page Down switch to display the insert position for the plug-ins you want to automate.

3 Press the Do To Selected switch in the Global controls section.

4 Hold Control+Alt+Start (Windows) or Command+Option+Control (Mac) and touch the rotary encoder for any plug-in at the insert position (Insert 1–5) where you want to enable plug-in automation.

Plug-In Mapping

You can put a plug-in into Learn mode, select parameters for mapping, and independently map two sets of plug-in parameters to each encoder or its associated B/M/P switch, all directly from the control surface.

For complete instruction on creating and managing plug-in maps, see the Pro Tools Reference Guide.

You can map parameters to encoders and B/M/P switches in both the Custom Faders and in channel strips.

You cannot map controls to the EQ and Dynamics sections of D-Command.

When you put a plug-in into Learn mode, its track is focused in the Focus Channel strip and it is automatically put into Custom Fader Plug-In mode. In Learn mode, encoder displays for a focused plug-in are blank, showing that it is ready for mapping of parameters to the encoders and B/M/P switches.

LrnTch (Learn Touch) Console Preference

The Learn Touch preference (in the Operation Soft Keys) determines whether controls are active when a plug-in is in Learn mode. When this preference is enabled, encoders and switches will not send commands to Pro Tools while in Learn mode, but will only allow Learn mode operations. This lets you select parameters for mapping from the control surface.

Plug-in Mapping and Channel Strips

D-Command plug-in map parameters are arranged in Channel Strip pages of 6 separately mappable encoders and switches. These pages are displayed 2 encoders at a time on D-Command channel strips.

Plug-in Mapping and Custom Fader Bank Size

D-Command plug-in map parameters are arranged in Custom Fader pages of 8 separately mappable encoders and switches.

When plug-in mapping is displayed in Plug-In Custom Fader banks, the arrangement of plug-in map pages follows the setting for Maximum Custom Fader Bank Size for Plug-Ins (in the Operation Soft keys).

When creating and recalling plug-in maps, it is important to use the same Custom Fader Bank Size setting, so that plug-in maps display consistently. The examples in this section are for a Custom Fader Bank Size of 8 channels.

Putting a Plug-in into Learn Mode

You can put a plug-in into Learn mode directly from D-Command.

To put a plug-in into Learn mode from the control surface:

1 Focus the plug-in in Custom Fader mode.

2 Hold Start (Windows) or Control (Mac) and press the Map switch in the Custom Faders section.

To take a plug-in out of Learn mode from the control surface:

- Hold Start (Windows) or Control (Mac) and press the flashing Map switch in the Custom Faders section.

  – or –

- Press the Win switch in the Custom Faders section to close the plug-in window.

Creating and Editing Plug-in Maps

To create a custom map of plug-in parameters:

1 Make the LrnTch (Learn Touch) preference (in the Operation Soft Keys) is set to *On*.

2 Open the plug-in whose mapping you want to customize.

3 Put the plug-in into Learn mode. The plug-in is focused with blank encoders and switches, ready for mapping.

4 On the control surface, do one of the following:

- For an EQ or Dynamics plug-in, make sure a plug-in of the same type is displayed in the EQ or Dynamics section of the control surface.

  – or –

- For all other plug-in types, display a different instance of the same plug-in type in a second location (for example, on a channel strip in Normal mode, or in another bank of Custom Faders).

5 Touch the encoder or press the switch for the parameter you want to map. The encoder's auto LED or the switch's Mute LED lights.

6 On the encoder where you want to map the parameter, press the encoder Select switch to toggle between the two available views on the control.

7 Map the parameter by doing one of the following:

- Touch the encoder to map a continuous or a switched parameter, or press the B/M/P switch to map a switched parameter.

  – or –

- If D-Command is in Flip mode, touch the fader to map a continuous or a switched parameter, or press the channel Select switch to map a switched parameter.

8 Take the plug-in out of Learn mode.

To change parameter mapping in a plug-in map:

1 Make the LrnTch (Learn Touch) preference (in the Operation Soft Keys) is set to *On*.

2 Open the plug-in whose mapping you want to change.

3 Choose the map you want to change from the Map Preset pop-up menu.

4 Put the plug-in into Learn mode. The plug-in map is focused on the control surface.

5 On the control surface, do one of the following:

- For an EQ or Dynamics plug-in, make sure a plug-in of the same type is displayed in the EQ or Dynamics section of the control surface.

– or –

- For all other plug-in types, display a different instance of the same plug-in type in a second location (for example, on a channel strip in Normal mode, or in another bank of Custom Faders).

6 Touch the encoder or press the switch for the parameter you want to map. The encoder's auto LED or the switch's Mute LED lights.

7 Locate the encoder where you want to change the mapping, and if necessary, press the encoder Select switch to toggle between the two available views on the control.

8 Touch the encoder or press the B/M/P switch to map the parameter.

9 Take the plug-in out of Learn mode.

To remove parameter mapping from a plug-in map:

1 Make the LrnTch (Learn Touch) preference (in the Operation Soft Keys) is set to *On*.

2 Open the plug-in whose custom map you want to change.

3 Choose the map you want to change from the Map Preset pop-up menu.

4 Put the plug-in into Learn mode. The plug-in map is focused on the control surface.

5 Locate the encoder where you want to change the mapping, and if necessary, press the encoder Select switch to toggle between the two available views on the control.

6 Do one of following for each parameter mapping you want to remove:

- If the Parameter menu shows No Control, touch the encoder or press the B/M/P switch to remove the parameter mapping.

– or –

- If the Parameter menu shows the name of a preset, hold Control (Windows) or Command (Mac) and press the B/M/P switch to remove the parameter mapping.

7 Take the plug-in out of Learn mode.

Changing Plug-in Map Presets from D-Command

You can select the next or previous plug-in map for a plug-in directly from D-Command.

To enable the next or previous plug-in map from a channel strip:

1 Focus the plug-in in the channel strip so its controls are visible on the channel strip encoders.

2 Hold Start (Windows) or Control (Mac) and press the Page Up (Next) or Page Down (Previous) switch in that channel strip's Channel Strip Mode controls. The name of the plug-in map preset is shown momentarily in the bottom encoder display.

To enable the next or previous plug-in map from the Custom Faders:

1 Focus the plug-in in the Custom Faders section.

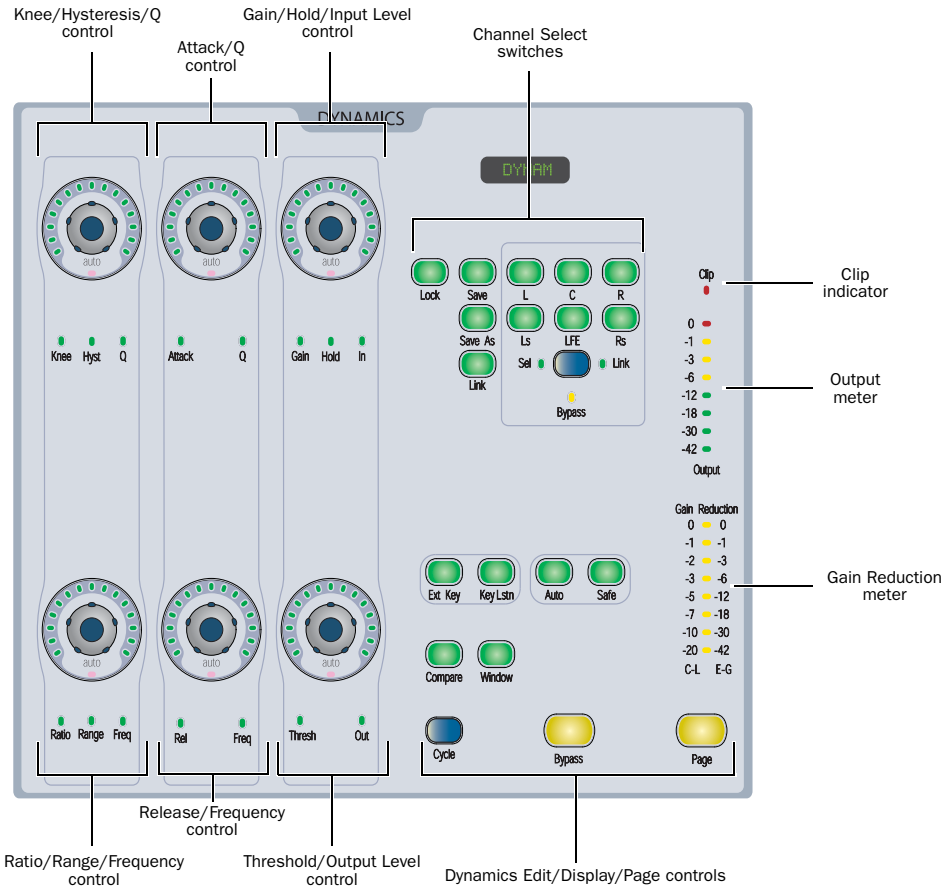
2 Hold Start (Windows) or Control (Mac) and press the Page Up (Next) or Page Down (Previous) switch in a Custom Fader channel. The name of the plug-in map preset is shown momentarily in the Custom Fader channel displays.



To select the next or previous plug-in map on multiple channels, use the Do To All and Do To Selected switches on D-Command.

Dynamics Section

The Dynamics section includes standard controls for compressor, gate, and limiter plug-ins, an array of controls for managing the display and editing of plug-in parameters, and for selecting or linking channels in multi-mono plug-ins.



D-Command Dynamics section

Dynamics Plug-in Support

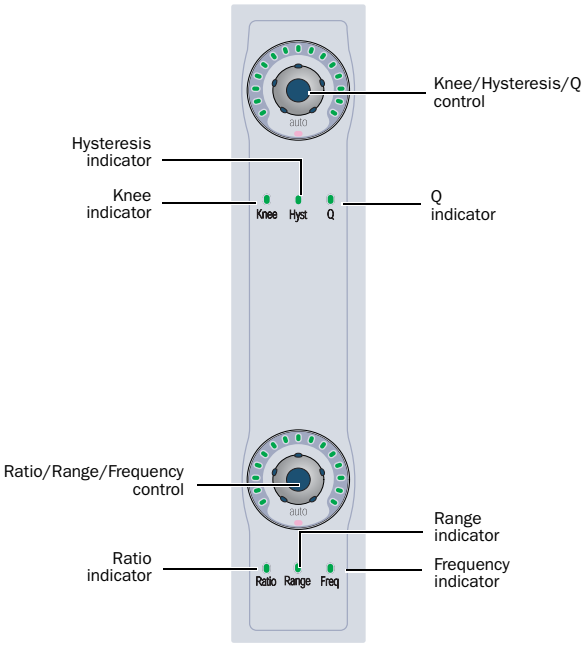
Dynamics processing plug-ins may have widely varying controls, depending on their applications. The D-Command Dynamics Section provides dedicated knobs and switches to accommodate a wide range of possible plug-ins. Not all plug-ins will require all the Dynamics controls, while others may have more parameters than can be displayed in the Dynamics section at one time. To display all controls of any plug-in, use Custom Fader Plug-ins mode. (See “Custom Fader Plug-in Mode” on page 125.)

Displaying Dynamics Plug-ins

The D-Command Dynamics section automatically focuses the first dynamics plug-in on the channel displayed in the Focus Channel section on the Main Unit.

To display successive dynamics plug-ins that are on the focused channel, press the Cycle switch in the Dynamics section.

Knee/Hysteresis/Q and Ratio/Range/Frequency Controls



Knee/Hysteresis/Q and Ratio/Range/Frequency controls in the Dynamics section

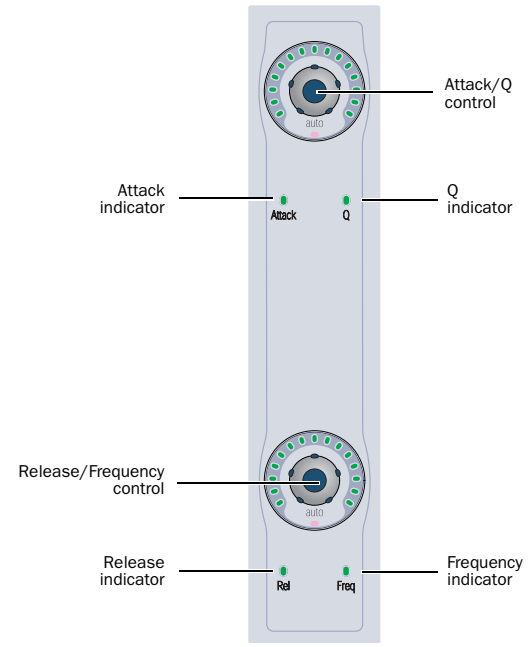
Knee/Hysteresis/Q Control

The top encoder in this section controls the knee shape, the hysteresis value, or the Q value for the current plug-in page, depending on which indicator is lit. The Auto indicator under the encoder knob lights when the displayed parameter is enabled for automation.

Ratio/Range/Frequency Control

The bottom encoder in this section controls the compression ratio, the range value, or the filter frequency for the current plug-in page, depending on which indicator is lit. The Auto indicator under the encoder knob lights when the displayed parameter is enabled for automation.

Attack/Q and Release/Frequency Controls



Attack/Q and Release/Frequency controls in the Dynamics section

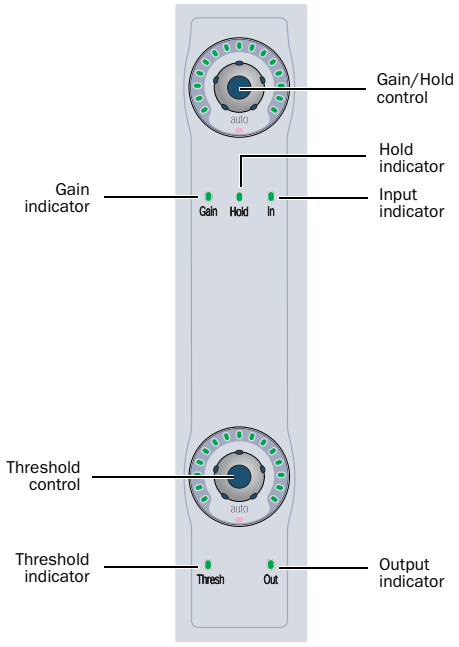
Attack/Q Control

The top encoder in this section controls the attack value, or the Q value for the current plug-in, depending on which indicator is lit. The Auto indicator under the encoder knob lights when the displayed parameter is enabled for automation.

Release/Frequency Control

The bottom encoder in this section controls the release value for the current plug-in, or the filter frequency for the current plug-in page, depending on which indicator is lit. The Auto indicator under the encoder knob lights when the displayed parameter is enabled for automation.

Gain/Hold and Threshold Controls



Gain/Hold and Threshold controls in the Dynamics section

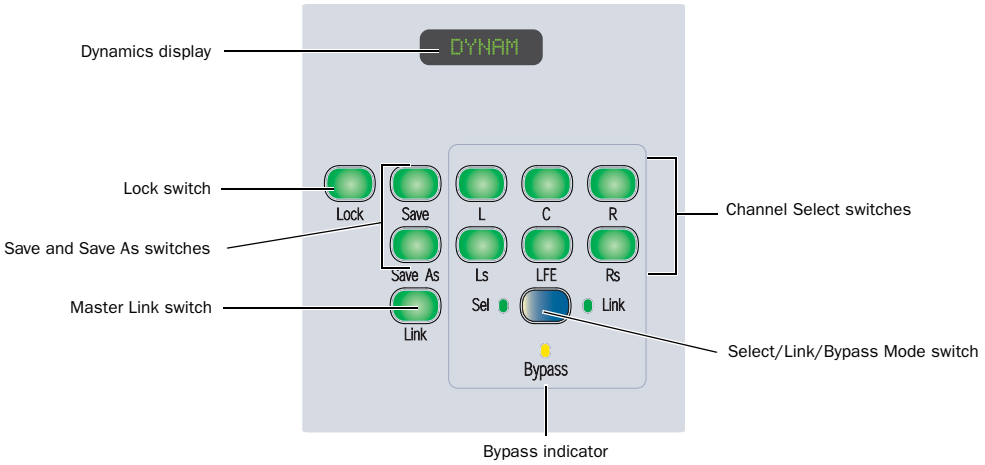
Gain/Hold/Input Control

The top encoder in this section controls the gain (make-up gain), the hold value for the current plug-in page, or the input gain for the current plug-in, depending on which indicator is lit. The Auto indicator under the encoder knob lights when the displayed parameter is enabled for automation.

Threshold/Output Control

The bottom encoder in this section controls the threshold value for the current plug-in page, or the output gain for the current plug-in, depending on which indicator is lit. The Auto indicator under the encoder knob lights when the displayed parameter is enabled for automation.

Dynamics Channel Select Controls



Channel Select controls in the Dynamics section

Dynamics Display

The LED display in the Dynamics section show the name of the focused plug-in by default. When any rotary encoder is touched, the display shows the corresponding parameter value.

Lock Switch

The Lock switch is used to lock the focus of the Dynamics section on the current plug-in. When the plug-in focus is locked, the current plug-in remains in the Dynamics section, even when a different track is focused on D-Command. This switch lights when the plug-in focus is locked.

Save and Save As Switches

The Save and Save As switches perform the Save and Save As commands in the Plug-in settings menu. The Save command saves current parameter settings to the current plug-in settings file, and the Save As command saves the parameter settings to a new plug-in settings file.

To save a Dynamics plug-in setting from D-Command:

1 Press the Save or Save As switch in the Channel Select controls of the Dynamics section. The Save or Save As switch flashes while the Save Settings dialog is open.

2 Type a name for the plug-in setting.

3 Do one of the following:

- Click OK to save the settings and close the dialog.
- Press the flashing Save or Save As switch to save the settings and close the dialog.
- Press the Escape switch to exit the dialog without saving the settings.

Channel Select Switches

Multichannel Plug-ins

When you are working with a multichannel plug-in, all channels are controlled in tandem and the Channel Select switches have no effect.

Multi-Mono Plug-ins

When you are working with a multi-mono plug-in, the controls for the channels are usually linked and edited together.

However, you can edit plug-in settings for individual channels of a multi-mono plug-in by using the Channel Select switches to unlink all of the channels, or to link specific channels.

There are Channel Select switches for the following channels:

- L (Left)
- C (Center)
- R (Right)
- Ls (Left Surround)
- Rs (Right Surround)
- LFE

A maximum of six channels (5.1 surround) may be in use at any time.

Master Link Switch

Multichannel Plug-ins

When you are working with a multichannel plug-in, all channels are controlled in tandem, and the Master Link switch has no effect.

Multi-Mono Plug-ins

When you are working with a multi-mono plug-in, the Master Link switch toggles the Master Link button in the plug-in window, which links or unlinks all channels of the plug-in. When the Master Link button is enabled, the Link switch is lit.

Select/Link/Bypass Mode Switch

The Select/Link/Bypass Mode switch determines the function of the Channel Select switches with multi-mono plug-ins.

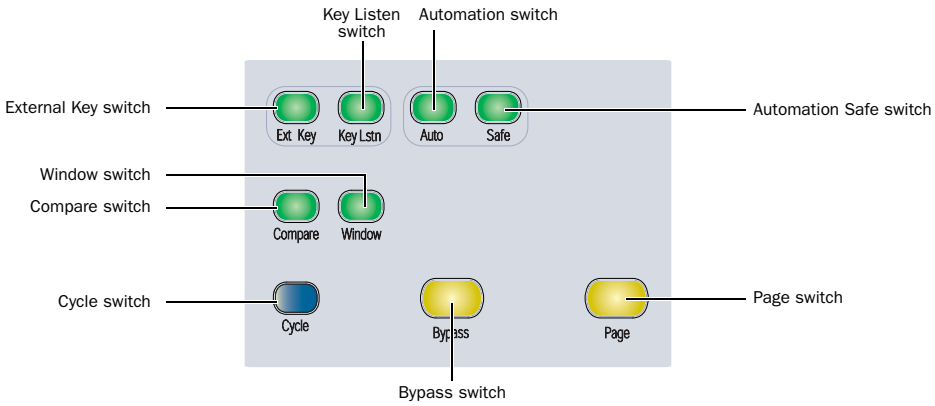
Select Mode In this mode, the Channel Select switches determine which channel of a multi-mono plug-in is the focus of the plug-in controls. When a channel is selected, its switch is lit. If any channels are linked, their switches follow linked behavior.

In Select mode, if the D-Command Channel Window Display preference is set to Yes, the Channel Select switches also change the channel display in the plug-in window.

Bypass Mode In this mode, the Channel Select switches determine which channels of a multi-mono plug-in are bypassed. When a channel is bypassed, its switch is lit. If any channels are linked, their switches follow linked behavior.

Link Mode In this mode, the Channel Select switches determine which individual channels of a multi-mono plug-in are linked together. Linked channels are indicated by switches that are lit.

Dynamics Edit and Display Controls



Edit and Display controls in the Dynamics section

External Key Switch

The External Key switch turns the Key Input on or off for plug-ins that support side-chain processing with external input. This switch lights when Key Input is on.

Key Listen Switch

The Key Listen switch turns the Key Listen function on or off for plug-ins that support auditioning the Key Input. This switch lights when Key Listen is on.

Automation Switch

The Automation switch lets you enable Dynamics parameters for automation by touching or pressing their controls in the Dynamics section only.

In Automation mode, the Auto switch is lit. While in this mode, the Auto indicator for any rotary encoder enabled for automation is lit red, and the switch for any parameter enabled for automation is lit.

To toggle automation on and off for individual Dynamics parameters:

1 Press the Automation switch.

2 Touch the rotary encoders or press the switches in the Dynamics section for which you want to toggle automation.

3 Press the Automation switch again to exit Automation mode.

To toggle automation on and off for all parameters of a Dynamics plug-in:

1 Press the Automation switch.

2 Do one of the following:

- Hold Alt (Windows) or Option (Mac).

– or –

- Hold Do to All.

3 Touch any rotary encoder or press any switches in the Dynamics section.

4 Press the Automation switch again to exit Automation mode.

Automation Safe Switch

The Automation Safe switch toggles the Safe button in the plug-in window, which protects existing automation for that plug-in from being overwritten.

Window Switch

The Window switch is used to open and close the on-screen window for the currently focused plug-in.

Compare Switch

The Compare switch toggles the Compare button in the plug-in window, which alternates between the currently saved plug-in setting and any changes you have made.

Cycle Switch

The Cycle switch steps through all available Dynamics plug-ins on the focused channel.

Bypass Switch

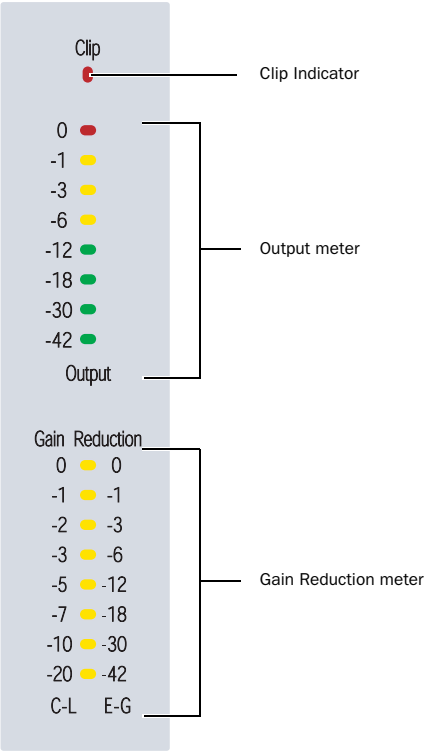
The Bypass switch bypasses the plug-in.

Page Switch

With plug-ins that have more than one page of controls, the Page switch lights. Pressing this switch steps through the pages for the currently displayed plug-in.

The current function of the rotary encoders in the Dynamics section is shown by the corresponding indicator LEDs. Active controls are shown in the on-screen plug-in window by colored outlines.

Dynamics Gain Controls and Meters



Level meters in the Dynamics section

Output Meter and Clip Indicator

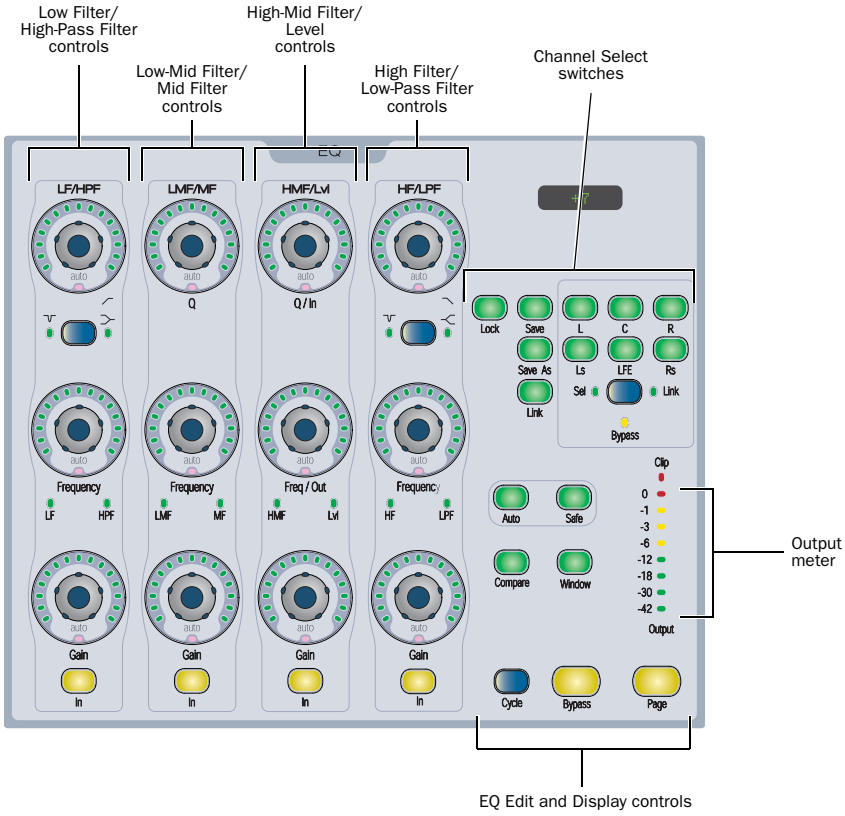
The Output meter shows the output level for the current plug-in. The Clip indicator lights when a clip is reported by the plug-in, and can be cleared by pressing the Clear Clip switch in the Session Management section.

Gain Reduction Meter

The Gain Reduction meter shows the amount of gain reduction for Compressor/Limiter functions (using the range shown on the left) and Expander/Gate functions (using the range shown on the right).

EQ Section

The EQ section includes standard controls for a variety of multi-band equalization plug-ins, an array of controls for managing the display and editing of plug-in parameters, and controls for selecting or linking channels in multi-mono plug-ins.



D-Command EQ section

EQ Plug-in Support

EQ processing plug-ins may have widely varying controls, depending on their applications. The D-Command EQ section uses paging to accommodate the widest range of plug-ins possible.

Each encoder column controls several frequency bands, which are chosen by pressing the Page switch. LEDs light to indicate the frequency band that is currently active for editing. Notch/Shape switches are located on the Low and High band to change filter types.

To simultaneously display all controls of any plug-in, use Custom Fader Plug-ins mode. (See "Custom Fader Plug-in Mode" on page 125.)

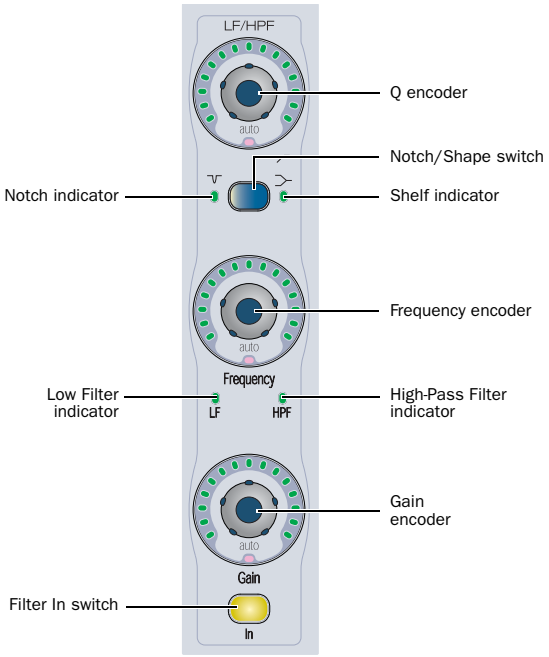
Displaying EQ Plug-ins

The D-Command EQ section automatically displays the first EQ plug-in on the channel that is focused in the Focus Channel section on the Main Unit.

To display successive EQ plug-ins that are on the focused channel:

- Press the Cycle switch in the EQ section.

Low Filter and High-Pass Filter Controls



Low Filter and High-Pass Filter controls in the EQ section

Q Encoder

The top encoder controls the Q of the selected filter. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

Notch/Shape Switches and Indicator

The Notch/Shape switch let you switch between the two filter types when they are available. The indicators on either side of the switch light to show which type of filter is active.

Frequency Encoder

The middle encoder controls the filter frequency for the currently selected band. When the filter is a notch filter, the encoder controls the center frequency. When the selected filter is a low-pass filter, the encoder controls the cutoff frequency. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

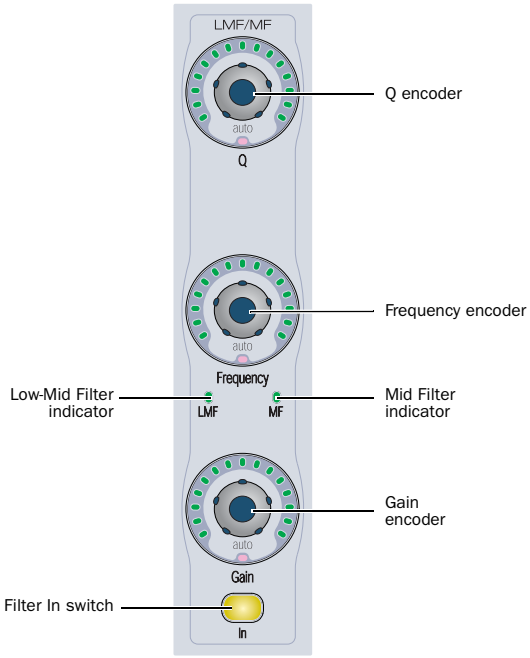
Gain Encoder

The bottom encoder controls the gain for each band. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

Filter In Switch

The Filter In switch lets you engage or bypass the corresponding EQ band in the plug-in.

Low-Mid Filter and Mid Filter Controls



Low-Mid Filter and Mid Filter controls in the EQ section

Q Encoder

The top encoder controls the Q of the selected filter. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

Frequency Encoder

The middle encoder controls the center frequency for the currently selected band. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

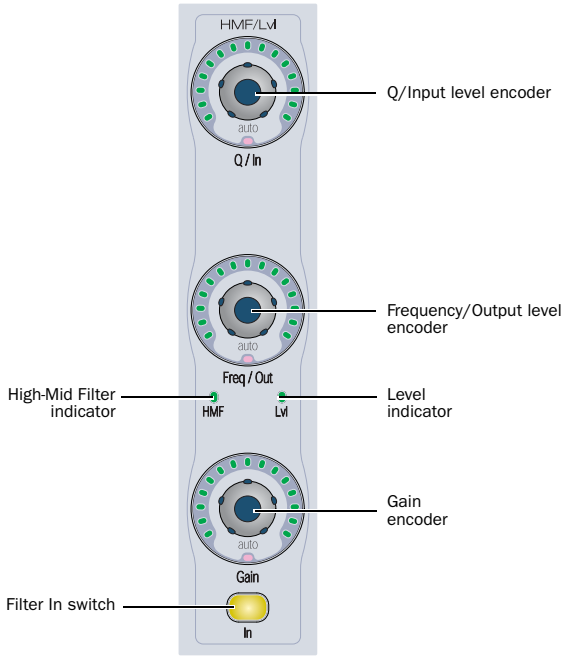
Gain Encoders

The bottom encoder controls the gain for each band. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

Filter In Switch

The Filter In switch lets you engage or bypass the corresponding EQ band in the plug-in.

High-Mid Filter and EQ Level Controls



High-Mid Filter and EQ level controls in the EQ section

Q/Input level Encoder

The top encoder controls the Q of the High-Mid filter, or the Input level. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

Frequency/Output Level Encoder

The middle encoder controls the center frequency for the currently selected band, or the Output level. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

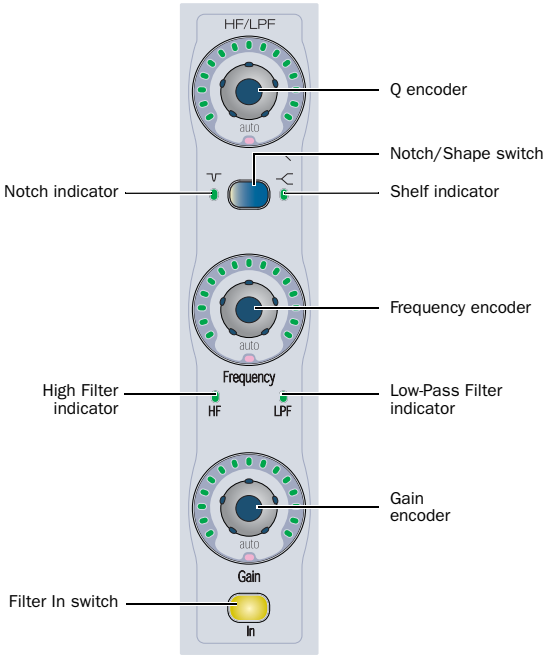
Gain Encoder

The bottom encoder controls the gain for the High-Mid band. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

Filter In Switch

The Filter In switch lets you engage or bypass the corresponding EQ band in the plug-in.

High Filter and Low-Pass Filter Controls



Low Filter and High Filter controls in the EQ section

Q Encoders

The top encoder controls the Q of the selected band. The Auto indicator under each encoder knob lights when the parameter is enabled for automation.

Notch/Shape Switches and Indicator

The Notch/Shape switch let you switch between the two filter types when they are available. The indicators on either side of the switch light to show which type of filter is active.

Frequency Encoder

The middle encoder controls the filter frequency for the currently selected band. When the filter is a notch filter, the encoder controls the center frequency. When the selected filter is a low-pass filter, the encoder controls the cutoff frequency. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

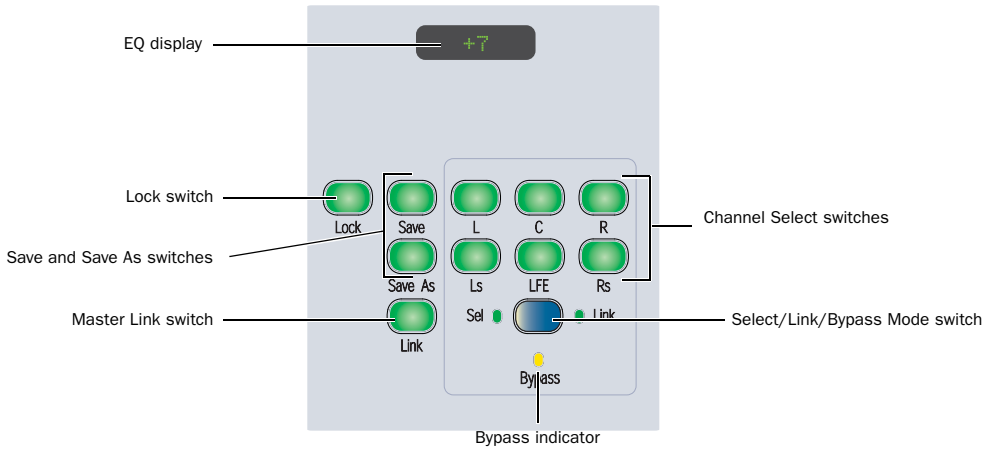
Gain Encoder

The bottom encoder controls the gain for each band. The Auto indicator under the encoder knob lights when the parameter is enabled for automation.

Filter In Switch

The Filter In switch lets you engage or bypass the corresponding EQ band in the plug-in.

EQ Channel Select Controls



Channel Select controls in the EQ section

EQ Displays

The LED display in the EQ section shows the name of the focused plug-in by default. When any rotary encoder is touched, the display shows the corresponding parameter value.

Lock Switch

The Lock switch is used to lock the focus of the EQ section on the current plug-in. When the plug-in focus is locked, the current plug-in remains in the EQ section, even when a different track is focused on D-Command. This switch lights when the plug-in focus is locked.

Save and Save As Switches

The Save and Save As switches perform the Save and Save As commands in the Plug-in settings menu. The Save command saves current parameter settings to the current plug-in settings file, and the Save As command saves the parameter settings to a new plug-in settings file.

To save an EQ plug-in setting from D-Command:

1 Press the Save or Save As switch in the Channel Select controls of the EQ section. The Save or Save As switch flashes while the Save Settings dialog is open.

2 Type a name for the plug-in setting.

3 Do one of the following:

- Click OK to save the settings and close the dialog.
- Press the flashing Save or Save As switch to save the settings and close the dialog.
- Press the Escape switch to exit the dialog without saving the settings.

Channel Select Switches

Multichannel Plug-ins

When you are working with a multichannel plug-in, all channels are controlled in tandem and the Channel Select switches have no effect, except with multichannel plug-ins (such as Focusrite d2) that directly support channel selection.

Multi-Mono Plug-ins

When you are working with a multi-mono plug-in, the controls for the channels are usually linked and edited together.

However, you can edit plug-in settings for individual channels of a multi-mono plug-in by unlinking all of the channels, or by using the Channel Select switches to link specific channels.

There are Channel Select switches for the following channels:

- L (Left)
- C (Center)
- R (Right)
- Ls (Left Surround)
- Rs (Right Surround)
- LFE

These choices can be used to support all possible channel configurations in Pro Tools. A maximum of six channels (5.1 surround) may be in use at any time.

Master Link Switch

Multichannel Plug-ins

When you are working with a multichannel plug-in, all channels are controlled in tandem, so the Master Link switch has no effect, except with multichannel plug-ins (such as Focusrite d2) that directly support channel linking.

Multi-Mono Plug-ins

When you are working with a multi-mono plug-in, the Master Link switch toggles the Master Link button in the plug-in window, which links or unlinks all channels of the plug-in. When the Master Link button is enabled, the Link switch is lit.

Select/Link/Bypass Mode Switch

The Select/Link/Bypass Mode switch determines the function of the Channel Select switches with multi-mono plug-ins.

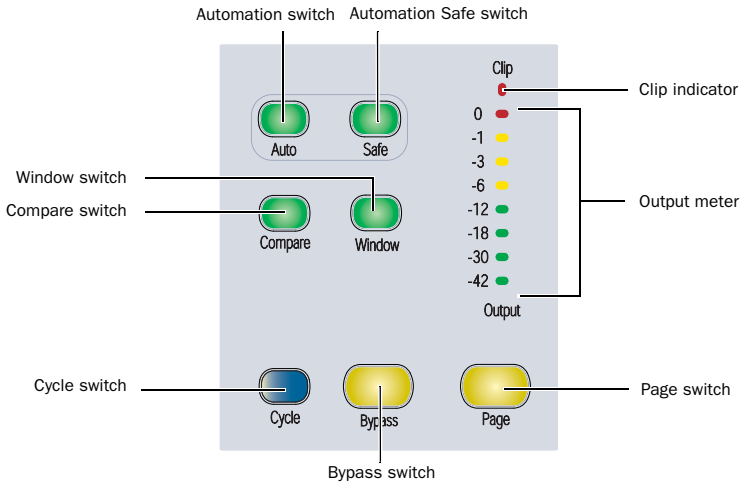
Select Mode In this mode, the Channel Select switches determine which channel of a multi-mono plug-in is the focus of the plug-in controls. When a channel is selected, its switch is lit. If any channels are linked, their switches follow linked behavior.

In Select mode, if the D-Command Channel Window Display preference is set to Yes, the Channel Select switches also change the channel display in the plug-in window.

Bypass Mode In this mode, the Channel Select switches determine which channels of a multi-mono plug-in are bypassed. When a channel is bypassed, its switch is lit. If any channels are linked, their switches follow linked behavior.

Link Mode In this mode, the Channel Select switches determine which individual channels of a multi-mono plug-in are linked together. Linked channels are indicated by switches that are lit.

EQ Edit and Display Controls



Edit and Display controls in the EQ section

Automation Switch

The Automation switch lets you enable EQ parameters for automation by touching or pressing their controls in the EQ section only.

In Automation mode, the Auto switch is lit. While in this mode, the Auto indicator for any rotary encoder enabled for automation is lit red, and the switch for any parameter enabled for automation is lit.

To toggle automation on and off for individual EQ parameters:

1 Press the Automation switch.

2 Touch the rotary encoders or press the switches in the EQ section for which you want to toggle automation.

3 Press the Automation switch again to exit Automation mode.

To toggle automation on and off for all parameters of an EQ plug-in:

1 Press the Automation switch.

2 Do one of the following:

- Hold Alt (Windows) or Option (Mac).

– or –

- Hold Do to All.

3 Touch any rotary encoder or press any switches in the EQ section.

4 Press the Automation switch again to exit Automation mode.

Automation Safe Switch

The Automation Safe switch toggles the Safe button in the plug-in window, which protects existing automation for that plug-in from being overwritten.

Compare Switch

The Compare switch toggles the Compare button in the plug-in window, which alternates between the currently saved plug-in setting and any changes you have made.

Window Switch

The Window switch is used to open and close the on-screen window for the currently focused plug-in.

Output Meter and Clip Indicator

The Output meter shows the output levels for the current plug-in. The Clip indicator lights when a clip is reported by the plug-in, and can be cleared by pressing the Clear Clip switch in the Session Management section.

Cycle Switch

The Cycle switch steps through all available EQ plug-ins on the focused channel.

Bypass Switch

The Bypass switch bypasses the plug-in.

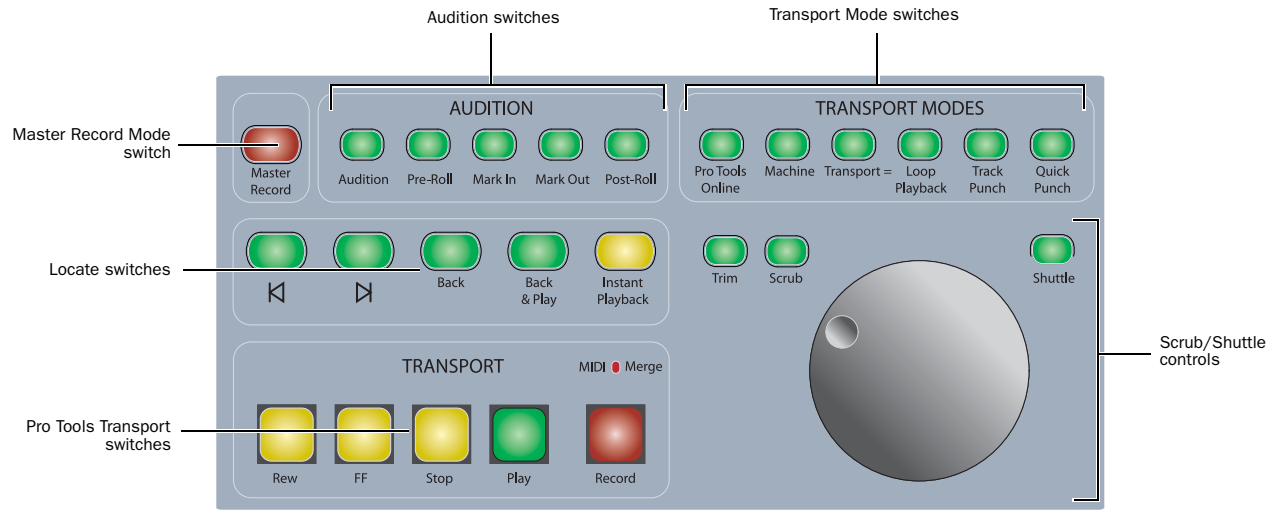
Page Switch

The Page switch steps through the pages for the currently displayed plug-in. The Page switch lights when plug-ins have more than one page of controls. Active controls are shown in the on-screen plug-in window by colored outlines.

Chapter 8: Transport and Navigation Controls

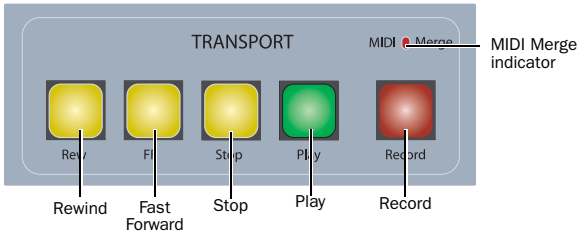
Transport Section

The D-Command Transport section includes transport switches, switches for setting the transport mode, scrub/shuttle switches and controls, and advanced audition and locate switches.



D-Command Transport Section

Transport Switches



Pro Tools Transport switches

Pro Tools Transport

The D-Command Pro Tools Transport switches correspond to the controls in the Pro Tools Transport window.

Rewind Switch Moves backward through the Pro Tools session beginning from the current cursor position.

Fast Forward Switch Moves forward through the Pro Tools session beginning from the current cursor position.

Stop Switch Stops playback of the Pro Tools session.

Play Switch Begins playback of the Pro Tools session from the current cursor position.

Record Switch Arms Pro Tools for recording. The exact function of the Record switch depends on the current Pro Tools record mode (QuickPunch, TrackPunch, Wait for Note, Pause).

MIDI Merge Indicator Shows when MIDI Merge is activated.

Latching Behavior for Fast Forward and Rewind Switches

You can set Fast Forward or Rewind to follow latched behavior from the D-Command Transport section.

To set Fast Forward to latch:

- Hold the Fast Forward switch and momentarily press the Rewind switch.

To set Rewind to latch:

- Hold the Rewind switch and momentarily press the Fast Forward switch.

Playback of Timeline Selection and Edit Selection from the Transport

When the Timeline and Edit selections in the Edit window are unlinked, you can set the D-Command Transport to control playback of either the Timeline selection or the Edit selection.

To focus the D-Command Transport on the Timeline selection:

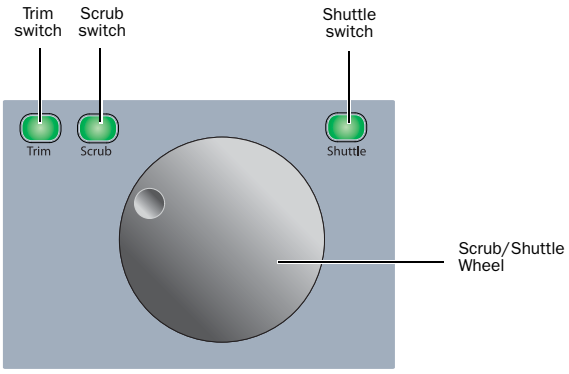
- Press the Edit/Timeline Selection switch in the Miscellaneous Controls section so that the Timeline LED is lit.

To focus the D-Command Transport on the Edit selection:

- Press the Edit/Timeline Selection switch in the Miscellaneous Controls section so that the Edit LED is lit.

Scrub/Shuttle Controls

The Scrub/Shuttle controls are used for scrubbing, scrubbing while trimming, shuttling, and making selections.



Scrub/Shuttle controls

Scrub/Shuttle Wheel

The Scrub/Shuttle wheel is used to control cursor position in Pro Tools and for locating external machines.

Scrolling and Locating in Pro Tools Windows

To horizontally scroll the contents of the Edit window or Mix window:

1 Focus the window you want to scroll by clicking in it or by pressing the corresponding window key in the Window Management section.

2 Hold Alt (Windows) or Option (Mac) while turning the Scrub/Shuttle Wheel.

To vertically scroll the contents of the Edit window or Mix window:

1 Focus the window you want to scroll by clicking in it or by pressing the corresponding window key in the Window Management section.

2 Hold Shift while turning the Scrub/Shuttle Wheel.

To locate the cursor in the Edit window while in Continuous Scroll Mode:

- Hold Control+Alt+Start (Windows) or Command+Option+Control (Mac) and press the Mark In or Mark Out switch in the Audition section.

Selecting with the Scrub/Shuttle Wheel

To create selections with the Scrub/Shuttle wheel:

1 Locate the cursor in a track.

2 Press the Scrub switch or the Shuttle switch.

3 Do one of the following:

- Hold the Mark In switch and turn the Scrub/Shuttle wheel counter-clockwise to create or extend the selection to the left.

– or –

- Hold the Mark Out switch and turn the Scrub/Shuttle wheel clockwise to create or extend the selection to the right.

To scrub while adding to the front of a selection:

- Hold Start+Shift (Windows) or Control + Shift (Mac) while scrubbing the front of the selection.

To scrub while adding to the end of a selection:

- Hold Start+Shift+Alt (Windows) or Control+Shift+Option (Mac) while scrubbing the end of the selection.

To scrub with fine resolution while adding to the front of a selection:

- Hold Start+Shift+Control (Windows) or Control+Shift+Command (Mac) while scrubbing the front of the selection.

To scrub with fine resolution while adding to the end of a selection:

- Hold Start+Shift+Alt+Control (Windows) or Control+Shift+Option+Command (Mac) while scrubbing the end of the selection.

Continuous Zooming in the Edit Window

To horizontally zoom continuously in the Edit window:

- Hold Control (Windows) or Command (Mac) while turning the Scrub/Shuttle Wheel.

To vertically zoom continuously in the Edit window:

- Hold Control+Alt (Windows) or Command+Option (Mac) while turning the Scrub/Shuttle Wheel.

Moving Windows On-Screen with the Scrub/Shuttle Wheel

To move a Pro Tools window horizontally on-screen:

- In the Window Management section, hold the switch for the window and turn the Scrub/Shuttle wheel.

To move a Pro Tools window vertically on-screen:

- In the Window Management section, hold the switch for the window, hold Shift, and turn the Scrub/Shuttle wheel.

Nudging Track Position or Focus on D-Command with the Scrub/Shuttle Wheel

To nudge the position of tracks on D-Command in Normal mode:

- Hold any of the Nudge/Bank switches and turn the Scrub/Shuttle wheel.

To nudge the position of tracks on D-Command in Custom Faders:

- Hold the Bank/Cycle switch in the Custom Faders section and turn the Scrub/Shuttle wheel.

Trim Switch

The Trim switch places the transport in Trim/Scrub mode, which lets you scrub to locate an edit point, then trim to that point.

To use Trim/Scrub:

1 Navigate to a region or selection you want to trim.

2 Press the Trim switch.

To trim to the end of a selection, hold Alt (Windows) or Option (Mac) while pressing the Trim switch.

3 Press the Scrub switch.

4 Rotate the Scrub/Shuttle wheel to move the cursor to the trim location.

5 To trim to the cursor location, press the Trim switch again. To cancel without trimming, press Escape.

Scrub Switch

The Scrub switch places the transport in Scrub mode, which lets you scrub from the cursor position or across a selection.

To use Scrub mode:

1 While Pro Tools is stopped, press the Scrub switch.

2 Rotate the Scrub/Shuttle wheel clockwise to scrub audio forward, or counter-clockwise to scrub audio backward.

3 To exit, press the Scrub switch again.

Shuttle Switch

The Shuttle switch places the transport in Shuttle mode, which lets you locate the cursor in the Edit window.

To use Shuttle mode:

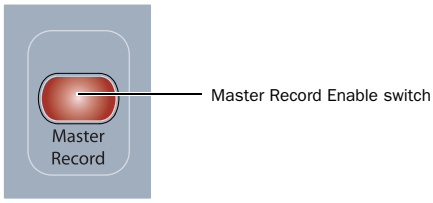
1 While Pro Tools is stopped, press the Shuttle switch.

2 Rotate the Scrub/Shuttle wheel clockwise to shuttle forward, or counter-clockwise to shuttle backward.

3 To exit, press the Shuttle switch again.

Scrub, Trim/Scrub and Shuttle modes can be used to create selections and define regions in the Pro Tools Edit window.

Master Record Enable Switch



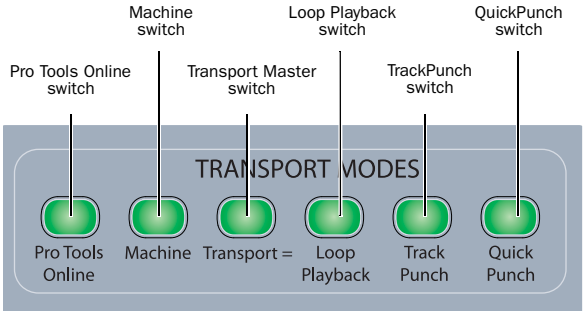
Master Record Enable switch

The Master Record Enable switch toggles record enable status for all applicable audio tracks in a session. This switch flashes when channels are record-enabled and the Pro Tools transport is stopped, and lights continuously during recording.

If any tracks in the session are record-enabled, pressing the Master Record Enable switch takes them out of their enabled state. If no channels are record-enabled, pressing the Master Record Enable switch places all applicable audio tracks into record-enabled state.

Transport Mode Switches

The Transport Mode switches are used to put the Pro Tools transport in the various playback and record modes.



Transport Mode switches

Pro Tools Online Switch

The Pro Tools Online switch toggles the Pro Tools online state. The online state is mirrored in the Online button in the Pro Tools Transport window.

While Pro Tools is online and waiting for time code, this switch flashes. When time code is received, this switch lights continuously.

Machine Switch

The Machine switch is not currently enabled.

Transport Master Switch

WIth Digidesign Machine Control, the Transport Master switch toggles the Pro Tools transport master between "Transport = Pro Tools" and "Transport = Machine" (in Serial Deck Control mode) or between "Transport = Pro Tools" and "Transport = Remote" (in Remote mode).

Loop Playback Switch

The Loop Playback switch toggles Loop Playback mode in Pro Tools. When Loop Playback mode is active, this switch lights. The Loop Playback state is mirrored in the Play button in the Pro Tools Transport window.

QuickPunch Switch

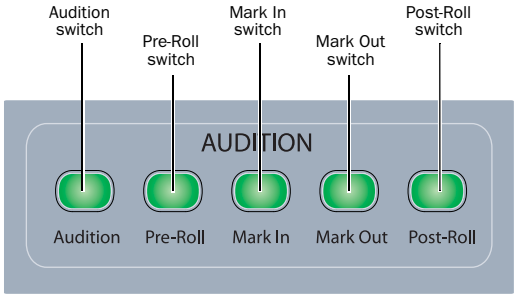
The QuickPunch switch toggles QuickPunch record mode in Pro Tools. When QuickPunch mode is active, this switch lights. The QuickPunch state is mirrored in the Record button in the Pro Tools Transport window.

TrackPunch Switch

The TrackPunch switch toggles TrackPunch record mode in Pro Tools. When TrackPunch mode is active, this switch lights. The TrackPunch state is mirrored in the Record button in the Pro Tools Transport window.

Audition Switches

The Audition switches are used to activate pre-roll and post-roll in playback, define selection in and out points, and trigger automatic playback of ranges



Audition switches

Audition Switch

The Audition switch toggles Audition mode on and off. When Audition mode is on, this switch lights.

When Audition mode is on, you can quickly listen to either the start or end of a selection, with or without pre-roll or post-roll, by pressing the following switches:

Pre-Roll Switch Plays audio starting at the pre-roll point up to the beginning of the selection.

Mark In Switch Plays audio starting at the selection start through the length of the post-roll amount.

Mark Out Switch Plays audio back-timed from the selection end by the pre-roll amount.

Post-Roll Switch Plays audio starting at the end of a selection through the post-roll amount.

Pre-Roll and Post-Roll Switches

When Audition mode is off, the Pre-Roll and Post-Roll switches toggle pre-roll and post-roll playback on and off in Pro Tools. When pre-roll or post-roll is active, the corresponding switch lights.

When Audition mode is on, the Pre-Roll and Post-Roll switches play a range of audio around the current Edit selection.

Mark In and Mark Out Switches

When Audition mode is off, the Mark In and Mark Out switches are used to define selection start and end during playback, or when using the Scrub/Shuttle wheel.

When Audition mode is on, the Mark In and Mark Out switches play a range of audio around the current Edit selection.

To move the selection start:

With the transport stopped, hold the Mark In switch and turn the Scrub/Shuttle wheel.

To move the selection end:

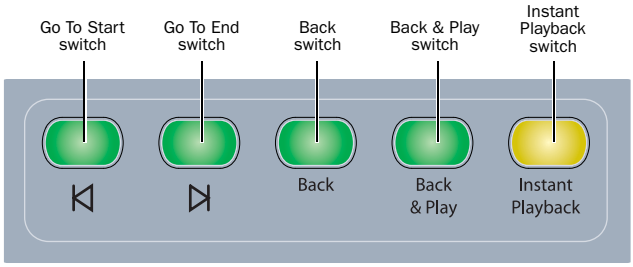
With the transport stopped, hold the Mark In switch and turn the Scrub/Shuttle wheel.

To move the entire selection:

With the transport stopped, hold both the Mark In and Mark Out switches and turn the Scrub/Shuttle wheel.

Locate Switches

The Locate switches move the Pro Tools transport to the designated location.



Locate switches

Go To Start Switch

The Go To Start switch returns the playback cursor to the beginning of the session.

Go to End Switch

The Go To End switch moves the playback cursor to the end of the session.

Back Switch

The Back switch stops the Transport (if it is moving) and moves the playback cursor back (earlier in time) by the amount of time selected in Back settings pop-up in Pro Tools. You can also click repeatedly to move back multiple times.

Forward Mode

Forward mode can be invoked by pressing Alt (Windows) or Option (Mac), and pressing the Back switch.

Back & Play Switch

The Back and Play switch combines the function of the Back switch and the Transport Play switch. The playback cursor moves back by the amount of time selected in the Back settings preference in Pro Tools.

If pre-roll is enabled, the pre-roll time will be observed in addition to the Back time if pre-roll is enabled.

Forward & Play Mode

Forward & Play mode can be invoked by doing the following:

To move the playback location forward and begin playback:

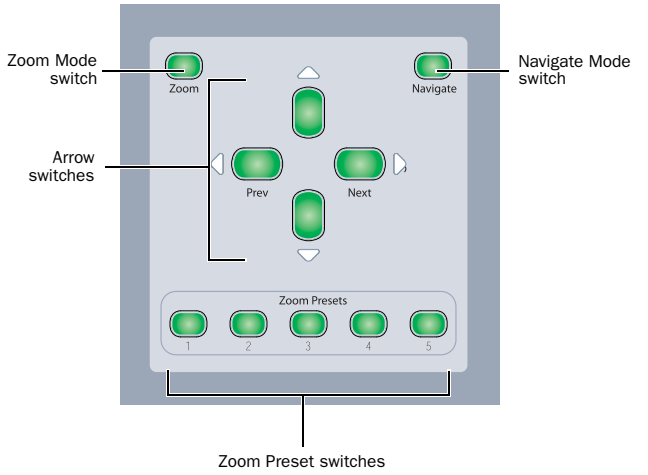
- Hold Alt (Windows) or Option (Mac) and press the Back and Play switch in the Transport section.

Instant Playback

The Instant Playback switch primes Pro Tools for playback, so that pressing Play will begin playback instantaneously. This switch can also be used during recording to put Pro Tools in Record Pause mode.

Zoom/Navigate Section

The Zoom/Navigate section is used to control navigation, display, and selections in the Pro Tools Edit window.



D-Command Zoom/Navigate Section

Zoom Mode Switch

The Zoom Mode switch puts the arrow switches in Zoom mode.

Navigate Mode Switch

The Navigate Mode switch puts the arrow switches in Navigate mode.

Arrow Switches (Up, Down, Previous, Next)

The function of the Arrow switches depends on the current mode.

Zoom Mode When set to Zoom Mode, the Up and Down Arrow switches change the vertical zoom and the Previous (Left) and Next (Right) Arrow switches change the horizontal zoom.

Navigate Mode In Navigate mode, the Up and Down Arrow switches move the edit cursor up and down among tracks, and the Previous (Left) and Next (Right) Arrow switches move the edit cursor left and right among region boundaries or transients (according to the Tab to Transients setting).

Text Entry In both Zoom or Navigate modes, the Arrow switches can be also used to navigate on-screen text fields and enter numerical values in the on-screen Main and Sub Counters, Start/End/Length fields, and Pre/Post Roll fields in the Edit and Transport windows. The Previous (Left) and Next (Right) Arrow switches move between fields, and the Up and Down Arrow switches change the value.

Zoom Preset Switches

The Zoom Preset switches recall the five horizontal Zoom presets in Pro Tools.

To store a Zoom Preset:

1 Using either the Horizontal Zoom buttons or the Zoomer tool, set the zoom level that you want to store.

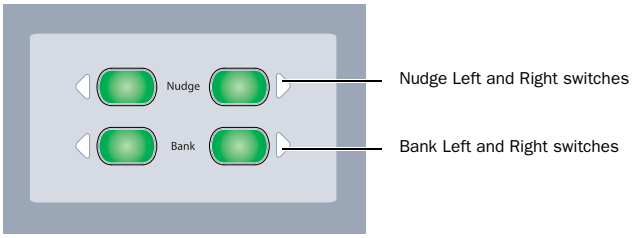
2 While pressing Control (Windows) or Command (Mac), press a Zoom Preset switch.

To recall a Zoom Preset:

- Press the corresponding Zoom preset switch.

Nudge/Bank Section

The Nudge/Bank section controls the display of any channels in Normal mode on the D-Command surface. If any channels are in any of the Custom Fader modes, they are not affected by Bank or Nudge commands, and the other channels move around them.



D-Command Nudge/Bank Section

Nudge Switches

The Nudge switches move the display of tracks on the control surface to the left or right, one channel at a time.

To nudge the track focus forward or backward by one channel:

- With a track focused in the Focus Channel Strip, hold Control (Windows) or Command (Mac) and press the left or right Nudge switch.

Bank Switches

The Bank switches move the display of tracks on the controls surface to the left or right by the number of available channels on the control surface.

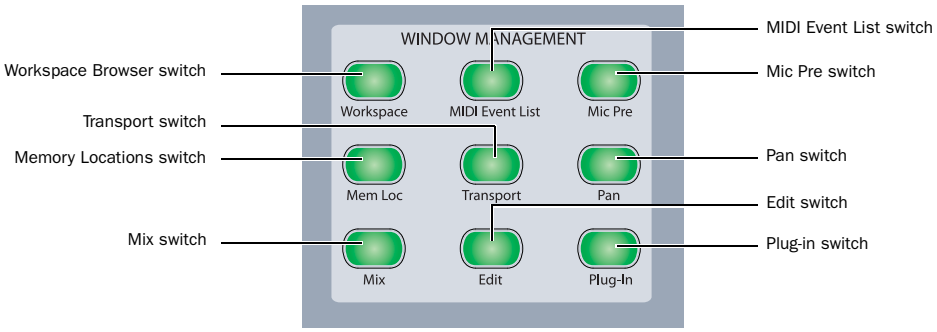
To nudge the track focus forward or backward by eight channels:

- With a track focused in the Focus Channel Strip, hold Control (Windows) or Command (Mac) and press the left or right Bank switch.

Chapter 9: Management Sections

Window Management Section

The Window Management section includes controls for opening and closing Pro Tools windows on-screen. When a window is open, its corresponding switch is lit.



D-Command Window Management section

Workspace Browser Switch

The Workspace Browser switch opens and closes the DigiBase Workspace Browser. Hold Alt (Windows) or Option (Mac) and press this switch to close all DigiBase windows.

MIDI Event List Switch

The MIDI Event List switch opens and closes the MIDI Event List or brings it to the front.

Mic Pre Switch

The Mic Pre switch opens and closes the Mic Pre window for the focused track.

Memory Locations Switch

The Memory Locations Switch opens and closes the Memory Locations window

Transport Switch

The Transport switch opens and closes the Transport window

Pan Switch

The Pan switch opens and closes the Pan window for the focused track. Hold Alt (Windows) or Option (Mac) to close all Pan windows.

Mix Switch

The Mix switch opens the Mix Window or brings it to the front.

Edit Switch

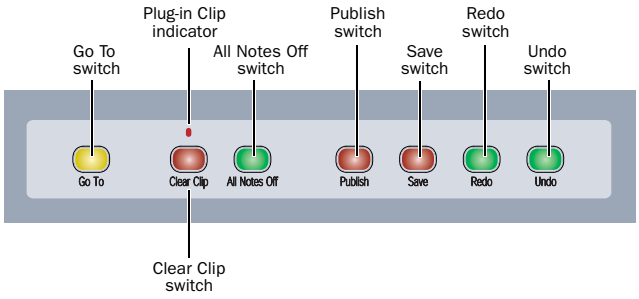
The Edit switch opens the Edit Window or brings it to the front.

Plug-in Switch

The Plug-in switch opens and closes windows for any currently targeted plug-ins in the session. Hold Alt (Windows) or Option (Mac) to close all plug-in windows.

Session Management Section

The Session Management section includes controls for session-wide management and save operations.



D-Command Session Management section

Go To Switch

The Go To switch is used to focus a specific track onto the Focus Channel section on the Main Unit.

To go to a specific track:

1 Press the Go To switch.

2 Enter the track position number for the track and press Enter.

Clear Clip Switch and Plug-in Clip Indicator

D-Command indicates occurrences of signal clipping on audio tracks, sends, and plug-ins. (Clip indication on D-Command follows the clip settings in the Pro Tools Display preferences.)

The Clear Clip switch lights if a clip occurs on an audio track or on a send anywhere in the session. The Plug-in Clip indicator lights if a clip occurs on a plug-in anywhere in the session. In addition, D-Command shows clipping with the following indicators:

- If an audio track clips, the meter clip LED for the clipping channel's lights red.
- If a send clips, the Send switch flashes in the Channel Strip Mode controls section. In addition, if one of the encoders on the channel strip is controlling the clipping send, the corresponding encoder clip LED lights red.
- If a plug-in clips, the Insert switch flashes in the Channel Strip Mode controls section. In addition, if one of the encoders on the channel strip is displaying the clipping plug-in, the corresponding encoder clip LED lights red.

Pressing the Clear Clip switch clears all clip indicators on D-Command, and in the Pro Tools session.

All Notes Off Switch

The All Notes Off switch can be used to silence stuck notes with MIDI devices. It sends an All Notes Off message to each channel for all connected MIDI devices.

Publish Switch

The Publish switch executes the Send Session Via DigiDelivery command in Pro Tools, opening the Send To DigiDelivery dialog on-screen.

Save Switch

The Save switch executes the Save Session command in Pro Tools. Whenever a change is made in a session and the Save command is available, this switch lights.

To save the current session:

1 Press the Save switch. The switch flashes, prompting confirmation of the Save command.

2 Do one of the following:

- To confirm the Save command, press the Save switch again.

– or –

- To cancel the Save command, press Escape.

Redo Switch

The Redo switch executes the Redo command in Pro Tools.

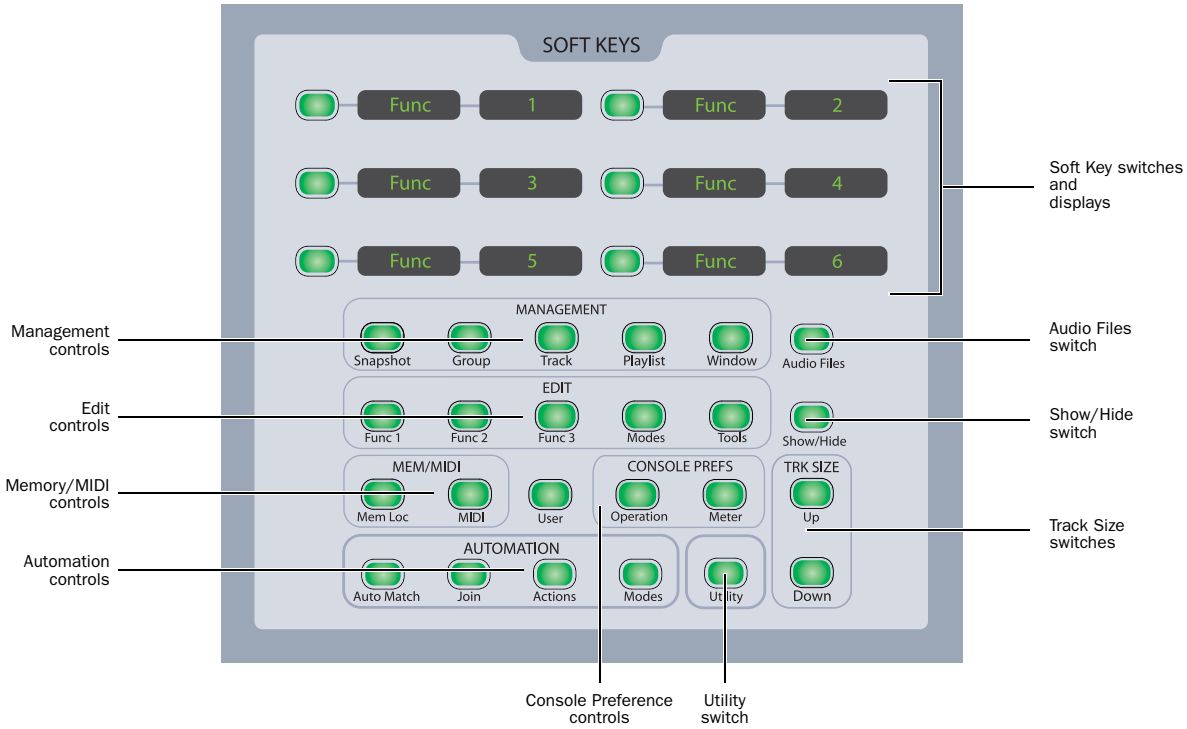
Undo Switch

The Undo switch executes the Undo command in Pro Tools.

Soft Keys Section

The Soft Keys section provides access to a wide range of Pro Tools commands directly from the control surface. It also provides access to preferences and settings specific to D-Command. The section consists of six variable-function soft keys and displays, along with a matrix of mode switches that change the functions shown in the displays. When a function is shown in a Soft Key display, pressing the corresponding Soft Key switch activates that function.

Some controls invoke multiple pages of Soft Key functions. To cycle through multiple pages of the same control, repeatedly press the control switch.



D-Command Soft Keys section

Default Soft Key Display

When a session is first opened, the Soft Key displays show basic information about the session:

- Session Name
- Bit: Session Bit Depth
- Sampl: Session Sample Rate
- File: Session File Type
- Tcode: Session Time Code Rate
- Delay Compensation On/Off Status

Delay Compensation can be toggled on and off from this display. The other settings shown above cannot be changed from the Soft Keys section.

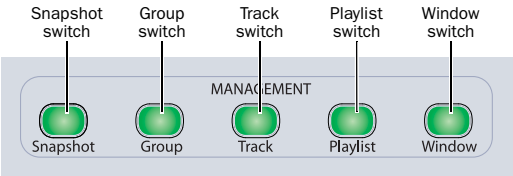
Soft Keys Display with Pro Tools Dialogs

When Pro Tools has a dialog on-screen, the two lower Soft Keys temporarily display “Escape” and “Enter,” letting you cancel or confirm the dialog from the control surface.

Exiting from Soft Key Modes

You can exit a Soft Key mode and return to the top level Soft Key display by holding Control (Windows) or Command (Mac) and pressing the currently lit Soft Key switch.

Management Controls



Management controls

Snapshot Switch

The Snapshot switch displays the following commands:

Page 1

- Captre: Capture
- Punch Captre: Punch Capture
- Snap 1–4: Snapshots 1–4

Pages 2–12

- Snap 5–48: Snapshots 5–48 (in groups of 4)

Group Switch

The Group switch displays the following commands:

Page 1

- Create Edit: Create Edit Groups
- Suspnd: Suspend Groups
- Create Mix: Create Mix Groups
- Modify: Modify Groups
- Create Both: Create Mix and Edit Groups

Page 2

- Preset 1-6: Recall Group Presets 1-6

Track Switch

The Track switch displays the following commands:

- New Track: Track > New
- Dup Track: Track > Duplicate
- Delete Selectd: Track > Delete
- Make Act/In: Track > Make Active/Inactive
- Bounce: File > Bounce To > Disk
- Split Mono: Track > Split into Mono

Playlist Switch

The Playlist switch displays the following playlist commands:

- New: New Playlist
- Duplicate: Duplicate Playlist
- Delete Audio: Delete Unused Audio Playlists
- Delete MIDI: Delete Unused MIDI Playlists
- Prevs Plylst: Show Previous Playlist
- Next Plylst: Show Next Playlist

Window Switch

No Session When no session is open, the Window switch displays the following commands:

Page 1

- Task Managr: Window > Task Manager
- Disk Space: Window > Disk Space
- System Usage: Window > System Usage

Page 2

- I/O Setup: Setup > I/O
- HW Setup: Setup > Hardware
- PB Engine: Setup > Playback Engine
- Preferences: Setup > Preferences
- Peripherals: Setup > Peripherals

Open Session When a session is open, the Window switch displays the following commands:

Page 1

- Auto Enabls: Window > Automation Enable
- Track Arm > Track Arming
- Beat Det: Event > Beat Detective
- Session Setup: Setup > Session
- Tasks: Window > Task Manager
- Projct Browser: Window > Project Browser

Page 2

- Color Pallet: Window > Color Palette
- Big Countr: Window > Big Counter
- Undo Histry: Window > Undo History
- Disk Space: Window > Disk Space
- Video Window: Window > Video
- System Usage: Window > System Usage

Page 3

- I/O Setup: Setup > I/O
- HW Setup: Setup > Hardware
- PB Engine: Setup > Playback Engine
- Disk Alloc: Setup > Disk Allocation
- Preferences: Setup > Preferences
- Peripherals: Setup > Peripherals

Page 4

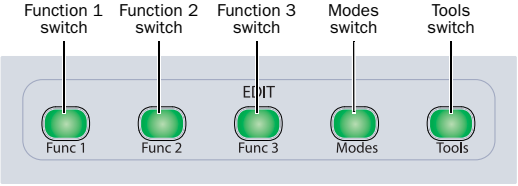
- Window Confgs: Window > Configurations > Window Configuration List
- MIDI Editor: Window > MIDI Editor
- Score Editor: Window > Score Editor

Page 5

- Tile Windws: Window > Arrange > Tile
- Tile Hrzntl: Window > Arrange > Tile Horizontal
- Tile Vertcl: Window > Arrange > Tile Vertical

- Cascde Windws: Window > Arrange > Cascade

Edit Controls



Edit controls

Edit Function 1 Switch (Basic Edit Commands)

The Edit Function 1 switch displays the following commands:

Page 1

- Cut: Edit > Cut
- Copy: Edit > Copy
- Paste: Edit > Paste
- Clear: Edit > Clear
- TCE To TLSel: Edit > TCE Edit to Timeline Selection

Page 2

- CutSP AllAut: Edit > Cut Special > All Automation
- CopySP AllAut: Edit > Copy Special > All Automation
- CutSP PanAut: Edit > Cut Special > Pan Automation
- CopySP PanAut: Edit > Copy Special > Pan Automation
- CutSP PI Aut: Edit > Cut Special > Plug-in Automation
- CopySP PI Aut: Edit > Copy Special > Plug-in Automation

Page 3

- PsteSP Merge: Edit > Paste Special > Merge
- ClrSP AllAut: Edit > Clear Special > All Automation
- PsteSP RepFil: Edit > Paste Special > Repeat to Fill Selection
- ClrSP PanAut: Edit > Clear Special > Pan Automation
- PsteSP ToCurr: Edit > Paste Special > To Current Automation Type
- ClrSP PI Aut: Edit > Clear Special > Plug-in Automation

Edit Function 2 Switch

The Edit Function 2 switch displays the following commands:

Page 1

- Trim to Sel: Edit > Trim > To Selection
- Cpture Region: Edit > Capture Region
- Seprte: Edit > Separate Region
- Heal Seprtn: Edit > Heal Separation
- Consolidate: Edit > Consolidate Selection
- Time Stamp: Audio Regions List > Time Stamp Selected

Page 2

- SendTo Back: Region > Send to Back
- SendTo Front: Region > Bring to Front
- Group Region: Region > Group
- Ungrp Region: Region > Ungroup
- Ungrp All: Region > Ungroup All
- Regrp Region: Region > Regroup

Edit Function 3 Switch (Manipulation Commands)

The Edit Function 3 switch displays the following commands:

Page 1

- Duplicate: Edit > Duplicate
- Repeat: Edit > Repeat
- Shift: Edit > Shift
- Insert Silnce: Edit > Insert Silence
- Lock Region: Region > Lock/Unlock
- Mute Region: Region > Mute/Unmute

Page 2

- Loop Region: Region > Loop Region
- Unloop Region: Region > Unloop Region
- ID/Rem SyncPT: Region > Identify/Remove Sync Point
- Rename Rgns: Region > Rename Regions
- Quantz ToGrid: Region > Quantize to Grid
- RgnDrop: Region List > Timeline Drop Order > L to R/Top to Bottom

Edit Modes Switch

The Edit Modes switch displays the Pro Tools Edit modes:

Page 1

- Shuffl: Shuffle Mode
- Spot: Spot Mode
- Slip: Slip Mode
- Grid Rel: Relative Grid Mode
- Grid Abs: Absolute Grid Mode

Page 2

- Tab Trnsnt: Tab to Transients
- Dynamc Trnspt: Options > Dynamic Transport
- Loop Plybck: Options > Loop Playback
- Loop Record: Options > Loop Record

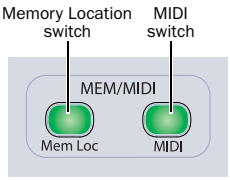
Edit Tools Switch

The Edit Tool Tools switch displays the Pro Tools Edit Tools. To cycle through multiple versions of the same tool, repeatedly press the corresponding Soft Key.

- Zoom: Normal/Single Zoomer tools
- Trim: Standard/Scrub/TCE Trimmer tools
- Select: Selector tool
- Grabbr: Time/Separation/Object Grabber tools
- Scrubber tool
- Pencil: Square, Random, Free, Line, Triangle, Arc, S-Curve

To select the Smart Tool, press any two buttons for the Trimmer, Selector or Grabber simultaneously.

Memory/MIDI Controls



Memory/MIDI controls

Memory Location Switch

The Memory Location switch ("Mem Loc") displays the names of Memory Locations in pages of six. The Soft Key display is paged by repeatedly pressing the Memory Location switch in the Soft Keys section. To page backwards, hold Shift while pressing the Memory Location switch.

MIDI Switch

The MIDI switch displays the following commands:

Page 1

- Wait Note: Transport Window > Wait for Note button
- Count Off: Transport Window > Countoff button
- Merge Record: Transport Window > MIDI Merge button
- Transpose: Event > Event Operations > Transpose
- Veloc: Event > Event Operations > Change Velocity
- Click On/Off: Options > Click

Page 2

- Change Tempo: Change Tempo window
- Change Meter: Change Meter window
- Split Notes: Event > Event Operations > Select/Split Notes
- Quantz: Event > Event Operations > Quantize
- Input Quantz: Event > Event Operations > Input Quantize

Page 3

- Write RTProp: Track > Write MIDI Real Time Properties
- Remove DpNote: Event > Remove Duplicate Notes

Audio Files Switch

No Session Open When no session is open, the Audio Files switch displays the names of the ten most recent Pro Tools sessions in its display pages 1 and 2.

Open Session When a session is open, the Audio Files switch displays the following commands:

Page 1

- New Sessn: File > New Session
- Open Sessn: File > Open Session
- Close Sessn: File > Close Session
- Revert Sessn: File > Revert to Saved
- Save As: File > Save As
- Save Copy In: File > Save Copy In

Page 2

- Import Audio: File > Import > Audio
- Import MIDI: File > Import > MIDI
- Import SesDat: File > Import > Session Data
- Import RgnGrp: File > Import > Region Groups
- Import Video: File > Import > Video

Page 3

- Export Region: Region List Menu > Export Regions as Files
- Export MIDI: File > Export > MIDI
- Export OMFAAF: File > Export > Selected Tracks as New AAF/OMF
- Export Text: File > Export > Session Info As Text

Pages 4 and 5

- Recent Sessns: Open recent sessions (listed by name)

Show/Hide Switch

The Show/Hide switch displays commands from the Show/Hide Tracks List menu.

Show/Hide Switch (Page 1)

- Show All: Show All Tracks
- Hide All: Hide All Tracks
- Show Selctd: Show Only Selected Tracks
- Hide Selctd: Hide Only Selected Tracks
- Show Inactv: Show Only Inactive Tracks
- Hide Inactv: Hide Only Inactive Tracks

Show/Hide Switch (Page 2)

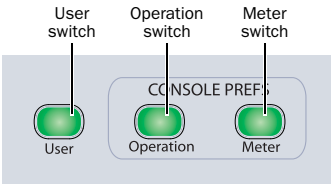
- Show Audio: Show Only Audio Tracks
- Hide Audio: Hide Only Audio Tracks
- Show Aux: Show Only Auxiliary Inputs
- Hide Aux: Hide Only Auxiliary Inputs
- Show MIDI: Show Only MIDI Tracks
- Hide MIDI: Hide Only MIDI Tracks

Show/Hide Switch (Page 3)

- Show Instmt: Show Only Instrument Tracks
- Hide Instmt: Hide Only Instrument Tracks
- Show VCA: Show Only VCA Master Tracks
- Hide VCA: Hide Only VCA Master Tracks
- Hide MkInac: Hide and Make Inactive

You can select multiple Show/Hide categories by holding Shift while pressing the corresponding Soft Key.

Console Preferences



Console Preferences

The Console Preference switches control D-Command preferences only, and do not affect the Pro Tools on-screen display.

User Switch

The User switch displays a user-configurable, custom set of Soft Keys, chosen from any of the other Soft Key displays. To cycle through both pages of User Soft Key selections, repeatedly press the User switch.

To add a Soft Key command to a User Soft Key selection:

1 In the Soft Keys section, press the User switch repeatedly to display the page (Page 1 or Page 2) where you want to add the operation.

2 Press the Soft Keys to display the page containing the operation you want to add.

3 Hold Control (Windows) or Command (Mac) and press the Soft Key for the operation.

To remove a Soft Key command from the User Soft Key selection:

1 Press the User switch repeatedly to display the operation you want to remove.

2 Hold Control (Windows) or Command (Mac) and press the Soft Key for the User operation.

Meter Switch

The Meter switch displays the following D-Command meter preferences:

Page 1

SndMtr (Send Meters) Toggles send metering on channel rotary encoders on and off.

InsMtr (Insert Meters) Toggles plug-in metering on channel rotary encoders on and off.

VCAMtr (VCA Meters) Toggles metering of VCA slaves on channel rotary encoders on and off.

Meters Toggles channel metering between pre- and post-fader modes.

CtrMtr (Center Meters) Toggles the 8-channel meter display on the Main Unit meter bridge between main output levels and the focused track.

RefLvl (Reference Level) Lets you change the D-Command meter display to help monitor program material with respect to different reference levels.

Page 2

GrChan (Gain Reduction Channel Display) Sets channel meters to display dynamics plug-in gain reduction when the plug-in is focused on a channel strip.

Operation Switch

The Operation switch controls operations specific to D-Command, and does not affect the Pro Tools on-screen display. For details on setting preferences, see "Setting D-Command Preferences" on page 24.

The Operation switch has the following pages of Soft Key functions:

Operation Switch (Page 1)

BnkJus (Bank Justification) Determines whether banks of channels in Normal mode are justified at the left, left center (to the left of the Main Unit), right center, (to the right of the Main Unit) or right side of the control surface.

Rotary (Rotary Encoder Mode) Determines responsiveness of rotary encoder knobs. Fixed mode is at normal resolution. The velocity modes set different rates of encoder acceleration. In Fine mode, response is fixed and at fine resolution.

CF Jus (Custom Fader Justification) Determines whether channels in Custom Fader mode are placed at the left, center-left, center-right, or right side of the control surface.

Encod (Encoder Order) Determines whether inserts, sends, and pan controls will be displayed in order from top-to-bottom or bottom-to-top on D-Command rotary encoders.

PIDef (Plug-in View Definition) Determines the view of plug-in parameters in the Custom Fader section (Name view, Expanded view, or Fader view).

FCStrp (Focus Channel Strip) Determines whether focusing a channel in the Focus Channel section also places a duplicate of the focused channel in the channel strip to the immediate left of the Global Controls section.

When Focus Channel Strip is enabled, all controls and modes are linked. You can, however, use four encoders simultaneously by using the Page Up or Page Down switches to bring a different set of sends or inserts to the duplicate channel's encoders.

⚠ *The duplicate Focus Channel strip is not available when D-Command is in a Custom Fader mode.*

Operation Switch (Page 2)

CFPlug (CF Bank Size for Plug-ins) Determines the number of channels allocated for Custom Fader Plug-in mode.

ApTrgt (Target Track from Application) Determines whether selecting an Insert or Send on-screen focuses its track on the D-Command Main Unit.

CFGrp (CF Bank Size for Custom and Mix/Edit Groups) Determines the number of channels allocated for Custom Groups mode.

ChanWn (Channel Window Display) Determines whether displaying plug-in or send pan parameters (by pressing an encoder Select switch) on D-Command opens the corresponding plug-in or send window on-screen in Pro Tools. Also determines whether the Channel Select switches (in the Dynamics or EQ sections) change the channel display of multi-mono plug-ins.

◆ When this preference is set to "Yes," the on-screen display of plug-in and send windows changes to reflect the state of the control surface.

◆ When this preference is set to "No," the on-screen display of plug-in and send windows does not change to reflect the state of the control surface.

CFTyp (CF Bank Size for Track Type) Determines the number of channels allocated for Custom Fader Tracks mode.

Select (Select Switch Latch Mode) Determines whether channel Select buttons follow latching or exclusive-or (non-latching) behavior when in Select mode.

Operation Switch (Page 3)

SoloFc (Focused Track Follows Solo) Determines whether a soloed track is automatically focused in the Focus Channel section (this function works in both Select and Focus modes)

2KbPan (Two-Knob Panning) Toggles linking of front and rear pan controls in surround panner windows to facilitate left-right motion in the surround field.

TchVal (Touch Display of Parameter Values On/Off) Turns off the display of parameter values when faders or encoders are touched.

CFTrks (Custom Faders Display Hidden Tracks) Determines whether tracks that are hidden in Pro Tools are displayed or hidden in Custom Fader modes. Tracks that are hidden in Pro Tools but shown in Custom Faders cannot be Selected or Record enabled.

Brdcst (Broadcast) Determines whether the XMON monitoring system is in Broadcast mode, which prevents AFL and PFL solo modes from changing the XMON Control Room Input source.

Trk/Ed (Link Track and Edit Selection) Toggles the Options > Link Track and Edit Selection option, which automatically selects a track or range of tracks when a selection is made in the track's timeline.

Operation Switch (Page 4)

Import PIMaps (Import Plug-in Maps) Opens "Choose a mapping file" dialog in Pro Tools.

Export PIMaps (Export Plug-in Maps) Opens "Save Plug-in Mapping As" dialog in Pro Tools.

For more information about importing and exporting plug-in maps, see "Exporting and Importing .pim Files" on page 128.

Faders (Faders On/Off) Turns off D-Command faders to prevent fader movement when monitoring a mix.

FilBnk (Always Fill Channel Strips When Banking) Toggles the preference setting that maximizes the number of channels displayed in Normal mode when banking. When selected, banking follows end stop behavior.

FillCF (Always Fill Custom Faders When Banking) Toggles the preference setting that maximizes the number of channels displayed in Custom Faders when banking. When selected, banking follows end stop behavior.

ChanPI (Channel Strip Editing for Plug-Ins) Toggles the preference setting that enables display of plug-in parameters directly on D-Command channel encoders.

Operation Switch (Page 5)

AsnMtx (Assign Matrix Enable) Determines whether Assign Matrix or normal Assign mode operation is used for assigning inputs, outputs, inserts and sends.

MtxJst (Matrix Select Area Justification) Determines whether Assign Matrix rows are arranged from Top to Bottom or Bottom to Top on the encoders.

PIClmn (Plug-In Menu Column Width) Determines the number of plug-in names displayed per row in the Assign Matrix

IOClmn (I/O Menu Column Width) Determines the number of I/O labels displayed per row in the Assign Matrix

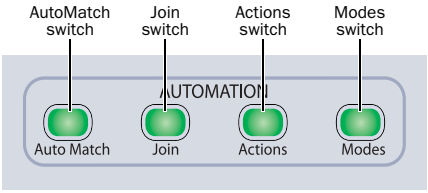
MtxLck (Assign Matrix Lock) Determines whether the Assign Matrix is locked by default or needs to be put into lock mode manually.

EncVCA (VCA Encoder Display) Determines whether VCA slave track controls are displayed in the encoders of VCA Master channels.

Operation Switch (Page 6)

LrnTch (Learn Touch) Determines whether D-Command encoders and switches are active when a plug-in is in Learn mode.

Automation Controls



Automation controls

AutoMatch Switch

The AutoMatch switch enables AutoMatch command in Latch or Write automation modes.

Join Switch

The Join switch is used to manually resume writing automation on all channels that were previously writing automation after an automation pass is interrupted.

Actions Switch

The Actions switch displays the following commands:

Actions Switch (Page 1)

Prview (Preview) Puts Pro Tools in Preview mode

Punch Prview (Punch Preview) Executes the Punch Preview command

Prview Suspnd (Preview Suspend) Suspends Preview mode

Captre (Capture) Executes the Capture command

Punch Captre (Punch Capture) Executes the Punch Capture command

See "Previewing Automation" on page 109 and "Capturing and Recalling Automation" on page 109 for more information on these commands.

Actions Switch (Page 2)

Wrt To All (Write to All) Writes current automation values to an entire selection or track while performing an automation pass.

Snap Back Causes all Latch or Write enabled tracks to exit their current automation pass and return instantly to the previously written automation levels. During playback, this command stops writing of automation without applying any AutoMatch ramping.

Wrt To Start (Write To Start) Writes current automation values from the insertion point backward to the beginning of a selection or track while performing an automation pass.

Wrt To End (Write to End) Writes current automation values from the insertion point forward to the end of a selection or track while performing an automation pass.

Wrt To Punch (Write To Punch Point) Writes current automation values back to the point where writing of automation began

Wrt To Next (Write to Next Breakpoint) Writes current automation values from the insertion point forward to the next automation breakpoint while performing an automation pass.

Actions Switch (Page 3)

Copy To Send Opens the Copy To Send dialog to allow copying of track control values to each selected track's send (Edit > Automation > Copy To Send).

Thin Auto (Thin Automation) Performs the Thin Automation command. (Edt > Automation > Thin).

Colesc VCAAtm (Coalesce VCA Automation) Executes the Track > Coalesce VCA Master Automation command

Colesc TrmAtm (Coalesce Trim Automation) Executes the Track > Coalesce Trim Automation Command

Clear TrmAtm (Clear Trim Automation) Executes the Track > Clear Trim Automation Command

Suspend TrmAtm (Suspend Trim Automation) Temporarily suspends Trim automation to allow auditioning of Trim moves

Modes Switch

The Modes switch displays the following D-Command Modes:

Modes Switch (Page 1)

AWrtTo All (Auto Write to All on Stop) Writes current automation values to an entire selection or track when the transport is stopped after an automation pass.

By default, Automatic Write to All on Stop mode is enabled for a single automation pass only. To configure the mode to remain enabled after an automation pass, hold Start+Alt (Windows) or Control+Option (Mac) while pressing the AWrtTo All switch.

Auto Join Auto Join is used in Latch mode to automatically resume writing of automation after the transport is stopped and started again during an automation pass.

AWrtTo Start (Auto Write to Start on Stop) Automatically writes current automation values from the insertion point backward to the beginning of a selection or track when the transport is stopped after an automation pass.

By default, Automatic Write to Start on Stop mode is enabled for a single automation pass only. To configure the mode to remain enabled after an automation pass, hold Start+Alt (Windows) or Control+Option (Mac) while pressing the AWrtTo Strt switch.

AWrtTo End (Auto Write to End on Stop) Writes current automation values from the insertion point forward to the end of a selection or track when the transport is stopped after an automation pass.

By default, Automatic Write to End on Stop mode is enabled for a single automation pass only. To configure the mode to remain enabled after an automation pass, hold Start+Alt (Windows) or Control+Option (Mac) while pressing the AWrtTo End switch.

AWrtTo Punch (Auto Write to Punch Point on Stop) Writes current automation values back to where the current automation pass began.

By default, Automatic Write to Punch Point on Stop mode is enabled for a single automation pass only. To configure the mode to remain enabled after an automation pass, hold Alt (Windows) or Option (Mac) while pressing the AWrtTo Punch switch.

AWrtTo Next (Auto Write to Next Breakpoint on Stop) Writes current automation values from the insertion point forward to the next automation breakpoint when the transport is stopped after an automation pass.

Automatic Write to Next Breakpoint on Stop remains enabled after each automation pass, until you disable it by pressing the lit AWrtTo Next switch.

Modes Switch (Page 2)

Wrt To Currnt (Write To Current Parameter) Writes the current control value to the currently displayed automation parameter (Edit > Automation > Write To Current).

Wrt To All Ena (Write To All Enabled Parameters) Writes current control values to all enabled automation parameters (Edit > Automation > Write To All Enabled).

Trm To Currnt (Trim To Current Parameter) Applies the current trim value to the currently displayed automation parameter (Edit > Automation > Trim To Current).

Trm To AllEna (Trim To All Enabled Parameters) Applies current trim values to all enabled automation parameters (Edit > Automation > Trim To All Enabled).

Gld To Currnt (Glide To Current Parameter) Applies a transition between automation values to the currently displayed automation parameter (Edit > Automation > Glide To Current).

Gld To AllEna (Glide To All Enabled Parameters) Applies a transition between automation values to all enabled automation parameters (Edit > Automation > Glide To All Enabled).

Modes Switch (Page 3)

Match Time (AutoMatch Time) Lets you use the Scrub/Shuttle wheel to set AutoMatch time, the amount of time it takes for automation values to return to the previously written values after an automation pass stops.

Glide Time (AutoGlide Time) Lets you use the Scrub/Shuttle wheel to set AutoGlide time, the amount of time it takes for surround pan values to move between two points in an automation pass performed with the optional Surround panner.

LchStp (Allow Latch Prime in Stop) Toggles the Allow Latch Prime in Stop preference, which allows tracks in Latch mode to be primed for writing automation while the transport is stopped. When a track in Latch mode is primed for writing automation, its Latch mode indicator flashes.

PlgAut (Plug-in Controls Default to Auto-Enabled) Toggles the preference that enables plug-in controls automatically when they are added to a track

AutCls (Coalesce when Removing Slaves from VCA Group) Toggles the preference that automatically coalesces automation to slave track when they are removed from a VCA-controlled group

TrmCols (Coalesce Trim Automation) Sets the preference that determines when Trim automation is coalesced (After Every Pass, On Exiting Trim Mode, or Manually)

Modes Switch (Page 4)

MmtTch (Latching Behavior for Switched Controls in Touch)

Toggles the preference that determines the behavior of switched controls in Touch mode.

StdVCA (Standard VCA Logic for Group Attributes) Toggles the preference that disables normal group linking behavior when a VCA is assigned to a group

WrtWrn (Suppress Automation "Write To" Warnings Toggles the preference that suppresses dialogs after invoking the Write To Start/End/All commands

PanLnk (Use Absolute Pan Linking) Toggles the preference that determines the behavior of pan controls in grouped tracks

SndTrm (Include Sends in Trim Mode) Toggles the preference that determines whether Send Faders go into Trim mode along with Main Volume

CtlUnd (Include Control Changes in Undo Queue) Toggles the preference that determines whether mixer changes appear in the Undo queue

Utility Switch

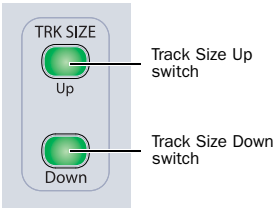


Utility switch

The Utility switch places the D-Command in Utility mode. When D-Command is in Utility mode, this switch flashes.

Utility mode lets you view D-Command system information, name D-Command units, run D-Command diagnostic tests, and set certain D-Command hardware preferences. For complete information on Utility mode, see Appendix A, "Utility Mode"

Track Size Switches



Track Size controls

The Track Size Up and Down switches increase and decrease the track height of all tracks where a selection or edit cursor is present.

Memory Locations

You can view and create Pro Tools Memory Locations from the D-Command Soft Keys.

To view Memory Locations in the Soft Keys, do one of the following:

- Repeatedly press the Mem Loc switch in the Soft Keys section to page the display of Memory Locations.

– or –

- Hold Shift and repeatedly press the Mem Loc switch in the Soft Keys section to page backward.

To create a new Memory Location from the Soft Keys:

1 Press the Mem Loc switch in the Soft Keys section. The Mem Loc switch lights to indicate Memory Location display.

2 Press any Soft Key that corresponds to a blank display.

3 Set the properties of the new Memory Location in the New Memory Location dialog.

4 Press the Soft Key that corresponds to Enter to save the Memory Location.

To edit a Memory Location from the Soft Keys:

1 Press the Mem Loc switch in the Soft Keys section. The Mem Loc switch lights to indicate Memory Location display.

2 If there are more than six Memory Locations, press the Soft Keys that correspond to Page Up and Page Down to view additional locations.

3 Hold the Start key (Windows) or Control key (Mac) and press the Soft Key that corresponds to the Memory Location you want to edit.

4 Change the properties of the Memory Location in the Edit Memory Location dialog.

5 Press the Soft Key that corresponds to Enter to save the Memory Location.

To delete a Memory Location from the Soft Keys:

1 Press the Mem Loc switch in the Select/MIDI Soft Keys section.

2 Hold the Alt key (Windows) or Option key (Mac) and press the Soft Key that corresponds to the Memory Location you want to delete.

Window Configurations

You can view, create, and edit Window Configurations from the D-Command Soft Keys.

To display Window Configurations in the Soft Keys:

1 Hold the Start key (Windows) or Control key (Mac) and press the Mem Loc switch in the Select/MIDI Soft Keys section. The Mem Loc switch flashes to indicate Window Configuration display.

2 If there are more than six Window Configurations, press the Soft Keys that correspond to Page Up and Page Down to view additional configurations.

To recall a Window Configuration from the Soft Keys:

1 Hold the Start key (Windows) or Control key (Mac) and press the Mem Loc switch in the Select/MIDI Soft Keys section.

2 Press the Soft Key that corresponds to the Window Configuration you want to recall.

To create a Window Configuration from the Soft Keys:

1 Hold the Start key (Windows) or Control key (Mac) and press the Mem Loc switch in the Select/MIDI Soft Keys section.

2 Press any Soft Key that corresponds to a blank display.

3 Set the properties of the new Window Configuration in the New Window Configuration dialog.

4 Press the Soft Key that corresponds to Enter to save the Window Configuration.

To edit a Window Configuration from the Soft Keys:

1 Hold the Start key (Windows) or Control key (Mac) and press the Mem Loc switch in the Select/MIDI Soft Keys section.

2 Hold the Start key (Windows) or Control key (Mac) and press the Soft Key that corresponds to the Window Configuration you want to edit.

3 Change the properties of the Window Configuration in the Edit Window Configuration dialog.

4 Press the Soft Key that corresponds to Enter to save the Window Configuration.

To delete a Window Configuration from the Soft Keys:

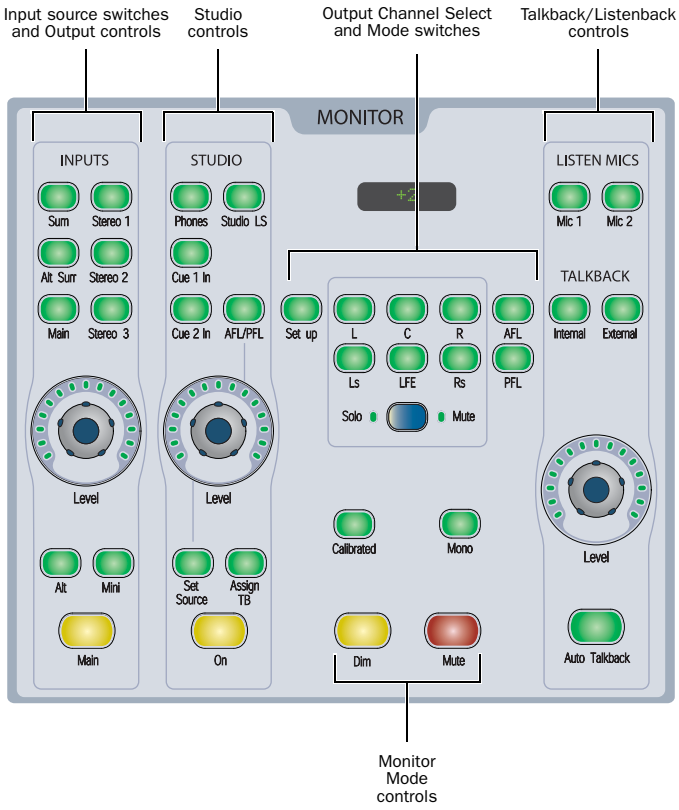
1 Hold the Start key (Windows) or Control key (Mac) and press the Mem Loc switch in the Select/MIDI Soft Keys section.

2 Hold the Alt key (Windows) or Option key (Mac) and press the Soft Key that corresponds to the Window Configuration you want to delete.

Chapter 10: Monitor and Meter Sections

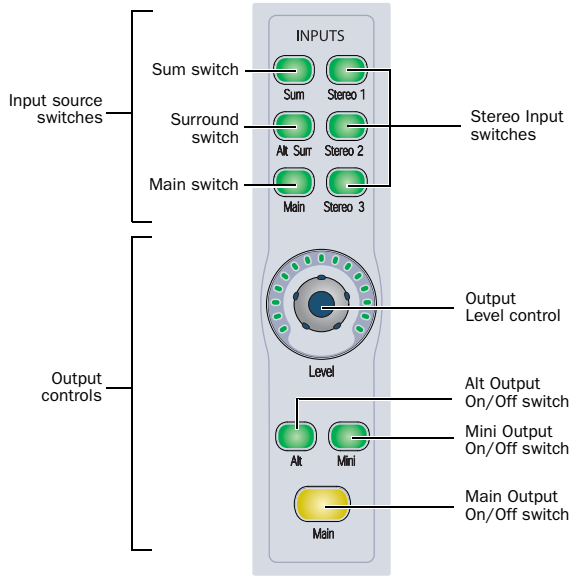
Monitor Section Controls

The Monitor section includes a full set of controls for the control room monitoring, headphone/cue, and talkback/listenback sections of D-Command. All input and output connections to the D-Command monitoring system are made on the XMON interface, which is connected to the D-Command console with the XMON cable, and remotely controlled from this section.



D-Command Monitor section

Input Source Switches and Output Controls



Input source switches and Output controls

Input Source Switches

The monitor system has five input sources:

- Main Inputs (6 channels)
- Surround Inputs (6 channels)
- Stereo 1 Inputs (2 channels)
- Stereo 2 Inputs (2 channels)
- Stereo 3 Inputs (2 channels)

These sources are selected by pressing their corresponding Input switches, which light when the source is activated.

Input Level Trim Mode

Each input source can be trimmed independently, to allow for setting of different reference levels or to compensate for differences in gain structure. Available trim values range from –20 dB to +10 dB in 0.5 dB steps.

To trim input levels:

1 Press and hold the Input Source Selector switch for the input you want to trim, until the switch flashes.

2 Turn the Main Output Level encoder knob to set the trim value. The monitor section display shows "Trim" and the trim value in dB.

3 Press the flashing Input Source Selector switch to exit Trim mode.

Sum Switch

In normal operation, the Input Source switches follow exclusive-or (non-latching) behavior, allowing only one source to be monitored at a time.

However, D-Command has a Sum mode that allows multiple input sources to be monitored at the same time. When Sum mode is on, multiple input source switches can be active.

Sum mode ignores any input trim values when it is active.

To add or remove inputs in Sum mode:

1 Press the Sum switch. The switch lights to indicate Sum mode is on.

2 Press any number of Input Source switches to toggle their corresponding inputs on or off. It is possible to turn all inputs off in this mode.

To exit Sum mode:

▪ Press the Sum switch again. Monitoring reverts to the input that was selected when you entered Sum mode.

Output On/Off Switches

The monitor system has three outputs:

- Main Control Room Outputs (6 channels)
- Alt Control Room Outputs (6 channels)
- Mini Control Room Outputs (2 channels)

Only one output can be active at a time. The Output On/Off switches follow exclusive-or (non-latching) behavior. When you activate an output, its name and gain value (in dB) are shown in the monitor section display.

Output Level Control

The monitor system output section has a touch-sensitive rotary encoder for control of output level. When the encoder knob is touched, the monitor section display shows the current level in dB. Gain ranges from a minimum of –INF to a maximum of +10 dB, in 1 dB steps.

Output Level Trim Mode

Each output level control can be trimmed independently, to allow for setting of different reference levels or to compensate for differences in gain structure. Available trim values range from –20 dB to +10 dB, in 0.5 dB steps.

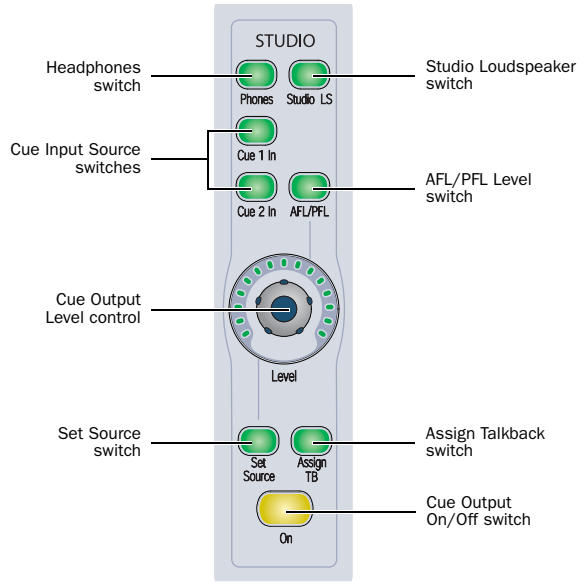
To trim output levels:

1 Press and hold the On/Off switch for the output you want to trim, until the switch flashes.

2 Turn the encoder knob to set the trim value. The monitor display shows the trim value in dB.

3 Press the flashing On/Off switch to exit Trim mode.

Studio Controls



Cue controls

Cue Input Source Switches

The Headphone/Cue monitor system has three input sources:

- Cue 1 Input (2 channels)
- Cue 2 Input (2 channels)
- Main Monitor Input (2 channels)

Cue Output On/Off Switches

The Cue system has four available outputs:

- Cue 1 (2 channels)
- Cue 2 (2 channels)
- Headphone (2 channels)
- Studio Loudspeaker (2 channels)

The two Cue Outputs, Headphone Output, and Studio Loudspeaker Output can be active in any combination, including all on or all off.

The following table shows possible outputs for each input source. (Talkback can be added to each of the outputs.)

Input	Possible Outputs
Cue 1	Cue 1, Headphone, Studio LS
Cue 2	Cue 2, Headphone, Studio LS
Main Monitor	Cue 1, Cue 2, Headphone, Studio LS

To assign an input source to an output:

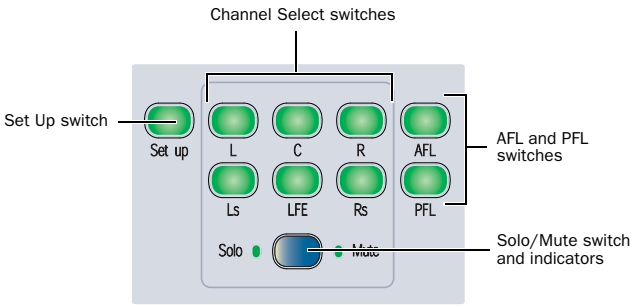
1 Press the switch for the output for which you want to assign an input. The switch will light, and the Monitor LED display will show the currently selected source.

2 Press the Set Source switch repeatedly to cycle through the available source choices.

Assign Talkback Switch

The Assign Talkback switch lets you add the talkback signal to any of the Headphone/Cue system outputs. The Assign Talkback switch lights to indicate that talkback is active for a given output.

Output Channel Select Controls



Output Channel Select controls

Set Up Switch

The Set Up switch resets output trim levels to their default values.

Channel Select Switches

The Channel Select switches let you solo or mute individual channels of the Control Room outputs. The function of the Channel Select switches depends on the mode of the Solo/Mute switch.

- When the mode is set to Solo, each Channel Select switch solos the corresponding output channel.
- When the mode is set to Mute, each Channel Select switch mutes the corresponding output channel.

In both modes, the Channel Select switches follow latched behavior, allowing multiple outputs to be soloed or muted. The Channel Select switches light to indicate that they are active.

There are Channel Select switches for the following channels:

- L (Left)
- C (Center)
- R (Right)
- Ls (Left Surround)
- Rs (Right Surround)
- LFE

These choices support all possible channel configurations in Pro Tools. A maximum of six channels (5.1 surround) may be in use at any time.

Individual Output Trim Mode

Each output channel can be trimmed individually for each of the three control room outputs (Main, Alt, and Mini), allowing you adjust the channel balance for each set of control room speakers. Trim values are stored for each of the three outputs. Available trim values range from –30 dB to +10 dB, in 0.5 dB steps.

To trim the output level for an individual output channel:

1 Activate the control room output (Main, Alt, or Mini) whose channel levels you want to trim.

2 Press and hold the Channel Select switch for the output channel you want to trim, until the switch flashes.

3 Turn the Output Level encoder to set the trim value for the channel. The monitor display shows “Trim” and the trim value in dB.

4 Press the flashing Channel Select switch to exit Trim mode.

5 Repeat the above steps for each output channel and each set of outputs (Main, Alt, or Mini) you want to trim.

Solo/Mute Switch and Indicators

The Solo/Mute switch toggles the function of the Channel Select switches between Solo and Mute modes. The indicators light to indicate which mode is active.

AFL and PFL Switches

The AFL and PFL switches invokes After Fader Listen and Pre Fader Listen Solo modes.

AFL and PFL modes send signal to a separate output path with independently adjustable levels for each mode. The XMON Control Room Input source is automatically changed to monitor the AFL/PFL input, unless you put D-Command in Broadcast mode (see "Broadcast Mode for AFL and PFL Monitoring" on page 95). This lets you monitor the soloed channels in the Main control room monitors (with Broadcast mode off) or in a dedicated solo monitoring system (with Broadcast mode on).

⚠ *AFL and PFL Solo modes require the use of the Surround Mixer plug-in.*

To select the Solo mode:

1 Press the AFL or PFL switch in the D-Command Monitor section to select the corresponding Solo mode.

Setting AFL and PFL Levels

Levels can be set separately for AFL and PFL modes from the D-Command Monitor section.

To set the AFL or PFL level:

1 Press the AFL or PFL switch in the D-Command Monitor section.

2 Turn the Cue output level control. The AFL/PFL level is shown in the Monitor displays.

To set the AFL or PFL level to its default setting:

1 Press the AFL or PFL switch in the D-Command Monitor section.

2 Hold Alt (Windows) or Option (Mac) and touch the Cue output level control.

Broadcast Mode for AFL and PFL Monitoring

You can put the D-Command monitoring system in Broadcast mode, which prevents AFL and PFL solo modes from changing the XMON Control Room Input source. This lets you solo channels while preserving the main monitor mix.

You can then use the AFL/PFL path selector in the I/O Setup dialog to route the AFL/PFL solo signal from the Pro Tools audio interface to a separate set of speakers or headphones.

To put the XMON monitoring system in Broadcast mode:

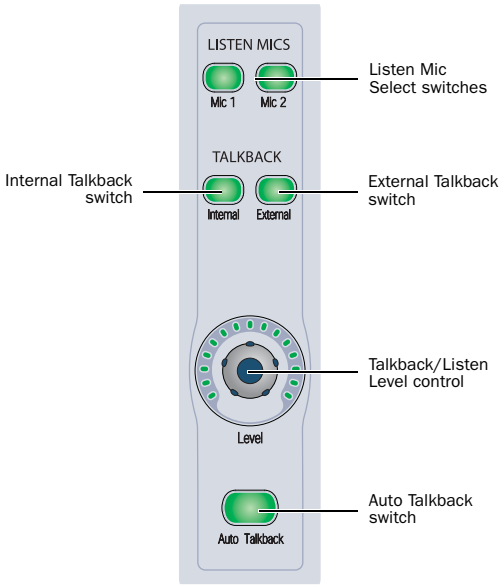
1 Press the Operation switch in the Soft Key section.

2 Press the Soft Key that corresponds to "Broadcast"

While in Broadcast mode, any channels soloed while in AFL or PFL are still sent to the AFL/PFL path, but XMON does not switch the Control Room Input source to monitor that path.

While in Broadcast mode, any channels soloed while in SIP mode will still cause all other tracks to be muted.

Talkback/Listen System



Control Room Output controls

Talkback Controls

The Talkback system has two talkback microphone inputs (one external, one built-in) both using the touch-sensitive rotary encoder for control of output volume. When either switch is lit, the monitor section display show the corresponding volume level in dB. Level control on each ranges from a minimum level of –INF to a maximum level of +30 dB.

Talkback Level Control

When the External Talkback switch is lit, the Level control adjusts the volume for the external talkback microphone. When the encoder knob is touched, the monitor section display shows the level in dB.

The Talkback Level control also adjusts the volume of the built-in (Internal) microphone, located on the meter bridge of the D-Command Main Unit.

Talkback Dim Function

When Talkback is engaged, the Dim switch lights and the Dim function is automatically applied to the Main outputs. Any adjustment of the Dim level affects both the Talkback Dim function and the Control Room Output Dim function.

To set the Dim level:

1 Press and hold the Assign Talkback switch until the switch flashes.

2 Turn the Cue Output Level encoder to set the Dim value. The monitor section shows the Dim value in dB.

Auto Talkback Switch

The Auto Talkback switch activates a mode in which the talkback and listen microphones are automatically turned on whenever the Pro Tools transport is not in Play or Record. When Auto Talkback is active, the Auto Talkback switch lights, and the Talkback switches flash.

While in Auto Talkback mode, you can temporarily disable and re-enable talkback, while staying in Auto Talkback mode.

To temporarily disable Talkback while in Auto Talkback mode:

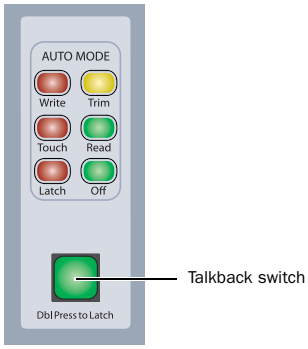
- Press either of the flashing Talkback switches.

To re-enable talkback while in Auto Talkback mode:

- Double-press either Talkback switch so it flashes again.

Talkback Switch

The Talkback switch, located at the bottom of the Channel Strip Master section on the Main Unit, controls the D-Command Talkback function.



Talkback switch

The Talkback switch can follow momentary or latched behavior. If held, the switch is active only when pressed down.

If rapidly double-pressed, the switch latches on and flashes to indicate that talkback is active. Press the switch again to turn off talkback.

Listen Controls

The Listen system has two selectable microphone inputs, both using the touch-sensitive rotary encoder for level control.

Listen Mic Select Switches

There are two Listen Mic Select switches for the external listen microphone inputs:

- Mic 1
- Mic 2

Either or both of these inputs can be active at any time. When one input is active, the encoder controls the level of that input independently. When both inputs are active, the encoder controls both levels simultaneously, maintaining any relative offset between the two.

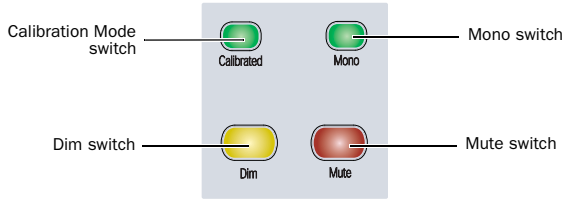
Level control ranges from a minimum level of –INF to a maximum level of +30 dB.

Dim Level Control

The Dim Level control lets you adjust the amount of level reduction applied by the Dim switch, located at the bottom of the Monitor section. Level reduction ranges from –30 dB to 0 dB, in 1 dB steps.

When the Dim encoder knob is touched, the monitor section display shows “Dim” and the gain reduction in dB.

Monitor Output Mode Controls



Monitor Output Mode controls

Calibration Mode Switch

The Calibration Mode switch invokes a mode that changes the output value displayed by the Monitor section display from *gain* (expressed in dB) to *sound pressure level* (expressed in dB SPL) for each of the control room outputs. This switch lights when an SPL value is shown for the active output.

To display output levels in dB SPL, you must first calibrate each output. This SPL calibration requires the use of a pink noise source (or other reference material) and a sound pressure level meter to measure the output of individual control room speakers.

To calibrate Control Room outputs to display SPL:

1 Send the reference material to the Main Control Room Outputs, and set the output level in Pro Tools to your studio reference level (for example, –18 dBFS).

2 Pan the signal to center (so that equal level is sent to all Main Control Room Output speakers).

3 Set the speaker-to-speaker balance for all speakers in the system using Output Trim mode for each channel, using the sound pressure level meter to measure SPL at the mix position. See “Individual Output Trim Mode” on page 94.

4 Solo the Center speaker, and adjust the Main Control Room Output level encoder until the sound pressure level meter measures the target reference level (for example, 85 dB) at the mix position.

5 Press and hold the Calibration Mode switch until it flashes.

6 Adjust the Main Control Room Output level encoder until the target reference level is displayed in the Monitor Section display.

7 Press the flashing Cal switch.

8 Repeat steps 4–7 for the Alt and Mini outputs.

To toggle the output display between dB and dB SPL:

1 Select the output whose display you want to toggle (Main, Alt, or Mini).

2 Press the Calibration Mode switch.

◆ When the Calibration Mode switch is lit, output is displayed in dB SPL.

◆ When the Calibration Mode switch is unlit, output is displayed in dB.

Mono Switch

The Mono switch mixes the Left and Right signals of any of the output modes (any surround channels are not affected) to provide mono output, useful for checking phase and balance relationships. The Mono switch lights to indicate that it is active.

Mono Trim Mode

Mono output can be trimmed to adjust its reference level in comparison to other outputs. Available trim values range from –12 dB to 0 dB, in 0.5 dB steps.

To trim mono output:

1 Press and hold the Mono switch until it flashes.

2 Turn Alt Output encoder knob to set the Mono trim value. The monitor display shows "Trim" and the trim value in dB.

3 Press the flashing Mono switch to exit Trim mode.

Dim Switch

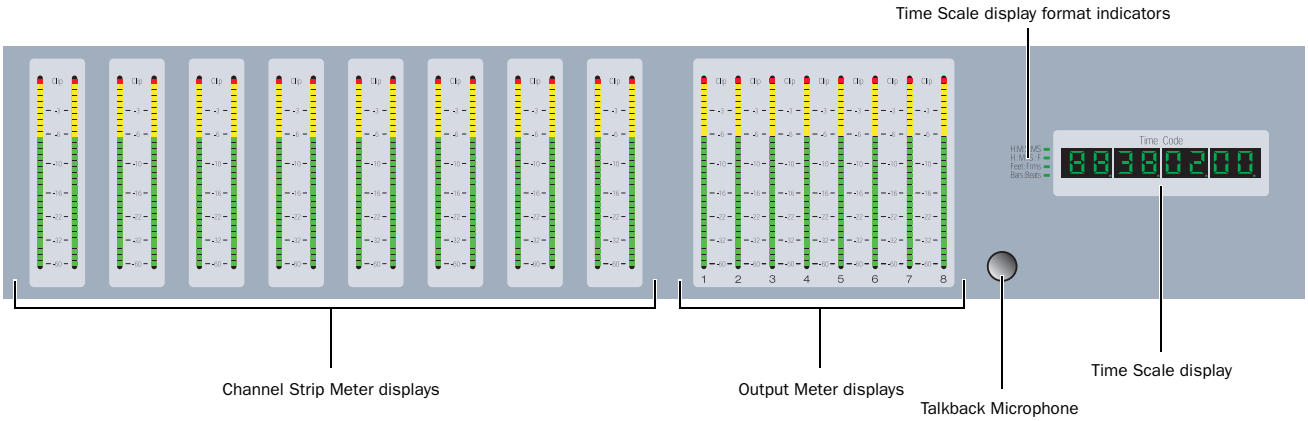
The Dim function applies an adjustable gain reduction to the Control Room outputs. This function affects all three output destinations. The Dim switch toggles the dim function on and off, and lights to indicate that it is active.

Mute Switch

The Mute switch toggles the mute state for all Control Room outputs. Mute operates globally on all three output destinations. The Mute switch lights to indicate that it is active.

If the Mute switch on the XMON interface front panel is activated, the Mute switch on D-Command must be used to unmute the monitor system. (Outputs cannot be unmuted from XMON front panel.)

Meter and Time Code Displays (Main Unit)



Meter and Time Scale displays (Main Unit)

Meters

The Channel Strip Meter display features dual 32-segment LED bar graphs for each channel, and can display pre- or post-fader levels depending on the D-Command Meter Preferences setting. In Custom Fader mode, these meter displays can show plug-in input and output meters, gain reduction meters for dynamics plug-ins, and other parameters. The top LED is red and indicates clipping on the corresponding channel or parameter.

The Output Meter display includes eight 32-segment LED bar graphs with clip indication for displaying output levels or the level of the track focused in the Focus Channel Strip, depending on the D-Command Meter Preferences setting.

For details on setting meter preferences, see “Meter Preferences” on page 28.

Time Scale Displays

The Time Scale displays on the Main Unit mirrors the Main Time Scales in Pro Tools.

Time Scale Display Format Indicators

The indicators to the left of the Time Scale displays show the currently displayed format for both the Main Time Scale and the Sub Time Scale. Formats include:

- Hours:Minutes:Seconds:Milliseconds
- Hours:Minutes:Seconds:Frames
- Feet+Frames
- Bars|Beats

Talkback Microphone

The built-in D-Command talkback microphone is located between the Meters and the Time Scale display.

Setting D-Command Meters for Different Reference Levels

The Pro Tools Reference Level meter preference lets you change the D-Command meter display to help monitor program material with respect to different reference levels.

At each setting except 0 dB, a single LED lights continuously across the meter bridge at a fixed point to indicate that reference level. You can then compare the peaks of the program material to the indicated level.

The following reference level settings are available:

0 dB This is the normal setting used for referencing material to a 0 dB (full code) reference level.

–14 dB This reference level setting lights a single LED at –14 dB across the meter bridge.

–18 dB This reference level setting lights a single LED at –18 dB across the meter bridge.

–20 dB This reference level setting lights a single LED at –20 dB across the meter bridge.

To set a D-Command meter reference level:

1 In the Soft Keys section, press the Meter switch.

2 Press the Soft Key that corresponds to "RefLvl" to cycle among the meter reference level settings.

3 Press the Meter switch to exit.

Chapter 11: Normal Mode Operations and Commands

The power and flexibility of D-Command lies in its different operating modes, which let you customize the behavior of its channel strip controls to fit your workflow.

The main D-Command operating modes are *Normal mode* and the four *Custom Fader modes*.

For more information on Custom Fader Modes, see Chapter 13, "Custom Fader Modes."

In Normal mode, Pro Tools tracks are displayed on D-Command in a standard console format. In this mode, channel strips correspond to a track in the session, and most of the channel strip controls correspond directly to on-screen controls or views in Pro Tools:

- Channel Fader controls channel volume
- Channel Display shows track name, and track volume when fader is touched
- Pan switch shows Pan values on encoders (this is the default view when a new track is created)
- Inserts switch shows Insert name on encoders
- Sends switch shows name of Send on the encoder display, and Send level on the encoder LED ring

Assigning Elements to Tracks

You can assign Inputs, Outputs, Inserts, and Sends to tracks directly from D-Command by entering Assign mode.

To assign an input or output to a track:

1 Press the Assign Inputs switch or Assign Outputs switch to enter the corresponding Assign mode. Input and output assignments are displayed and edited on the lower encoder.

2 If necessary, press the Bypass/Mute/Pre switch repeatedly to move up through to the top menu level.

3 Turn the encoder knob to choose between audio interface channels and busses.

4 Press the encoder Select switch to confirm your selection.

5 Turn the encoder knob to choose the audio interface channel or bus assignment that you want.

6 Repeat steps 2–5 for any other channels that you want to assign an input or output.

7 Press the flashing encoder Select switch or press the flashing Assign switch to confirm the assignments.

To assign a send or insert to a track (global assign mode):

1 Press the Assign Sends switch or the Assign Inserts switch to enter the corresponding Assign mode. The first two send or insert positions will show on the encoder displays by default.

2 To display and edit other insert positions, press the Page Up or Page Down switches on the channel where you want to make the assignment.

3 Turn the encoder knob that corresponds to the insert position that you want to edit to select from the first level of menu choices.

4 Press the encoder Select switch to move down and the Bypass/Mute/Pre switch to move up through menu levels.

5 Press the encoder Select switch to confirm each menu level selection.

6 Repeat steps 2–5 to modify other send or insert assignments.

7 Press each flashing encoder Select switch or press the flashing Assign switch to confirm the assignments.

To assign a send or insert to a track (temporary assign mode):

1 Press the Inserts or Sends switch on the channel where you want to make the assignment.

2 To display and edit other insert positions on the channel, press the channel's Page Up or Page Down switches.

3 Do one of the following:

- If the send or insert position is empty, press the encoder select switch. The encoder display shows the ">" sign indicating that you are editing the send or insert position.

– or –

- If the send or insert position is already assigned, press and hold the encoder select switch until the encoder display shows the ">" sign indicating that you are editing the send or insert position.

4 Turn the encoder knob that corresponds to the insert position that you want to edit to select from the first level of menu choices.

5 Press the encoder Select switch to move down and the Bypass/Mute/Pre switch to move up through menu levels.

6 Press the encoder Select switch to confirm each menu level selection.

7 Repeat steps 2–5 to modify other send or insert assignments.

8 Press the flashing encoder Select switch to confirm the assignment.

To remove an input, output, send or insert:

1 Press an Assign switch to enter the corresponding Assign mode.

2 For the assignment you want to remove, press the encoder Bypass/Mute/Pre switch repeatedly until you reach the top level menu for the assignment.

3 Turn the encoder knob counter-clockwise until no assignment is visible.

4 Do one of the following:

- Press the flashing encoder Select switch or press the flashing Assign switch to confirm the removal.

– or –

- Press the flashing Escape switch to cancel the removal and restore the assignment.

To quickly remove an output or send assignment:

1 Press the Output Assign or Send Assign switch.

2 Hold Start (Windows) or Control (Mac) and press the Select switch for each output or send assignment you want to remove.

3 Press the flashing Assign switch to exit Assign mode.

Assigning Inputs in Sessions with Multiple Plug-in Outputs

In sessions with plug-ins that have multiple outputs, the outputs of those plug-ins are available as inputs in other audio and Auxiliary Input tracks. These appear as a third category of inputs, labelled *plug-ins*, in the track input menu.

When assigning inputs from D-Command, this third category of inputs appears as a top-level menu choice.

To assign an input from a plug-in output:

1 Press the Assign Inputs switch.

2 On the channel where you want to make the assignment, turn an encoder knob to select *Plug-In* from the first level of menu choices.

3 Press the encoder Select switch to move down to the individual plug-in level.

4 Turn the encoder knob to select the plug-in whose auxiliary output you want to select.

5 Press the encoder Select switch to move down to the list of plug-in auxiliary outputs.

6 Do one of the following:

- Press the flashing encoder Select switch or press the flashing Assign Inputs switch to confirm the assignment.

– or –

- Press the flashing Escape switch to cancel the assignment.

Viewing Assignments

Display of Inserts and Sends

Encoder and channel strip displays show Insert and Send information as follows:

◆ Inserts with no assignments show only uppercase letters (A–J) in the corresponding positions.

◆ Sends with no assignments show only lowercase letters (a–j) in the corresponding positions.

◆ Inserts and Sends with assignments show only the Insert or Send name and no letters.

Display of I/O Assignments

You can view the I/O assignments for individual channels in a momentary I/O view. I/O assignments are displayed at the of bottom the channel's encoders, according to track type. Assignments are displayed from top to bottom as follows:

- Audio and Auxiliary Input tracks
  - Input
  - Output
- Instrument tracks
  - MIDI input
  - MIDI output
  - Aux input
  - Aux output
- MIDI tracks
  - MIDI input
  - MIDI output
- Master Fader tracks
  - Output
- VCA Master tracks
  - Group assignment

To view the I/O assignments on a track:

- Press and hold the Sends switch on the track. The Sends switch lights to indicate I/O view.

With Instrument tracks, press the Page Up and Page Down switches to view additional assignments.

Display of Multiple Output Assignments

Audio and MIDI Tracks

For audio or MIDI tracks that have multiple output assignments, a Plus (+) sign precedes the output name.

To view the names of multiple output assignments:

1 Press and hold the Sends switch on a track with multiple output assignments. The Sends switch lights to indicate I/O view.

2 Press the B/M/P switch under any output name preceded by a plus (+) sign. The names of output paths "spill" onto the track's encoder displays.

3 To exit output "spill" view, press any of the lit output path B/M/P switches.

To rename an I/O path on an audio track:

1 Press and hold the Sends switch on the track. The Sends switch lights to indicate display of I/O assignments.

2 If you have multiple I/O assignments on the track, press the B/M/P switch under any output name preceded by a plus (+) sign. The names of output paths "spill" onto the track's encoder displays.

3 Hold Start (Windows) or Control (Mac) and press the B/M/P switch under the I/O path you want to rename.

4 Enter a new name for the path.

5 Click OK.

Display of Multiple Send Assignments

For sends that have multiple assignments, a Plus (+) sign precedes the send name.

To view the names of multiple send assignments:

1 Press the Sends switch on a track with multiple send assignments.

2 Hold Control (Windows) or Command (Mac) and press the B/M/P switch under any Send name preceded by a plus (+) sign. The names of send paths "spill" onto the track's encoder displays.

3 To exit send "spill" view, press any of the lit send path B/M/P switches.

To rename a Send path:

1 Press the Sends switch on the track with the Send you want to rename.

2 If you have multiple sends on the track, hold Control (Windows) or Command (Mac) and press the B/M/P switch under any Send name preceded by a plus (+) sign,. The names of send paths "spill" onto the track's encoder displays.

3 Hold Start (Windows) or Control (Mac) and press the B/M/P switch under the send path name.

4 Enter a new name for the path.

5 Click OK.

Interrogation of Bus and I/O Assignments

Momentary and Latching Operation

When interrogating bus assignments or I/O assignments, you can display them momentarily or latch them on. Latching the display of assignments is useful when banking faders to locate off-bank indications.

To display bus and I/O assignments momentarily:

- Touch the encoder showing the assignment.

To latch display of bus and I/O assignments:

- Double-tap the encoder showing the assignment.

To exit latched display of bus and I/O assignments:

- Press the flashing Escape switch.

Off-Bank Indications

When interrogating bus assignments (in either momentary or latched display), any off-bank assignment are indicated by flashing Bank/Nudge switches. Slow flashing indicates that an assignment is one button press away; Fast flashing indicates that an assignment is multiple presses away. The Bank/Nudge switches flash to indicate the presence of off-bank assignments.

Interrogating Bus Assignments

D-Command allows both *forward* interrogation of outputs to bus paths and *reverse* interrogation of inputs from bus paths on Audio tracks or Auxiliary Input tracks.

To interrogate a track output to a bus (forward bus interrogation):

1 Press and hold the Sends switch on a track that has the bus as an output assignment. The channel goes into I/O view, showing the input and output for the track in its channel strip encoders.

2 Touch (or double-tap) the encoder showing the bus assignment on the output. The channel Select switch flashes on tracks with that bus assigned as an input.

To interrogate a send to a bus (forward bus interrogation):

1 Press the Sends switch on a track that has the bus as a Send assignment.

2 Hold Control (Windows) or Command (Mac) and press the B/M/P switch under the send. All sends on the track spill to the track's encoders.

3 Touch (or double-tap) the encoder showing the bus assignment on the send. The channel Select switch flashes on tracks with that bus assigned as an input.

To interrogate a track input from a bus (reverse bus interrogation):

1 Press and hold the Sends switch on a track that has the bus as an input assignment. The channel goes into I/O view, showing the input and output for the track in its channel strip encoders.

2 Touch (or double-tap) the encoder showing the bus assignment on the input. The channel Select switch flashes on tracks with that bus as an output. Both the channel Select switch and the channel Send switch flash on tracks with that bus as a send assignment.

Interrogating I/O Assignments

D-Command allows interrogation of matching input or output assignments (including interface, bus, or MIDI paths) on Audio, Auxiliary Input, MIDI, Instrument, or Master Fader tracks.

To interrogate a track input or output:

1 Press and hold the Sends switch on a track that has the input or output assignment. The channel goes into I/O view, showing the input and output for the track in its channel strip encoders.

2 Hold Shift and touch (or double-tap) the encoder showing the input or output assignment. The channel Select switch flashes on all tracks that have the same input or output.

Making Elements Active or Inactive

You can make Inputs, Outputs, Inserts, Sends, and entire tracks active or inactive directly from D-Command by entering a temporary Make Inactive mode.

To toggle input paths active/inactive:

1 Press the Make Inactive Inputs switch to enter the Make Inactive mode.

2 Press the Bypass/Mute/Pre switch on the appropriate encoder to deactivate or reactivate the input. Inactive inputs are shown with an inverted text display.

3 Press the flashing Make Inactive switch to exit Inactive mode.

To toggle output paths active/inactive:

1 Press the Make Inactive Outputs switch to enter the Make Inactive mode.

2 Press the Bypass/Mute/Pre switch on the appropriate encoder to deactivate or reactivate the combined outputs for that channel.

3 Press the flashing Make Inactive switch to exit Inactive mode.

To toggle individual outputs sub-paths active/inactive:

1 Press the Make Inactive Outputs switch to enter the Make Inactive mode.

2 Press the Select switch on the appropriate encoder to view the output sub-paths for the channel.

3 Press the Page Up or Page Down switches to step through the possible output sub-paths.

4 Press the Bypass/Mute/Pre switch on the appropriate encoder to deactivate or reactivate your choice of output sub-paths. Inactive output sub-paths are shown with an inverted text display.

5 Press the flashing Make Inactive switch to exit Inactive mode.

To toggle a send or plug-in active/inactive:

1 Press the Make Inactive Sends switch or the Make Inactive Inserts switch to enter the corresponding Make Inactive mode. The first two insert or send positions will show on the encoder displays.

2 To display and edit other insert positions, press the Page Up or Page Down switches on the channel where you want to make the assignment.

3 Press the Bypass/Mute/Pre switch on the appropriate encoder to deactivate or reactivate the insert or send assignment. Inactive assignments are shown with an inverted text display.

4 Repeat steps 2–3 to modify other send or insert assignments.

5 Press the flashing Make Inactive switch to exit Inactive mode.

To toggle a track inactive/active:

1 Press any of the Make Inactive switches.

2 Press channel strip Select buttons to deactivate or reactivate the corresponding tracks.

3 Press the flashing Make Inactive switch to exit Inactive mode.

Working with Tracks

Selecting a Track

You can select tracks in Pro Tools directly from D-Command. In Select mode, Select switches can follow latching or non-latching behavior. For details on setting the latch mode for the Select switch, see "Display of Hidden Tracks in Custom Faders" on page 26.

To select a track from D-Command:

1 Make sure the Select/Focus switch mode is set to Select.

2 Press the channel Select switch for the track you want to select.

To select a range of tracks:

1 Press the Select switch on the channel at the start of the range you want to select.

2 Hold Shift and press the Select switch on channel at the end range you want to select.

All tracks between the first channel and last channel (inclusive) are selected.

To select or deselect multiple, non-contiguous tracks, do one of the following:

- If the Select Switch Latch Mode is set to latch, press additional Select switches.

– or –

- Hold Control (Windows) or Command (Mac) and press the Select switches on multiple channels.

Focusing a Track

You can focus any track in a session in the Focus Channel section, and the Dynamics and EQ sections of D-Command. Focusing a track also makes it available for use with the Custom Fader Plug-in mode. (See "Custom Fader Plug-in Mode" on page 125.)

To focus a track in the Focus Channel section from D-Command:

1 Make sure the Select/Focus switch mode is set to Focus.

2 Press the channel Select switch for the track you want to focus.

To focus a track on the Focus Channel section while staying in Select mode:

- Hold Start+Shift (Windows) or Control+Shift (Mac) and press the channel Select switch for the track you want to focus.

To focus a track on the Focus Channel section from Pro Tools:

1 Make sure the Target Track from Application preference is set to Yes. For details on this preference, see "Target Track from Application" on page 27.

2 On-screen in Pro Tools, click the plug-in state plate, send window, panner window, or mic pre pane for the track you want to focus.

To focus a specific track number:

1 Do one of the following;

- Press the Go To switch on D-Command.

– or –

- Choose Operations > Scroll to Track Number in Pro Tools.

2 Enter the track position number for the track and press Enter.

To nudge the track focus left or right by one channel:

- Hold Control (Windows) or Command (Mac) and press the Nudge Left or Nudge Right switch.

To bank the track focus left or right by eight channels:

- Hold Control (Windows) or Command (Mac) and press the Bank Left or Bank Right switch.

Focus Channel Strip

If the D-Command Focus Channel Strip Operations preference is set to Yes, focusing a track also places a duplicate of the focused track in the channel strip to the immediate left of the Global Controls section. See "FCStrp (Focus Channel Strip)" on page 86.

⚠ *The duplicate Focus Channel strip is not available when D-Command is in a Custom Fader mode.*

Focusing Tracks when Soloing

To set D-Command to automatically focus a track when it is soloed:

1 Press the Operation switch repeatedly to display the page that includes the Focused Track Follows Solo preference (SoloFc).

2 Press the Soft Key that corresponds to "SoloFc" until its value is "Yes."

Working with Plug-Ins and Sends

Focusing a Plug-in

If the D-Command Focus Channel Strip Operations preference is set to Yes, focusing a track on D-Command brings the name of the first active plug-in into the Focus Channel display.

To focus a plug-in in the Focus Channel display:

1 Make sure the Select/Focus switch mode is set to Focus.

2 Press the channel strips's Select switch. The first plug-in that is not a dynamics or EQ plug-in is automatically focused, and its name appears in the Custom Faders display.

3 In the Custom Faders section, press the Bank/Cycle switch to cycle through the plug-ins on the Custom Faders display.

The plug-in whose name appears in the Focus Channel display is then available for Custom Fader Plug-in mode. (See "Custom Fader Plug-in Mode" on page 125.)

To focus a plug-in in the Dynamics or EQ section:

1 Focus the plug-in's track in the Focus Channel section by pressing the track's Select switch. The first dynamics and EQ plug-ins on that track are automatically focused in the corresponding D-Command section.

2 Press the Cycle switch in the Dynamics or EQ section to focus successive dynamics or EQ plug-ins on that channel. (The No Insert option is always available.)

To focus a plug-in in the Custom Faders section (temporary plug-in assign mode):

1 Press the Inserts switch on the plug-in's channel strip to enter Inserts mode.

2 Press the encoder Select switch for the plug-in that you want to control.

The plug-in is focused in the Custom Fader section. (See "Custom Fader Plug-in Mode" on page 125.)

Automation Safe Mode

The Automation Safe switch invokes a mode in which the Bypass/Mute/Pre switch for each encoder and the channel Select switch become Automation Safe switches. While in this mode, pressing a Bypass/Mute/Pre switch on a plug-in or send protects any automation on that plug-in or send from being overwritten. Pressing a channel Select switch protects any automated parameters on that track from being overwritten.

In Automation Safe mode, the Automation Safe switch is lit. While in this mode, the Bypass/Mute/Pre switch for any protected insert or send is lit, and the channel Select switch for any protected channel is lit.

To toggle Automation Safe mode on and off:

1 Press the Automation Safe switch.

2 Press the channel Select switch on the tracks for which you want to toggle automation safe status.

3 Press the Bypass/Mute/Pre switch for the plug-ins or sends for which you want to toggle automation safe status.

4 Press the Automation Safe switch again to exit Automation Safe mode.

Bypassing Plug-ins

When a plug-in name is displayed on an encoder (in the top level Inserts display), the encoder's Bypass/Mute/Pre (B/M/P) switch bypasses the corresponding plug-in. The B/M/P switch lights when the insert or plug-in is bypassed.

To bypass a plug-in:

1 Press the Inserts switch on the plug-in's channel to display the first two Insert names on the channel's encoders.

2 To display and edit other insert positions, press the Page Up or Page Down switches.

3 Press the B/M/P switch that corresponds to the plug-in you want to bypass. The B/M/P switch lights when the plug-in is bypassed.

Making Plug-ins Active/Inactive

When a plug-in name is displayed on an encoder (in the top level Inserts display), it can be made inactive without entering Make Inactive mode.

To toggle a plug-in active/inactive:

1 Press the Inserts switch on a channel strip to display the names of the plug-ins on the channel's encoders.

2 If the insert location for the plug-in that you want to make active/inactive is not showing, press the Page Up or Page Down switches on the channel where you want to make the assignment until the appropriate location is displayed.

3 Hold Control+Start (Windows) or Control+ Command (Mac) and press the encoder Select switch for the plug-in.

Muting Sends

You can mute sends directly from D-Command by setting the appropriate mode for the Bypass/Mute/Pre switch.

To mute sends:

1 Press the Sends switch on the track to display Send names in the channel encoders.

2 To display and edit other send positions, press the Page Up or Page Down switches.

3 Press the Switch Mode switch to set the mode to Mute.

4 Press the B/M/P switch for the send you want to mute. The red Mute LED lights to indicate that the send is muted.

Setting Send Pre-/Post-Fader Operation

You can set sends to pre-fader or post-fader operation directly from D-Command, by setting the appropriate mode for the Bypass/Mute/Pre switch.

To toggle sends between pre-fader and post-fader operation:

1 Press the Sends switch on the track to display Send names in the channel encoders.

2 Press the Switch Mode switch to set the mode to Pre.

3 Press the B/M/P switch for the send you want to toggle. The green Pre LED lights to indicate that the send is set for pre-fader operation.

Flip Mode

Channels in Normal mode can use Flip Mode, which transfers controls from a row of encoders to the channel faders.

In Flip mode, the Flip switch lights, the rotary encoder control swaps with the channel fader; the encoder Select switch swaps with the channel Select switch; the encoder Bypass/Mute/Pre switch swaps with the channel Mute switch; and the encoder display swaps with the channel display.

To transfer controls from a row of rotary encoders to the channel faders:

- Press the Flip switch that corresponds to the encoder row that you want to transfer.

To exit Flip mode:

- Press a lighted Flip switch.

Assigning Inserts and Sends While in Flip Mode

You can assign Inserts or Sends directly to an encoder even when its controls are flipped to the channel fader.

When an encoder's controls are flipped to the channel fader, the channel Select switch replaces the encoder Select switch, the channel Mute switch replaces the Bypass/Mute/Pre switch, and the channel Fader replaces the encoder knob.

To assign an individual insert or send to a flipped encoder:

1 On the channel where you want to make the assignment, press the Inserts or Sends switch to display the corresponding elements on the channel. The controls for the flipped encoder appear on the channel fader.

2 Press and hold the channel Select switch on the channel where you want to assign the insert or send. The channel scribble strip shows a right arrow (">––") to indicate the channel is in assign mode.

3 Move the channel fader to select from the first level of menu choices.

4 Press the channel Select switch to move down and the channel Mute switch to move up through menu levels.

5 Do one of the following:

- Press the flashing channel Select switch to confirm the assignment.

– or –

- Press the flashing Escape switch to cancel the assignment.

To change a previously assigned insert or send on a flipped encoder:

1 On the channel where you want to change the assignment, press the Inserts or Sends switch to display the corresponding elements on the channel.

2 Press and hold the channel Select switch for the flipped insert or send you want to change, until the channel scribble strip shows a right arrow (">") next to the assignment to indicate the channel is in assign mode.

3 Do one of the following to select a new insert or send:

- Move the channel fader to select from the current level of menu choices.

– or –

- Press the channel Select switch to move down and the channel Mute switch to move up through menu levels.

4 When the new insert or send is displayed in the channel scribble strip, do one of the following:

- Press the flashing channel Select switch to confirm the assignment.

– or –

- Press the flashing Escape switch to cancel the assignment.

To remove an individual insert or send on a flipped encoder:

1 On the channel where you want to remove the assignment, press the Inserts or Sends switch to display the corresponding elements on the channel.

2 Press and hold the channel Select switch for the flipped insert or send you want to remove, until the channel scribble strip shows a right arrow (">") next to the assignment to indicate the channel is in assign mode.

3 Press the encoder Bypass/Mute/Pre switch repeatedly until you reach the top level menu for the assignment.

4 Move the channel fader until no assignment is visible.

5 Do one of the following:

- Press the flashing channel Select switch to confirm the removal.

– or –

- Press the flashing Escape switch to cancel the removal and restore the assignment.

Working with Automation

Setting the Automation Mode of Channels

To cycle a channel forward through the automation modes:

- Press the Automation Mode switch on the channel.

To cycle a channel backward through the automation modes:

- Hold the Shift (add) Modifier switch and press the Automation Mode switch on the channel.

To toggle a channel in and out of Trim mode:

- Press the Trim switch on the channel.

To set the automation mode of one or more channels:

1 Hold an Automation Mode switch (Write, Touch, Latch, Trim, Read, or Off).

2 Press the Select switches or Auto switches on the channels whose automation mode you want to set.

To set the automation mode of all or all selected channels:

1 Press the Do To All or Do To Selected switch.

2 Press an Automation Mode switch (Write, Touch, Latch, Trim, Read, or Off).

To toggle the write enable status of an automation type across all channels:

- Press the switch for the corresponding automation type (Volume, Pan, Mute, Send level, Send pan, Send mute, or Insert) in the Automation Enable section.

To suspend automation for all tracks:

- Press the Auto Suspend switch in the Channel Strip Master Function controls. The Auto Suspend switch flashes to indicate that automation is suspended.

To suspend Trim automation for all tracks:

- Hold Control (Windows) or Command (Mac) and press the Auto Suspend switch in the Channel Strip Master Function controls. The Auto Suspend switch flashes to indicate that automation is suspended.

Displaying the Automation Playlist for a Control

To display the automation playlist on-screen for a parameter controlled by a fader:

- Hold Control+Start (Windows) or Command+Control (Mac) and touch the fader.

To display the automation playlist on-screen for a parameter controlled by an encoder:

- Hold Control+Start (Windows) or Command+Control (Mac) and touch the encoder.

To display all automation playlists on-screen for a parameter type:

- Hold Alt+Control+Start (Windows) or Option+Command+Control (Mac) and touch a fader or encoder controlling the parameter type.

Previewing Automation

You can audition changes to a mix and compare them to existing automation values without committing them to the automation playlist by using Preview mode.

To preview a new automation value for a control:

1 Press the Auto switch on each channel you want preview so that it is in a write-enabled state (Write, Touch, Latch, Touch/Latch).

2 In the Automation Enable controls, press the corresponding switch to enable each automation type you want to preview (Volume, Pan, Mute, Send level, Send pan, Send mute, or Plug-in).

3 Do one of the following:

- Press the Preview Soft Key in the Actions Soft Keys Page.

– or –

- Hold Control (Win) or Command (Mac) and press the Off switch in the Automation Mode controls. The Off switch flashes to indicate Preview mode.

4 Isolate a control by moving it.

5 Start playback and adjust the isolated control to audition the new automation values.

To suspend Preview mode:

- Do one of the following:
  - Press the Suspend Preview Soft Key in the Actions Soft Keys Page.

  – or –

  - Hold Control (Win) or Command (Mac) and press the Read switch in the Automation Mode controls.

To punch a preview value to the automation playlist:

- Do one of the following:
  - Press the Punch Preview Soft Key in the Actions Page.

  – or –

  - Hold Control+Start (Windows) or Command+Control (Mac) and press the flashing Off switch in the Automation Mode controls.

Capturing and Recalling Automation

You can capture the current automation values of actively writing controls and store them as snapshots. On D-Command, up to 48 snapshots can be stored and recalled. These stored snapshots are saved with the Pro Tools session, and can be imported into other sessions using the Import Session Data command.

Capturing Automation Values

Before you can store automation values as a snapshot, they must be loaded into the Capture buffer.

To capture automation values:

1 Press the Auto switch on each channel whose automation values you want to capture so that it is in a write-enabled state (Write, Touch, Latch, or Touch/Latch).

2 In the Automation Enable controls, press the corresponding switch to enable each automation type you want to capture (Volume, Pan, Mute, Send level, Send pan, Send mute, or Plug-in).

3 In the Management area of the Soft Keys section, press the Snapshot key to display the Capture commands in the Soft Keys section.

4 Start playback, and if necessary, touch a write-enabled control to start writing automation. The Capture switch in the Soft Keys section lights to indicate that a capture is possible.

5 When the currently writing controls reach a value you want to capture, press the Capture switch in the Soft Keys section.

The Punch Capture switch lights in the Soft Keys section lights to indicate captured values are available to punch.

Storing and Recalling Captured Automation Values

After automation values are captured, the captured state can be stored in any of 48 available snapshots. These can then be recalled to the Capture buffer, where they are available to punch.

To store a snapshot:

1 Capture the automation values you want to store. (See "Capturing Automation Values" on page 109.)

2 In the Management area of the Soft Keys section, press the Snapshot key repeatedly until the desired snapshot number appears. The bottom four Soft Keys show four snapshot numbers at a time (1–4, 5–8, etc.).

3 Hold the Soft Key that corresponds to the desired snapshot number for more than one second. The Soft Key display temporarily reads "Saved" to indicate that the snapshot is stored.

The automation values currently in the Capture buffer are stored in the snapshot. Any previously saved snapshot is overwritten.

The Soft Key lights to indicate that an automation snapshot is stored.

To name a snapshot:

1 In the Management area of the Soft Keys section, press the Snapshot key repeatedly until the desired snapshot number appears.

2 Double-press the Soft Key that corresponds to the snapshot you want to name.

3 Type the name of the snapshot and press the Soft Key that corresponds to Enter.

To recall a snapshot:

1 In the Management area of the Soft Keys section, press the Snapshot key repeatedly until the desired snapshot number appears. The bottom four Soft Keys show four snapshot numbers at a time (1–4, 5–8, etc.).

2 Press the Soft Key that corresponds to the snapshot you want to recall. The switch flashes to indicate that the snapshot is loaded into the Capture buffer, and available to punch.

To clear a stored snapshot:

- Hold Control+Alt+Start (Windows) or Command+Option+Control (Mac) and press the Soft Key that corresponds to the snapshot you want to clear.

Punching Recalled Automation Values

When a snapshot is loaded into the Capture buffer, it is ready to punch at a different location.

To punch a recalled snapshot:

1 Move to a location where you want to apply the snapshot. You can do this during playback or while the transport is stopped.

2 Press the Punch Capture switch in the Soft Keys section to apply the snapshot. The captured automation states are applied to all automation types that are currently enabled in the Automation window.

Using Snapshots in Preview Mode

On D-Command, you can punch snapshots while in Preview Mode. This lets you audition the automation values in a snapshot without committing them to the automation playlist.

To punch snapshots while in Preview mode:

1 Press the Auto switch on each channel you want preview so that it is in a write-enabled state (Write, Touch, Latch, Touch/Latch).

2 In the Automation Enable controls, press the corresponding switch to enable each automation type you want to preview (Volume, Pan, Mute, Send level, Send pan, Send mute, or Plug-in).

3 Hold Control (Win) or Command (Mac) and press the Off switch in the Automation Mode controls to enter Preview mode.

4 Press the Snapshot key repeatedly until the desired snapshot number appears in the Soft Keys.

5 Press the Soft Key that corresponds to the snapshot you want to recall.

6 Start playback.

7 Press the Punch Capture switch in the Soft Keys section to punch the snapshot and audition the new automation values.

8 Adjust controls or punch additional snapshots to audition the new automation values.

9 When you are ready to commit the preview value, press the Punch Preview Soft Key.

Joining Automation Values

D-Command remembers the automation write status of all writable parameters when you stop the transport during an automation pass. It stores this information in the Join buffer.

When you press the Join switch during playback, writing resumes at the current value for all controls that were previously writing automation.

To Join automation values:

1 Make sure the controls you want to join are in a write-enabled state.

2 Stop playback during an automation pass.

3 Start playback. The Join switch lights to indicate that the Join buffer

4 When you want to resume writing automation at the current values, press the Join switch.

To clear the Join buffer:

▪ Hold Control+Start (Windows) or Command+Control (Mac) and press the Join switch.

AutoMatching Automation Values

To AutoMatch all currently writing controls:

1 Make sure the automation types you want to AutoMatch are write-enabled.

2 Start playback.

3 When you reach a point in the session where you want to return controls to their previously written values, do one of the following:

- Press the AutoMatch switch in the Automation area of the Soft Keys section.
- Hold Alt (Windows) or Option (Mac) and press the Auto switch on a channel.
- Press the Do to All switch and press the Auto switch on a channel.

AutoMatching Individual Controls

On D-Command, you can invoke AutoMatch on individual controls or control types on single channels.

To AutoMatch all controls of a type on a channel:

▪ Hold Control (Windows) or Command (Mac) and press any of the following in the Channel Strip Mode controls for the track whose controls you want to AutoMatch:

- Inserts
- Sends
- Pan

To AutoMatch the volume fader on a channel:

▪ Hold Control (Windows) or Command (Mac) and press the Auto switch in the Channel Strip Function controls for the channel.

To AutoMatch a pan control or the controls for an individual insert or send on a channel:

1 Press the switch in the Channel Strip Mode controls to display the Pan controls or the top level of Inserts or Sends for the channel.

2 Hold Control (Windows) or Command (Mac) and press the Rotary Encoder Select switch for the control you want to AutoMatch:

- For Sends, the Send level, pan, and mute will AutoMatch.
- For Inserts, all automated controls will AutoMatch.
- For Pan, all pan sliders on the channel will AutoMatch.

To AutoMatch all controls for a plug-in displayed in the Dynamics or EQ section:

▪ Hold Control (Windows) or Command (Mac) and press the Auto switch in the Dyn or EQ section of the console.

Chapter 12: Assigning Inserts, Sends and I/O with the Assign Matrix

D-Command provides a means of quickly assigning inserts, sends, and I/O routing to tracks in a session. Instead of making assignments by drilling down multiple levels on a single encoder, the Assign Matrix feature temporarily uses a 2 x 8 section of encoders to show multiple layers of navigation at one time.

Enabling Assign Matrix Operation

The Assign Matrix Enable ("AsnMtx") console preference determines whether standard Assign mode behavior (which uses a single encoder for assignments) or the Assign Matrix is used for assigning Inserts, Sends, or I/O routing on the control surface.

◆ When this preference is enabled, the Assign Matrix is used for making assignments.

◆ When the preference is not enabled, standard Global and local Assign modes are used for making assignments.

To toggle Assign Matrix operation on and off:

1 In the Soft Keys section, press the Operation switch repeatedly to display the page that includes the Assign Matrix preference ("AsnMtx").

2 Press the Soft Key that corresponds to "AsnMtx" to toggle the setting between "On" and "Off."

3 Hold Control (Windows) or Command (Mac) and press the Operation switch to exit.

Assign Matrix Preferences

The following settings and preferences affect the appearance and operation of the D-Command Assign Matrix.

Assign Matrix Select Area Justification

The Assign Matrix Select Area Justification preference determines whether the items in the Assign Matrix Select area are displayed in order from top-to-bottom or bottom-to-top on D-Command rotary encoders.

This preference does not affect the display order of items in the Menu area. (Display of Inserts and Sends in the Menu area follow the Encoder Order preference.)

To set the Assign Matrix Select area justification:

1 In the Soft Keys section, press the Operations switch repeatedly to display the page that includes Matrix Select Area Justification ("MtxJst").

2 Press the Soft Key that corresponds to "MtxJst" to choose between "Bot-Tp" (bottom-to-top ordering) and "Tp-Bot" (top-to-bottom ordering).

3 Hold Control (Windows) or Command (Mac) and press the Operations switch to exit.

Assign Matrix Column Width

The Assign Matrix Column Width preferences determine how many items appear in each row of the Assign Matrix Select Area.

Assign Matrix Column Width is set independently for I/O assignments (I/O paths and Sends) and Plug-Ins.

Options include 6 items (one Encoder display for each item), 3 items (two displays per item), 2 items (three displays per item) or 1 item (six displays per item) per row. When you choose more items, the displayed names are more abbreviated; when you choose fewer items, names are more fully spelled out.

To set the Assign Matrix Column Width preferences:

1 In the Soft Keys section, press the Operations switch repeatedly to display the page that includes I/O Column Width ("IOClms") and Plug-In Column Width ("PIClms").

2 Do any of the following:

- Press the Soft Key that corresponds to "IOClms" to decrement the number of I/O assignments or Send positions to display per row. (Hold Shift to increment the number.)

– or –

- Press the Soft Key that corresponds to "PIClms" to decrement the number of Insert positions to display per row. (Hold Shift to increment the number.)

3 Hold Control (Windows) or Command (Mac) and press the Operations switch to exit.

Assign Matrix Lock

The Assign Matrix Lock Enable preference lets you set the Assign Matrix to automatically be in Lock mode whenever it is opened.

◆ When this preference is set to "On," the Assign Matrix always opens in Lock mode, so that it remains open after assignments are made. The Assign Matrix remains in Lock mode until you unlock it.

◆ When this preference is set to "Off," the Assign Matrix must be put into Lock mode manually.

To set the Assign Matrix Lock Enable preference:

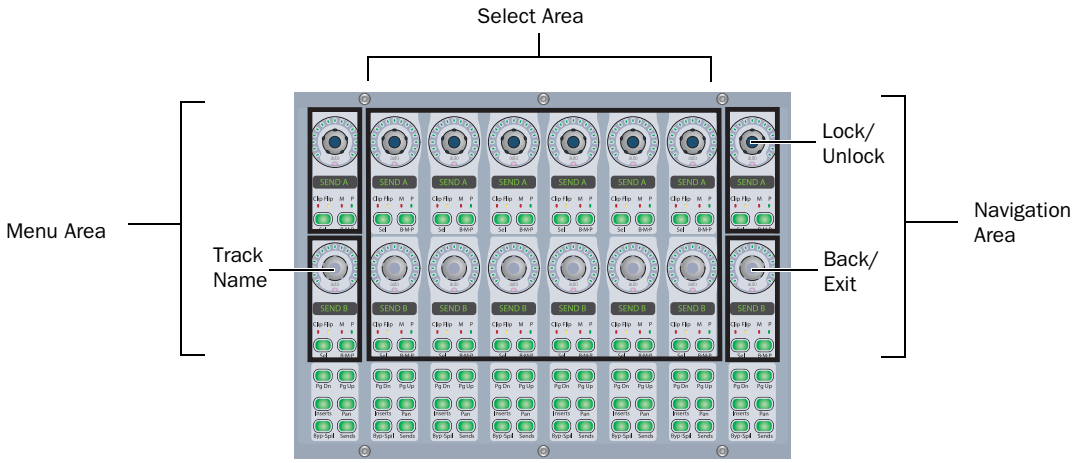
1 In the Soft Keys section, press the Operations switch repeatedly to display the page that includes Matrix Lock Enable ("MtxLck").

2 Press the Soft Key that corresponds to "MtxLck" to toggle the setting On an Off.

3 Hold Control (Windows) or Command (Mac) and press the Operations switch to exit.

Overview of the Assign Matrix

The Assign Matrix is divided into three main areas: the Menu area, Select area, and Navigation area.



Arrangement of controls in the Assign Matrix

Menu Area

The Menu area is a column of encoders that shows the insert, send, or I/O assignments on the track where you are making the assignment. These encoders let you select the insert position, send position, or I/O path you want to assign, as well as select different tracks for assignment.

Select Area

The Select area consists of six columns of encoders that show the names of available inserts, sends or I/O paths. These encoders let you navigate quickly through submenus and individual inserts, sends, and I/O paths.

Navigation Area

The Navigation area is a column of encoders that provides commands for navigating in the Select area. These encoders let you page through available items, go back to previous menu levels, lock the display of the Select area, and exit Assign mode.

Assign Matrix Lock Mode

In normal operation, the Assign Matrix closes after you make or remove an assignment. You can set the Assign Matrix to remain open after an assignment is made or removed, so you can make additional assignments.

To set the Assign Matrix to remain open after an assignment is made ("Lock mode"):

1 Display an Insert, Send, or I/O assignment in the Assign Matrix.

2 In the Assign Matrix Navigation area, press the encoder Select switch labeled "Lock."

The "Lock" switch lights and the encoder display turns red to indicate locked status.

To take the Assign Matrix out of Lock mode:

▪ In the Assign Matrix Navigation area, press the lit "Lock" switch.

Assign Matrix Multi-Assign Mode

(Sends and Outputs Only)

In normal operation, the Assign Matrix lets you make one assignment at a time, toggling the previous assignment off. You can set the Assign Matrix to allow multiple output assignments.

To set the Assign Matrix to allow multiple assignments:

1 Display an Insert, Send, or I/O assignment in the Assign Matrix.

2 In the Assign Matrix Navigation area, press the B/M/P switch labeled "+" (below the "Lock" encoder") to latch output assignments.

Insert Assign Matrix

The Insert Assign Matrix lets you display, assign, change, and remove inserts from a session. The Insert Assign Matrix shows insert positions (A-J), Insert type (such as TDM, RTAS, HW Insert), plug-in categories (such as EQ or DYN), plug-in manufacturer, and insert or plug-in names in the Assign Matrix Select area.

Displaying Inserts

To display an Insert in the Assign Matrix:

1 Press the Inserts switch on the channel with the insert you want to display. Insert positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the insert position you want to display.

3 Do one of the following for the Insert position you want to display:

- If no insert is present at the Insert position, press the encoder Select switch.

– or –

- If an insert is already present at the Insert position, press and hold the encoder Select switch.

The Assign Matrix opens, showing the track name in the top encoder and the selected Insert position in the bottom encoder in the Menu Area. The encoder Select switch lights to indicate display of the selected Insert position.

◆ If no insert is present at the Insert position, the Select Area shows the top level Insert menu items (Insert types such as TDM, RTAS, and HW Insert) along with any default or favorites plug-ins on the top level.

◆ If an insert is already present at the Insert position, the Select Area shows bottom level Insert menu items, with the current insert indicated by a lit Select switch.

To page through options in the Assign Matrix Select area:

▪ Press the Page Up and Page Down switches under the bottom encoder (labeled "Back" or "Exit") in the Assign Matrix Navigation area. To page continuously, press and hold the switches.

To scroll through options in the Assign Matrix Select area:

▪ Turn the bottom encoder knob (labeled "Back" or "Exit" in the Assign Matrix Navigation area.

To move down through Insert menu levels:

▪ Press the encoder Select switch for a menu item in the Assign Matrix Select area.

To move up through Insert menu levels:

▪ In the Assign Matrix Navigation area, press the bottom encoder Select switch (labeled "Back").

To momentarily display the full name of a menu item or insert in the encoder displays:

▪ Touch the encoder knob for the item.

To open/close the window for an insert:

▪ Hold Start (Windows) or Control (Mac) and press the encoder Select switch for the Insert position in the Assign Matrix Menu area.

Changing Insert Display for a Track in the Assign Matrix

To display a different Insert in the Assign Matrix by paging through inserts:

1 In the Assign Matrix Menu Area, do one of the following:

- Press the lit Page Up or Page Down switch under the bottom encoder in the Assign Matrix Menu area.

– or –

- Turn the bottom encoder in the Assign Matrix Menu area.

2 Press the flashing encoder Select switch to display the new Insert position.

To display a different Insert in the Assign Matrix by displaying insert names:

1 In the Assign Matrix Menu Area, press the B/M/P switch on the bottom encoder. The Insert positions are displayed in the Assign Matrix Select area.

2 Press the encoder Select switch for the Insert position you want to display.

Changing Track Display in the Assign Matrix

To display inserts for a different track in the Assign Matrix by scrolling through track names:

1 In the Assign Matrix Menu Area, press the top encoder (track name) Select switch.

2 Turn the top encoder to scroll through the tracks in the session.

3 Press the flashing Select switch to display the inserts for that track in the Assign Matrix.

To display inserts for a different track in the Assign Matrix by displaying track names:

1 In the Assign Matrix Menu Area, press the top encoder (track name) B/M/P switch. The track names are displayed in the Assign Matrix Select area.

2 If necessary, use the bottom encoder or the Page Up and Page Down switches in the Assign Matrix Navigation area to locate the track you want to display.

3 Press the encoder Select switch for the track you want to display.

Closing the Assign Matrix

To close the Assign Matrix, do any of the following:

- Press the bottom encoder Select switch (when labeled "Exit") in the Assign Matrix Navigation Area. This exits the Assign Matrix even when the Matrix is locked.
- Hold Control (Windows) or Command (Mac) and press the bottom encoder Select switch (when labeled "Back") in the Assign Matrix Navigation Area. This exits the Assign Matrix even when the Matrix is locked.
- Press the flashing Escape switch. This works only when the Assign Matrix is not locked.

Assigning Inserts

To assign an Insert (where no insert is present):

1 Press the Inserts switch on the channel where you want to assign the insert. Insert positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the insert position you want to assign.

3 Press the encoder Select switch for the Insert position where you want to make an assignment. The Assign Matrix opens, with the top level Insert menu items (Insert types such as TDM, RTAS and HW Inserts) displayed in the Select Area.

4 Press the encoder Select switch for the type of insert you want to assign.

5 Press the encoder Select switch for the next level menu choice (for example, Plug-In Category or Manufacturer).

6 Press the encoder Select switch for the insert you want to assign.

To assign a different Insert (where an insert is present):

1 Press the Inserts switch on the channel where you want to assign the insert. Insert positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the insert position you want to assign.

3 Press and hold the encoder Select switch for the Insert position where you want to change the assignment. The Assign Matrix opens, with the current insert displayed in the Select Area, indicated by a lit Select switch.

4 If necessary, use the bottom encoder or the Page Up and Page Down and Back switches in the Assign Matrix Navigation area to locate the insert you want to assign.

5 Press the encoder Select switch for the insert you want to assign.

To remove an insert:

1 Press the Inserts switch on the channel where you want to remove the insert. Insert positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the insert position you want to remove.

3 Press and hold the encoder Select switch at the Insert position where you want to remove the assignment. The Assign Matrix opens, with the insert displayed in the Select Area, indicated by a lit Select switch.

4 Do one of the following:

- Hold the Set to Default switch and press the encoder Select switch for any insert in the Assign Matrix Select area.

– or –

- In the Assign Matrix Navigation area, press the bottom encoder Select switch (labeled "Back") until you reach the top level of menu items, then press the encoder Select switch that corresponds to "--" (No Insert) in the Assign Matrix Select area.

Send Assign Matrix

The Send Assign Matrix lets you display, assign, change, and remove sends from a session. The Send Assign Matrix shows send positions (A-J), Send type (Interface or Bus), and send names in the Assign Matrix Select area.

Displaying Sends

To display a Send in the Assign Matrix:

1 Press the Sends switch on the channel with the send you want to display. Send positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the Send position you want to display.

3 Do one of the following for the Send position you want to display:

- If no send is present at the Send position, press the encoder Select switch.

– or –

- If a send is already present at the Send position, press and hold the encoder Select switch.

The Assign Matrix opens, showing the track name in the top encoder and the selected Send position in the bottom encoder in the Menu Area. The encoder Select switch lights to indicate display of the selected Send position.

◆ If no send is present at the Send position, the Select Area shows the top level Send types (Interface and Bus).

◆ If a send is already present at the Send position, the Select Area shows send paths, with the current send path indicated by a lit Select switch.

To page through options in the Assign Matrix Select area:

▪ Press the Page Up and Page Down switches under the bottom encoder (labeled "Back" or "Exit") in the Assign Matrix Navigation area. To page continuously, press and hold the switches.

To scroll through options in the Assign Matrix Select area:

▪ Turn the bottom encoder knob (labeled "Back" or "Exit" in the Assign Matrix Navigation area.

To move down through Send menu levels:

▪ Press the encoder Select switch for Interface ("intrfc") or Bus ("bus") in the Assign Matrix Select area.

To move up to the top Send menu level:

▪ In the Assign Matrix Navigation area, press the bottom encoder Select switch (labeled "Back").

To momentarily display the full name of a menu item or send path in the encoder displays:

▪ Touch the encoder knob for the item.

To open/close the window for a send:

▪ Hold Start (Windows) or Control (Mac) and press the encoder Select switch for the Send position in the Assign Matrix Menu area.

Changing Send Display for a Track in the Assign Matrix

To display a different send in the Assign Matrix by paging through Sends:

1 In the Assign Matrix Menu Area, do one of the following:

- Press the lit Page Up or Page Down switch in the Assign Matrix Menu area.

– or –

- Turn the bottom encoder in the Assign Matrix Menu area.

2 Press the flashing encoder Select switch to display the new Send position.

To display a different send in the Assign Matrix by displaying Send names:

1 In the Assign Matrix Menu Area, press the B/M/P switch on the bottom encoder. The Send positions are displayed in the Assign Matrix Select area.

2 Press the encoder Select switch for the Send position you want to display.

Changing Track Display in the Assign Matrix

To display sends for a different track in the Assign Matrix by scrolling through track names:

1 In the Assign Matrix Menu Area, press the top encoder (track name) Select switch.

2 Turn the top encoder to scroll through the tracks in the session.

3 Press the flashing Select switch to display the sends for that track in the Assign Matrix.

To display sends for a different track in the Assign Matrix by displaying track names:

1 In the Assign Matrix Menu Area, press the top encoder (track name) B/M/P switch. The track names are displayed in the Assign Matrix Select area.

2 If necessary, use the bottom encoder or the Page Up and Page Down switches in the Assign Matrix Navigation area to locate the track you want to display.

3 Press the encoder Select switch for the track you want to display.

Closing the Assign Matrix

To close the Assign Matrix, do any of the following:

- Press the bottom encoder Select switch (when labeled "Exit") in the Assign Matrix Navigation Area. This exits the Assign Matrix even when the Matrix is locked.

- Hold Control (Windows) or Command (Mac) and press the bottom encoder Select switch (when labeled "Back") in the Assign Matrix Navigation Area. This exits the Assign Matrix even when the Matrix is locked.

- Press the flashing Escape switch. This works only when the Assign Matrix is not locked.

Assigning Sends

To assign a send (where no send path assignment is present):

1 Press the Sends switch on the channel where you want to assign the send. Send positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the Send position you want to assign.

3 Press the encoder Select switch for the Send position where you want to make an assignment. The Assign Matrix opens, with the top level Send types (Interface and Bus) displayed in the Select Area.

4 Press the Page Up and Page Down switches to show the Send position you want to assign.

5 Press the encoder Select switch for the type of send you want to assign.

6 Press the encoder Select switch for the send path you want to assign.

To assign a different send (where a send path assignment is present):

1 Press the Sends switch on the channel where you want to assign the send. Send positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the Send position you want to assign.

3 Press and hold the encoder Select switch for the Send position where you want to change the assignment. The Assign Matrix opens, with the current send path displayed in the Select Area, indicated by a lit Select switch.

4 If necessary, use the bottom encoder or the Page Up and Page Down and Back switches in the Assign Matrix Navigation area to locate the send path you want to assign.

5 Press the encoder Select switch for the send path you want to assign.

To assign a send to multiple output paths:

1 Follow the above procedures to use the Assign Matrix to assign or change a send path assignment.

2 If you want to make multiple assignments, enable Assign Lock mode by pressing the encoder Select switch labeled "Lock" in the Assign Matrix Navigation area.

3 In the Assign Matrix Navigation area, press the B/M/P switch labeled "+" (below the "Lock" encoder) to latch output assignments.

4 If necessary, use the bottom encoder or the Page Up and Page Down and Back switches in the Assign Matrix Navigation area to locate the send paths you want to assign.

5 Press the encoder Select switches for the additional output paths you want to assign.

To remove a send:

1 Press the Sends switch on the channel where you want to remove the send. Send positions are displayed on the channel encoders.

2 Press the Page Up and Page Down switches to show the Send position you want to assign.

3 Press and hold the encoder Select switch for the Send position where you want to remove the assignment. The Assign Matrix opens, with the send displayed in the Select Area, indicated by a lit Select switch.

4 In the Assign Matrix Navigation area, press the encoder Select switch labeled "Back" on the bottom encoder until you reach the top level of Sends, then press the encoder Select switch that corresponds to "--" (No Send) in the Assign Matrix Select area.

I/O Assign Matrix

The I/O Assign Matrix lets you display, assign, change, and remove I/O assignments on different types of tracks, as follows:

- Audio tracks and Auxiliary Input tracks: audio input and output paths
- MIDI tracks: MIDI input and output channels
- Instrument tracks: MIDI input and output channels, audio input and output paths
- VCA Master tracks: Group assignments
- Master Faders: output paths

Displaying I/O Paths

To display an I/O path in the Assign Matrix:

1 Press and hold the Sends switch on the channel whose I/O routing you want to display.

2 Press the encoder Select switch for the Input or Output you want to display.

The Assign Matrix opens, showing the track name in the top encoder and the selected I/O path in the bottom encoder in the Menu Area. The encoder Select switch lights to indicate display of the selected Send position.

To page through options in the Assign Matrix Select area:

▪ Press the Page Up and Page Down switches under the bottom encoder (labeled "Back" or "Exit") in the Assign Matrix Navigation area. To page continuously, press and hold the switches.

To scroll through options in the Assign Matrix Select area:

▪ Turn the bottom encoder knob (labeled "Back" or "Exit" in the Assign Matrix Navigation area.

To move down through I/O menu levels (for audio paths):

▪ Press the encoder Select switch for Interface ("intrfc") or Bus ("bus") in the Assign Matrix Select area.

To move up to the top I/O menu level (for audio paths):

▪ In the Assign Matrix Navigation area, press the bottom encoder Select switch (labeled "Back").

To momentarily display the full name of a menu item or send path in the encoder displays:

▪ Touch the encoder knob for the item.

To open/close a track Output window (for audio paths):

▪ Hold Start (Windows) or Control (Mac) and press the encoder Select switch for the Output in the Assign Matrix Menu area.

Changing I/O Display for a Track in the Assign Matrix

To display a different I/O path in the Assign Matrix:

1 In the Assign Matrix Menu Area, press the B/M/P switch for any path. The I/O paths are displayed in the Assign Matrix Select area.

2 Press the encoder Select switch for the I/O path you want to display.

Changing Track Display in the Assign Matrix

To display I/O paths for a different track in the Assign Matrix by scrolling through track names:

1 In the Assign Matrix Menu Area, press the top encoder (track name) Select switch.

2 Turn the top encoder to scroll through the tracks in the session.

3 Press the flashing Select switch to display the sends for that track in the Assign Matrix.

To display I/O paths for a different track in the Assign Matrix by displaying track names:

1 In the Assign Matrix Menu Area, press the top encoder (track name) B/M/P switch. The track names are displayed in the Assign Matrix Select area.

2 If necessary, use the bottom encoder or the Page Up and Page Down switches in the Assign Matrix Navigation area to locate the track you want to display.

3 Press the encoder Select switch for the track you want to display.

Closing the Assign Matrix

To close the Assign Matrix, do any of the following:

▪ Press the bottom encoder Select switch (when labeled "Exit") in the Assign Matrix Navigation Area. This exits the Assign Matrix even when the Matrix is locked.

▪ Hold Control (Windows) or Command (Mac) and press the bottom encoder Select switch (when labeled "Back") in the Assign Matrix Navigation Area. This exits the Assign Matrix even when the Matrix is locked.

▪ Press the flashing Escape switch. This works only when the Assign Matrix is not locked.

Assigning I/O Paths

To assign an I/O path:

1 Press and hold the Sends switch on the channel where you want to assign the path. I/O paths are displayed on the channel encoders.

2 Press the encoder Select switch for the I/O path you want to assign. The Assign Matrix opens, with the current path indicated by a lit Select switch.

3 If necessary, use the switches in the Assign Matrix Navigation area to locate the I/O path you want to assign.

4 Press the encoder Select switch for the I/O path you want to assign.

To assign multiple output paths (audio or MIDI):

1 Follow the above procedures to use the Assign Matrix to assign or change an output path assignment.

2 If you want to make multiple assignments, enable Assign Lock mode by pressing the encoder Select switch labeled "Lock" in the Assign Matrix Navigation area.

3 In the Assign Matrix Navigation area, press the B/M/P switch labeled "+" (below the "Lock" encoder) to latch output assignments.

4 If necessary, use the bottom encoder or the Page Up and Page Down and Back switches in the Assign Matrix Navigation area to locate the output paths you want to assign.

5 Press the encoder Select switches for the additional output paths you want to assign.

6 Press the encoder Select switches for the additional output paths you want to assign.

To remove an I/O path:

1 Press and hold the Sends switch on the channel where you want to remove the path. I/O paths are displayed on the channel encoders.

2 Press the encoder Select switch for the I/O path you want to remove. The Assign Matrix opens, with the current path indicated by a lit Select switch.

3 In the Assign Matrix Navigation area, press the encoder Select switch labeled "Back" on the bottom encoder until you reach the top level of I/O paths, then press the encoder Select switch that corresponds to "--" (No I/O) in the Assign Matrix Select area.

Chapter 13: Custom Fader Modes

With the Custom Faders feature, you can temporarily set aside channel strips on D-Command and focus them on your own customized groups of tracks, on Pro Tools Mix and Edit groups, on specific track types, or on plug-in controls. Custom Fader modes are only accessible on D-Command, and are not displayed on-screen in Pro Tools.

On D-Command, Custom Fader channels are completely separate from the surrounding channels on the control surface. All tracks in the session bank around the Custom Fader channels, and continue to behave normally in Pro Tools and on D-Command.

When channels are in use by any of the Custom Fader modes, the blue indicator marked "CF," located to the left of the channel fader, is lit.

The status of Custom Fader modes is saved with the Pro Tools session. If you save and close a session with a Custom Fader mode active, the session will reopen with the same mode active.

Overview of Custom Fader Modes

The three Custom Fader modes are covered in detail later in this section:

Groups Mode Lets you access Custom Groups or Mix/Edit Groups functions.

The Custom Group functions let you create and recall up to eight custom arrangements of tracks on D-Command that are independent of the Mix or Edit groups in Pro Tools.

The Mix/Edit Group functions let you recall Pro Tools Mix or Mix/Edit groups and display them on the Custom Fader channel strips. You can also activate and delete Mix or Mix/Edit groups.

Tracks Mode Lets you bring all tracks of a particular type to the Custom Fader channel strips. Track Types include Audio tracks, Auxiliary Input tracks, MIDI tracks, Instrument tracks, and Master Fader tracks.

Plug-in Mode Lets you focus the controls of a plug-in on the Custom Fader channel strips, and any plug-in meters on the channel strip's meters.

A special expanded Plug-in view focuses the plug-in header controls (such as Bypass, Compare and Safe) on the channel strip Mute switches.

Custom Fader Preferences

Setting the Number of Custom Fader Channels

You can set the size of the Custom Fader bank for each of the Custom Fader modes. See “Maximum Custom Fader Bank Size” on page 25.

Setting the Custom Fader Justification

You can set the location of the Custom Fader bank on the control surface. See “Custom Fader Justification” on page 25.

Displaying Hidden Tracks in Custom Faders

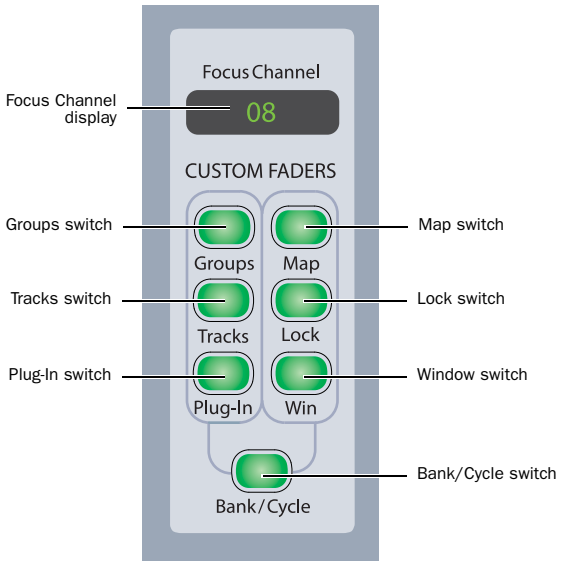
You can set D-Command to show hidden tracks in the Custom Fader views. See “Display of Hidden Tracks in Custom Faders” on page 26.

Custom Fader Controls

The Groups switch, Tracks switch, and Plug-In switch in the Custom Faders section light when the corresponding Custom Fader mode is active.

The Map switch works in combination with the Custom Fader modes, and has no independent effect.

The Lock switch and Window switch function both in the Custom Fader modes and independently. See “Lock Switch” on page 47.



Custom Fader controls

Custom Groups Mode

Custom Groups mode lets you create a custom collection of tracks and arrange them in any order in the Custom Fader channels. You can create up to eight independent Custom Groups in a session.

Custom Groups are useful for temporarily associating tracks that are not part of a Pro Tools Mix/Edit group. Also, because you can add multiple instances of the same track to a Custom Group, you can use this mode to map multiple parameters from a single track onto adjacent channel faders.

Custom Groups are created and recalled entirely on D-Command, and are independent of Mix/Edit groups in Pro Tools. D-Command Custom Groups are not reflected on-screen in Pro Tools.

Custom Groups are saved in the Pro Tools session file, and move with the session to any other system that supports D-Command operation.

To create a Custom Group:

1 Hold the Groups switch in the Custom Faders section until it flashes.

2 Press the Bank/Cycle switch until the Focus Channel display indicates “Custom” for Custom Groups mode. The eight available Custom Groups appear on the encoders in the Custom Fader channels.

3 If the Custom Group you want to access is not visible on the encoders in the Custom Fader channels, press the Page Up or Page Down switches to step through available Custom Groups.

4 Press the encoder Select switch that corresponds to the Custom Group you want to define. The Focus Channel display indicates the selection.

5 Hold Control (Windows) or Command (Mac) and press the Groups switch in the Custom Faders section. The Groups switch flashes.

6 Add or subtract channels from the Custom Group by doing any of the following:

- To add a channel to the Custom Group:
  - Press the channel Select switch for the source channel you want to add to the Custom Group. Tracks are added to the Custom Group in the order you select them, and are right-justified in the Custom Fader channels.
- To add multiple copies of a channel to the Custom Group:
  - Hold Shift and press the channel Select switch once for each copy of the source channel that you want to add to the Custom Group.

- To insert a channel between existing channels in a Custom Group:
  - Press the channel Select switch of the Custom Fader channel following the position where you want to insert a new channel. The switch will light indicating that the next channel will be placed before the selected channel.
  - Press the channel Select switch for the source channel you want to add to the Custom Group.
- To remove a track from the Custom Group, do one of the following:
  - Press the channel Select switch for the source channel that you want to remove from the Custom Group.
  - Hold Control+Start (Windows) or Command+Control (Mac) and press the channel Select switch of the Custom Fader channel you want to remove from the Custom Group.
  - Press the Default switch and press the channel Select switch of the Custom Fader channel you want to remove from the Custom Group.

7 Press the flashing Group switch when you are finished.

To recall a Custom Group:

1 Hold the Groups switch in the Custom Faders section until it flashes.

2 Press the Bank/Cycle switch until the Focus Channel display indicates "Custom" for Custom Groups mode. The eight available Custom Groups appear on the encoders in the Custom Fader channels.

3 If the Custom Group you want to access is not visible on the encoders in the Custom Fader channels, press the Page Up or Page Down switches to step through available Custom Groups.

4 Press the encoder Select switch that corresponds to the Custom Group you want to recall.

To recall a Custom Group from the Soft Keys:

1 If the Soft Keys are in another display mode, return to the top level Soft Key display by holding Control (Windows) or Command (Mac) and pressing the currently lit Soft Key switch.

2 Hold the Groups switch in the Custom Faders section until it flashes.

3 Press the Bank/Cycle switch until the Focus Channel display indicates "Custom" for Custom Groups mode. The Custom Group names appear in the Soft Keys.

4 Press the Soft Key that corresponds to Page Up or Page Down to display the Custom Group you want to recall.

5 Press the Soft Key that corresponds to the Custom Group you want to recall.

To name a Custom Group:

1 Recall the Custom Group you want to name.

2 Hold Alt (Windows) or Option (Mac) and press the Groups switch.

3 Enter a name for the Custom Group in the Pro Tools dialog and click OK.

To edit a Custom Group:

1 Recall the Custom Group you want to edit.

2 Hold Control (Windows) or Command (Mac) and press the Groups switch. The Groups switch flashes.

3 Add or remove channels from the Custom Group by pressing the appropriate channel Select switches.

4 Press the flashing Groups switch when you are finished.

To delete a Custom Group:

1 Recall the Custom Group you want to delete.

2 Hold Start+Alt+Control (Windows) or Control+Option+Command (Mac) and press the Groups switch.

3 Press Enter.

To exit Custom Groups Mode:

- Press the Escape switch.

Custom Fader Mix/Edit Groups Mode

Mix/Edit Groups mode lets you create, display, and edit Pro Tools Mix and Mix/Edit groups on the Custom Fader channels. This mode is useful for quickly calling the members of a group to a set of faders for mixing and automation.

To recall a Mix/Edit group to the Custom Fader channels:

1 Hold the Groups switch in the Custom Faders section until it flashes.

2 Press the Bank/Cycle switch until the Focus Channel display indicates "Groups" for Mix/Edit Groups mode. The Mix/Edit Group letters and names appear on the encoders in the Custom Fader channels.

3 If the Mix/Edit group you want to access is not visible on the encoders in the Custom Fader channels, press the Page Up or Page Down switches to step through available Mix/Edit groups.

4 Press the encoder Select switch that corresponds to the Mix/Edit group you want to display.

To recall a Mix/Edit Group to the Custom Fader channels from the Soft Keys:

1 If the Soft Keys are in another display mode, return to the top level Soft Key display by holding Control (Windows) or Command (Mac) and pressing the currently lit Soft Key switch.

2 Hold the Groups switch in the Custom Faders section until it flashes.

3 Press the Bank/Cycle switch until the Focus Channel display indicates "Groups" for Mix/Edit Groups mode. The Mix/Edit group letters and names appear in the Soft Keys.

4 Press the Soft Key that corresponds to Page Up or Page Down to display the Mix/Edit group you want to recall.

5 Press the Soft Key that corresponds to the Mix/Edit group you want to recall.

To activate/deactivate a Mix/Edit group:

- Do one of the following:
  - When all Mix/Edit groups are displayed in the Custom Group encoders, press the Bypass/Mute/Pre switch that corresponds to the Mix/Edit group you want to activate/deactivate.
  - When a Mix/Edit group is selected, hold Start+Control (Windows) or Control+Command (Mac) and press the Groups switch.

A deactivated group is indicated by inverted text in the Custom Faders display.

To activate/deactivate a Mix/Edit group from the Soft Keys:

1 If the Soft Keys are in another display mode, return to the top level Soft Key display by holding Control (Windows) or Command (Mac) and pressing the currently lit Soft Key switch.

2 Hold the Groups switch in the Custom Faders section until it flashes.

3 Press the Bank/Cycle switch until the Focus Channel display indicates "Groups" for Mix/Edit Groups mode. The Mix/Edit group letters and names appear in the Soft Keys.

4 Press the Soft Key that corresponds to Page Up or Page Down to display the Mix/Edit group you want to activate/deactivate.

5 Hold Start+Control (Windows) or Control+Command (Mac) and press the Soft Key that corresponds to the Mix/Edit group you want to activate/deactivate.

To create a Mix/Edit group:

1 Make sure you are in Select mode.

2 Select the tracks you want to group by pressing their Select switches.

3 Press the Group switch in the Management Soft Key section.

4 Choose the type of group to create: Edit Group, Mix Group, or Edit/Mix Group.

5 Enter a name for the Group and click OK.

To edit a Mix/Edit group:

1 In Mix/Edit Groups mode, recall the Mix/Edit group you want to edit.

2 Hold Control (Windows) or Command (Mac) and press the Groups switch.

3 Add or remove channels from the Mix/Edit group by pressing the appropriate Channel Select switches.

4 Press the flashing Escape switch when you are finished.

To delete a Mix/Edit group:

1 Recall the Mix/Edit Group you want to delete.

2 Hold Start+Alt+Control (Windows) or Control+Option+Command (Mac) and press the Groups switch.

3 Press Enter.

To delete a Mix/Edit group from the Soft Keys:

1 If the Soft Keys are in another display mode, return to the top level Soft Key display by holding Control (Windows) or Command (Mac) and pressing the currently lit Soft Key switch.

2 Hold the Groups switch in the Custom Faders section until it flashes.

3 Press the Bank/Cycle switch until the Focus Channel display indicates "Groups" for Mix/Edit Groups mode. The Mix/Edit group letters and names appear in the Soft Keys.

4 Press the Soft Key that corresponds to Page Up or Page Down to display the Mix/Edit group you want to delete.

5 Hold Alt+Start+Control (Windows) or Control+Option+Command (Mac) and press the Soft Key that corresponds to the Mix/Edit group you want to delete.

To exit Mix/Edit Groups Mode:

- Press the Escape switch.

Displaying Mix/Edit Group Tracks On-Screen

In the top level of Mix/Edit Groups mode, you can display the tracks in a Mix/Edit group and hide all other tracks from D-Command.

To display tracks in a Mix/Edit group on-screen:

- Hold Start (Windows) or Control (Mac) and press the Select switch for the Mix/Edit group to perform the "Show Only Tracks In Group" command.

Displaying or "Spilling" VCA Slave Tracks to Custom Faders

You can display all of the slave tracks for a VCA Master track into the Custom Faders. This feature uses Mix/Edit Groups mode to replicate a "VCA spill" command.

Whenever a VCA Master track is assigned to group, its Bypass/Spill switch lights.

To spill VCA slave tracks in Custom Faders:

- Press the lit Bypass/Spill switch on a VCA Master track. The Bypass/Spill switch flashes to indicate that the VCA Group is spilled.

To exit display of VCA slave tracks in Custom Faders, do one of the following:

- Press the flashing Bypass/Spill switch in the VCA Master track.
- Press the Groups switch in the Custom Fader controls.

Custom Fader Tracks Mode

Tracks Mode lets you bring all tracks of a particular type to the Custom Fader channel strips. Track Types include Audio tracks, Auxiliary Input tracks, MIDI tracks, Instrument tracks, VCA Master tracks, and Master Fader tracks.

To bring a Track type to the Custom Fader channels:

1 Hold the Tracks switch in the Custom Faders section until it flashes.

2 Press the Bank/Cycle switch until the Focus Channel display indicates the Track type you want to display.

To bring a Track type to the Custom Fader channels from the Soft Keys:

1 If the Soft Keys are in another display mode, return to the top level Soft Key display by holding Control (Windows) or Command (Mac) and pressing the currently lit Soft Key switch.

2 Press the Tracks switch in the Custom Faders section.

3 Press the Soft Key that corresponds to the track type you want to display in the Custom Fader channels.

The name of the Track type appears in the Custom Fader display. Tracks of the designated type appear in the Custom Fader channels.

To exit Tracks mode:

- Press the lit Tracks switch.

Custom Fader Plug-in Mode

Plug-in mode focuses the first plug-in on the focused channel on the Custom Fader Channels. This places all of the plug-in's parameters on the Custom Fader channel encoders, and any plug-in meters on the Custom Fader channel meters.

This mode is useful for controlling plug-ins with a large number of controls, such as virtual instruments.

To focus a plug-in on the Custom Fader channels:

1 Focus the plug-in's track in the Focus Channel section by pressing the track's Select switch. The name of the first plug-in that is not a dynamics or EQ plug-in appears in the Focus Channel display.

2 Press the Plug-In switch in the Custom Fader section. The switch lights to indicate the mode is active. The plug-in name and channel format appear in the Custom Fader channel displays, and the plug-in's parameters appear in the Custom Fader channel encoders.

3 In the Custom Faders section, press the Bank/Cycle switch to cycle through the plug-ins on the focused channel. (The No Insert option is always available.)

Custom Faders and Display of Plug-in Parameters

There are three view options available for display of plug-in parameters in the channel displays of the Custom Faders. These options, or *view definitions,* are accessible from the D-Command operation preferences. See "Custom Fader Plug-in Mode View Definitions" on page 26 for more information.

Display of Parameter Types in the Rotary Encoders

In general, continuous plug-in parameters map to the Custom Fader encoder knobs, and switched parameters functions map to the B/M/P (Bypass/Mute/Pre) encoder switches. The presence of a switched parameter is indicated by the Pre indicator above the corresponding B/M/P switch.

To display the parameter controlled by the B/M/P switches:

- Press the Switch Info switch.



In some cases, the same control may be mapped to both an encoder knob and its corresponding switch, allowing you to use either control to adjust the parameter.

Plug-in meters map to the Custom Fader channel meters. Plug-in input and output meters appear as standard level meters. Any dynamics gain reduction meters (for example, in a compressor or limiter plug-in) are shown as top-to-bottom meters.

Expanded Plug-in View

Expanded Plug-in view lets you access additional plug-in controls and manage individual channels (also called *streams*) of a multi-mono plug-in. This mode places the following standard header controls in the Custom Fader channel displays:

- Plug-in Bypass
- Plug-in Compare
- Plug-in Automation Safe
- Plug-in Automation Enable



If the Custom Fader Plug-in Mode View Definition is set to Expanded view, then you are automatically in Expanded Plug-in View when you enter Plug-in mode.

To enter Expanded Plug-in view:

- Press and hold the Plug-In switch in the Custom Fader section until the switch flashes.

The plug-in header controls are mapped as follows:

Plug-in Bypass To bypass the currently displayed plug-in, press the Mute switch that corresponds to "Bypass" in the channel displays. This toggles the Effect Bypass button in the Plug-in window.

Plug-in Compare To toggle between the original saved plug-in setting and any changes you have made to it, press the Mute switch that corresponds to "Comp" in the channel displays. This toggles the Compare button in the Plug-in window.

Plug-in Automation Safe To prevent existing plug-in automation from being overwritten, press the Mute switch that corresponds to "Safe" in the channel displays. This toggles the Safe button in the Plug-in window.

Plug-in Automation Enable To enable individual plug-in controls for automation, press the Mute switch that corresponds to "AutoEn" in the channel displays. This lists the automatable plug-in controls on the Custom Fader encoders. Choose the controls to automate by pressing their encoder Select switches. This toggles the Auto button in the Plug-in window.

Multi-Mono Plug-ins and Expanded Plug-in View

With multi-mono plug-ins, the following plug-in channel controls are mapped to the Custom Fader channel displays:

Link To link channels of a multi-mono plug-in, press the Mute switch that corresponds to "Link" in the channel displays. This toggles the Master Link button in the Plug-in window.

Target Stream To target a particular multi-mono plug-in channel for editing, press the Mute switch that corresponds to "TargtS" in the channel displays. This lists the plug-in channels on the Channel Fader encoders. You can then choose a channel by pressing its encoder Select switch. The switch lights to indicate the targeted channel.

Group Stream To group individual multi-mono plug-in channels for editing, press the Mute switch that corresponds to "GroupS" in the channel displays. This lists the plug-in channels on the Channel Fader encoders. You can then group any number of streams by pressing their encoder Select switches. The Select switches light to indicate grouped channels.

Bypass Stream To bypass individual multi-mono plug-in streams, press the Mute switch that corresponds to "BypS" in the channel displays. This lists the plug-in channels on the Channel Fader encoders. You can then bypass a stream by pressing its encoder B/M/P switch. The B/M/P switch lights to indicate the bypassed stream.

To exit Expanded Plug-in view:

- Press the flashing Plug-In switch.

Custom Fader Flip Mode

When in Custom Groups, Mix/Edit Groups, or Plug-in mode, you can flip Custom Fader encoder rows to the faders with Custom Fader Flip mode. Custom Fader Flip mode only affects Custom Fader channels, and has no effect on channels in Normal mode.

To enter Custom Fader Flip mode:

- When in Groups, Tracks, or Plug-in mode, hold Win (Windows) or Control (Mac) and press the Flip switch for the encoder row you want to flip to the faders.

To exit Custom Fader Flip mode:

- Press the lit Flip switch.

Custom Fader Map Modes

When in Groups or Plug-in mode, you can map individual encoder controls to faders on a track-by-track basis with Custom Fader Map modes.

This mapping feature works differently depending on which of the Custom Fader modes you are in. (Mapping is not available in Tracks mode.)

Custom Fader Maps are saved with the session.

Map Mode for Custom Groups or Mix/Edit Groups

When in Custom Groups mode or Mix/Edit Groups mode, you can map any encoder parameter to the fader on the same Custom Fader channel. In these Map modes, the rotary encoder control swaps with the channel fader, and the encoder Bypass/Mute/Pre switch swaps with the channel Mute switch.

Mapping while in these modes is vertically restricted to encoders and faders in the same channel strip.

To map an encoder to a fader (Custom Groups mode or Mix/Edit Groups mode):

1 While in Custom Groups mode or Mix/Edit Groups mode, press and hold the Map switch in the Custom Faders section until the switch flashes.

2 In the Custom Fader channels, touch any rotary encoders that you want to map to their corresponding channel fader.

3 Do one of the following:

- Press the flashing Map switch to confirm the mapping.

– or –

- Press the Escape switch to cancel the mapping and leave Map edit mode.

The Map switch lights solid to indicate that the mapping is active.

To bypass mapping (Custom Groups mode or Mix/Edit Groups mode):

- Press the lit Map switch. Even when it is not displayed, mapping is remembered for each Custom Group or Mix/Edit Group.

To recall mapping (Custom Groups mode or Mix/Edit Groups mode):

1 Press the Groups switch in the Custom Faders section. The Focus Channel display indicates “Custom” for Custom Groups mode, and the eight Custom Groups appear on the encoders in the Custom Fader channels.

2 While holding the Groups switch, press the Bank/Cycle switch to toggle between “Groups” (Mix/Edit Group Mode) and “Custom” (Custom Group Mode) if necessary. The Focus Channel display indicates the selection.

3 Press the Select switch that corresponds to the Custom Fader group you want to recall.

4 Press the Map switch.

Plug-in Map Mode

When in Custom Faders Plug-in mode, you can map any plug-in parameter to any of the faders in the Custom Fader channels, including faders on different channels. In Plug-in Map mode, a mapped rotary control is duplicated on the fader, and a mapped switch is duplicated on the channel Mute switch. (Because Plug-in mode does not use the faders, no swapping takes place.)

Mapping while in this mode has no restriction on the vertical relationship between encoders and faders.

How Plug-in Mapping is Stored

◆ When you map a plug-in, all other instances of that plug-in in the session will use the same mapping.

◆ Plug-in mapping is saved as a preference file with a .pim extension.

◆ Plug-in mapping for the last opened session is remembered by the Pro Tools system (saved in the Pro Tools application preferences file), so when you create a new session on the system, all instances of the same plug-in will use the stored mapping.

◆ Plug-in mapping files (.pim) files can be imported and exported for use with other D-Command and D-Control consoles.

To map an encoder to a fader (Plug-in mode):

1 While in Plug-in mode, press the Map switch in the Custom Faders section.

2 In the Custom Fader channels, press the channel Select switch on the channel where you want to map the encoder. The Select switch flashes to indicate Map mode.

3 Do one of the following:

- In the Custom Fader channels, touch any rotary encoder that you want to map to the selected channel's fader.

– or –

- In the Custom Fader channels, press any switch that you want to map to the selected channel's Mute switch.

The mapped control appears on the selected channel's fader. Plug-in parameter mapping is remembered for that plug-in, and is usable on any channel where it occurs.

To bypass mapping (Plug-in mode):

▪ Press the lit Map switch. Even when it is not displayed, mapping is remembered for each plug-in.

To recall mapping (Plug-in mode):

1 Focus the plug-in in the Focus Channel section.

2 Recall the plug-in by pressing the Plug-In switch in the Custom Faders section.

3 Press the Map switch.

To clear mapping (Plug-in mode):

1 Focus the plug-in in the Focus Channel section.

2 Recall the plug-in by pressing the Plug-In switch in the Custom Faders section.

3 Press the Map switch.

4 Press and hold the Set to Default and Do to All switches.

5 Press the channel Select switch on any Custom Fader channel.

Exporting and Importing .pim Files

To export plug-in mapping:

1 Press the Operation Console Prefs Soft Keys switch twice to view the second page of Soft Key functions.

2 Press the Soft Key that corresponds to "Export PIMaps."

3 Enter a name for the Plug-in Map (.pim) file, choose a location, and click Save.

4 Press the Operation Soft Key twice to exit.

To import plug-in mapping:

1 Press the Operation Console Prefs Soft Keys switch twice to view the second page of Soft Key functions.

2 Press the Soft Key that corresponds to "Import PIMaps."

3 Locate the plug-in mapping (.pim) file you want to use and click Import.

4 Press the Operation Soft Key twice to exit.

Appendix A: Utility Mode

D-Command Utility mode lets you view system information, run diagnostic tests, set hardware preferences, and reset system settings.

Entering Utility Mode

You can enter Utility mode at any time to change D-Command settings. Utility mode can be accessed from the D-Command Main Unit and also on individual D-Command Fader Modules.

Entering Utility Mode from a Main Unit

When putting a D-Command Main Unit into Utility mode, the behavior of connected Fader Modules depends on whether or not the units are online.

A D-Command unit is *online* if Pro Tools is running and the unit is declared in the Peripherals page of the Setups dialog. A unit is *offline* when Pro Tools is not running, or if it is not declared on a system that is running Pro Tools.

To enter Utility mode from the Main Unit:

■ Press the Utility switch in the Session Management section. The Utility switch and the Soft Keys flash to indicate Utility mode is active.

- If the Main Unit is online, any Fader Modules declared on the same Pro Tools system also enter Utility mode.
- If the Main Unit is offline, all offline Fader Modules on the same Ethernet network enter Utility mode.

Entering Utility Mode on a Fader Module

You can put individual Fader Modules into Utility mode to test them independently of other D-Command units.

To put an individual Fader Module into Utility mode:

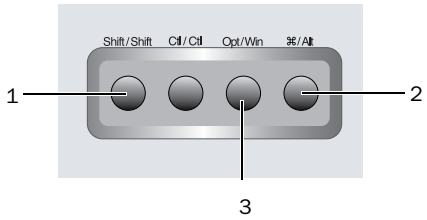
1 If Pro Tools is running, do one of the following:

- Quit Pro Tools.

– or –

- Choose Setups > Peripherals, click Ethernet Controllers, and make sure the Fader Module is not declared.

2 Press and hold the Modifier Keys in the lower left of the Fader Module in the following sequence: Shift + Alt/Command + Win/Option. The encoder Select switches in the bottom row flash to indicate Utility mode is active.



Fader Module Modifier Key sequence for Utility mode

Navigating Utility Mode

When the unit is in Utility mode, the Utility Setup Page is displayed on the Soft Key displays (Main Unit) or on the bottom row of encoders (Fader Module).

The Utility Setup page has five top level options:

- System: System Info Page
- Name: Name Setup Page
- Test: Test Setup Page
- Reset: Reset D-Command to Defaults
- Pref: Preference Setup Page

To access an option on the Utility Setup Page:

■ Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to the option.

To move back up to the Utility Setup Page:

■ Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Escape."

Exiting Utility Mode

To exit Utility mode, do one of the following:

- Press the flashing Utility switch (Main Unit).

  – or –

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

D-Command System Info Page

The System Info page provides access to the system firmware version and Ethernet information.

To display the System Info page:

- From the Utility Setup page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "System."

To exit the System Info page:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Firmware Version

In the System Info page, hold the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "FW ver." This shows the Comm board and Motor Control board firmware versions.

Ethernet Info

In the System Info page, hold the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Ethrnt" to display the following information:

- Unit Name (as named on the Name Page)
- ID: Ethernet address (Machine Address Code) for the unit
- Num: The Digidesign serial number for the unit
- Type: The Ethernet packet type used by Digidesign for control surface communication

D-Command Name Page

The Name page is used to view and change D-Command unit names. These names appear in the Pro Tools Peripherals dialog, and must be unique so as to identify each D-Command unit correctly. This is especially important if your system is on an Ethernet network with multiple controllers connected to it.

To display the Name page for a D-Command unit:

1 Put the unit you want to name into Utility mode. Fader Modules must be put into Utility mode independently. (See "Entering Utility Mode on a Fader Module" on page 129.)

2 From the Utility Setup page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Name."

The Main Unit name appears in the Soft Keys section. The Fader Module name appears in its encoder displays. The first character of the name flashes to indicate text entry.

To change the unit name:

1 Turn the Scrub/Shuttle wheel (Main Unit) or any encoder knob (Fader Module) to change the selected text.

2 To move forward and backward through the name field, press the flashing Soft Keys (Main Unit) or encoder Select switches (Fader Module) that correspond to the "<" and ">" symbols.

3 When you are finished entering text, do one of the following:

- Confirm the new name by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "OK."
- Clear the name field by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Clear."
- Cancel the new name by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Cancel."

D-Command Test Pages

The Test pages let you test various mechanical and electronic components of the unit.

To display the Test Setup page:

▪ From the Utility Setup page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Test."

The Test Setup page has five top level test modes:

- Ethernet: Ethernet Test Page
- LED: Switch and LED Test Pages
- Display: Display Test Page
- Fader: Fader Test Page
- Rotary: Rotary Encoder Test Page

To enter a test mode on the Test Setup page:

▪ Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to the test mode name.

To exit the Test Setup page:

▪ Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Ethernet Test Page

There are three test levels for Ethernet communication on D-Command: Internal, Mendec, and External. These tests can assist Digidesign Technical Support should you ever experience difficulty with Ethernet communication between D-Command and Pro Tools.

Each test sends data packets through that unit's Ethernet system. The Transmit (Xmit) and Receive (Recv) values for each test show the number of packets sent and received in the test, and the "Error" and "Retry" fields show percentage error in the transmission and receiving process. An error rate of 1 percent or less generally indicates acceptable performance. (In normal operation, errors are retried and no data loss occurs.)

To display the Ethernet Test page:

1 Put the unit you want to test into Utility mode. Fader Modules must be put into Utility mode independently. (See "Entering Utility Mode on a Fader Module" on page 129.)

2 From the Test Setup page, press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Ethrnt."

To exit the Ethernet Test page:

▪ Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Internal

The Internal test verifies the first stage of Ethernet communication by sending data packets through the unit's Ethernet link chip.

To perform the Internal Ethernet test:

1 From the Ethernet Test page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Clear" to clear any values in the unit's test data page.

2 Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Intrnl."

To exit the Internal Ethernet test:

▪ Press the flashing Soft Key (Main Unit) or encoder Select switch (Fader Module).

Mendec

The Mendec (Manchester Encoder/Decoder) test verifies the second stage of Ethernet communication by sending data packets through the unit's Ethernet encoder and decoder.

To perform the Mendec Ethernet test:

1 From the Ethernet Test page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Clear" to clear any values in the unit's test data page.

2 Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Mendec."

To exit the Mendec Ethernet test:

▪ Press the flashing Soft Key (Main Unit) or encoder Select switch (Fader Module).

External

The External test verifies the third stage of Ethernet communication by sending data packets out of the unit's external Ethernet port and back into the unit using the Ethernet loopback connector (provided with the D-Command Main Unit).

To perform the External Ethernet test:

1 If Pro Tools is running, quit Pro Tools.

2 Disconnect the unit from the Ethernet network.

3 Plug the Ethernet Loopback connector into the unit's Ethernet port.

4 From the Ethernet Test page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Clear" to clear any values in the unit's test data page.

5 Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Extrnl."

To exit the External Ethernet test:

- Press the flashing Soft Key (Main Unit) or encoder Select switch (Fader Module).

Switch and LED Test Page

The Switch and LED Test page has five modes:

- Switch: Switch Test Mode
- Red: Red LED Test Mode
- Yellow: Yellow LED Test Mode
- Green: Green LED Test Mode
- Vegas: Vegas Mode

To display the Switch and LED Test page:

- From the Test Setup page, press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "LED."

To exit the Switch and LED Test page:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

To enter any of the Switch and LED Test modes:

- Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to the mode name.

Switch Test Mode

Switch Test mode lets you test each switch on the unit individually.

To test any switch:

- Press the switch you want to test.

The switch LED lights as long as it is held and the Soft Key display (Main Unit) or encoder displays (Fader Module) show the location information for the switch.

To exit Switch Test mode:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

LED Test Modes (Red, Yellow, Green)

The LED Test modes lets you test all red, yellow, and green LEDs on the unit individually.

To test LEDs:

- Press the Soft Key that corresponds to "Red," "Yellow," or "Green" to test all LEDs of the corresponding color.

To exit LED Test mode:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Vegas Mode

Vegas mode randomly lights every switch, meter, and display on the unit, and runs the faders in sine wave mode.

To enter Vegas mode:

- Press the Soft Key that corresponds to "Vegas."

To exit Vegas mode:

- Press any switch on the unit.

Display Test Page

The Display Test page has three modes:

- Text: Display Test
- Time Code: Time Code Display Test
- Meter: Meter Bridge LED Test

To display the Display Test page:

- From the Test Setup page, press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Disply."

To exit the Display Test page:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

To enter any of the Display Test modes:

- Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to the mode name.

Text (Display) Test

The Text test mode cycles through a series of display tests that check all displays on the control surface.

To exit Text Test mode:

- Press any flashing Soft Key (Main Unit) or encoder Select switch (Fader Module).

Meter Bridge LED Test

The Meter Bridge LED test cycles through a series of automated tests that check all LEDs on each meter.

To exit Meter Bridge LED Test mode:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Time Code Display Test

(Main Unit Only)

The Time Code Display test cycles through a series of automated tests that check all LED segments on the Main Unit Time Code display.

To exit Time Code Display Test mode:

- Press the Soft Key that corresponds to "Escape."

Fader Test Page

The Fader Test page provides four test modes and a calibration mode:

- Step: Fader Step Test Mode
- Cycle: Fader Cycle Test Mode
- Group: Fader Group Test Mode
- Touch: Fader Touch Test Mode
- Recal: Recalibrates Faders

To display the Fader Test page:

- From the Test Setup page, press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Fader."

To exit the Fader Test page:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

To enter any of the Fader Test modes:

- Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to the test name.

Step Test Mode

In Step Test mode, faders jump together, in stepped fashion, to positions that are adjustable with the Scrub/Shuttle wheel (Main Unit) or any encoder knob (Fader Module).

To exit Step Test mode:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Cycle Test Mode

In Cycle Test mode, faders move together, from the bottom to top, in a continuous cycle, at a speed that is adjustable with the Scrub/Shuttle wheel (Main Unit) or any encoder knob (Fader Module).

Fader position values are shown in the channel displays and are updated in real time as the faders move.

To exit Cycle Test mode:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Group Test Mode

In Group Test mode, faders can be moved to test group response.

This mode displays which faders are currently being touched by showing the letter "T" in their channel displays.

To exit Group Test mode:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Touch Test Mode

The Touch Test page lets you test the touch sensitivity of each fader. The channel displays show when a fader is touched and what frequency the fader is currently recognizing. The fader frequency value is updated in real time.

This mode displays which faders are currently being touched by showing the letter "T" in their channel displays.

To exit Touch Test mode:

- Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Escape."

Recal

The Recal command recalibrates D-Command fader touch sensitivity and position to factory specifications.

In addition, under conditions of heavy use, the D-Command fader motor protection feature may disengage a fader if it is in danger of overheating. The Recal command reengages any disengaged faders.

To recalibrate the faders:

- From the Fader Test page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Recal."

Rotary Test Page

The Rotary Test page lets you test the touch-sensitive encoder knob and the LED ring in each rotary encoder, as well as the Scrub/Shuttle wheel on the Main Unit.

To enter Rotary Test mode:

▪ From the Test Setup page, press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to "Rotary."

To exit Rotary Test mode:

▪ Press the Soft Key next to "Escape" (Main Unit) or the flashing encoder Select switch.

To test the rotary encoders:

◆ Touch any encoder knob. When the encoder knob is touched, the encoder's display turns red and the "Auto" indicator LED below the knob lights.

◆ Turn any encoder knob. When the encoder knob is turned, each LED in the LED ring lights in order.

To test the Scrub/Shuttle wheel:

▪ Turn the Scrub/Shuttle wheel. The numerical value in the lower left display of the Soft Key section value changes depending on which way you turn the wheel.

Resetting D-Command to Factory Defaults

The Reset (Factory Default) page lets you reset the D-Command Main Unit and Fader Modules to their factory default settings.

To reset D-Command:

1 From the Utility Setup Page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Reset."

2 Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "OK."

3 Do one of the following:

- Confirm your choice by pressing OK again.

– or –

- Cancel the reset operation by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Cancel."

D-Command Preferences

D-Command Preferences let you set various display and operation preferences for the unit.

To display the Preferences page:

▪ From the Utility Setup Page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Prefs."

The D-Command Preferences page has five preferences:

- Bright: Display Brightness
- Contrast: Display Contrast
- Foot 1: Footswitch 1 Settings
- Foot 2: Footswitch 2 Settings
- Sleep: Sleep Mode Settings

To access a preference on the Preferences page:

▪ Press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to the preference name.

Display Brightness Page

The Display Brightness page lets you adjust the brightness of the display LED displays.

To set the display brightness:

1 From the Preferences page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Bright."

2 Turn the Scrub/Shuttle wheel (Main Unit) or any encoder knob (Fader Module) to change the brightness value. Brightness values range from 0–127.

3 Do one of the following:

- Confirm the new brightness value by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "OK."

– or –

- Cancel the new brightness value by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Cancel."

Display Contrast Page

The Display Contrast page lets you adjust the level of backlighting in the display LED displays.

To set the display contrast:

1 From the Preferences page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Contrast."

2 To adjust the overall contrast for all displays, press the Soft Keys (Main Unit) or the encoder Select switches (Fader Module) that correspond to ">>" or "<<" to increase or decrease the contrast value. Overall contrast values range from 0–9.

3 To adjust the relative contrast for individual rows of displays, turn the Flip encoder knobs (Main Unit) or any encoder knobs in a given row (Fader Module). Individual contrast values are shown as "Step" numbers ranging from 0–62.

4 To cycle the displays through inverted text display, repeatedly press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Invert."

5 Do one of the following:

- Confirm the new contrast values by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "OK."
- Reset the contrast values to their defaults by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Reset."
- Cancel the new contrast values by pressing the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Cancel."

Footswitch 1 and 2 Settings Pages

(Main Unit Only)

The Footswitch Settings pages for Footswitch 1 and Footswitch 2 let you set the function for each. For each setting, pressing the footswitch is the functional equivalent of pressing the corresponding switch on the D-Command Main Unit.

Each Footswitch Settings page has four options:

- Flip + / Flip – : Changes the polarity of the footswitch connection to positive (+) or negative (–).
- Play: Simulates pressing the Play switch on the transport
- Record: Simulates pressing the Record switch on the transport
- Talkback: Simulates pressing the Talkback switch on the D-Command Main Unit

To set the function of the footswitches:

1 From the Preferences page, press the Soft Key that corresponds to "Foot 1" or "Foot 2."

2 Press the Soft Key that corresponds to the function you want to assign to the footswitch. The Soft Key for the selected function lights continuously.

- Press the Soft Key that corresponds to "Escape."

Sleep Mode Settings Page

Sleep mode saves power by dimming the LEDs on the D-Command unit. The Sleep Mode Settings page lets you set the amount of idle time before the LEDs on the unit dim automatically.

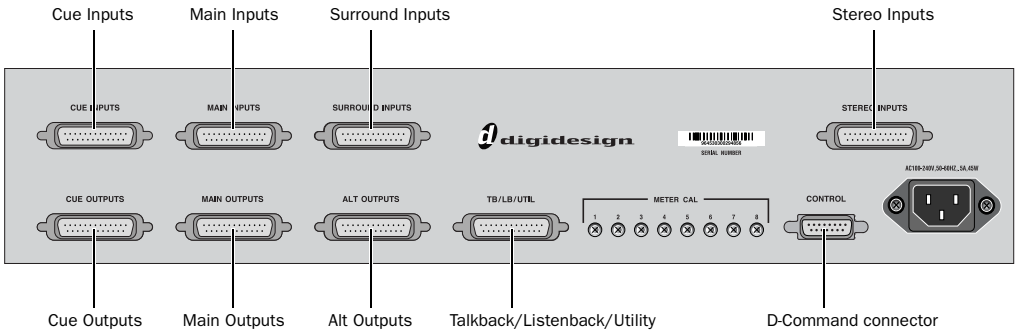
To set the time before the D-Command unit sleeps:

1 From the Preferences page, press the Soft Key (Main Unit) or the encoder Select switch (Fader Module) that corresponds to "Sleep."

2 Turn the Scrub/Shuttle wheel (Main Unit) or any encoder knob (Fader Module) to change the time before the unit goes to sleep. Times range in 1-minute increments from 1 to 59 minutes, then in 1-hour increments from 1 to 12 hours, to Off (the unit never goes to sleep).

Appendix B: Audio Connections and Pinouts

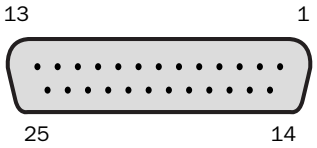
All external D-Command audio connections are made to the back panel of the XMON interface, shown below. All audio connectors are standard female DB-25 connectors. The connector for communication with D-Command is a 15-pin female connector.



XMON back panel connectors

25-Pin Female Connector Pinouts

All XMON DB-25 connector pinouts conform to the pin numbering scheme shown below.



DB-25 Connector (user view)

Cue Inputs

Cue Inputs

Signal Name	Hot (+)	Cold (–)	Ground (shield)
Cue Input 1 (Left)	24	12	25
Cue Input 1 (Right)	10	23	11
Cue Input 2 (Left)	21	9	22
Cue Input 2 (Right)	7	20	8
[Not Connected]	18	6	19
[Not Connected]	4	17	5
[Not Connected]	15	3	16
[Not Connected]	1	14	2
GND			13
SHIELD GND			connector housing

Main Inputs

Main Inputs

Signal Name	Hot (+)	Cold (–)	Ground (shield)
Main Input 1 (L)	24	12	25
[Main Input 2 (Lc)]*	10	23	11
Main Input 3 (C)	21	9	22
[Main Input 4 (Rc)]*	7	20	8
Main Input 5 (R)	18	6	19
Main Input 6 (Ls)	4	17	5
Main Input 7 (Rs)	15	3	16
Main Input 8 (LFE)	1	14	2
GND			13
SHIELD GND			connector housing

* Main Inputs 2 and 4 are active on XMON, but the corresponding Lc and Rc outputs cannot be controlled independently from the D-Command monitor section.

Surround Inputs

Surround Inputs

Signal Name	Hot (+)	Cold (–)	Ground (shield)
Surround Input 1 (L)	24	12	25
[Surround Input 2 (Lc)]*	10	23	11
Surround Input 3 (C)	21	9	22
[Surround Input 4 (Rc)]*	7	20	8
Surround Input 5 (R)	18	6	19
Surround Input 6 (Ls)	4	17	5
Surround Input 7 (Rs)	15	3	16
Surround Input 8 (LFE)	1	14	2
GND			13
SHIELD GND			connector housing

* Surround Inputs 2 and 4 are active on XMON, but the corresponding Lc and Rc outputs cannot be controlled independently from the D-Command monitor section.

Stereo Inputs

Stereo Inputs

Signal Name	Hot (+)	Cold (–)	Ground (shield)
Stereo Input 1 (Left)	24	12	25
Stereo Input 1 (Right)	10	23	11
Stereo Input 2 (Left)	21	9	22
Stereo Input 2 (Right)	7	20	8
Stereo Input 3 (Left)	18	6	19
Stereo Input 3 (Right)	4	17	5
[Not Connected]	15	3	16
[Not Connected]	1	14	2
GND			13
SHIELD GND			connector housing

Cue Outputs

Cue Outputs

Signal Name	Hot (+)	Cold (–)	Ground (shield)
SLS Output (Left)	24	12	25
SLS Output (Right)	10	23	11
Cue Output 1 (Left)	21	9	22
Cue Output 1 (Right)	7	20	8
Cue Output 2 (Left)	18	6	19
Cue Output 2 (Right)	4	17	5
[Not Connected]	15	3	16
[Not Connected]	1	14	2
GND			13
SHIELD GND			connector housing

Main Speaker Outputs

Main Speaker Outputs

Signal Name	Hot (+)	Cold (–)	Ground (shield)
Main 1 (L)	24	12	25
[Main 2 (Lc)]*	10	23	11
Main 3 (C)	21	9	22
[Main 4 (Rc)]*	7	20	8
Main 5 (R)	18	6	19
Main 6 (Ls)	4	17	5
Main 7 (Rs)	15	3	16
Main 8 (LFE)	1	14	2
GND			13
SHIELD GND			connector housing

* Main Speaker Outputs 2 and 4 are active on XMON, but Lc and Rc outputs cannot be controlled independently from the D-Command monitor section. Global Volume, Solo, and Mute controls affect all outputs.

Alt Speaker Outputs

Alt Speaker Outputs

Signal Name	Hot (+)	Cold (–)	Ground (shield)
Alt 1 (L)	24	12	25
[Alt 2 (Lc)]*	10	23	11
Alt 3 (C)	21	9	22
[Alt 4 (Rc)]*	7	20	8
Alt 5 (R)	18	6	19
Alt 6 (Ls)	4	17	5
Alt 7 (Rs)	15	3	16
Alt 8 (LFE)	1	14	2
GND			13
SHIELD GND			connector housing

* Alt Speaker Outputs 2 and 4 are active on XMON, but Lc and Rc outputs cannot be controlled independently from the D-Command monitor section. Global Volume, Solo, and Mute controls affect all outputs.

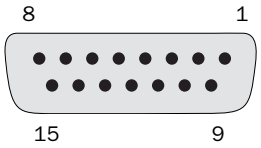
Talkback/Listenback Pinouts

Talkback/Listenback

Signal Name	Hot (+)	Cold (–)	Ground (shield)
Ext Talkback Mic Input	24	12	25
Listen Mic 1 Input	10	23	11
Listen Mic 2 Input	21	9	22
AFL Input 1	20	7	8
AFL Input 2	6	18	19
Mini Speaker Out (L)	4	17	5
Mini Speaker Out (R)	15	3	16
Talkback/Slate Out	1	14	2
GND			13
SHIELD GND			connector housing

15-Pin Connector Pinouts

The XMON 15-pin connector pinouts conform to the pin numbering scheme shown below.



15-pin connector (user view)

XMON to D-Command Connector Pinouts

XMON to D-Command Pinouts

Signal Name	Hot (+)	Cold (–)	Ground (shield)
RS422 Input	1	9	
RS422 Output	2	10	
MIDI Input	12	4	
MIDI Output	11	3	
Headphones L	5		13
Headphones R	6		14
Internal Talkback Mic	15		8
GND			7
SHIELD GND			connector housing

Index

A

Actions switch (automation) 87
After-Fader Listen (Monitor section) 95
All Notes Off switch 80
All switch (automation) 41
Alt outputs (Monitor section) 92
Arrow switches 78
Assign controls 49, 101
    Inputs 49
    Inserts 49
    Outputs 49
    Sends 49
Assign Matrix 113
    I/O 119
    inserts 115
    Lock Enable preference 114
    preferences 113
    sends 117
Assign Talkback switch 93
Attack/Q control (Dynamics plug-ins) 60
Audio Files switch 84
Audition Mode switch 76
Audition switches 76
    Audition Mode 76
    Mark In 77
    Mark Out 77
    Post-Roll 76
    Pre-Roll 76
Auto Talkback switch 96
AutoMatch indicators 39
AutoMatch switch 87
AutoMatching automation 111
automation
    AutoMatching 111
    capturing 109, 110
    enabling for plug-ins 56, 126
    encoder mode indicator 34
    modes 108
    plug-ins 51, 64, 71
    previewing 109, 110
    snapshots 110
    suspending 108
Automation controls 87
    Actions switch 87
    AutoMatch switch 87
    Join 87, 111
    Modes switch 88
Automation Enable controls 42
    Inserts 42
    Mute 43
    Pan 43
    Send Mute 43
    Send Pan 43
    Send Volume 43
    Volume 42
Automation Mode controls 6, 47, 108
    Latch 47
    Off 48
    Read 48
    Touch 47
    Trim 48
    Write 47
Automation Mode indicators 39
Automation Mode switches 38
Automation Safe mode 52, 106, 126
Automation Safe switch (plug-ins) 64, 71
Automation Suspend switch 46
Automation switch (plug-ins) 64, 71
Automation Trim switch 38
Automation Write controls
    Write to All 41
    Write to End 42
    Write to Next 42
    Write to Punch 42
    Write to Start 41
Automation Write To controls 41
Automation Write To switches
    All 41
    End 42
    Next 42
    Punch 42
    Start 41

B

B/M/P (see Bypass/Mute/Pre)
Back and Play switch 77
Back switch 77
Bank Justification preference 24
bank size (Custom Faders) 122
Bank/Cycle switch
    and Custom Fader mode 47
banking (tracks) 6
Broadcast mode (Monitor section) 95
Bypass switch (plug-ins) 64, 71
Bypass/Mute/Pre switch 106
Bypass/Mute/Pre switches (rotary encoders) 34
    Show Values 43
    Switch Info 43
    Switch mode 43
Bypass/Spill switches (channel strips) 36

C

calibration
    faders 29
    meters 29
Calibration Mode switch 97
capturing automation 109, 110
channel display modes 38
Channel Select switches
    for channel strips 38
    for Monitor section 94
    for plug-ins 62, 69
Channel Strip Function controls 37
    Automation Mode 38
    Automation Trim 38
    Channel Select 38
    display modes 38
    Input Monitor Mode 37
    Mute 38
    Record Enable 37
    Record Safe mode 37
    Solo 38

Channel Strip Mode controls 35, 37
Bypass/Spill 36
Inserts 35
Mic Pre mode 36
Pan 36
Sends 37
channel strips 33
Channel Select switch 38
fader section 39
channels
focusing 38, 75, 105, 106
selecting 38
Clear Clip switch 80
clipping indication 80
Compare switch (plug-ins) 64, 71
connections
audio 18, 137
alt 139
control room 19
cue system 20, 137, 138
headphone 20
main 137, 138
solo outputs 139
stereo inputs 138
surround inputs 138
talkback/listenback 139
Ethernet 4, 7, 8, 17, 23
footswitch 7, 17
power 17
XMON 7, 10, 18, 139
Console Preferences 85
Meter 85
Operation 86
User 85
Custom Fader Flip mode 127
Custom Fader Hidden Tracks preference 26
Custom Fader Justification preference 25
Custom Fader Map modes 47, 127
and Custom Fader Plug-in mode 127
and Custom Groups mode 127
and Mix/Edit Groups mode 127
Custom Fader Mode indicators 39
Custom Fader modes 46, 121
Custom Groups 46, 122
Expanded Plug-in mode 126
Mix/Edit Groups 46, 123
Plug-in 46, 125
Tracks 46, 125
Custom Faders 6
bank size 122
display 46
displaying plug-ins 47
Groups switch 46
locking plug-ins 47
plug-in view definitions 26, 126
Custom Groups mode (Custom Fader) 46, 122
Cycle switch (plug-ins) 64, 71

D

D-Command Units
declaring 23
naming 24
Dim function 96
Dim Level control 97
Display Brightness 134
Display Contrast 135
Display Mode switch 45
Display preferences 27
Do To All switches 44, 45
Do To Selected switches 44, 45
Dynamics (plug-ins) 6, 53, 59
gain reduction display 65
Dynamics plug-in controls
Attack 60
External Key 64
Filter Frequency 60
Gain 61
Hold 61
Hysteresis 60
Input 61
Key Listen 64
Knee 60
output 61
Q 60
Range 60
Ratio 60
Release 60
Threshold 61

E

Edit Controls
Edit Functions 83
Edit Modes 83
Edit Tools 84
Edit controls 83
Edit Function switches 83, 84
Edit window
navigation 6
playback of selections 74
Edit/Timeline switch 48
Enable Parameters switch 51
Encoder preferences 27
Encoder Select switches 34
End switch (automation) 42
EQ (plug-ins) 6, 53, 66
EQ plug-in controls
High 68
High-Mid 68
High-Pass 67
Level 68
Low Filter 67
Low-Mid 67
Low-Pass 68
Mid 67
Escape switch 44
Ethernet 4, 7, 8, 17, 23
expansion options 3
External Key switch (Dynamics plug-ins) 64

F

Fader Module
attaching to Main Unit 15
back panel overview 8
components 3
hardware 13
placement 13
faders 39
calibration 29
Faders On/Off preference 24
Flip mode 41, 107
and Instrument tracks 41
Flip switches 41
Focus Channel 46
display 46
Focus mode (Channel Select switch) 38
focusing
channels 38, 75, 105, 106
plug-ins 54, 106
footswitch 7, 17
Footswitch settings 135
Forward and Play 77

G

Gain/Hold/Input control 61
Global Controls 6, 40
Global Modifier controls 44
    Automation Suspend 46
    Display Mode 45
    Do To All 44
    Do To Selected 44
    Escape 44
    Select/Focus 44
    Set To Default 45
    Solo Clear 46
    Suspend Groups 45
Go To End switch 77
Go To Start switch 77
Go To switch 80
Group Status indicators 39
Group switch 82
groups
    creating 124
    deleting 124
    editing 124
Groups switch (Custom Faders) 46

H

Headphone/Cue controls
    Output controls 93
High Filter controls (EQ plug-ins) 68
High-Mid Filter controls (EQ plug-ins) 68
High-Pass controls (EQ plug-ins) 67

I

I/O Assign Matrix 119
I/O paths
    assigning 120
Input controls (Monitor section) 92
Input Level Trim controls (Monitor section) 92
Input Monitor Mode switches 37
Input Source Sum controls (Monitor section) 92
inputs
    assigning 101, 102
    making inactive 104
inputs (Monitor section)
    main 92
    selecting 92
    stereo 92
    summing 92
    surround 92
    trimming 92
Insert Assign Matrix 115
inserts
    assigning 101, 107, 116
    making inactive 104
Inserts switch (automation) 42
Inserts switches 35
Instant Playback switch 77
Instrument tracks 33, 34, 35, 50
into Utility 129

J

Join switch 87, 111

K

Key Listen switch (Dynamics plug-ins) 64
keyboard modifiers 40
Knee/Hysteresis/Q control (Dynamics plug-ins) 60

L

Latch switch (automation) 47
latching
    solos 38
    transport controls 73
Level controls (EQ plug-ins) 68
levels
    inputs (Monitor section) 92
    output channels (Monitor section) 94
    outputs (Monitor section) 92
    Solo modes (Monitor section) 95
Link Edit and Timeline switch 48
Listen controls 97
listenback
    connections 139
Locate switches 77
    Back 77
    Back and Play 77
    Forward and Play 77
    Go To End 77
    Go To Start 77
    Instant Playback 77
location display 99
Lock Enable preference (Assign Matrix) 114
Lock switch (Custom Fader Plug-in mode) 47
Lock switch (plug-ins) 62, 69
Loop Playback switch 76
Low Filter controls (EQ plug-ins) 67
Low-Mid Filter controls (EQ plug-ins) 67
Low-Pass controls (EQ plug-ins) 68

M

Machine switch 76
Main Counter switch 48
Main inputs (Monitor section) 92
Main outputs (Monitor section) 92
Main Unit
    components 3
    top panel overview 5
    Utility mode 129
Make Inactive controls 50, 104
    Inputs 51
    Inserts 51
    Outputs 51
    Sends 51
Management controls 82
Map switch (Custom Fader mode) 47
mapping
    Custom Fader Map modes 127
    plug-in mapping 57
Mark In switch 77
Mark Out switch 77
Master Link switch (plug-ins) 63
Master Record Enable switch 75
Maximum Custom Fader Bank Size preference 25
Memory Location switch 84
Memory Locations 90
Memory/MIDI controls
    Memory Location 84
    MIDI switch 84
meter display 99
Meter preferences 28
Meter switch 85
meters 6
    calibration 29
    plug-ins 71
    reference levels 100
Mic Pre mode 36
Mic Select switches 97
Mid Filter controls (EQ plug-ins) 67
MIDI controls 35
MIDI switch 84
Mini (stereo) outputs (Monitor section) 92
Mix/Edit Groups mode (Custom Fader) 46, 123, 125
Modes switch (automation) 88
modifier switches 40
Monitor Output Mode controls
    Calibration switch 97
    Dim switch 98
    Mono switch 98
    Mute switch 98
Monitor section 91
    Dim Level control 97
    Input controls 92
    Input Level Trim controls 92
    Input Source Sum controls 92
    Output Channel Select switches 94
    Output controls 92
    Output Level Trim controls 92
    Studio controls 93
    Talkback/Listen controls 96
monitoring 6, 91
Mono switch 98
Mute switch (automation) 43
Mute switch (Monitor section) 98
Mute switches (channel strips) 38

N

Navigate Mode switch 78
navigation controls 6
Next switch (automation) 42
Nudge/Bank switches 6, 78
nudging (tracks) 6

O

Off switch (automation) 48
Operation switch 86
Output Channel Select switches (Monitor section)
    Mute 94
    Solo 94
Output Channel Trim mode (Monitor section) 94
Output controls (Monitor section) 92
Output Level Trim controls (Monitor section) 92
Output meter (plug-ins) 65
outputs
    assigning 101
    making inactive 104
outputs (Monitor section)
    Alt 92
    calibrating 97
    channels 94
    main 92
    Mini (stereo) 92
    selecting 92
    trimming 92, 94

P

Page switch (plug-ins) 64, 71
Page switches (channel strips) 35
Pan switch (automation) 43
Pan switches 36
pinout diagrams 137
Playlist switch 82
Plug-in Automation controls 51
plug-in controls
    Dynamics 6, 53, 59
    EQ 6, 53, 66
Plug-in mode (Custom Fader) 46, 125
plug-ins 6, 53, 59, 66
    assigning 53
    Automation Safe 52, 126
    Automation Safe switch 64, 71
    Automation switch 64, 71
    Bypass switch 64, 71
    bypassing 64, 71, 106, 126
    Channel Select switches 62, 69
    Compare switch 64, 71, 126
    copying settings 56
    Custom Fader mode 125
    Cycle switch 64, 71
    Dynamics 59
    enabling automation 51, 56, 126
    EQ 66
    focusing 26, 54, 106, 125
    Lock switch 62, 69
    making inactive 55, 107
    mapping 57
    Master Link switch 63
    meters 71
    multichannel 53, 63, 69, 70
    multi-mono 53, 63, 69, 70, 126
    multiple plug-in windows 55
    opening plug-in windows 54, 64, 71
    Output meters 65
    Page switch 64, 71
    Save As switch 62, 69
    Save switch 62, 69
    Select/Link/Bypass Mode switch 63, 70
    targeting 55
    Window switch 64, 71
Post-Roll switch 76
Pre-Fader Listen (Monitor section) 95
Preferences (D-Command) 24, 134
    Assign Matrix 113
    Bank Justification 24
    Custom Fader Hidden Tracks 26
    Custom Fader Justification 25
    Display 27
    Display Brightness 134
    Display Contrast 135
    Encoders 27
    Faders On/Off 24
    Footswitch settings 135
    Maximum Custom Fader Bank Size 25
    Meters 28
    Select Switch Latch mode 25
    Sleep Mode settings 135
    Touch Value 24
Pre-Roll switch 76
previewing automation 109, 110
Pro Tools Online switch 76
Publish switch 80
Punch Capture command 110
Punch switch (automation) 42

Q

QuickPunch switch 76

R

Ratio/Range/Frequency control (Dynamics plug-ins) 60
Read switch (automation) 48
Record Enable switches 37
Record Safe mode 37
Redo switch 80
reference level preference (meters) 100
Release/Frequency control (Dynamics plug-ins) 60
requirements
    connections 4, 18, 137
    operational 4
resetting D-Command units (Utility mode) 134
rotary encoders 33
    automation mode indicator 34
    Bypass/Mute/Pre Switch mode 43
    display color 34

S

Save As switch (plug-in settings) 62, 69
Save switch (plug-in settings) 62, 69
Save switch (sessions) 80
saving settings 62, 69
scrolling
    Scrub/Shuttle wheel 74
Scrub switch 75
Scrub/Shuttle controls 74
    Scrub switch 75
    Scrub/Shuttle wheel 74
    Shuttle switch 75
    Trim switch 75
Scrub/Shuttle wheel 74
    moving windows 75
    nudging tracks 75
    scrolling 74
    selecting 74
    zooming 74
Select mode (Channel Select switch) 38
Select Switch Latch mode 25
Select/Focus switch 44
Select/Link/Bypass Mode switch (plug-ins) 63, 70
selecting
    Scrub/Shuttle wheel 74
selections
    playback from transport controls 74
Send Assign Matrix 117
Send Mute switch (automation) 43
Send Pan mode 37
Send Pan switch (automation) 43
Send Volume switch (automation) 43
sends
    assigning 101, 107, 118
    Automation Safe 52
    making inactive 104
    muting 107
    setting pre- or post-fader 107
Sends switches 37

Session Management switches 6, 80
All Notes Off 80
Clear Clip 80
Publish 80
Redo 80
Save 80
Undo 80
Set To Default switch 45
Set Up switch (Monitor section) 94
Show Values switch 43
Show/Hide switch 85
Shuttle switch 75
slave tracks 35
Sleep Mode settings 135
Snapshot switch 82
snapshots 110
Soft Keys 6, 81
Automation controls 87
Console Preferences 85
Edit controls 83
Management controls 82
solo
focusing tracks 106
latching 38
output connections 139
Solo Clear switch 46
Solo Mode controls (Monitor section) 95
After-Fader Listen 95
Broadcast 95
Pre-Fader Listen 95
Solo Safe mode 38
Solo switches 38
Solo/Mute switch (Monitor section) 94
Start switch (automation) 41
Stereo inputs (Monitor section) 92
Studio controls 93
Sum mode (Monitor section) 92
Surround inputs (Monitor section) 92
Suspend Groups switch 45
Switch Info switch 43
System Info (Utility mode) 130

T

talkback 93
connections 139
Dim function 96
External level control 96
Level control (built-in) 96
microphone (built-in) 99
Talkback switch 48, 96
Talkback/Listen controls 96
Auto Talkback switch 96
Listen 97
Mic Select switches 97
Talkback switch 96
targeting plug-ins 55
Test pages (Utility mode) 131
Threshold/Output control 61
time scale display 6, 99
Touch switch (automation) 47
Touch Value preference 24
Track Size switches 89
Track switch 82
TrackPunch switch 76
tracks
Automation Safe 52
focusing 38, 75, 105, 106
making inactive 104
nudging 75
selecting 38, 105
Tracks mode (Custom Fader) 46, 125
transport controls 6, 73
latching behavior 73
Transport Master switch 76
Transport Mode switches 76
Loop Playback 76
Machine 76
Pro Tools Online 76
QuickPunch 76
TrackPunch 76
Trim mode (Monitor section) 94
Trim switch (automation) 48
Trim switch (Scrub/Shuttle controls) 75

U

Undo switch 80
Unit Name (Utility mode) 130
User switch 85
Utility mode 129
Reset Unit 134
System Info 130
Test pages 131
Unit Name 130
Utility switch 89

V

VCA Master tracks 33, 34, 35, 36, 125
view definitions 26, 126
Volume switch (automation) 42

W

Window Configurations 90
Window Management switches 6, 79
Window switch (Custom Fader Plug-in mode) 47
Window switch (plug-ins) 64, 71
windows
moving 75
opening 79, 82
Write switch (automation) 47
Write to All (automation) 41
Write to End (automation) 42
Write to Next (automation) 42
Write to Punch (automation) 42
Write to Start (automation) 41

X

XMON 137
back panel overview 10
components 3
connections 7, 10, 18, 139
front panel overview 9

Z

Zoom Mode switch 78
Zoom Preset switches 78
Zoom/Navigate section
Arrow switches 78
Navigate Mode switch 78
Zoom Mode switch 78
Zoom Preset switches 78
zooming
Scrub/Shuttle wheel 74

digidesign
A division of Avid

www.digidesign.com

DIGIDESIGN
2001 Junipero Serra Boulevard
Daly City, CA 94014-3886 USA
Tel: 650.731.6300
Fax: 650.731.6399

TECHNICAL SUPPORT *(USA)*
Tel: 650.731.6100
Fax: 650.731.6375

PRODUCT INFORMATION *(USA)*
Tel: 800.333.2137

INTERNATIONAL OFFICES
Visit the Digidesign website
for contact information