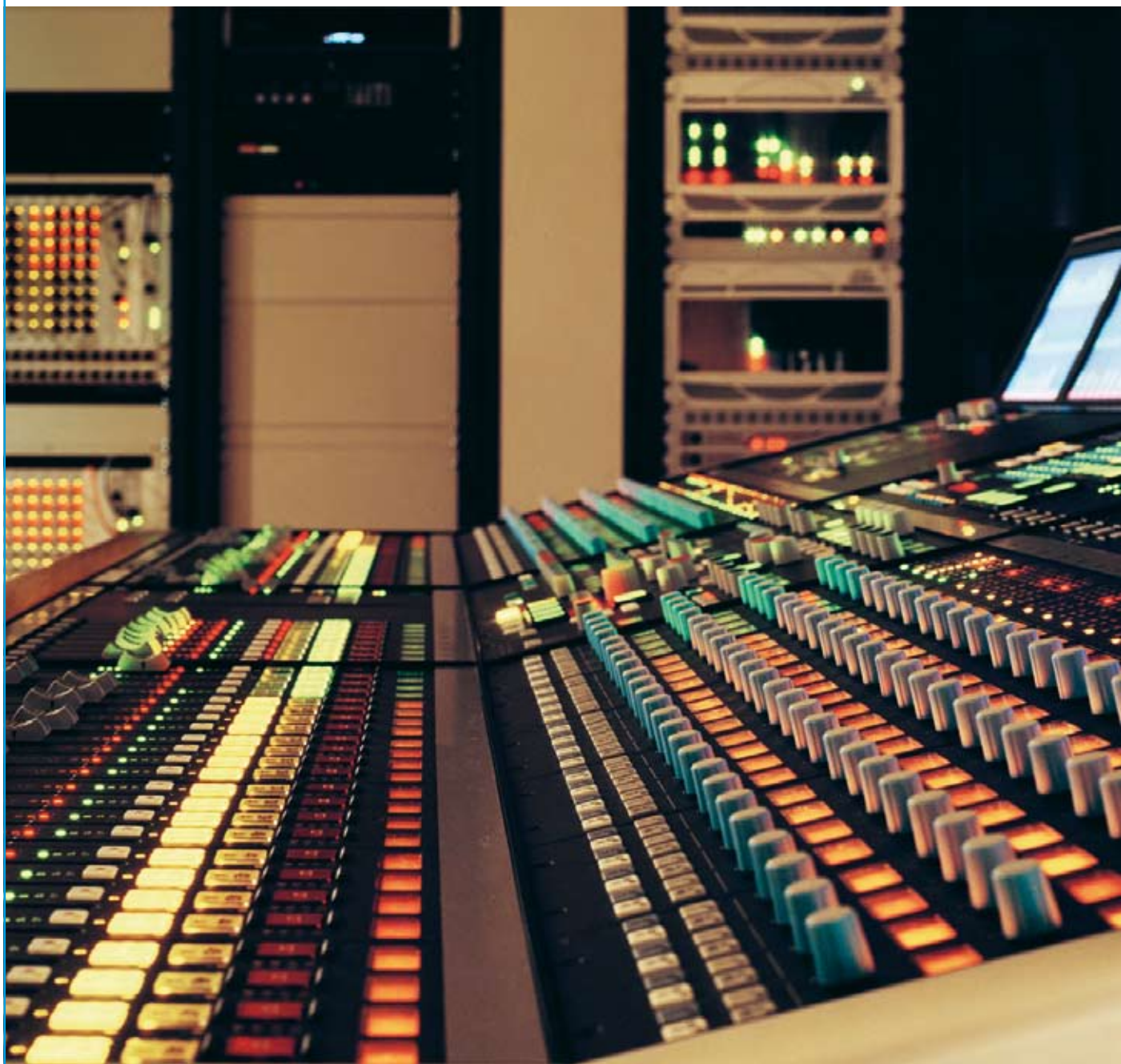


# ALPHA OPERATOR MANUAL V2.6A



Digital Broadcast Production Console with Bluefin HDSP



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# ALPHA

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# IMPORTANT INFORMATION

## After Sales Modifications

Please be aware that any modifications other than those made or approved by Calrec Audio Limited or their agents, may invalidate the console's warranty. This includes changes to cabling provided by Calrec and variations to the recommended installation as detailed in Calrec documentation.

Modifications to this equipment may invalidate EMC and safety features designed into this equipment. Calrec Audio Limited can not be liable for any legal proceedings or problems that may arise relating to such modifications.

If in doubt, please contact Calrec Audio Limited for guidance prior to commencing any modification work.

## ESD (Static) Handling Procedures

In its completed form, this equipment has been designed to have a high level of immunity to static discharges. However, when handling individual boards and modules, many highly static sensitive parts are exposed. In order to protect these devices from damage and to protect your warranty, please observe static handling procedures, for example, use an appropriately grounded anti-static wrist band. Calrec will supply an electrostatic cord and wrist strap with all of its digital products.

All modules and cards should be returned to Calrec Audio Limited in anti-static wrapping.

Calrec Audio Limited can supply these items upon request, should you require assistance.

This applies particularly to digital products due to the types of devices and very small geometries used in their fabrication, analog parts can however still be affected.



## Please observe the following:

- This equipment must be EARTHED
- Only suitably trained personnel should service this equipment
- Please read and take note of all warning and informative labels
- Before starting any servicing operation, equipment must be isolated from the AC supply (mains)
- Fuses should only be replaced with ones of the same type and rating as that indicated
- Operate only in a clean, dry and pollutant-free environment
- Do not operate in an explosive atmosphere
- Do not allow any liquid or solid objects to enter the equipment. Should this accidentally occur then immediately switch off the unit and contact your service agent
- Do not allow ventilation slots to be blocked
- Do not leave the equipment powered up with the dust cover fitted
- The rack mounting parts of this equipment must be fitted into an enclosure which complies with local regulations

## Cleaning

For cleaning the front panels of the equipment we recommend anti-static screen cleaner sprayed onto a soft cloth to dampen it only.

## Explanation of Warning Symbols

The triangular warning symbols below contain a black symbol on a yellow background, surrounded by a black border.

The lightning flash with arrow head symbol within an equilateral triangle is intended to alert the user to the presence of dangerous voltages and energy levels within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock or injury.



The exclamation mark within an equilateral triangle is intended to prompt the user to refer to important operating or maintenance (servicing) instructions in the documentation supplied with the product.



## Power Supply Blanking Plates (ZN4849-3 and ZN6020)

If you are in receipt of a ZN4849-3 or ZN6020 power supply unit please do not remove the blanking plates which are fitted to the unused output connectors. The maximum potential between the terminals exceeds 60 volts, the blanking plates are fitted to avoid the risk of electric shock.

**Should you require any technical assistance with your Calrec product then please contact your local distributor, if outside the U.K. and Ireland. For a list of Worldwide distributors please see the Calrec Web site at [www.calrec.com](http://www.calrec.com) or contact Calrec UK.**

For technical assistance within the UK and Ireland, please contact the Customer Support Team at :-

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Website: [www.calrec.com](http://www.calrec.com)

We can deal with all technical after sales issues, such as :-

- Arrange repairs
- Supply of replacement or loan units while repairs are being carried out
- Service / commissioning site visits
- Operational training courses
- Maintenance training courses
- Supply of replacement components
- Supply of documentation
- Technical advice by telephone

## **Customer support hours**

Factory based customer support engineers can be contacted by telephone during normal office hours (Monday - Thursday 9:00 a.m. - 5:30 p.m. Friday till 4:30 pm). Outside these hours, a message can be left on the answering machine, all messages are dealt with promptly on the next working day. Alternatively a message can be sent to them by email.

## **Support contracts**

Several levels of support contract are available either from your local distributor or from Calrec. All levels provide 24/7 phone support and higher levels include additional benefits.

## **Product warranty**

A full list of our conditions & warranties relating to Goods & Services is contained in the Company's standard Terms and Conditions. A copy of this is available on request.

## **Repairs**

If you need to return goods to Calrec, for whatever reason, please contact the Company beforehand in order that you can receive advice on the best method of returning the goods, and that a repair order reference number can be issued.

## **Standard of service**

Ensuring high standards is a priority, if you have any comments on the level of service, product quality or documentation offered to you by Calrec, then the Customer Support team would be pleased to receive your comments through any of the normal contact numbers, email or on the User registration form located at the end of this manual. If you have any other issues regarding your Calrec purchase, then please contact us and we will do our best to help. Calrec welcomes all Customer feedback.

## **Operator and installation manual PDFs**

This manual and the Alpha Installation manual can be found in pdf format on your console's CD Handbook.

You can also access this manual on your console's PC from the Start menu, under the Calrec Alpha group.

# ALPHA OVERVIEW

# INTRODUCTION

**Alpha is a large format digital console designed for the most critical broadcast production and on-air applications. It is a no-compromise design that provides comprehensive features and functionality with sophisticated failure protection systems.**

**Alpha continues to meet the changing requirements demanded by the on-set of surround sources in live production, providing sophisticated assignable monitoring solutions and encompassing flexible TFT style metering.**

## Bluefin

The Bluefin High Density Processing System provides 480 equivalent mono signal paths - and can provide this incredible power on just one card. The Bluefin technology project has been in development for a number of years and elements of the technology have been used in the Alpha console since its launch in 1999. It is a proprietary architecture which has been conceived and developed entirely within Calrec.

Bluefin processing provides benefits beyond size and functionality. Calrec Alpha products have an unrivalled history of reliability and Bluefin further enhances this. The design generates less heat, uses less power and back-plane activity is reduced. System resilience is improved by 100% redundancy of all processing elements through the provision of a second card – it is like having another console as a hot spare.

The reality of HD programming is that it will continue to create more demand for 5.1 content. This technology meets production needs for HD production and live to air delivery far into the future.

## Commitment

Calrec's continued commitment to customer value means Bluefin technology is fully retrofit-able to existing Alpha consoles. Having to increase console capacity to cope with HD television will not involve buying a new desk for existing Calrec users.

Calrec has a world-wide customer base which includes many of the world's most prestigious broadcasters. By consistently focusing upon purely broadcast products, Calrec offers consoles with the most comprehensive combination of performance and features available. The high level of reliability of all Calrec products, many of which are still in daily use after 20 years service, reflects a clear awareness of the critical nature of the operating environment.

This understanding of the real issues of broadcast operations is one of the many reasons why operators and management alike prefer Calrec. Alpha System Plus is designed to ensure this level of confidence will continue in the digital era.

## ISO 9001 and RAB Registered

Calrec Audio Ltd has been issued the ISO9001: 2000 standard by the Governing Board of ISOQAR.

The award, for both UKAS and RAB registration, is the most comprehensive of the ISO9000 international standards. Granted in recognition of excellence across design, development, manufacture and after-sales support, the certification follows a rigorous and thorough review of Calrec's internal and external communication and business procedures.



# PRINCIPAL FEATURES

## CHANNEL / GROUP FACILITIES

- Up to 480 mono equivalent channels: 162 stereo channels plus 156 mono channels.
- Up to 78 full 5.1 surround channels allocated from available channel resource.
- 8 x 5.1 surround, stereo or mono audio groups.
- All channels and groups have 4-band EQ, 2-band Filters, Compressor/Limiter and Expander/Gate.
- Separate 2-band EQ and 2-band Filters for Dynamics side-chain.
- Up to 192 mono equivalent assignable inserts for outboard gear.
- All channels and groups can have a direct output or a mix-minus feed.
- Direct outputs can be pre EQ, pre fader, or post fader.
- Automatic cross-fading facility, with user-definable fade out and in times.
- Additional VCA style grouping system.
- Every channel can route to every buss, at the same time, without restrictions.

## BUSSES

- 4 x 5.1 surround or stereo main outputs with Compressor/Limiter.
- 20 auxiliary outputs which can be 20 mono or 10 stereo.
- 48 outputs for multi-track or general purpose feeds.
- Simultaneous LCRS, stereo and mono outputs available from each 5.1 main output.
- Direct input available to group, mains, aux and mix-minus busses.

## SYSTEM

- Up to 96 faders, with A and B layers of control, plus 4 dedicated main output faders.
- All faders are motorized and touch-sensitive.
- A centrally assigned fader allows control of any fader from the optimum listening position.
- Comprehensive surround panning and monitoring.
- User-definable panels for monitor selection and control.
- Flexible TFT screen-based meters with total user-configurability.
- Delay available on channel inputs, channel, group and main insert returns, channel and group insert sends, and channel and group direct outputs.
- Optional I/O expansion via a wide area interface such as MADI or Hydra, Calrec's sophisticated audio networking system.
- On board Flash ROM memory system allows 99 full console snapshot or partial memories.
- PC backup allows an unlimited number of memories.
- Sophisticated GPIO facilities.

## RESILIENCE

- Console operates independently of PC.
- Independent DSP operation ensures audio continuity even during PC or control reset.
- Console and racks boot from power on in less than 20 seconds.
- Full control system reset in less than 15 seconds with no loss of audio.
- Last settings fully restored on power-up or reset.
- Automatic change over to hot spares for power supplies, control cards and DSP card.
- All cards and modules are designed to be hot plugged.
- All cards and modules are designed to initialise upon insertion.



# LAYERING AND ASSIGNABLE CONTROL

## Layering

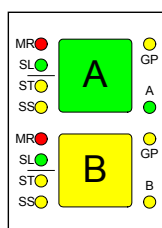
Each fader can control two independent audio signal paths, named A and B. These signal paths can be either channels or groups, although for easy reference, the faders are simply known as channel faders. B signal paths are fully equipped with all the same facilities as an A path. When switching between A and B, the fader will move to the correct position, and the displays will show settings for the selected path. The colour of the displays on the fader strip indicate the active path: Green for A, Amber for B.

Less important signals can be placed on the B layer. Even then, only one button press is required to access them again. Using the ALL A and ALL B buttons is like moving to a different section of a single layer design (this can be set to operate momentarily). This arrangement allows more channels to be fitted into the space available in the frame.

A setup option allows selected faders to be excluded from the ALL A or ALL B function. An additional option then allows the individual fader A and B buttons to be disabled to eliminate the risk of a critical audio channel not being on the surface at all times.

## Assignable control

Each fader has an Assign button for each audio path. The Assign buttons are labelled A and B for channel or group paths, and M1, M2, M3 or M4 for the main output paths on the main faders. Pressing the Assign button causes the central control panels (the Assign panels) to display and control the settings for that fader's channel, group or main path.



In this way a large number of controls can be accessed, for each audio path, from the central listening position. As there is less need to move around a large control surface, controls can be accessed more efficiently. A number of controls and displays are also provided on a per fader basis, to allow important information to be even more easily available.

In addition to the above, the channel faders are assignable, in that the operator can choose which faders to use for the mono channels, which for the stereo channels, and which for the groups.

For large consoles, some of the Assign panels may be duplicated to aid user operation.

## Paths and ports

On an analog desk, the channel inputs are physical connections to the channel module or card. They are fixed. Channel 1's input is always channel 1's input (even though it may be possible to control channel 1 from a different fader). Every channel will probably have both a mic and a line input, even though most will only use one of them at any one time.

In a digital desk, there are two basic types of input: mic/line and digital. However, it is not necessary to provide both types for every channel, as only one input will be used at any one time. To provide both types for each channel would increase the cost, size and power consumption of the desk unnecessarily.

Instead, a "pool" of each type is available, plus an internal matrix to allow any of them to be connected to any channel. This provides more flexibility than is possible with analog designs. The matrix can be thought of as an electronic patch-bay with the advantage that any connections made will be stored with the console's memories. A similar matrix and "pool" is provided for the outputs which is also stored with the memories.

Each channel can select from two inputs (1 and 2), which can be any combination of mic/line and digital. Both inputs can be set up independently, using separate input controls (input gain, phase reverse, phantom power, etc). The switching between the two inputs takes place after these controls.

The basic terminology is that channels, groups and mains are referred to as "paths" within the digital processing system, and the inputs and outputs are referred to as "ports" through which the audio signals have to pass. Ports are connected to paths via the matrix.

All ports are optional, including those for the monitoring. The system can be supplied with any combination of mic/line and digital ports.

## Port labels

During installation, all the ports on the system are labelled to match the studio wiring. Some rules are imposed on this labelling:

- Inputs and outputs should be labelled in pairs.
- The label must be no more than six characters
- Each port must have a unique label, but an input port can have the same label as an output port.

Inputs and outputs are labelled in pairs for use with any type of signal; mono, stereo or surround. As digital inputs and outputs are wired in pairs and it makes sense to deal with all the inputs and outputs in the same way.

The system automatically adds a left (L) and right (R) suffix to the label to distinguish the two halves of the pair, or an LR suffix when the pair is used together.

The pairs can be used either for two mono signals, or a stereo signal, or parts of a surround signal. This includes the digital ports if the external circuit allows them to be used for two mono signals.

Those inputs or outputs which are dedicated externally to mono signals only (telephone lines, mono reverbs, mono distribution feeds, etc), can be specified as being mono. In this case, the two halves of the pair have separate labels and the L & R suffixes are not applied. Inputs and outputs labelled in this way cannot be connected in pairs to stereo paths.

## Port lists

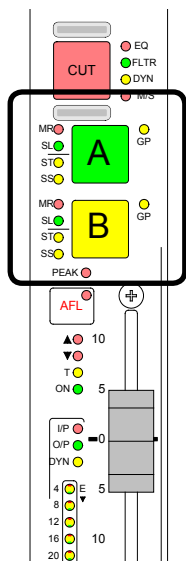
In addition to labelling, each port may be allocated to one of a number of lists using the Options - Port List screens. This allows inputs and outputs which are wired for similar purposes to be grouped together for selection. Each list can contain a mixture of normal inputs or outputs (labelled in pairs) and inputs or outputs dedicated to mono signals.

The lists can be sorted into the order in which they appear on the selection screens. The lists will appear in the same order on the I/O Matrix panel and I/O screens. It is possible to restrict the lists which appear on the I/O Matrix panel using the Options - Misc screen. This ensures that only the relevant lists are immediately available at the user's fingertips. All lists are always available on the I/O screens.

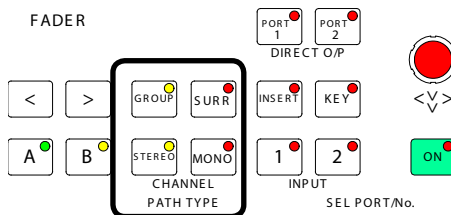
# GETTING STARTED

As a safety measure, ensure that all faders are minimized, and the control room level control is no more than half way up.

Check that the basic system ports have been set up and the control room monitor speakers are connected to the appropriate outputs. Then, choose a channel fader by pressing the A (or B) button on the channel fader panel.

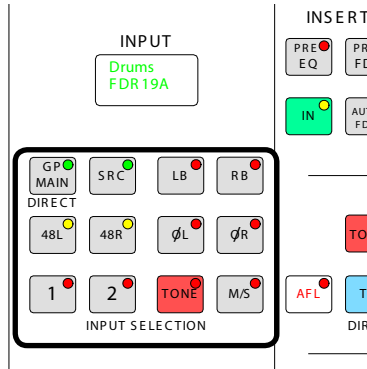


Next, go to the I/O Matrix panel and, if a path type is not already indicated, press either the mono or stereo buttons to assign a mono, stereo or 5.1 surround channel to the fader.

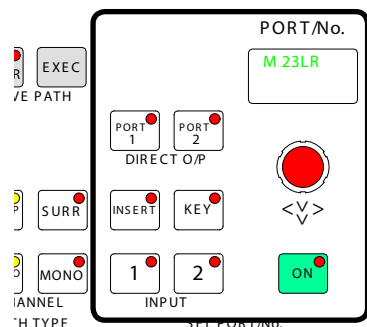


I/O MATRIX

Next, go to the Input/Output panel and select Input 1.



Return to the I/O Matrix panel and also select Input 1 in order to assign a port to it. Do this by turning the selector control knob to scroll through the available ports.



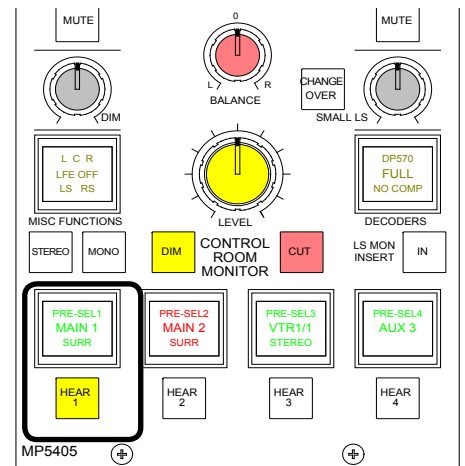
I/O MATRIX

Pressing the knob down and turning it will switch to another list of input ports (providing these have been set up on the Options - Port List screens). Once you have arrived at the port you want, press the ON button to connect it. (this is like inserting the patch cord).

Set the input gain, panning, etc, on the Input/Output panel, the EQ and Dynamics on their respective panels, and route the

signal, to Main 1 say, on the Routing panel.

Now fade up the Main 1 fader and select Main 1 SURR as a Control Room Pre-Select (Monitor LS panel), and press HEAR. If the channel fader and LS controls are set correctly you should hear the signal.



Refer to the descriptions of the individual control panels and screens for more detailed descriptions.

# TOUCH SCREEN LAYOUT

**The system is designed to minimise the need for the operator to use the screen once the console has been preset. A logical user interface provides easy and quick access to the functions and information on the touch screen. Failure of the screen's computer has no effect on the operation of the control surface or the audio.**

The Front End screens are divided into groups which are accessed using the buttons along the bottom of the display. Within each group there are a number of screens accessed by buttons up the left side of the display. On some screens, there are additional buttons to access sub-sets of the screen's function.

## Options Settings

Options settings are not stored in the individual console memories but are saved and loaded separately using the buttons on each Options screen. This allows changes to be made without invalidating any saved memories. Changes to options take effect as soon as they are made, however if they are not saved, the next time the desk boots up the options will revert to their previous settings. Upon loading the options settings from the file on the hard disk, any changes made will be over-written unless they have been saved. This allows changes to be tried out without losing the original settings and these original settings can be restored without having to re-boot the system.

## Second PC screen

The software now supports use of a second PC screen which is configured as a Windows 'extended desktop'. Any of the screens showing a LOCK SCREEN button can be sent to that second monitor by pressing the button. They will remain on the second monitor whilst the main monitor is reassigned to any other required functions.



Operational reproductions of the EQ, Dynamics, Routing, Aux Send, Aux Output and Delay panels; providing alternative controls.



Sets the current state of various functions (these are not stored with the user memories or options - only in the live (hidden) memory.)



Operational screens which enhance the controls on the console and for setting options which are stored with the user memories.



Memory control screens to supplement the panel controls.



Set up and display of all the I/O connections stored with the user memories.



Entry to and control of password-protected operational modes, troubleshooting screens.



The options screens are used to preset the system to the studio's required settings. Includes set up of meter configurations, monitor panel configurations, serial interface and label associations, GPIO and condition switching.



Screens for setup and control of a Hydra audio network system. These screens are only visible if Hydra audio networking is installed.



The "EXIT" button at the bottom corner of the screen will exit the application.

Next to this button are two indicators which show the status of the primary and secondary control processors. During normal operation, the primary processor will be in use, and its indicator will be green. When busy the processor's indicator will be yellow, during which time no changes can be made to the control screens (changes to the control surface can be made, and will take immediate effect). Whilst the secondary processor is in standby, (ready to take over from the primary should a fault develop), its indicator will be amber. If the primary processor fails, its indicator will change to red. The secondary processor will take over, and its indicator will change to green. When the primary processor becomes available again, it will automatically take back control from the secondary processor, and the secondary processor will return to standby mode.





# ALPHA FADER AREA

# CHANNEL AND GROUP FADERS

**Channel and group paths are controlled by the channel faders. Each fader controls two independent audio signal paths, A and B. Any fader can control any channel or group path. Main output paths are controlled by their dedicated faders on the main outputs panel.**

If your console uses the earlier design 'Style 1' faders please refer to Appendix A. Style 1 faders have a different button layout, and are slightly different, in the way that the current assignment, interrogated paths and VCA groups are indicated.

Each fader can control two independent audio signal paths, named A and B. These signal paths can be either channels or groups, although for easy reference, the faders are simply known as channel faders. B signal paths are fully equipped with all the same facilities as an A path.

The A and B buttons are used to select the two channel paths. Selecting a path causes the central control panels (the Assign panels) to display and control the settings for that fader's channel or group path. Any changes made to the Assign panels will affect the selected path only.

When switching between the two paths, the indicative displays and fader position will change to match the settings of each path. If a layer button flashes rapidly, it may be because the layers are locked.

The label in the display is the name associated with the input assigned to the path, or the group number if the path is a group. The input labels default to the Port ID but can be changed to a more suitable label using the I/O screens. Path A's label is shown in the top half of the display, and path B's label is shown in the bottom half of the display. If path A is active, the A fader assign button and the label will be lit in green. If path B is active, the B fader assign button and the label will be lit in amber.

The CUT button cuts the channel or group, its effect is the same as fading it out completely. Alternatively, there can be ON buttons here instead, which switch the channel on.

## Assign Button LEDs

A set of indicative LEDs give more information about the path.

- MR - The fader path is a Master of a VCA style group
- SL - The fader path is a slave within a VCA style group
- ST - The path is a stereo channel or group
- SS - The path is a surround master
- GP - A group is assigned to the path
- A - Path A is active
- B - Path B is active

AFL will be heard in surround through the monitor loudspeakers (main or small), if surround panning is in use and the loudspeaker system is surround.

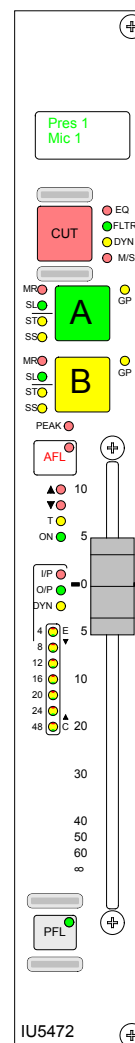
The ▲ and ▼ Null LEDs illuminate when the position of the fader is not the same as the level of the audio. For example, if a VCA Master is moved away from the '0' position, the null LEDs on the slaves will light to indicate whether the audio is above or below the position of the fader.

The T LED indicates that the console has recognized that the fader has been touched.

The PEAK LED will illuminate if the channel or group signal is within 3 dB of the clipping level.

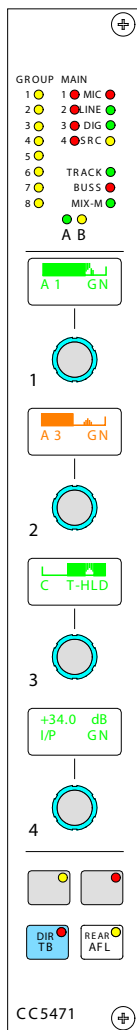
The ON LED illuminates when the audio level is not at the ∞ position.

The EQ, FLTR, DYN and M/S LEDs indicate that these functions are switched IN on the selected path (EQ, Filters and Dynamics settings may be flat).



The fader bargraph indicates the level at the channel input (post the input gain and switching and the tone switching), the channel direct output, or the gain reduction of the dynamics, indicated by the three LEDs. Selection is made either on the Functions panel, or on the USER-CHAN screen.

PFL is provided on the fader overpress and on the button. It will be heard on the small LS (or the main LS if PFL to Mon is selected), or PFL LS (depending upon how the monitoring is configured).



Situated above the channel fader, the channel control module provides a set of indicative LEDs and a set of user-definable rotary controls (known as Wild controls) for each fader.

A set of LED's provide good visual feedback of :

- Routing to groups and mains
- The currently selected input type (mic, line or digital)
- If the Sample Rate Convertor (SRC) is switched in (for AES inputs)
- Routing to any track
- Whether the direct output is being fed with a mix minus feed.
- The currently active fader path A or B

There are four wild controls per fader. Almost any assign panel rotary control for the selected path can be assigned to a Wild control, including:

- Input Gain
- Aux Send Level
- Direct Output Level
- Pan and Balance
- EQ
- Track Output Level
- Dynamics
- Stereo Width

Wild controls are assigned using the Functions panel or the USER - CHAN screen.

Once assigned, the same function is provided for each of the two paths.

If the track output level control is assigned to a block of Wild controls, each fader's Wild control will have a different numbered track output level control, beginning with the track currently selected on the first fader in the block.

The gains of inputs 1 and 2 can be assigned to Wild controls separately.

The fader for the alternate layer can also be assigned to a Wild control.

## Multiple Wild Control Assignment

It is possible to assign controls to more than one fader path at a time, either by selecting individual fader assign buttons (A or B), or by defining a "block" or "Region" of faders. It is possible to assign the same control to Wilds 1, 2, 3 or 4 for all fader paths.

## Wild Control Push-Switch Option

If a wild control has the Aux Send, Delay or Front Pan controls assigned to it, the user can control the ON/OFF or IN/OUT status of these controls using the Wild control push-switch. This feature is optional, so it can be enabled or disabled using the Options - Misc screen.

Talkback is available to direct outputs

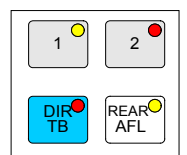
using the DIR TB button. All Talkback buttons are subject to On-Air inhibits, set up on the Options - TX/REH screen.

## Button Options

Depending on the options purchased, the two buttons beneath the rotary controls can perform different functions.

### Option 1

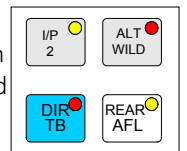
Each channel path can select between two inputs 1 and 2. This is usually done using the Input/Output panel for the currently assigned fader.



As an option, there can be selection buttons for each path on this panel. There can be either two buttons (shown here), or just one (shown below).

### Option 2

The ALT WILD button allows switching between two complete sets of Wild settings. This would then allow up to 8 available

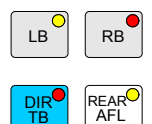


Wild controls per fader. I/P 2 allows selection between inputs 1 and 2 with just one button. Input 1 is selected when the button LED is off, and input 2 is selected with the button LED on.

Input 1 and 2 selection is only operational from this panel when a port is attached to the selected input (unlike selection from the Input/Output panel which is not dependent upon port attachment).

### Option 3

LB and RB buttons allow Left to Both and Right to Both switching from the fader strip.



# ASSIGNABLE FADER

The Assignable Fader is positioned towards the centre of the console, in the optimum listening position, and works in parallel with the currently assigned channel or group fader. Alternatively, LOCK FADER allows it to be fixed to a specific path.

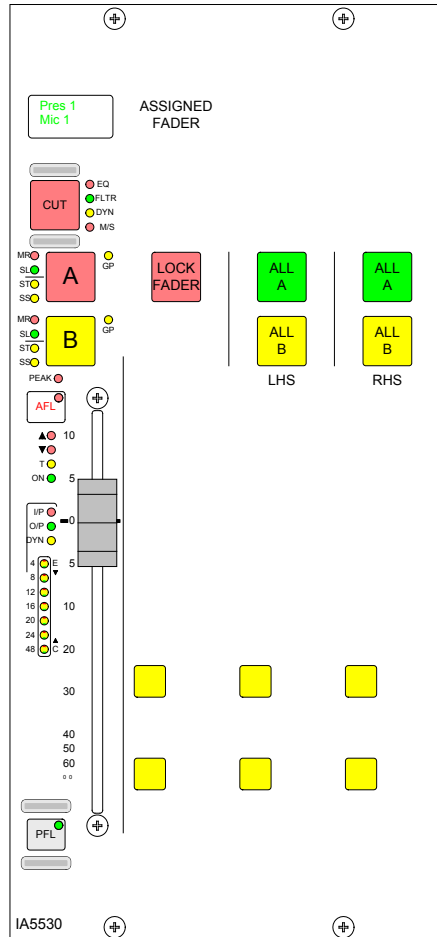
The assignable fader can follow a spill fader, but cannot be locked to it. It can however be locked to a surround master.

## All A/B viewing

The ALL A and ALL B buttons switch all the channel faders to display either their A path or their B path. Buttons allow the left and right hand side to be switched separately for each path. Using the ALL A and ALL B buttons is like moving to a different section of a single layer design.

The functionality of the All A and All B buttons can be set such that the All A or All B paths are displayed on the control surface until the button is pressed again, when the console will revert back to the previously displayed layer on each fader. This is so that the console's A/B display pattern is not lost. This behaviour is set on the Options - Misc screen. Whilst in All A or All B viewing mode, the All A or All B button will flash.

The same screen also provides a couple of options for locking faders to either the A or B layer so a channel can always be kept under immediate control.



**VCA groups allow the audio level, CUT, AFL and PFL functions of several slave faders to be controlled from one master fader.**

A VCA group is made or edited by holding down the Assign Button (A or B) of the fader to be master and pressing the Assign buttons of faders to be added or removed as slaves. There can be up to 48 members of a VCA group.

When the level of the VCA master is adjusted it will change the audio level of all its slaves by the same amount. Changing the CUT, AFL and PFL settings of a VCA master applies the same settings to its slaves.

The slave faders will not move when their master is adjusted, but the Null LEDs will illuminate to indicate whether the audio is above or below the position of the fader.

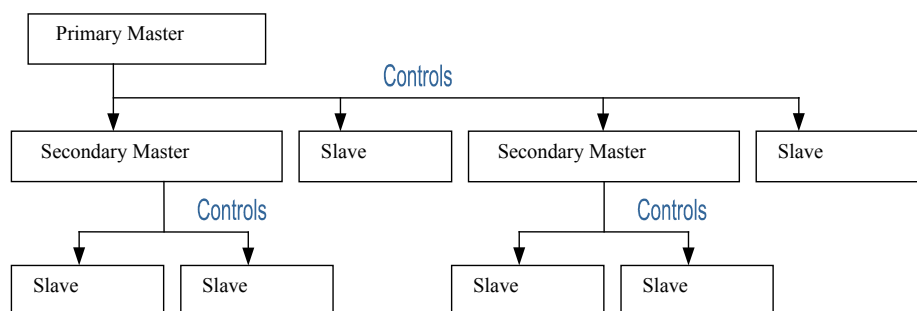
The MR and SL LEDs next to the Assign buttons on the fader strip indicate whether that fader is a master or a slave.

The editing of VCA groups is enabled and disabled using the States screen. This provides protection against accidental changes.

## Primary and secondary VCA masters

It is possible to select a VCA master as a slave of another VCA group. When this happens, the slave master is known as the secondary master, and its master is known as the primary master.

When the level of a primary master is adjusted it will change the audio level of its own slaves and the level of its secondary master's slaves by the same amount. Changing the CUT, AFL and PFL settings of a primary master applies the settings to the slaves, secondary masters and their slaves.



When the level of a secondary master is adjusted, the audio level of all its slaves changes by the same amount. Its adjustment will not affect the level of the primary master or its slaves. Changing the CUT, AFL or PFL of a secondary master applies the settings to the secondary master's slaves only.

The number of slaves in VCA group with a primary master would include all the primary master's slaves and the slaves of all its secondary masters. A secondary master fader has both the MR and SL LED lit.

It is possible to create the primary or secondary group in any order. A slave can be made into a secondary master by adding slaves to it. If a slave added to the VCA group is already a master it will become a secondary master.

## VCA group interrogation

Interrogation provides a clear way of indicating VCA group assignments. When the fader assign button of a VCA group member is held down, the fader assign buttons of all members of the same group will be lit, and the fader assign buttons of paths which are not part of the group will cease to be lit.

Interrogation of a primary master will light the fader assign buttons of its primary slaves and secondary masters.

Interrogation of a secondary master will light the Assign buttons of its secondary slaves, and the primary master's Assign button will flash.

## 5.1 Surround channels

If a surround master is part of a VCA group then the VCA primary and secondary master levels, cut settings and APFL settings affect all of its spill legs. It is not possible for the spill faders themselves to be masters or slaves of a VCA group.



# AUTOMATIC CROSS-FADING

This feature allows the user to automatically fade channels and groups in or out under the control of an external signal. Cross-fades may be achieved by driving two or more optos with one fader being faded out while a second fader is being faded in.

## Assigning Auto-Faders to Opto Inputs

Auto faders are assigned to any one opto input using the Options - GPI screen.



To make an assignment, select an opto from the available list on the left, and an auto fader from the auto-fader list on the right, and then select "Patch". Each auto fader has a 6 character user editable label. An auto fader without an assigned opto will remain inactive, its operation will have no effect on the audio but it may still be assigned to a path.

## User - Auto-Fade Screen

The User-Auto Fade screen is used to allow assignment of channel or group faders to the 192 available auto-faders.



Each auto fader provides the ability for one path to be faded up to and down from the current fader level. Only faders with valid channel or group paths will be available for assignment although other faders may be displayed. Assignments are made by selecting an auto fader from the list on the left, and a channel or group fader from the list on the right, and selecting "Patch".

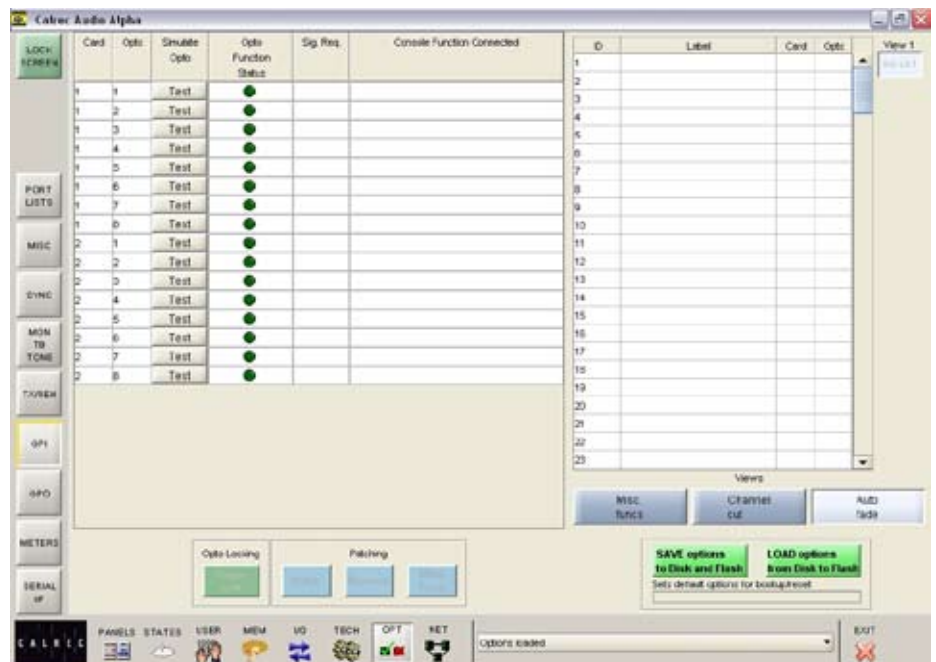
## Fade IN and OUT Times

The fade in and out times of each auto fader are individually adjustable either by typing a value in the relevant cell in the fade in/out columns, or by using the nudge buttons. The range for both parameters are 10 ms to 5secs, as follows:

- 10ms to 100ms in 10ms steps
- 100ms to 1sec in 100ms steps
- 1sec to 5s in 500ms steps

## Operation

Once an auto fader has been assigned to an opto input, and has a channel or group path assigned, it is possible to automatically fade in or out the channel or group fader



under the control of the opto input. When the opto input is fired, the path connected to the opto will be automatically faded in to the current fader level (after taking into account any VCA fader adjustment). When the opto is not firing, the fader connected to the opto will be automatically faded out.

The user can enable and disable each auto-fader using the Enabled IN column on this screen.

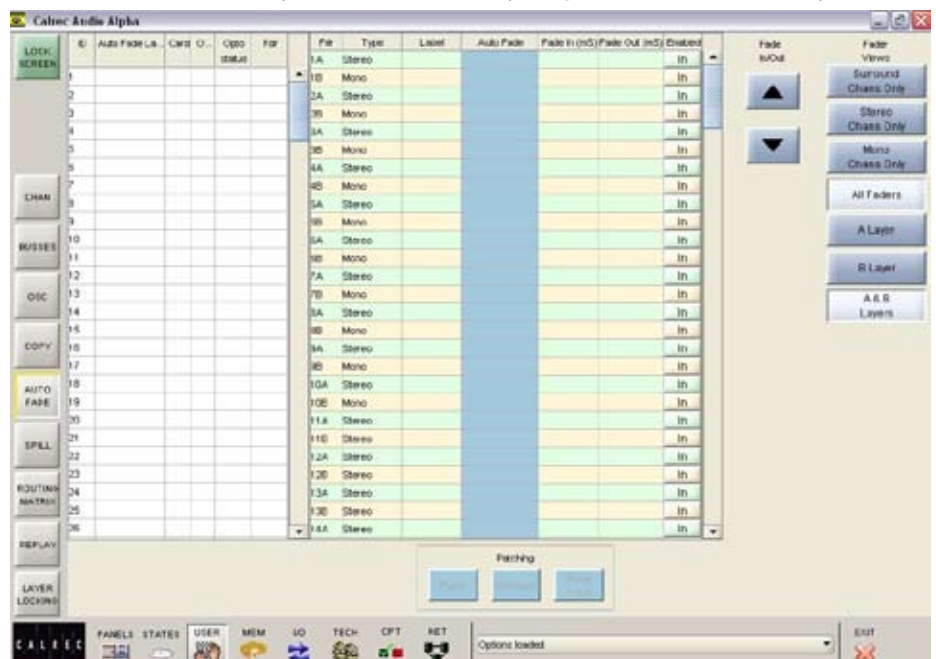
## 5.1 Surround Channels

If an auto-fader is assigned to a surround master the auto fader function acts on all its spill legs. The auto fader settings are stored with the surround master's path number.

The status of the auto fade is shown on both the surround and spill fader's NULL LED's. If an auto fade is unassigned from a surround path all the spills are faded up.

## Indication of an Auto-Fade

Indication of an auto fade is provided by illuminating the fader's down NULL LED when the path is, or is currently being, faded out. If the current physical position of the fader is OFF then this will not apply. The down NULL LED will revert back to its original state as the path is faded back to its current position. If the path's fader is also a VCA master, the NULL LED operates only if the fader is in VCA interrogate mode thereby exposing the status of the slaved path.



**ALPHA**

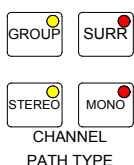
# **5.1 SURROUND CHANNELS & GROUPS**

# 5.1 SURROUND CHANNELS

**5.1 Surround channels provide the ability to control a discrete 5.1 source as a single channel. The system can have up to 78 surround channels. A surround channel consists of a surround master and the paths which are used to construct it.**

## Creating a Surround Channel

The surround button on the I/O Matrix is used to create a surround channel on the currently assigned fader.



When this happens, the currently assigned fader becomes a surround master, and the assign panels show and allow adjustment of the surround master settings. The surround master holds the master control settings which affect the operation of the surround channel.

Each 5.1 surround channel uses the resources of 2 mono channels for Centre and LFE; and 2 stereo channels for L/R and Ls/Rs. These resources are allocated as the surround channel is assigned, from the available mono and stereo channels.

## Surround Spill

A set of screens are provided, to control the individual legs of surround channel, group or main paths. In addition, an optional surround spill panel is available so that adjustment can be made from the control surface.

When a surround path is selected as the currently assigned fader, the spill panel becomes active and displays the information for each of its spill legs, and the spill faders allow their level to be adjusted.

Each spill fader has its own assign button, which is used to select the spill leg as the currently assigned path when the spill panel is active. The spill's assign button lights when selected, and its surround master's assign button will flash. When a spill leg is selected as the currently assigned path, the assignable panels

show and allow adjustment of its settings.

If a surround path is routed to a stereo bus or meter, a stereo downmix is created. When the downmix button on the spill panel is selected the spill faders will switch to allow adjustment of each individual spill paths contribution.

The surround master level controls for input gain, fader position, direct output, aux send and track send, act like VCA masters of the spill leg controls. With a surround master selected, the balance control on the Input/Output panel acts as an input gain trim control.

The assignable fader can follow the spill fader, but cannot be locked to it. It can however be locked to a surround master.

## Input Patching

For channels, inputs are patched to the spill legs and not to the surround master channel. When an input is patched to a spill leg its input settings (SRC, Phantom Power) are selected individually for each spill leg.

If a stereo or mono channel uses the same input port as a spill leg, and phantom power or SRC is selected or de-selected on that path, this would then change the status of the surround channel and all its spills.

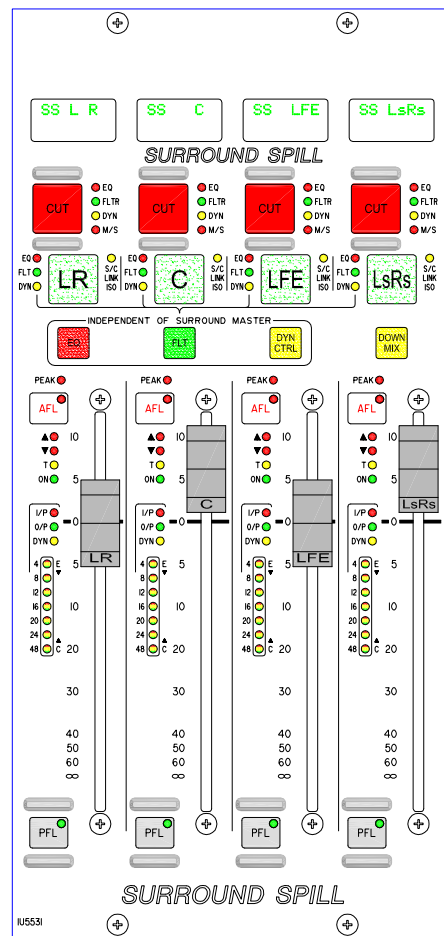
Each spill follows the input 1,2 setting of the surround master. They cannot be switched individually.

## Mic Open System

When a port, which is assigned to a mic open bus (On the Options - Port Lists screens), is patched to a surround spill leg, the mic open circuit will operate when that surround spill leg is faded up and routed to the program output. The system takes into account the routing and fader status of both the surround master and its spills, as both will have an effect on the open path.

## Independent Spill Path Control

When a surround master is selected as the currently assigned fader, the spill panel will become active and display the information for each spill leg of that surround channel. When a spill leg is selected using its assign button,



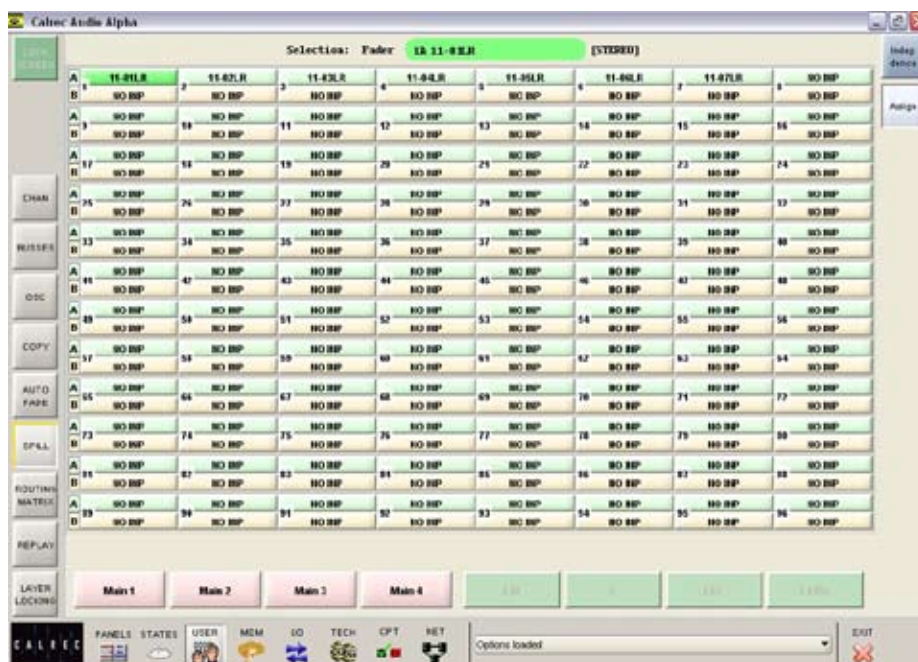
settings can be adjusted for just that leg of the surround channel. Some settings however, are only adjustable using the surround master, unless the spill path is made independent.

Normally, settings for EQ, filters and dynamics applied to the surround master affect all the spill legs except LFE. The LFE spill leg controls its settings independently of the surround master.

The EQ, FLT and DYN CTRL buttons on the surround spill panel light when selected, and are used to allow the currently assigned spill leg to control EQ, filters and dynamics independently of its surround master. LEDs next to the spill path's assign button indicate which functions are independent.

If the spill path is made independent, it retains the existing master settings until its own buttons or shafts are operated. If the EQ, FLTR or DYN buttons are de-selected, making the spill non-independent, the spill will immediately adopt all the same settings as the master control.

This screen provides alternative selection controls for the surround channels, groups or mains and their individual spill paths.



Independence can also be activated for the spill paths of each surround channel using the User-Spill screen, by selecting the relevant cells. The fader level can also be adjusted from here, by selecting the required cell in the FDR OFFSET column, and using the nudge buttons.





# USING 5.1 SURROUND CHANNELS

## Dynamics Linking

There are four desk wide user dynamic link busses. Each surround channel or group has its own dynamic link bus.

When a surround channel is created the surround master and all its spills except the LFE are associated with the surround channel's dynamic link bus. The LFE is not linked and its settings are independent of the surround master's.

In normal operation, if a surround master is assigned to a dynamic link bus using the link buttons on the dynamics panel, all of its spill legs will also join the same dynamic link bus. It is possible however, to make each spill leg independent of its master's link bus, so that it can be linked to a different bus. Independent spill legs do not change if the surround master's link bus settings are changed or removed.

The dynamic link or "side chain" independence of the assigned spill fader is toggled using the User-Spill screen. It can also be toggled by pressing and holding down the link 1 or 2 button then pressing the other link 1 or 2 button. If a spill path's dynamic link is independent of the surround master's then when the spill is visible on the spill fader panel, the S/C Link ISO LED is lit.

If a spill path's dynamic link bus independence is removed, it is immediately linked to the same dynamics bus as its surround master.

On the surround master, the link button LED's show which user dynamics link the surround master is routed to. The OFF button's LED is lit when the master is not linked to any of the four user busses.

## Alternate Equalizer and Filters

When the surround master is switched to the alternate EQ and filter settings, the same settings are applied to any non-independent spill paths. The spill paths cannot use the alternate EQ and filter settings independently of their surround master.

## VCA Groups

If a surround master is part of a VCA group then the VCA primary and secondary master levels, cut settings and APFL settings affect all of its spill legs. It is not possible for the spill faders themselves to be masters or slaves of a VCA group.

## APFL, Tone and Channel Cut

Each spill leg can select APFL, tone and CUT independently, but cannot select or de-select any of these when they are switched on using the surround master.

The surround master follows the tone inhibit selections on the Options - TX REH screen. The spill legs follow the inhibits via the surround master only, not individually.

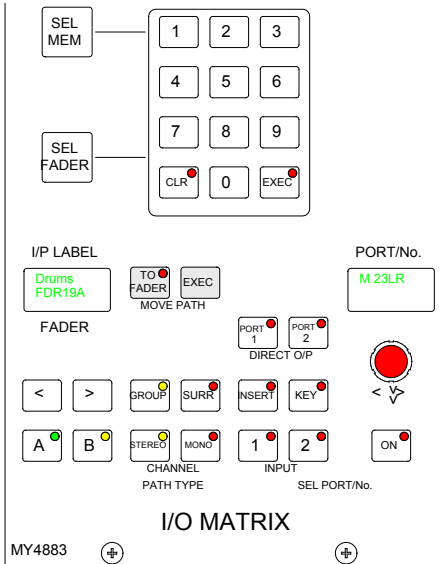
An opto can remote cut a spill leg, but not a surround master.

## Pre/Post Selections

A surround master's pre/post selections for inserts, direct outputs, aux sends, tracks, mix minus and dynamics forces all its spill legs to that setting, but the spill legs can then adjust these individually.

# ALPHA

## INPUT AND OUTPUT CONTROLS



## Input Port Assignment

Each channel path can select between two input ports. Ports are assigned to inputs 1 and 2 for the currently assigned fader using the I/O Matrix as follows:

- Press 1 or 2 to select an input.
- Use the rotary control to scroll through the lists of available input ports.
- Upon reaching the desired port, press the ON button to assign it to the input 1 or 2.
- Pressing ON again will de-assign the port.

Port assignment can also be done using the I/O screens.

The display on the right side of the panel shows the ports available. Pressing and turning the rotary control gives access to lists of other types of port. Each port can be allocated to one of a number of lists during installation of the console to allow I/O which is wired for similar purposes to be grouped together for selection.

It is possible to determine which lists of ports appear for selection on the I/O Matrix panel using the Options-Port Lists

screens. Making only the relevant lists available for selection makes it easier to find the ports you require.

## Path Type Selection

The GROUP, SURR, STEREO and MONO buttons select the path type for the currently assigned fader. If the path is to be a group, its number is selected using the rotary control and ON button. Groups are defined as surround, stereo or mono on the User-Busses screen. The path type can also be selected using the User-CHAN screen.



## Move Path and Move Strip

Paths can be moved or swapped from one fader to another, using the MOVE PATH buttons.

To move paths, select the assign button of the path you wish to move, and press TO FADER (the assign button will flash). Then select the assign button of the destination fader, and press EXEC to move the path. The two paths will swap over, and any Wild control assignments will move with them.

It is not possible to move an isolated path.

Please note: A surround master can be moved from path to path, but it is not possible to move a spill leg to another fader.

The User-CHAN screen can also be used to move paths. In addition, the whole fader strip can be moved to a different fader. This means that the A and B paths including any Wild Assignments will move to the selected destination fader strip. The Move Path function on the I/O Matrix can be set to always perform Move Strip using the States screen.

## Clearing Paths

Channels can be cleared off the fader by pressing SEL FADER, CLR and EXEC. This will clear all settings and port assignments from the channel. This function is also available using the User-CHAN screen.

## Fader Path Selection

In addition to the Assign buttons (A and B) on the faders, fader paths can be called to the Assign panels using the nudge buttons to scroll through the faders, and the A and B buttons to choose the path. This is for use when pressing the fader assign button is not convenient, or should a fault develop on the fader strip.

Paths can also be selected by pressing SEL FADER and entering the fader number on the keypad. The display on the left side of the panel shows the currently assigned fader.

## Direct Output Ports

Channel and group direct outputs can be set up by selecting PORT1 or PORT2, and using the rotary control and ON button to choose and select ports. (Two ports can be connected to each direct output).

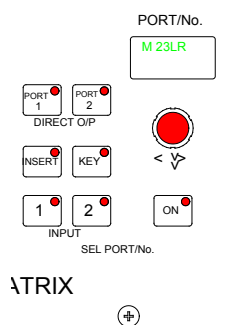
When scrolling through the lists of output ports, those that are in use will display "IN USE". Direct output ports can also be assigned on the I/O - Output screen.

## Channel and Group Inserts

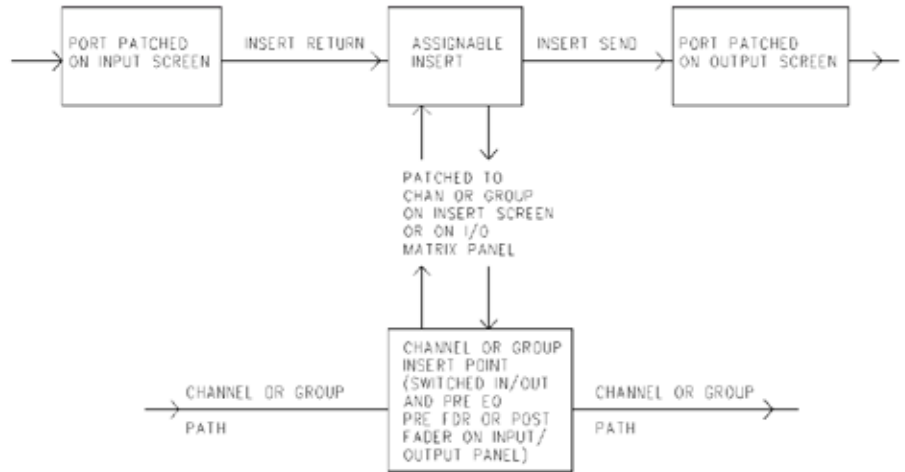
The system provides up to 96 L-R pairs of assignable inserts for channels and groups. In addition, the main outputs have their own dedicated inserts.

Assignable inserts are designed to be pre-connected to send and return ports which are in turn pre-wired to insertable devices or to an insert patchbay (normally there would be some assignable inserts of each type). The Input and Output screens allow send and return ports to be set up for the assignable inserts.

Pressing the INSERT button allows the rotary control and ON button to control assignment of inserts to channels and groups. This can also be done using the I/O - Insert screen. The insert is patched in and out of the channel or group path using the buttons on the Input/Output panel.



The assignable inserts can be divided into up to lists in a similar way to input and output ports. This separates them for selection on the pot-switch. This is done using the set up application.





# INPUT/OUTPUT CONTROLS

The input controls on this panel allow separate settings for the two channel inputs; and gain and ON/OFF for the group and main direct inputs.

- Input Settings
- Gain Adjustment
- Balance Control
- Width Control
- Inserts
- Direct Output and Mix Minus
- Stereo and Surround Panning

## Input Selection Controls

Each channel path can switch between two input ports using buttons 1 and 2. Optionally, each fader can have dedicated selection buttons for inputs 1 and 2 on its channel control panel.

SRC switches the sample rate converter on AES inputs.

48L and 48R switch phantom power on mic/line channel inputs. 48L is used for mono channels.

LB and RB provide Left to Both and Right to Both on stereo channels and groups.

M/S converts a sum and difference (mono/stereo) input to L and R on stereo channels.

ØL and ØR buttons reverse the phase of the channel input. ØL is used for mono channels.

TONE switches tone to the input of the currently assigned channel or group.

## Gain Adjustment

Comprises 2 buttons for coarse ranging, and a rotary control for fine adjustment. Pressing both buttons at the same time sets the gain to 0 dB. For a group or main path, the controls set the gain of the direct input. Gain is adjustable from -18dB to +78dB for mic/line inputs, -18dB to +24dB for digital inputs, and ∞ to +10dB for direct inputs.

The gains of inputs 1 and 2 can be linked such that the change in gain of one input is applied to both inputs. The lower and upper level endstops still apply, and are dependent upon the input type. If one

of the inputs reaches an endstop during adjustment, this will stop both gains going any lower or higher. The gains are linked by pressing the input 1 and 2 buttons simultaneously. This behaviour is enabled using the STATES screen.

## Balance Control

Operates as a balance control on stereo channels only. With LB or RB selected, this control acts as an input pan control. With a surround master selected, this control acts as an input gain trim control.

## Width Control

Operates pre fader on stereo channels and groups. The rotary control adjusts the width from mono, through stereo, to wide. The control is switched in and out of the path using the IN button.

## Inserts

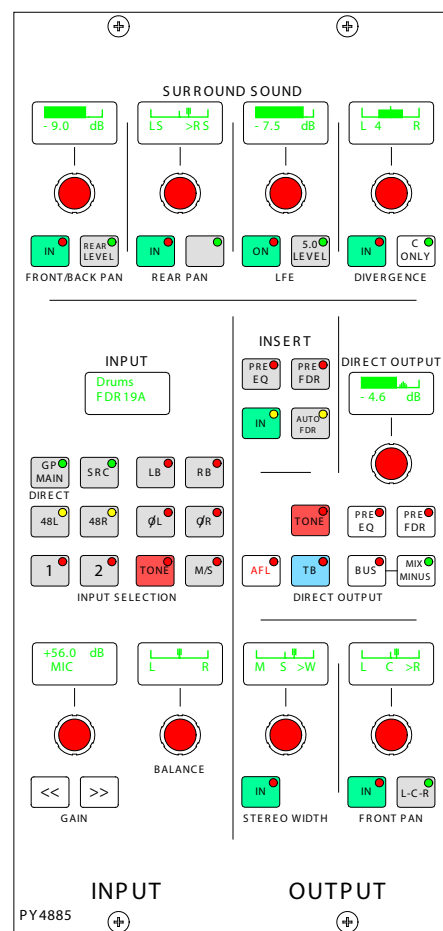
Assignable inserts can be patched in and out of the channel path, using the IN button. The buttons allow the insert to be patched post fader, pre fader or pre EQ. Assignable inserts must first be set up using the I/O Matrix or I/O screens.

## Enable Auto Fader

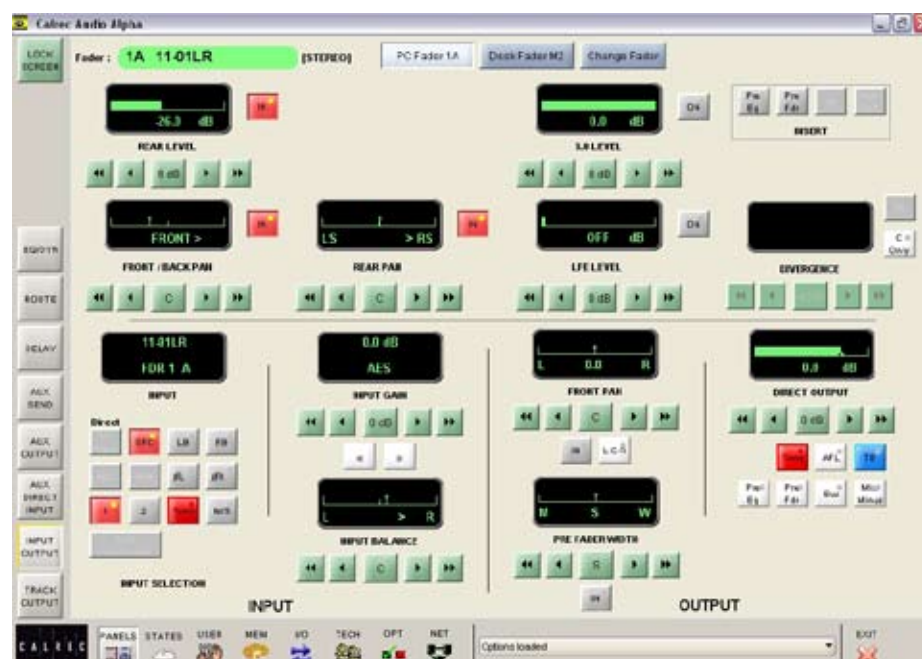
With AUTO FDR selected, the Insert IN button is used to enable or disable the currently attached auto fader.

## Panels - Input Output Screen

The Panels - Input Output screen duplicates some of the controls on the Input/Output panel. In addition, the

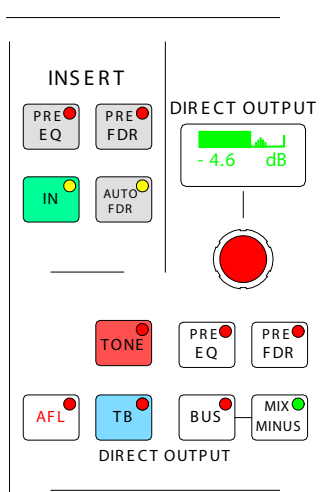


user can choose whether to control the currently assigned fader path, or to select a different fader, known as the "PC Fader" to which settings can be applied independently of the current assignment. Control is chosen using the selection buttons "PC Fader" and "Desk Fader"



# DIRECT OUTPUT AND MIX MINUS

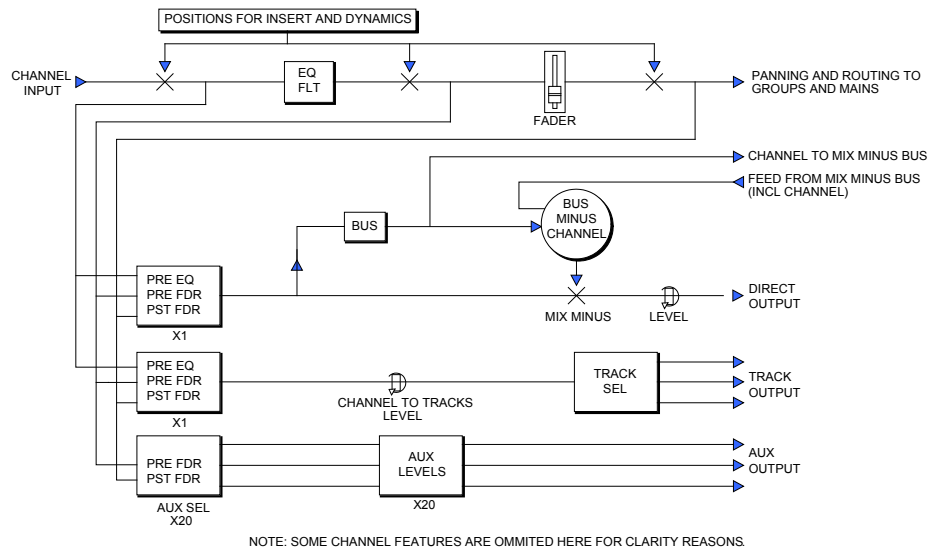
Every channel and group can produce a direct output simultaneously. The channel or group's direct output can be Pre-EQ or Pre-fader using the selection buttons (It is post-fader with none selected), and its level is adjusted using the rotary control.



BUS feeds the direct output signal to the mix minus bus. The output of the mix minus bus feeds back into the channel (or group) where the channel's signal is subtracted. The MIX MINUS button then feeds the resulting signal to the direct output.

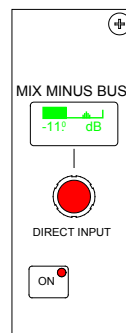
Therefore, every channel can produce a mix minus output which is a mix of all the channels routed to the bus apart from itself. MIX MINUS and BUS are independent buttons, so the track routing selector and the direct output can be fed with the mix minus bus, even if the channel is not feeding the bus.

All surround channels and groups have surround direct outputs with the option to downmix the output to stereo instead (on the User-Chan screen). The mix-minus of a surround direct output is a true mix-minus of the whole surround channel or group.



## Mix Minus Bus and Direct Input

The mix minus bus and direct input are switched ON or OFF using the button on the FUNCTIONS panel, and a rotary control is provided for level adjustment. The port for this is patched on the I/O - Input screen.

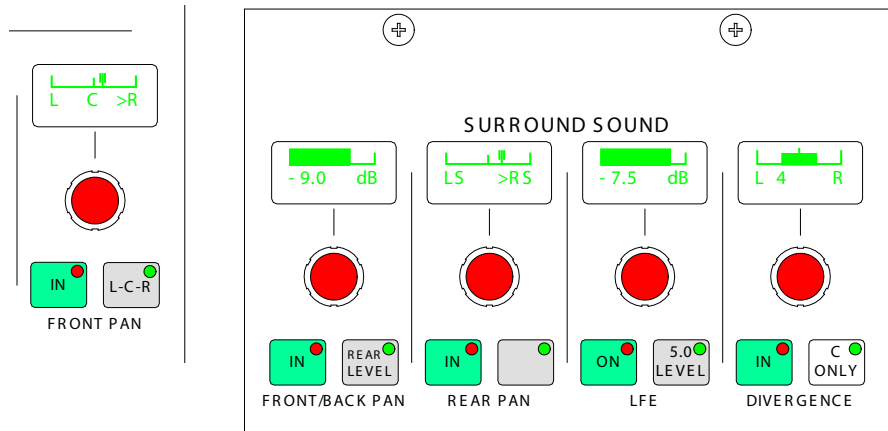


# STEREO AND SURROUND PANNING

**Stereo and surround panning is provided for channels and groups. Signals can be panned to both stereo groups and 5.1 outputs simultaneously.**

Stereo and surround panning controls are strengthened with the inclusion of the optional motorized joystick panel.

AFL can be heard in surround, post the pan controls, provided that the monitoring is surround.



## Front Pan

The Front Pan allows the front signal to be panned from left, through centre, to right. On stereo channels and groups, the L-R PAN acts as a balance control.

## Front/Back Pan

The Front/Back pan control pans the signal between Front and Back.

When Rear Level is switched IN, the levels to the rear and front are controlled separately. This allows signal to be fed to the rear without affecting the balance of the mix in the front speakers. Also, the front signal can be turned off and a level set to the rear which is different to that being sent to any stereo groups or mains which the path is feeding.

## Rear Pan

The Rear Pan allows the rear signal to be panned from Ls to Rs.

## LFE and 5.0 Level Control

The LFE ON button allows the rotary control to adjust the level of the LFE independently of the rest of a surround signal.

With 5.0 LEVEL selected, the control adjusts the level of all the surround legs except for the LFE. The 5.0 level is

independent of the LFE level.

## Divergence

On mono channels, the divergence control sets an amount of the centre signal to also feed to the left and right.

Divergence is switched in, using the IN button.

The divergence control on a stereo channel determines its left, centre and right contribution to a surround path.

When the divergence control is fully anti-clockwise the signal will be present only in the centre, and "MONO" is shown in the display. The pan control balances the mono mix of left and right into the centre.

As the divergence control is rotated clockwise the level of audio in the left and right increases and the level in the centre decreases. The display shows a bar of increasing width. Adjusting the pan control balances the left and right mix to the centre, and simultaneously balances the left and right audio.

When the pan control is fully clockwise the signal is present only in the left and right, and "STEREO" is shown in the display. The pan control acts as a balance

for the left and right levels.

The overall audio level reduces as the pan position approaches the centre.

When LCR is switched out the divergence in of a mono channel is switched out.

The C ONLY button connects the channel output to the centre bus only. All other panning controls are disabled. The channel is fed to both left and right of stereo busses. On stereo channels and groups, C ONLY feeds a mono reduction of the stereo signal to the centre bus only.

# MOTORIZED JOYSTICK PANEL

The motorized joystick panel allows accurate stereo and surround panning of channels, groups or mains. It can be either a single joystick, or twin joysticks. The joysticks are touch-sensitive, and the TOUCH LED lights when the joystick is touched.

Please note that the joystick is unavailable for use on 5.1 surround masters or their spill legs.

In normal operation, the joystick controls the currently selected fader path. LOCK allows the joystick to be fixed to a specific path. Pressing LOCK again will unlock the panel.

The fader display shows the path currently assigned to the joystick panel and LEDs indicate the type of path being controlled.

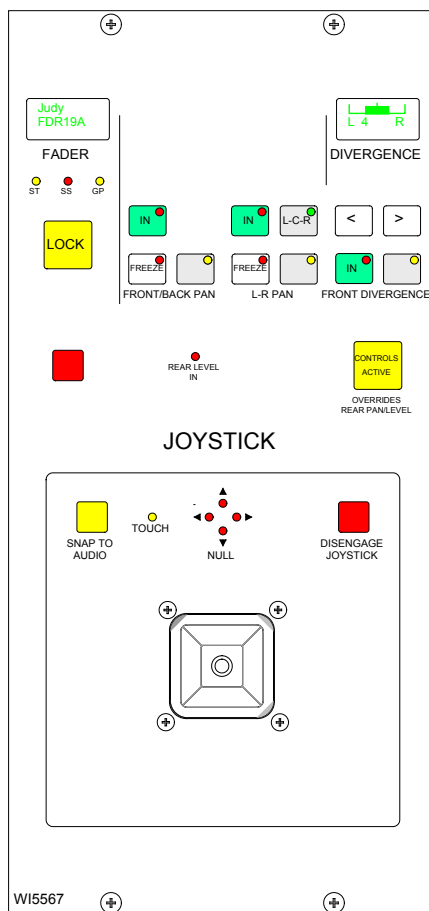
- ST - Indicates a stereo source
- SS - Indicates a 5.1 surround main
- GP - Indicates a group

Front/Back pan, L/R Pan and Front Divergence each have a set of dedicated controls. Each has an IN button to enable the function. The IN buttons and L-C-R button work in parallel with the buttons on the Input/Output panel.

## Controls Active

CONTROLS ACTIVE must be selected for the joystick controls to take effect. When selected, the joystick moves to the position set by the Front Pan and F-B controls (including IN/OUT status).

If the joystick is being touched when Controls Active is selected, the audio will move to the position of the joystick. Any Rear Pan and Rear Level settings are disabled, and their displays on the



Input/Output panel and any Wild Controls show "JOYSTK".

De-selecting Controls Active does not restore any previous Rear Level or Rear Pan controls, but leaves the Rear Level switched out, and the Rear Pan at the same setting and IN/OUT status as the Front Pan.

If a blank fader or a main path is assigned, Controls Active is disabled. The divergence display will be blank and the buttons will not take effect. If the joystick is engaged, it will default to the central position, unless it is being touched, in which case it will stay where it is.

Similarly, if a path is assigned where Controls Active is off, the joystick (if engaged) will default to the central position, unless it is being touched, in which case it will stay where it is.

## Freeze

When freeze is pressed on either axis, the joystick ceases to alter that axis. Freeze does not affect the Input/Output panel or Wild controls, they can still alter the frozen axis. The null LEDs show which direction the joystick must be moved to match the audio.

## Disengage

When the joystick is disengaged, it does not control or move to follow the audio. This is to protect against accidental changes. The null LEDs will still indicate the direction in which the joystick must be moved to match the audio. When Disengage is de-selected, the joystick will move to the position of the audio, unless it is being touched, in which case, the audio will move to the position of the joystick.

## Snap to Audio

Pressing this button will cause the joystick to snap to the position of the audio.

# DELAY

256 mono legs of delay are available for inputs and 128 mono legs are available for outputs, each providing up to 2.73 seconds of delay. Stereo paths use two legs, and surround paths use 6 legs.

## Panels - Delay screen

This screen allows specific amounts of delay to be applied to the currently assigned channel path. Alternatively, the user can choose to control a different fader, known as the "PC Fader" to which settings can be applied independently of the current assignment. Control is chosen using the screen's selection buttons. Delay is assignable in the following places:

### Inputs:

- Either or both channel inputs (1 & 2)
- Channel, group and main insert returns
- A second leg of delay on either or both channel inputs (allows up to 5.46 secs)

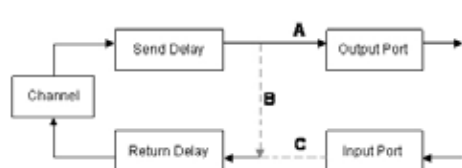
### Outputs:

- Channel, group and main insert sends
- Channel and group direct outputs

In addition, group inputs each have 2.73 seconds of delay permanently allocated.

## Insert send/return delay

The output of an insert send can be looped directly back into the insert return input providing the capability for an in-line delay either pre EQ, pre fader or post fader.

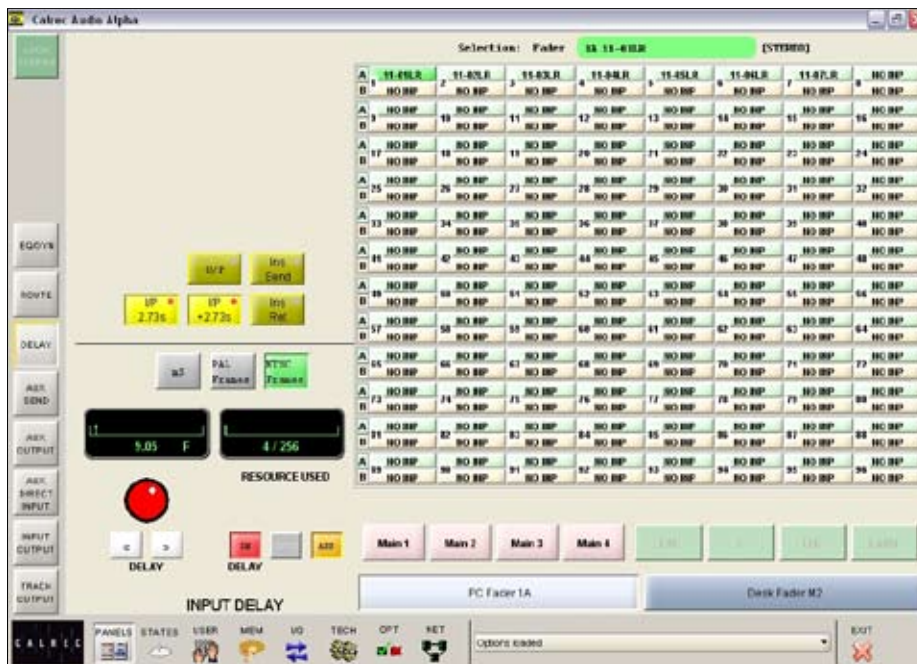


Insert send delay is always available, providing an output port is patched (A).

If insert send or return delay is assigned with the insert *switched out*, then the send signal is looped back into the return to provide delay at the insert position (B). The send audio is still routed to any output port that may have been patched.

Switching the insert in breaks the loop and the return acts as before taking the return signal from any input port that may have been patched (C).

With delay assigned to both send and return it is possible to have up to 5.46



seconds of extra delay in the channel or group. This is also available for the main inserts although a single leg of delay only can be applied to the insert return.

## Assigning delay

Select the path either by pressing its fader assign button or by selecting it from the screen. The yellow selection buttons allow the user to specify where the delay will be assigned. The delay value is adjustable in 0.1ms steps using the rotary control, and 10ms steps using the nudge buttons. The RESOURCE USED display shows the number of legs assigned. If there are not enough free delay blocks then delay is not assigned to any part of the channel.

The ASS button is used to assign the delay, and the IN button switches the set value of delay in and out of the path.

## Interrogation

Holding down the interrogate button will indicate the channels which have delay assigned by lighting their fader assign buttons. It is not possible to perform interrogation when controlling a "PC Fader".

## PAL frames, NTSC frames or ms

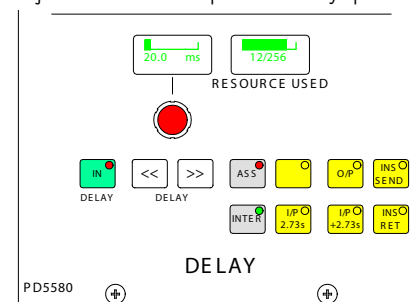
The selection buttons on the screen allow the information to be displayed in ms, PAL frames or NTSC frames. Changing the display units changes the resolution of the delay shaft, nudge up and nudge down buttons accordingly.

## Delay on surround channels

On 5.1 surround channels, delay is assigned and adjusted using the surround master. Each spill leg of a surround channel will always have the same delay properties. The delay settings of an individual spill leg can not be assigned, adjusted or cleared independently of its surround master.

## Optional delay panel

The Delay panel provides a set of delay controls on the control surface in addition to those already available on the Panels-Delay screen. Display units are not adjustable on the optional delay panel.



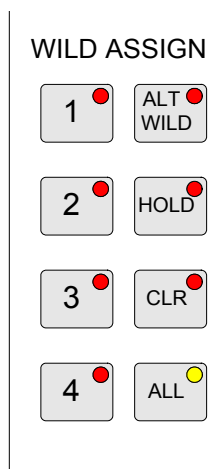
Delay controls can be assigned to Wild controls, such that the delay value can be adjusted using the channel control module. If the wild shaft push feature is enabled on the Options-Misc screen, then the wild delay control shaft can be used to switch the delay in and out of the channel's path. If the optional Input Delay panel is not used, delay can still be assigned to Wild controls using the User-Chan screen. A screen button is provided, for use instead of the rotary control push-switch.

# ALPHA CHANNEL FUNCTIONS



# WILD CONTROL ASSIGNMENT

The Wild controls in each fader's channel control section are assigned either from the wild assign controls on the control surface, or the User - CHAN screen. All the Assign panel rotary controls incorporate a switch which is operated by pushing the control. These switches are used to assign the control to a Wild control as follows:



- Select the required fader by pressing its Assign Button (A or B).
- Select WILD ASSIGN 1, 2, 3 or 4.
- Push one Assign panel rotary control. For example, Aux 1 Send.

Aux output controls cannot be assigned to Wild controls. If the fader is touched instead of pushing an Assign panel rotary control, then the fader for the alternate layer will be assigned to the Wild control.

If the track output level control is assigned to a block of Wild controls, each fader's Wild control will have a different numbered track output level control, beginning with the track currently selected on the first fader in the block.

The gains of the two inputs 1 and 2 can be assigned separately to Wild controls, by holding down the required input button (1 or 2) on the Input/Output panel before pushing the gain adjustment rotary control.

CLR will clear the selected Wild control from its assignment.

## Multiple Wild Control Assignment

It is possible to assign controls to more than one fader path at a time, either by selecting individual fader assign buttons (A or B), or by defining a "block" or "Region" of faders.

After selecting Wild 1, 2, 3 or 4, press HOLD, then a number of fader paths can be selected individually by pressing their fader assign buttons (A or B). Pushing an Assign panel rotary control will assign that control to all selected faders.

A block or region of faders can be defined by holding down HOLD and then pressing the fader assign buttons of the first and last fader path in the required region. Pushing an Assign panel rotary control will assign that control to all fader paths in the selected region.

It is possible to assign the same control to Wilds 1, 2, 3 or 4 for all fader paths by selecting ALL before pushing the required Assign panel rotary control.

## Alternate Wild Controls

The ALT WILD button allows switching between two complete sets of Wild settings. This would then allow up to 8 available Wild controls per fader.

# USER – CHAN SCREEN

This screen provides alternative controls for channel functions already available on the control surface.



The right side of the screen shows the fader paths A and B. To make changes, select the required fader path either from the screen or by pressing its fader assign button, and use the controls on the left side of the screen.

## Path type selection

The MONO, STEREO and SURROUND buttons select the path type for the currently assigned fader. If the path is to be a group, its number is selected using buttons 1-8. Groups are defined as surround, stereo or mono on the USER-BUSSES screen.

## Surround direct output downmix

All surround channels and groups have surround direct outputs. The buttons on this screen allow the user to choose the full surround direct output, or to downmix the output to stereo.

## Clearing paths

To clear a path, select the assign button of the path you wish to clear, and select CLEAR PATH and then EXEC. “Start Fader Selection” allows a number of fader paths to be selected, either from the screen, or by selecting their fader assign buttons. In this way, a number of fader paths can be cleared in one operation. Multiple fader selection can also be used to allocate a path type to several paths at once. The multiple fader selection can be cleared using “Clear Selection”.



## Move path and move strip

A or B paths can be moved or swapped from one fader to another, using the MOVE PATH buttons. To move paths, select the required path, and select MOVE PATH (the assign button will flash). Then select the destination fader path, and select EXEC (Move). The two paths will swap over, and any Wild control assignments will move with them.

MOVE STRIP moves the whole fader strip to a different fader. This means that the A and B paths including any Wild Assignments will move to the selected destination fader strip.

## Wild Control Assignment

The Wild assignment controls on this screen are a duplication of the controls

already available on the control surface. In addition, a button is provided with which the user can assign delay controls to a Wild control. This is for use where the console does not use the optional Delay panel.

## Fader Bargraph Assignment

Buttons I/P, DIR O/P, DYN and OFF on the FUNCTIONS panel will set the function of the fader bargraph for the currently assigned fader, to either the channel input (post the input gain and the tone switching), the channel direct output, or the gain reduction of the dynamics. If ALL is pressed first, all fader bargraphs will be set to the selected function.

Buttons to set the function of the fader bargraph are also available on this screen.

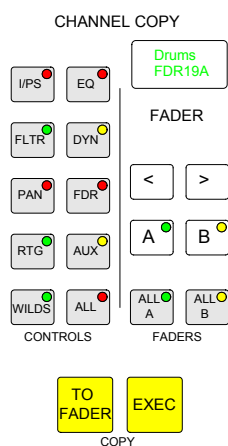


# CHANNEL COPY

**Nine sections of a channel or ALL together can be copied to another channel or channels using the Functions panel or User-Copy screen.**

Select the fader path you wish to copy, by pressing its fader assign button. The nudge buttons (< and >), plus A and B, can also select the channel to be copied.

Select the controls you want to copy, using the selection buttons I/PS, EQ, FLTR, DYN, PAN, FDR, RTG, AUX, WILDS or ALL.



Press TO FADER (flashes) then select the required destination/s. Destinations can be chosen by selecting fader assign buttons, or using the ALL A or ALL B buttons. In addition to any multiple

destinations set, an individual destination can be chosen using the nudge buttons and the keypad on the I/O Matrix panel.

Once all destinations have been chosen, the EXEC button executes the Copy.

If a surround channel is copied to stereo or mono channels, or a stereo channel's settings are copied to mono channels, only the relevant settings are copied. Other settings will be reset to the cleared down state. Any groups or main outputs included in the selected destinations will be ignored.

If the source fader is a surround channel and the destination is a surround channel the appropriate settings of the surround master and all its spills are copied, Master to Master and spill to corresponding spill. Groups cannot be copied.

If the source is a stereo or mono channel and the destination is a surround master the master receives the copied settings and then applies them to all its non-independent spill legs.

Surround spill paths cannot be copied independently of their surround master. It is not possible to select a spill fader as the destination for a channel copy.

I/Ps copies LB, RB, ØL, ØR, M/S and balance settings (only Ø for mono channels) for inputs 1 and 2, and also the input gains, SRC or phantom power when the inputs are of the same type.

EQ and FLTR copy EQ and filter settings (includes IN/OUT, Alternate, CH or DYN and surround spill independence settings).

DYN copies the dynamics settings but not whether the EQ or filters are switched in the dynamics. Any surround spill control and link independence settings are copied.

PAN copies pan and width settings as appropriate.

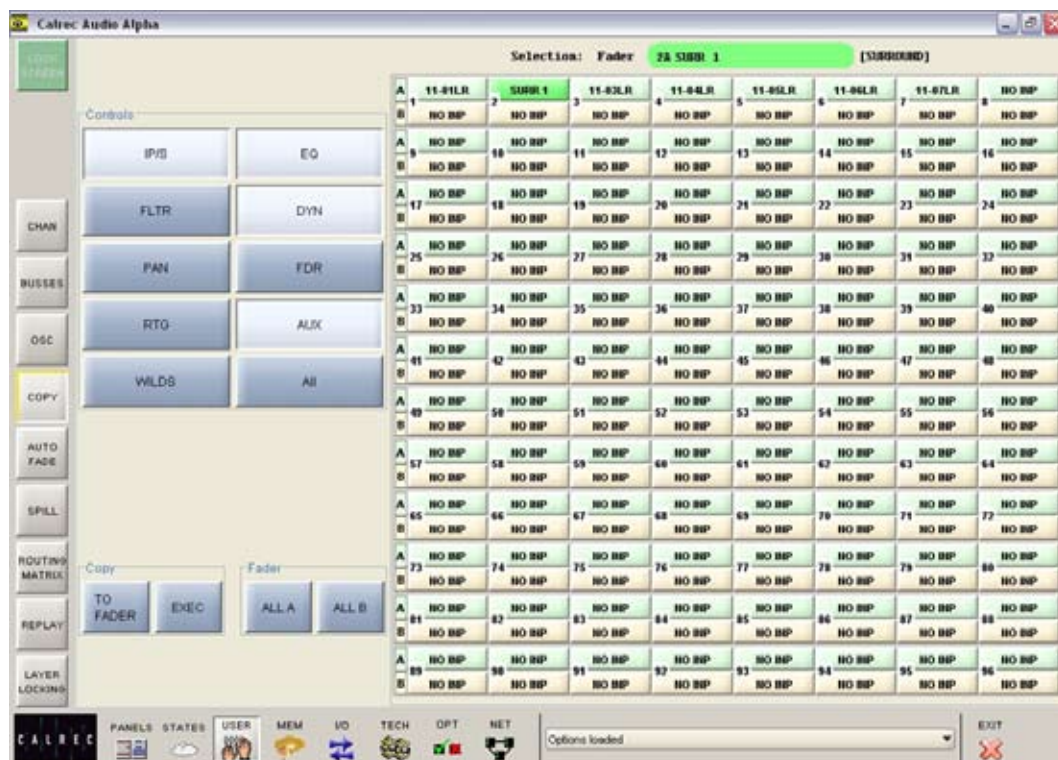
FDR copies the fader and CUT settings, but not PFL/AFL selections or VCA group assignments.

RTG copies the routing to main outputs and groups but not the routing to tracks.

AUX copies the routing and levels to the auxiliaries.

WILDS copies the Wild assignments but not their settings.

ALL copies all of the above.



## User-Copy Screen

In addition to the controls on the Functions Panel, the User-Copy screen allows copy functions to be carried out from the screen.

The right side of the screen shows the fader paths A and B. To make changes, select the required fader path either from the screen or by pressing its fader assign button, and use the controls on the left side of the screen.

# EQ AND FILTERS

The Equalizer panel controls EQ and Filters on the channels, groups and main output paths. As console processing is not pooled, EQ can be assigned to every path, without fear of running out. The frequencies of the currently assigned path can be adjusted using the following controls.

## Filters

LF Flat then 20Hz to 330Hz  
12dB/octave  
HF 3.3kHz to 20kHz then flat  
12dB/octave plus notch

For independently controlled LFE spill paths:

HF 12dB/octave, 50Hz to 20kHz

This is so that the user can apply a low pass filter to the LFE leg of the main output (at either 80Hz or 120Hz for example) to remove unwanted higher frequencies.

There are buttons to allow flattening of the filters on the panels - EQ/Dyn screens.

## Equalizer

LF 30Hz to 470Hz, shelf or bell (Q of 1)  
LMF 160Hz to 2.4kHz,  
Q from 0.3 to 10  
HMF 500Hz to 7.5kHz,  
Q from 0.3 to 10  
HF 1kHz to 16kHz, shelf or bell (Q of 1)

EQ level controls are adjustable by  $\pm 15$ dB. Excessive control ranges are deliberately avoided to simplify operation. EQ and Filters are switched in and out of the signal path using the IN buttons in each section.

EQ FLAT will clear any EQ settings to flat. The button must be pressed and held down, this prevents against accidental flattening of settings.

The ALTERNATE EQ FLTR button allows switching between two complete sets of EQ and Filter controls.

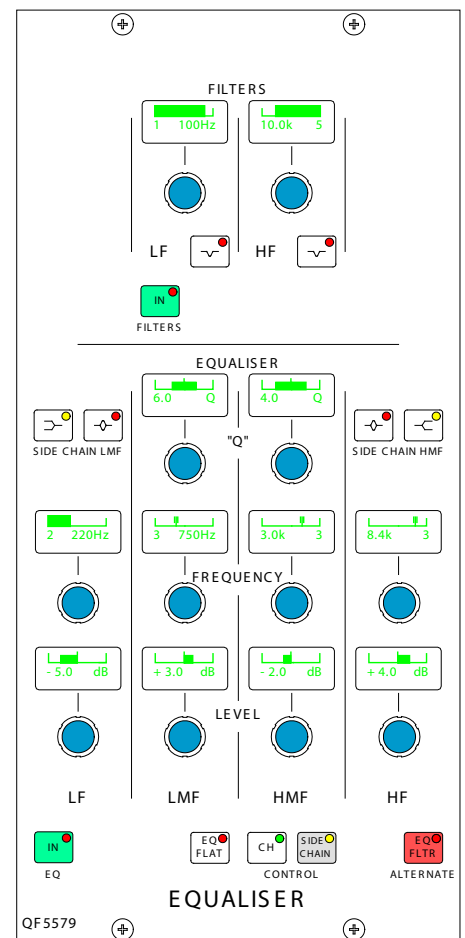
There are 4 bands permanently available in the side chain in addition to the 6 bands available for channels. The CH and SIDE CHAIN buttons are used to choose which to control for the whole panel.

The CH button allows the panel to control the EQ and Filters in the assigned channel's path. The SIDE CHAIN button allows the panel to control the EQ and Filters in the dynamics of the assigned channel.

## Panels - EQ Screen

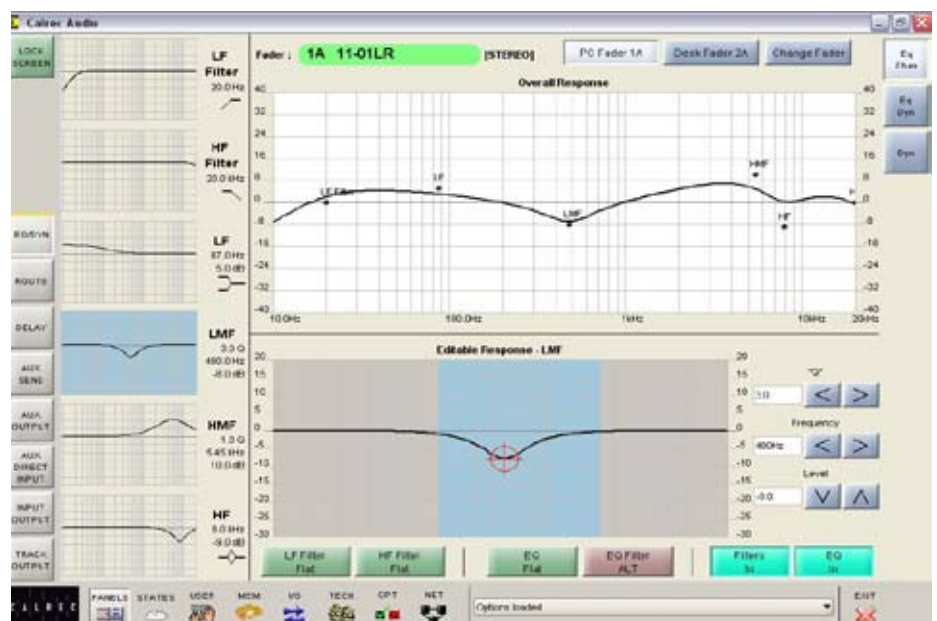
The user can view and manipulate the EQ and filter response curves, using the Panels-EQ screen. All of the controls on the EQ panel are also available on this screen. In addition, the user can choose whether to control the EQ and filters of the currently assigned fader path, or to select a different fader, known as the "PC Fader" to which EQ and filter settings can be applied independently of the current assignment.

Each frequency band is selected from the left side of the screen. When selected, that band's response curve is shown in the Editable Response window, with the adjustable area highlighted in blue. Frequencies are adjusted using the touch screen, or trackball, by moving the crosshair around within the editable area. As it moves, the frequency and level values of the selected path will change. Nudge buttons to the right of the editable response window can also be used to make adjustments.



The overall response window shows the overall response curve for the selected path. The curve itself is only visible if EQ is switched into the path.

A similar screen exists to adjust the EQ if it is switched into the dynamics.



# DYNAMICS

The Dynamics panel controls compressor and expander or gate, on channels, groups and main outputs. As console processing is not pooled, dynamics can be assigned to every path, without fear of running out. The dynamics of the currently assigned fader path can be adjusted using the following controls.

## Compressor

Threshold +20dB to -20dB  
Recovery 75ms to 4 sec + AUTO  
Ratio 1 to 50  
Attack 50µs to 30ms  
Soft knee (on channel paths only)  
Sidechain Listen

The sidechain listen facility allows the user to listen to the signal driving the compressor sidechain. This allows the effect of sidechain EQ to be "previewed".

## Expander

Threshold +10dB to -40dB  
Recovery 75ms to 4 sec + AUTO  
Depth 0dB to 40dB  
Fast attack 300µs (normal 16ms)  
Ratio 2/1 and VAR (variable - according to level)

## Gate

Threshold 0dB to -40dB  
Recovery 75ms to 4 sec + AUTO  
Depth 0dB to 40dB  
Fast attack 300µs (normal 16ms)  
Gate delay 0 to 1 sec in addition to 6dB hysteresis

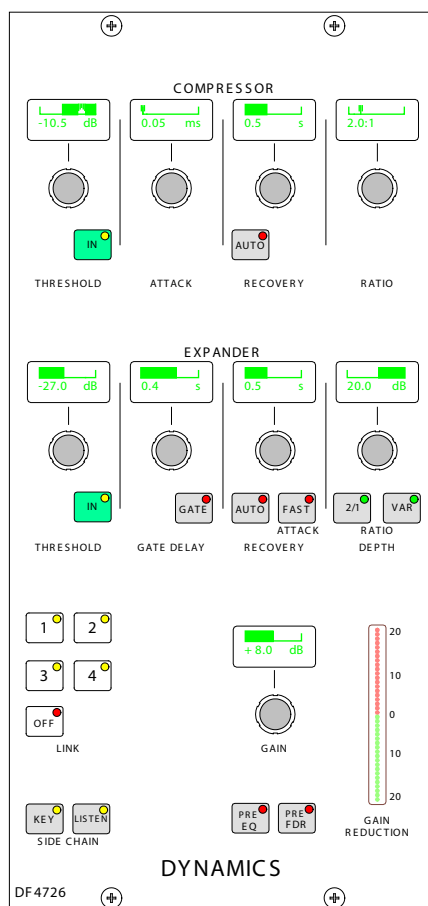
## Gain

Make up gain is adjustable from 0dB to +20dB.

## Dynamics linking

It is possible to have the dynamics of many channels linked by assigning them to one of four available link busses. This is useful for when the same dynamics settings need to be applied to more than one channel. With the channel selected, press 1, 2, 3 or 4 to assign the channel to the bus. The link button LEDs show which user dynamics link the currently assigned path is routed to. The OFF button's LED is lit when the path is not linked to any of the four user busses.

Each surround channel or group has its own dynamic link bus to which the



surround master and all its spills (except the LFE) are associated when the surround channel is created.

## Pre EQ or pre fader

The dynamics can be applied Pre EQ or Pre Fader. The Pre EQ button will not

function on group and main paths.

A 0dB setting on the dynamics equates to the chosen reference level for the console.

## Panels - dynamics screen

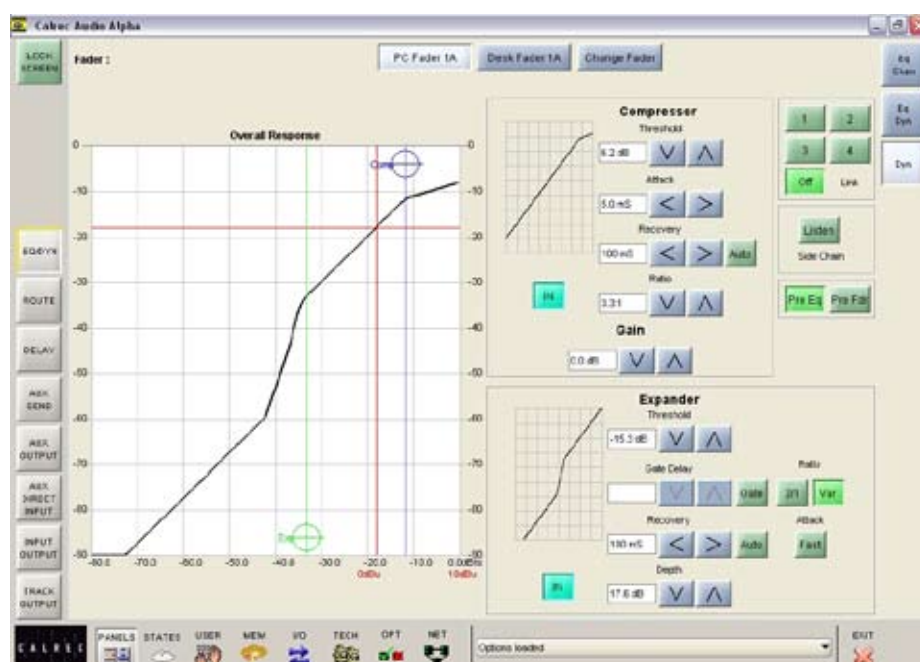
The user can view and manipulate the dynamic response, using the Panels-Dynamics screen.



All of the controls available on the dynamics panel are also available on this screen. In addition, the user can choose whether to control the dynamics of the currently assigned fader path, or to select a different fader, known as the "PC Fader" to which dynamics settings can be applied independently of the current assignment.

Compression or expansion settings can be adjusted using the touch screen, or trackball, by selecting the required crosshair and moving it around within the editable area. As it moves, the values will change. Nudge buttons to the right of the editable response window can also be used to make adjustments.

The dynamics response is only visible if dynamics is switched into the path. Otherwise, it remains flat.





# CONSOLE FUNCTIONS

The console function buttons provide an easy way of changing channel or global console settings.

Clear, Aux Clear, Default Set-up and Console Clear flash when pressed and require the EXEC button to be pressed before the operation is carried out. It is recommended that settings are saved to memory before these functions are used.

## Channel clear

This button clears the currently assigned channel from all settings apart from the port assignment.

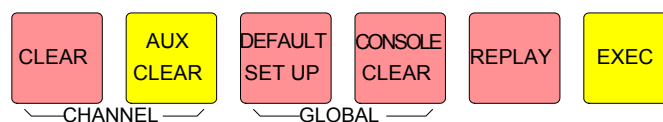
## Channel aux clear

This button clears the aux send settings for the currently assigned channel. On a surround master, Aux Clear clears the aux send settings of the surround master and all its spill legs and sets the levels to line up.

## Default setup

This button recalls the default setup configuration for the console, replacing all settings.

The default set-up should be created upon installation of the console using the TECH-INFO screen. This could contain the fixed port set-ups which match the studio wiring, and any other settings which hardly ever change. It could have all channel settings OFF or flat, with no routes made, and would be available as a start up memory, from which more specific memories could be created.



## Global console clear

This button clears the console of all settings

## replay

Activates Replay mode, causing all channels selected for replay to switch to input 2. When Replay mode is active, the button will be lit.

Channels are selected for replay on the User-Replay screen, by selecting the relevant cell in the "Assigned" column. The cell will change colour to show that assignment is made.

The User-Replay screen also has a button with which Replay mode can be activated.

Many channels can be added to or removed from replay at once, by selecting "Start Cell Select", and then choosing a number of channels. Once selected, "Add

to Replay" and "Remove From Replay" will add or remove those channels from the replay selection.

If a surround channel master has the replay function assigned then the replay function shall be assigned to all its spills. It is not possible to assign the replay function to individual spills of a surround channel independently.

Replay selections are stored with user memories. Partial memories restore the channels inputs and replay assignment (unless isolated) but the current replay state shall not be restored.



# OSCILLATOR CONTROLS

The Oscillator controls are used to generate test tones for alignment and testing.

The Enable LED lights to show that the Oscillator controls are enabled.

## Frequency

The frequency of the tone can be adjusted from 20Hz to 20KHz in incremental steps using the nudge buttons, or set to 1KHz using the 1K button. Alternatively, the sweep button will set the oscillator to sweep through all frequencies.

## Level

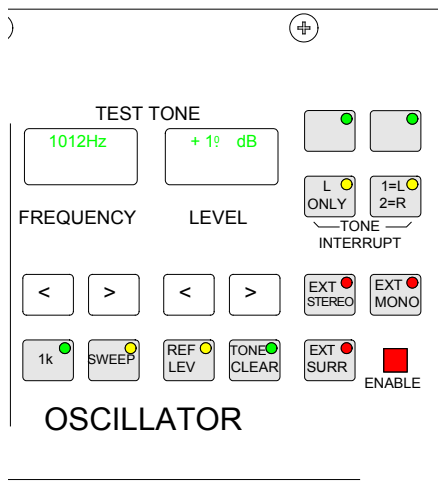
The level of the test tone can be adjusted from -60dBFS to 0dBFS using the nudge buttons, or set to the reference level using the REF LEV button.

## Tone interrupt

The Tone Interrupt buttons are useful for testing stereo paths. They allow the tone to be interrupted on the left side only, or on the left and right sides in an alternating pattern.

## External tone

EXT MONO, EXT STEREO or EXT SURR replace the tone with a mono, stereo or surround external source of your choice. This allows external oscillators to be used. The ports for this are set up on the OPT-MON TB TONE - Talkback and Tone screen.

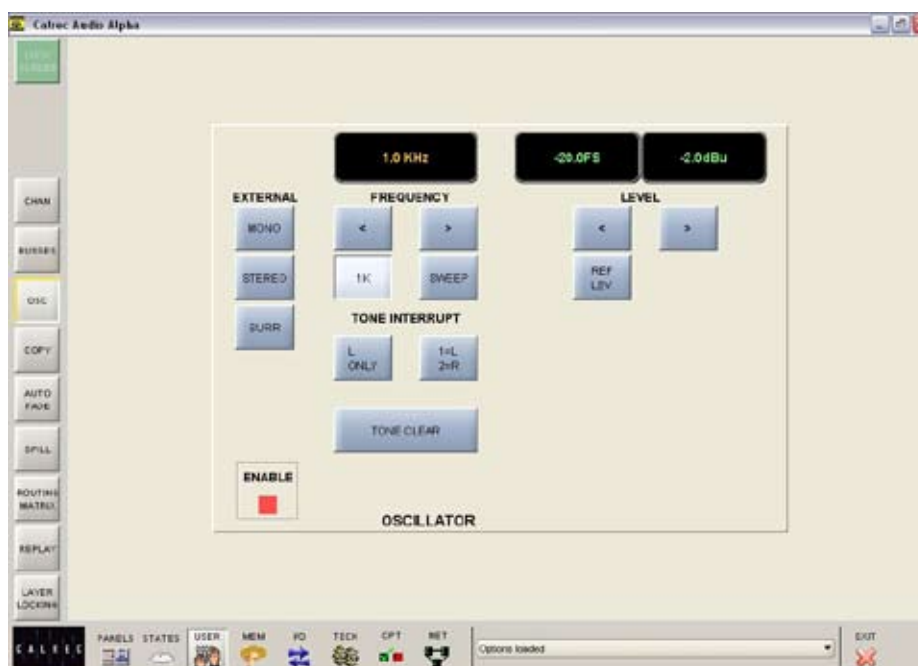


## Tone clear

TONE CLEAR clears all oscillator routes made, providing an easy way of removing test tones from signal paths.

## User - oscillator screen

Oscillator controls are accompanied by a supporting screen. This screen provides controls for the oscillator in addition to those already available on the control surface.



# BROADCAST FACILITIES

There are three modes which the system can be in: **Transmit (TX or On Air)**, **Rehearse**, or **neither**. These are controlled from the **ON AIR** and **REH** buttons or from external inputs set up on the **GPI** screen.

### Condition switching

The Options - TX REH screen allows the condition switching for the system to be set up. Functions can be set to be active, or not, in any of the three states. This can significantly reduce the risk of human error, making the whole system a more robust, less stressful, user friendly environment for operators to work in.

### Console reset

Pressing the **CONSOLE RESET** button resets the control system only. Independent DSP operation ensures audio continuity during console reset. The most recent console settings will be fully restored in less than 15 seconds.

As the console operates independently of the PC, rebooting or failure of the PC will affect neither the audio nor the operation of the console.

### Rack reset

Pressing the **ENABLE** and **RACK RESET** button resets the racks only, the control surface is unaffected.

Please Note: Resetting the racks will result in a brief audio interruption.

### Power supply monitoring

The rack mounted bulk power supply and distribution module monitors the power supplies and ensures automatic changeover to the spare in the event of a failure.




The **PSU FAIL** Indicator/Cancel button on this panel will flash if any one PSU fails (the hot spare PSU would prevent the desk from being affected). Pressing this button will change the flashing to a steady lit condition. In this mode, in the unlikely event of a second PSU failing, the light will begin to flash again.

### AWACS

If a problem does develop, messages will be delivered on the Automatic Warning and Correction System (AWACS) screen.

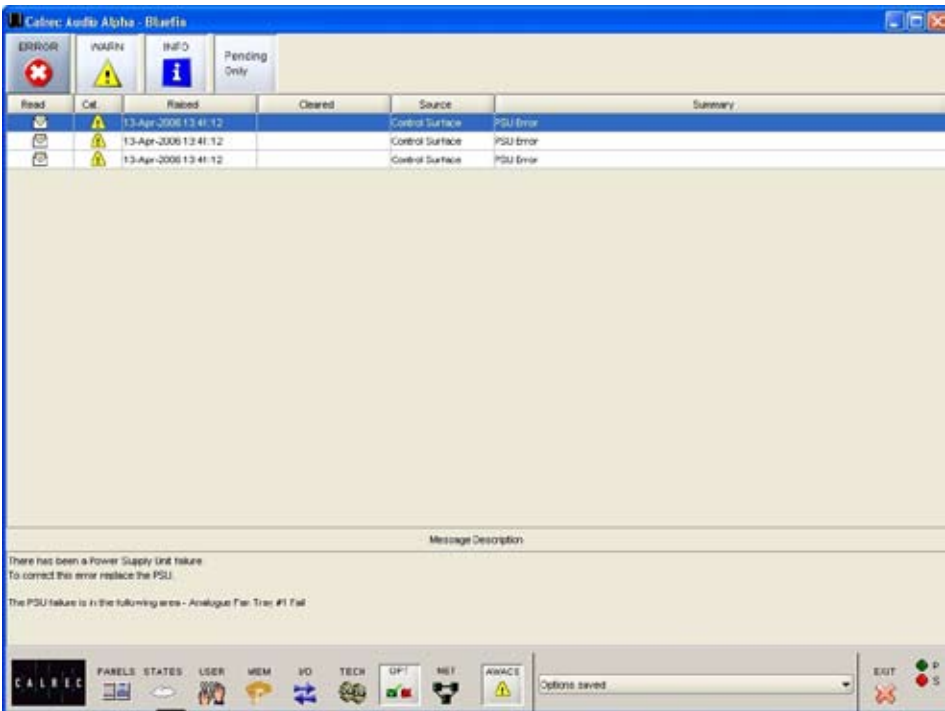
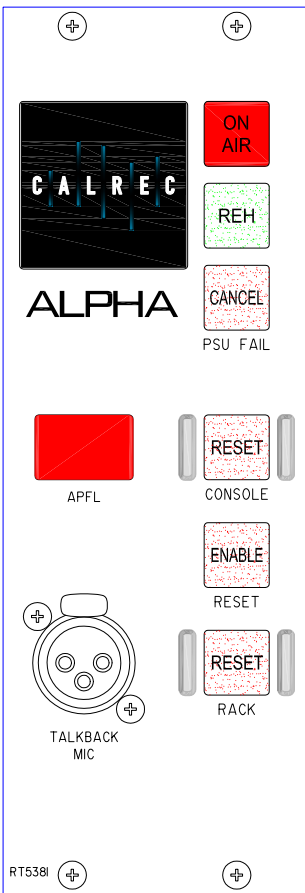
The **AWACS** button at the bottom of the screen will flash to alert the user that a message has been reported.

Selection of this button will open the **AWACS** page, where messages can be viewed. Selecting a message will reveal a more detailed description. Message history is saved to the PC's hard disk for future analysis. Three types of messages are reported:

-  Information messages, e.g. "Control Surface UN4806 processor started successfully"
-  Warning messages, where the system back-up has taken over
-  Fatal Error messages, where the system cannot recover by itself (perhaps because the back-up is already in use)

Because the system has many back-up features, it is possible to continue operating after errors are reported. If un-cleared errors are still present, an icon will flash in the **AWACS** button. Selecting this button at any time will switch back to the **AWACS** screen. Information messages can be cleared by selecting them and then leaving the **AWACS** screen. Warning and Fatal Error messages can only be cleared by clearing the error and restoring the

system to its normal operational state. It is possible to set the **PSU Fail** Indicator button on the Broadcast Facilities panel, to flash when an error message is reported. This is set up on the Options - GPO screen.





# ALPHA BUSSES



# ROUTING AND TRACK OUTPUT CONTROLS

**Routes for the selected channel can be made or removed by pressing the numbered buttons on the routing panel.**

To route several adjacent channels to one bus, the nudge buttons (on the Functions or I/O Matrix panel) can be used to quickly select the channels.

## Interrogate mode

It is possible to discover which fader paths are feeding each of the routing busses by putting the panel into "Interrogate" mode. This is done by pressing the INTER button. If any of the routing buttons (groups, mains, tracks) are held down, the fader assign buttons of all the paths feeding that bus will light. This button can also be used to interrogate mix minus feeds using the BUS button on the Input/Output panel.

## Reverse routing

Paths can be added or removed from the bus under interrogation, by selecting or de-selecting their fader assign buttons.

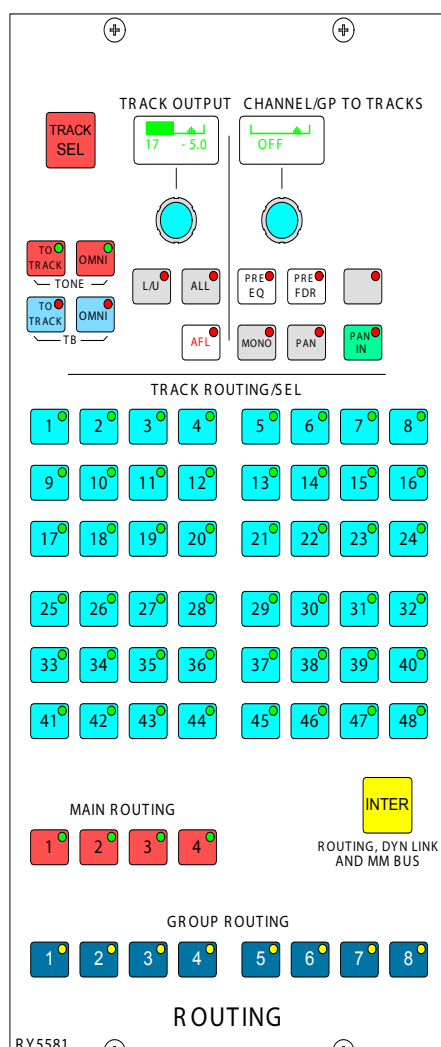
## Tracks (General purpose bus outputs)

The Channel/Group to Tracks section controls the signal, from the channel or group, feeding the track routing selector. These outputs can also be used as IFB or general purpose bus outputs.

The Pre-EQ and Pre-Fader buttons act as a cancelling set. When neither are selected the signal is sent to the track routing selector Post-Fader.

PAN makes the control into a Pan control (Balance on stereo paths). Routing is left to odd tracks, right to even tracks.

On stereo paths, the mono button creates a mono sum of the signal after the balance control. The mono signal can then be routed to any track. This allows the mix of left and right to mono to be adjusted for when the signal is dual mono.



## Track level control

The track control section of the routing panel, includes a level control. When multiple hardware level controls are wanted, they can be assigned to any required channel 'wild' controls. For example wild 1, starting from any given fader can be assigned to track 1, wild one on the next channel up to track 2, the next to track 3 etc.

To enable this select the lowest numbered track to be assigned to a wild control using the 'TRACK SEL' function and a track button. On the wild control area of the USER screen press 'SELECT' which then shows 'REGION' then the required wild control (1, 2 etc.). Press 'HOLD' then confirm the channel from where the wild controls will be assigned by using the fader A or B ASSIGN button then press the button on the highest numbered channel that is to have that wild assigned for track level control. This range of faders will determine how many tracks get assigned to wild controls. Finally press the Track Output level control knob and the wild controls will display their new function.

## Track cut

The push switch function of the track level control can be enabled as a track cut from the 'OPTIONS' MISC screen. The same screen has a separate enable for the same function when track levels are assigned to wild controls. When tracks have been cut an X appears on any TFT meter displaying that track.

## Panels-route screen

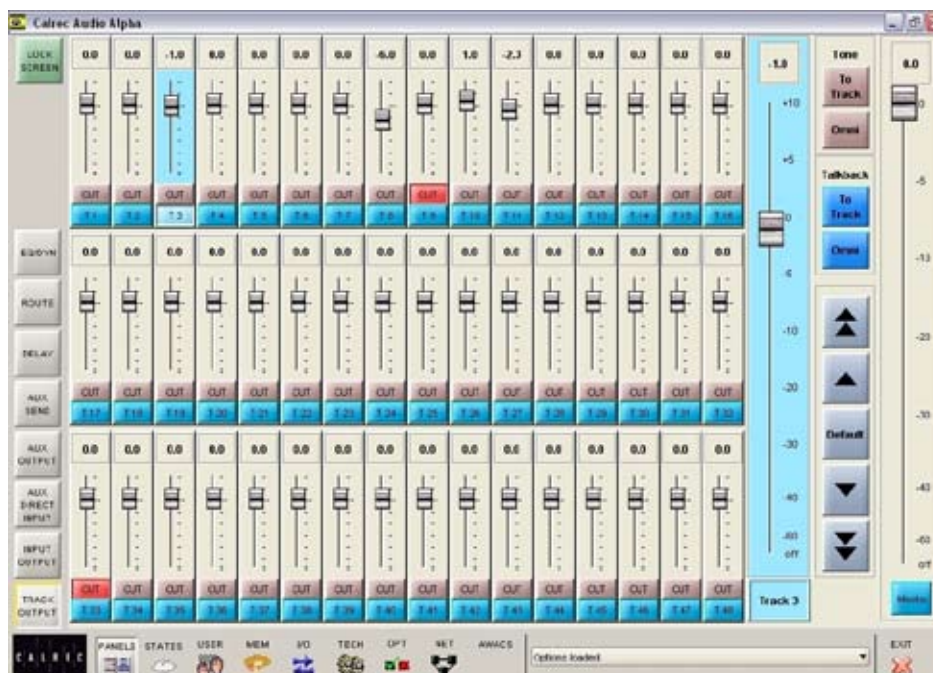
This screen provides an alternative to the hardware buttons. In addition, the user can choose whether to control the routing of the currently assigned fader path, or to select a different fader, known as the “PC Fader” to which settings can be applied independently of the current assignment. Control is chosen using the selection buttons “PC Fader” and “Desk Fader”.

The right side of the screen has buttons for channel paths A and B, and Mains 1-4. To make changes, select the required path and use the buttons on the left side of the screen to choose the routing.

The track output being controlled is selected by the Track Sel button plus the track routing buttons 1-48. ALL makes the control a master, controlling all the tracks at once.



Tone or Talkback can be fed to the selected track output. The OMNI buttons feed tone or talkback to all the track outputs.



## Panels - Track Output Screen

The Panels-Track Output screen allows the user to control each of the 48 track output levels using virtual faders. Each track output has its own screen-based fader, which can be adjusted by dragging the fader using the touch screen or trackball. In addition, the selected track output can be adjusted using a larger fader at the side of the screen, or using the coarse or fine nudge buttons. The default button can be used to set the selected track output to 0dB.

A master fader allows the level of all the tracks to be controlled simultaneously.

Tone or Talkback can be fed to the selected track or all at once using the selection buttons.

# ROUTING MATRIX

The Panels - Routing Matrix screen allows channels or individual spill paths of a surround channel to be routed to mains, groups and tracks, using a selection table.



This screen not only provides alternative controls to the routing buttons on the control surface, it also gives a comprehensive visual representation of the surround channel routes made in the system, and allows the user to evaluate and control the routing more effectively.

### Making Routes

The channels are listed on the left side of the screen, and the destinations are shown across the top. Routes are made by selecting the intersecting cells, which change colour to show the route is made. If a route is made on the surround master, its spill paths are also routed, and their cells also change colour to show this. De-selecting the cell will remove the route.



If surround channels and groups are routed to surround busses, all the spill legs will be routed. If surround channels and groups are routed to mono or stereo busses, only the LR, C and Ls/Rs spill legs will be routed. Individual legs can always be routed separately, using the spill panel and routing buttons or spill screen.

A surround master cannot route to the mix minus bus, the spills are routed individually.

### Mains Routing

It is also possible to route mains to other mains using this screen.

# MAIN OUTPUTS

The Assign Button on each main fader calls the main output to the Assign panels to allow:

- Routing (of one main to another - indicated on the routing LEDs above the faders)
- Insert ON/OFF
- Control of the Compressor and direct input
- Control of a surround main's spill legs using the surround spill panel or User-Spill screens

## Surround and Stereo Main Outputs

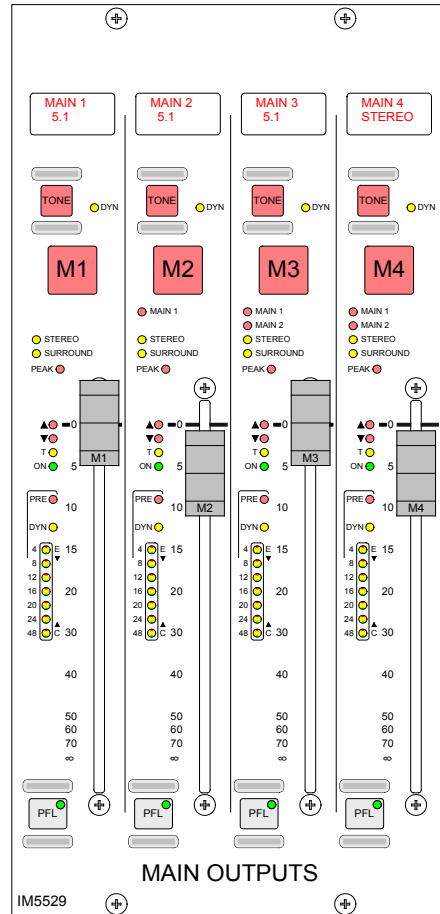
Each main output can be pre-set to be either surround or stereo. Surround mains are 5.1 plus a rear downmix to allow a simultaneous LCRS. There is also a stereo downmix and a mono downmix (potentially 10 outputs for each surround main).

The insert and direct input are also surround.

If a surround main is routed to a stereo main, the stereo downmix will be routed.

## Main Meters

The main output meters display the stereo downmix if the output is surround. If the main line monitor is set to be fed back from the studio distribution via external inputs to the desk, then the meters will display this instead.



# TALKBACK

Talkback is available to all groups, mains, auxes and 8 external sources (via relay switching) using the buttons on this panel. Talkback is also available to direct outputs and individual tracks using the buttons on the channel control panels, Input/Output panel and Routing panel.

MASTER 1 and 2 operate all the TB buttons which have been pre-selected by the respective PRESEL button.

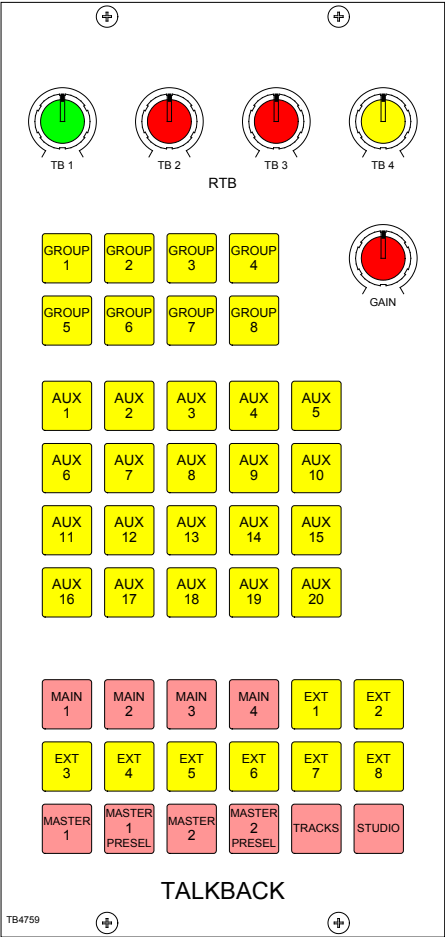
Talkback inputs are patched using the Options - Mon I/P & TB screen.

All Talkback buttons are subject to On-Air inhibits, set up on the Options - TX/REH screen.

The GAIN control sets the level of the talkback microphone.

TB1 to TB4 set the level of 4 RTB (Reverse Talkback) signals.

There can be a mix of all four signals to feed a single loudspeaker. This can mix with the PFL feed to the PFL loudspeaker.





# USER-BUSSES SCREEN

The User-Busses screen allows the width of the main, group and auxiliary busses to be set.



## Main Busses

Each of the 4 main outputs can be set to be stereo, stereo but surround enabled, or full 5.1 surround.

## Group Busses

Group busses can be selected to be mono, stereo or full 5.1 surround. Stereo channels feed a mix of left and right to mono groups. Mono channels pan L/R to stereo groups.

## Auxiliary Busses

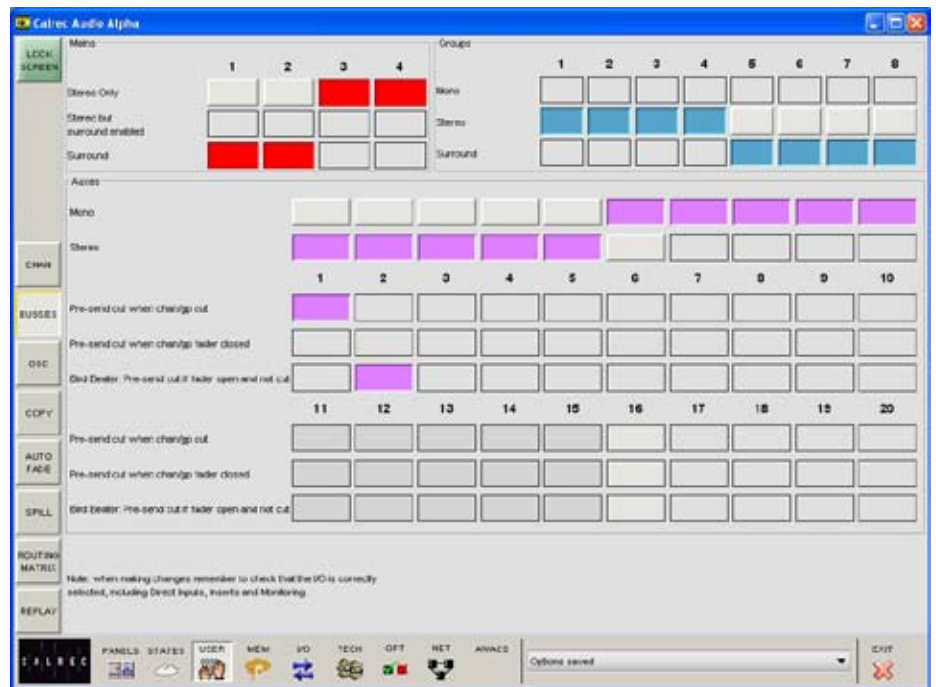
Mono auxiliary busses can be paired up to make stereo auxiliary busses or vice-versa. When a pair of auxiliaries are changed in this way, all settings of the pair are cleared.

## Pre-send Cut

Options are available for the pre-send to be cut :

- when the channel or group is cut
- when the channel or group fader is closed
- when the fader is open and not cut (Bird Beater). This option cancels the other two pre-send cut options.

The bird beater option mutes the auxiliary pre-fader send when its fader is open and not cut. Therefore, closing the fader or using the cut switch enables the auxiliary pre-fader send. One use of this feature is to give the producer a feed to the "cue speaker" when the announcer or commentator microphones are closed during a commercial or other break in a live broadcast.



# AUXILIARY SENDS

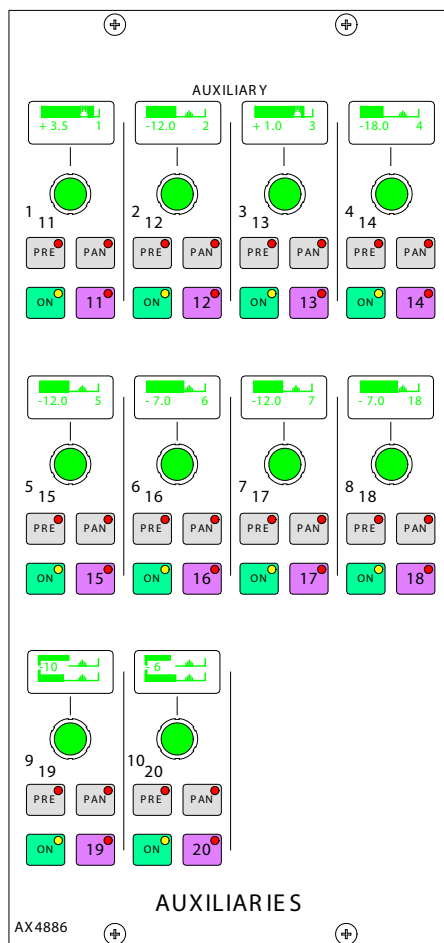
**The Auxiliaries panel controls the feeds from the channels or groups to the auxiliary output busses.**

The ON button switches the feed from the currently assigned channel or group to that auxiliary output bus. Each feed is post the channel or group fader, but can be pre-fader, selected using the PRE button.

There are 20 mono auxiliary output busses, which can be paired up to be used as stereo auxiliary output busses. The busses are pre-set to be mono or stereo on the USER-BUSSES screen. If, for example, aux 9 is set to be stereo, then aux 19 will not be available (and aux 19 will not work on the Monitor Selector panel). When a pair of auxes are changed in this way, all settings of the pair are cleared.

On mono auxiliaries, buttons 11 to 20 switch the control to aux sends 11-20.

On stereo auxiliaries a dual level display will be shown. For example, aux 9 and 10. Here buttons 19 and 20 will be inoperative.



PAN makes the control into a Pan control (balance on stereo channels). Any pan offset will be shown as an offset between the two bars of the display.

The aux output levels and direct input switching and levels are controlled on the auxiliary output panels.

Pre-send cut options are available on the USER-BUSSES screen.

## Panels - Aux Send Screen

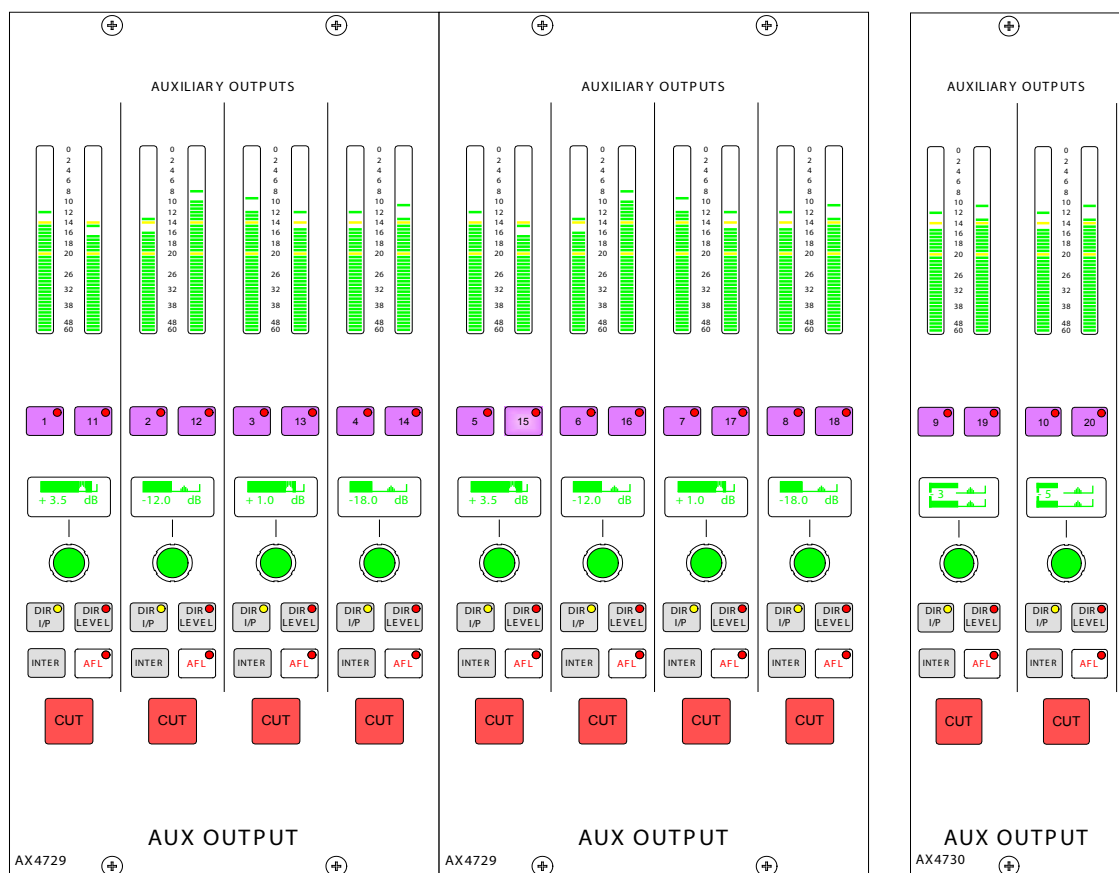
The user can view and adjust the Auxiliary send controls using the Panels - Aux Send screen.



All of the controls available on the Auxiliary panel are also available on this screen. In addition, the user can choose whether to adjust the aux send settings of the currently assigned fader path, or to select a different fader, known as the "PC Fader" to which aux send settings can be applied independently of the current assignment.



# AUXILIARY OUTPUTS



These panels control the auxiliary outputs. The displays above each rotary control show what is being controlled (e.g O/P or DIR) until they are adjusted, when the level is then displayed. A short time after the adjustment has been made, the display will show the label again.

On stereo auxiliaries a dual level display will be shown, for example, aux 9 and 10. Here, buttons 19 and 20 will be inoperative. There cannot be a level offset on the output display.

## Aux Output Bus Interrogation

It is possible to discover which fader paths are feeding each of the aux output busses

by holding down the Interrogate button (momentary). The fader assign buttons of all the paths feeding that bus will light.

Paths can be added or removed from the bus under interrogation, by selecting or de-selecting their fader assign buttons.

## Aux Direct Input

DIR I/P switches on the direct input to the auxiliary bus. DIR LEVEL makes the rotary control into the direct input level control.

## Panels - Aux Output Screen

The user can view and adjust the Auxiliary output controls using the Panels - Aux Output screen.



All of the controls available on the Auxiliary panel are also available on this screen.

In addition, the user can choose whether to adjust the Aux output settings of the currently assigned fader path, or to select a different fader, known as the "PC Fader" to which aux output settings can be applied independently of the current assignment.

A similar screen exists with which to control the Aux direct input.







# ALPHA MEMORY SYSTEM

# MEMORY CONTROLS

Once the console has been set up as required, its settings can be saved in the memory system. Up to 99 memories can be held in the Flash ROM for different console arrangements. In addition to this, an unlimited number of memories can be backed up to the PC's hard disk and recalled into the Flash ROM at a later date quickly and easily. Memories can be stored to removable media.

## The Live Memory

The Live Memory is the last memory loaded onto the console. Changes made since the live memory was loaded will not be stored in this memory number unless it is re-saved. They will be stored in the "Hidden" memory so that they are restored after a power down.

## The Selected Memory

The Selected Memory can be thought of as the "Ready" position, where the next required memory can be placed until it is needed.

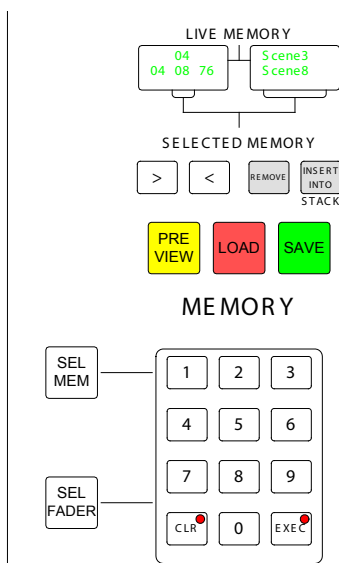
SEL MEM + two digit memory number + EXEC on the keypad calls that memory number into the Selected Memory position. The Selected Memory can also be selected from the list on the MEM-SETUP screen.

## Loading A Memory

Pressing LOAD launches the Selected Memory into the Live Memory position, overriding the previous console settings. When the memory has loaded, the display will show "LOAD OK". The contents of the Selected Memory can be cleared by pressing SEL MEM + CLR + EXEC on the keypad or selecting CLR MEM on the MEM-SETUP screen.

## Saving Memories

SAVE + EXEC saves console settings to the Selected Memory. Therefore, the



memory to which you want to save must be in the Selected Memory position when EXEC is pressed. Alternatively, SAVE + Memory Number + EXEC will save into a specified memory number.

## Creating a New Memory

To create a new memory, choose an empty memory by pressing SEL MEM and typing its number on the keypad, or by selecting it from the list on the MEM-SETUP screen. The memory being saved can be given a suitable title. If however, you wish to simply update changes you have made to the Live Memory, it must be occupying the Selected Memory position as well.

## Preview Memory

When the Preview button is held down, the Selected Memory settings will be displayed on the control surface (The settings will not actually change - only the displays). The Assign panel displays will be blanked out. Upon release of the Preview button, the control surface will display the live settings again.

## Stacked Memories

The memories can be arranged into a pre-set list, known as a stack. This can be useful for setting up an easy-to-access shortlist of specific memories for use during a show. Stacks can be saved to the hard disk or removable media as sessions. To add a memory to the stack, ensure it is in the Selected Memory position, and press INSERT INTO STACK.

The > and < buttons scroll through the stack. Pressing both > and < together, will reset the last number loaded back into the central position. To allow the stack to use the Selected Memory position, any memory which has been selected manually, and is not part of the stack (shown in inverse text in the display), must first be removed from the Selected Memory position, by pressing REMOVE. If REMOVE is pressed while a stack memory occupies the Selected Memory position, it will be removed from the stack. A second press will remove it from the Selected Memory position.

# MEMORY SET UP SCREEN

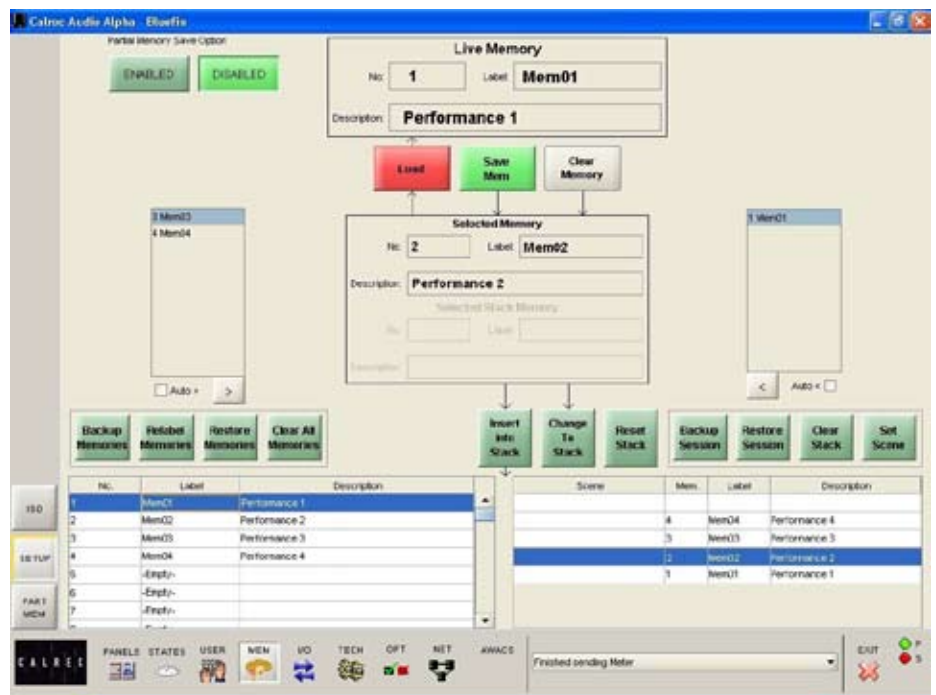
The Memory Setup screen duplicates the memory functions available on the control surface, and allows management of stored memories and stacks.



All the available Flash ROM memories are listed on the left of the screen, and when selected will occupy the Selected Memory position. Memories will be shown as empty if they have not yet been used. To create a new memory, choose an empty memory from the list either by selecting it, or by typing its number on the keypad in the memory section of the control surface.

When loading, saving or clearing memories from the memories screen, a confirmation box must be accepted before the action is carried out. When loading a stored memory, the system checks that its configuration matches the current desk configuration. If there are discrepancies, a warning will be given.

The two memories either side of the Selected Memory in the stack will appear in the windows either side of the Selected Memory window. With the Auto > or Auto < check box ticked, the next memory in the stack will automatically move to the Selected Memory position after the previous Selected Memory has been loaded from the stack.



## Managing Memories in the Flash ROM List

It is possible to back up all the memories to the hard disk by selecting "Backup Memories". Previously backed up memories can be restored from the hard disk or other media into Flash ROM by selecting "Restore Memories". The user can choose the location number to which a memory is restored. Memories can be re-named by selecting "Re-Label Memories".

Selecting "Clear All Memories" will remove all memories from the Flash ROM. Please note that "Clear All Memories" is only available in Technician Mode.

## Sessions

Stacks can be saved to the hard disk as "sessions". Selecting "Back Up Session" backs up the stack and all the memories in it. "Restore Session" allows previously backed up sessions to be restored. Scene labels can be applied to positions in the stack by highlighting a stacked memory and selecting "Set Scene". "Clear Stack" will remove all stacked memories from the stack.

# MEMORY ISOLATION

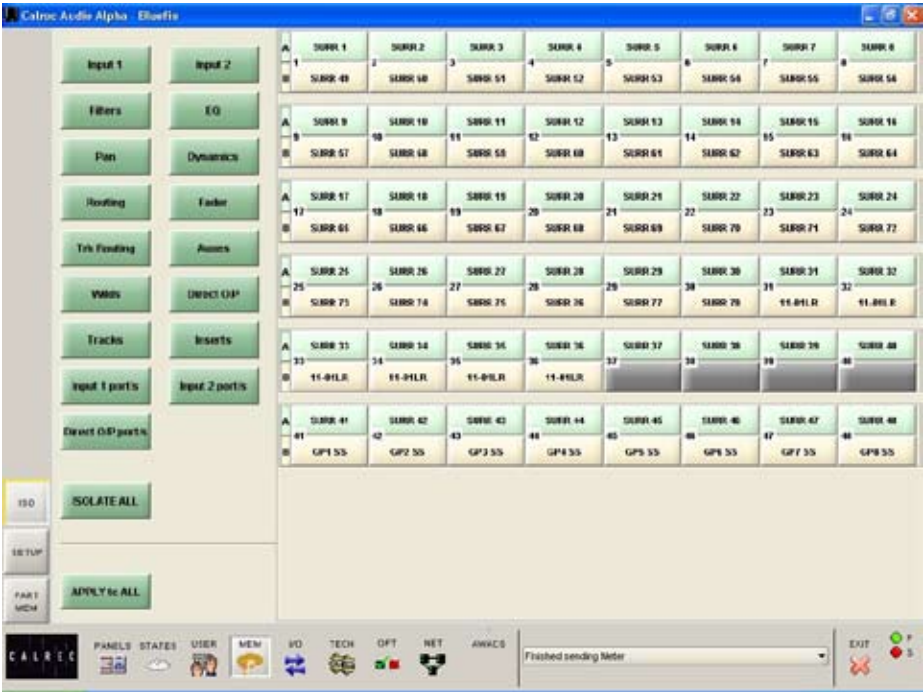
The Isolate screen allows some console settings to be isolated from memory recall. This means their current settings will not be overwritten when a different memory is loaded.



The right side of the screen shows all fader paths. Paths can be selected from here or by pressing the fader assign button. A surround master can be part of a memory isolation selection, but its spill paths cannot be individually isolated from memory recall.

The buttons on the left side of the screen allow settings for the selected path to be chosen for isolation. ISOLATE ALL selects all the settings to be isolated for the selected channel or group.

APPLY TO ALL applies the selected isolation settings to all channels and groups. To clear all isolation settings from all channels and groups, ensure all settings are de-selected, and select APPLY TO ALL.



When an input is isolated or de-isolated, its port will also be isolated or de-isolated. However, the I/O screens allow port isolation to be turned on and off independently. Isolated ports are highlighted in brown on the I/O screens.

If an isolated port connection is changed, any isolation setting will be cleared, unless one of the console-wide isolation options is selected and contains that port.

If an output connection in the memory cannot be made because it needs to use an isolated port, this will be reported via AWACS.

Please note that Hydra output ports cannot be isolated from memory recall.

# PARTIAL MEMORIES

**Partial Memories mode** allows the user to specify components of console settings to be saved. When a partial memory is recalled, only the settings saved will be updated. The partial memories screen provides a mechanism for selecting channels or sub-components of channels to be saved in a partial memory.



## Partial Memories Mode

Partial Memories mode is enabled and disabled using buttons at the top left corner of this screen, or the Mem-Setup screen. When enabled, all memory saves are partial memory saves. When disabled, all saves are full console saves.

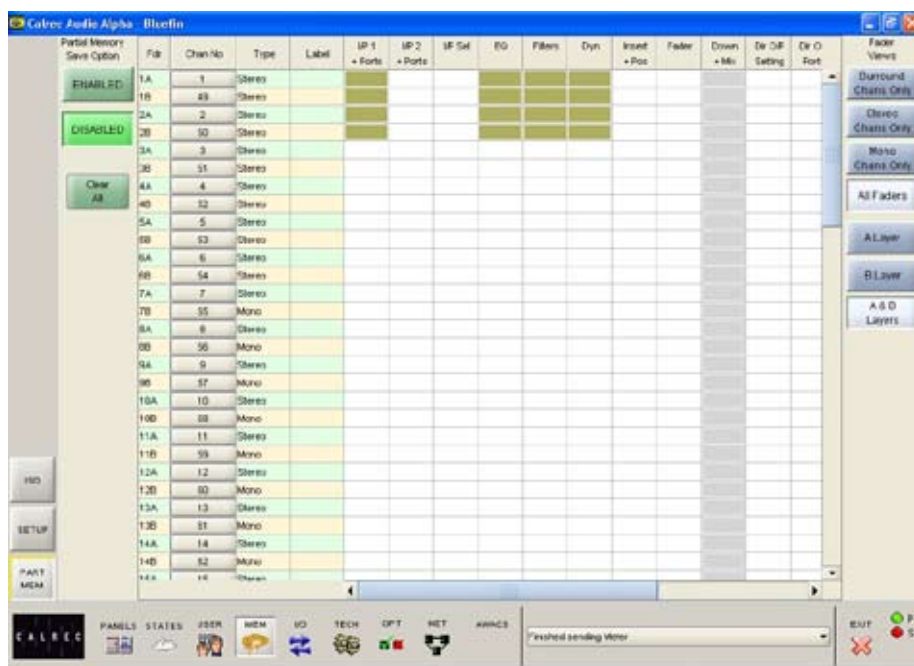
The partial memory screen contains a table with rows of channel numbers and columns of partial memory components. The sequence of the channels is in fader number order.

Partial memory component selections are made by selecting the intersection of a channel and a console setting. The Channel Number field in the fader table is a selectable button, which selects or de-selects ALL partial memory components for the channel occupying that fader.

A surround master can be part of a partial memory, but its spill legs cannot be individually included in a partial memory.

## Saving and Loading Partial Memories

Once partial memory mode is active, the save and load buttons on the screen and control surface are used to save and load partial memories in the same way as full console memories.



A partial memory only loads those channels or components on the control surface that were selected using the partial memory selections.

A partial memory load does not affect the currently assigned fader and the A/B layer assignments. Partial memory selections are stored and are recalled if a console reset occurs.





# ALPHA MONITORING SYSTEM

# ASSIGNABLE MONITORING & METERING

The assignable monitor panels offer a high degree of flexibility and user-definability. Each monitor output can select the source to monitor from the available sources, independently of the other monitor outputs.

If your console has the traditional style monitor selection and LS panels, please refer to Appendix B at the end of this manual.

The sources are selected from a programmable set of selection buttons. Each monitor output's button incorporates a display, on which the currently assigned source label is shown.

## (1) Selection Banks

All of the monitor sources can be grouped into 7 user-definable banks, with up to 16 sources in each bank. Sources are allocated to Banks A to G using the Options-Mon I/P and TB screen.

An eighth bank allows miscellaneous functions to be applied to the selected output, and is not editable. Pressing the bank selection button will change the 16 source selection buttons to display the sources allocated to that bank.

## (2) Monitor Source Selections

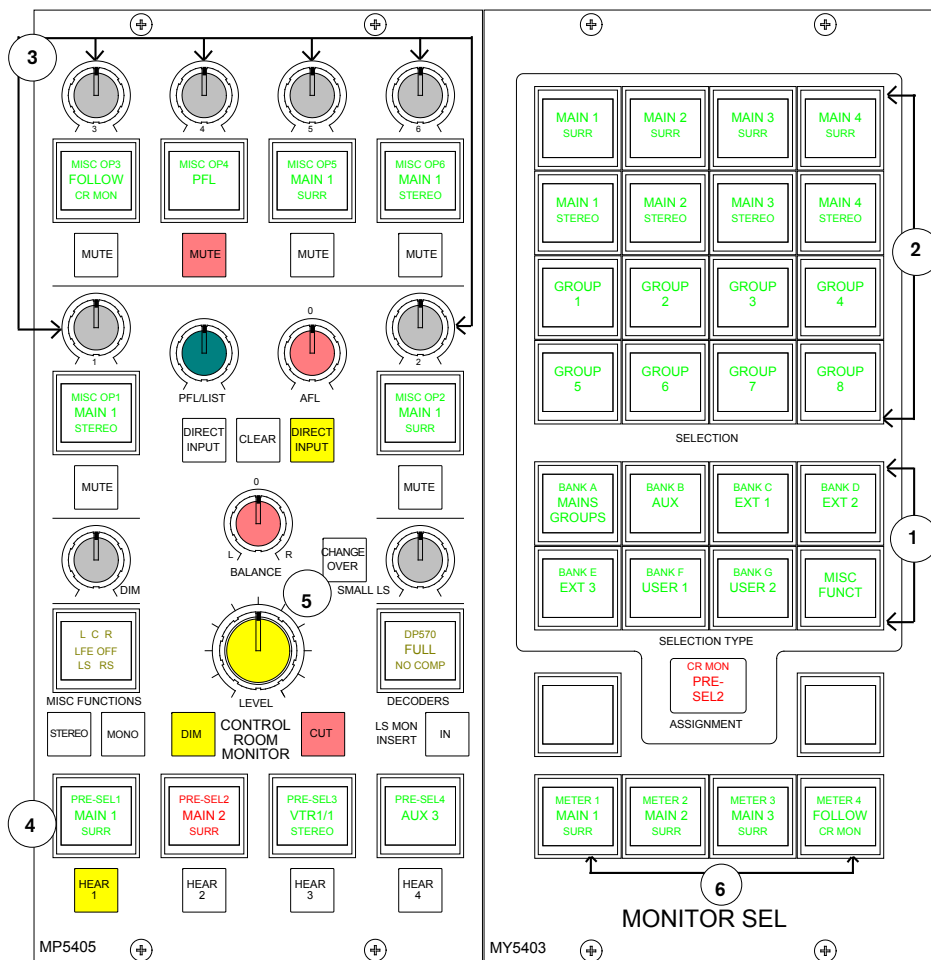
The 16 selection buttons display the available monitor sources or functions allocated to the selected bank.

## (3) Misc Outputs

There are 6 misc outputs to which monitor sources can be assigned. Misc outputs 1 and 2 can be stereo, 3 stereo, or 5.1 independently. Misc outputs 3, 4, 5 and 6 are stereo only.

Each misc output will have been given a suitable name during the set up of the console. This name will then appear on the button display, and on the front end screens.

Pressing the button selects the misc output, and its display will be highlighted in amber. With the misc output selected, simply select a monitor source from the monitor selector panel to assign that



source to the misc output. The currently assigned monitor source (and its bank) will also be highlighted in amber on the Monitor Selector Panel.

When a misc output is selected, the misc functions bank allows options for the mute button, CUT, DIM and mono/stereo monitoring options to be applied.

## (4) Control Room Pre-Selects

The 4 Control Room Pre-select buttons, allow 4 monitor sources to be preset ready for immediate listening on the main control room loudspeakers.

An example of their use might be that two of the buttons are used for A/B comparison, whilst the main output is always available on one of the other buttons.

With a Control Room Pre-select button selected, press the required monitor

source from the 7 banks of 16 monitor sources on the Monitor Selector Panel to assign the source. The source label will be displayed on the button.

The HEAR button below each Control Room Pre-select button allows the user to listen to the assigned source on the Control Room Monitor. The HEAR button will illuminate to show which Control Room Pre-select is currently being monitored.

## (5) Control Room Main and Small LS

The SMALL LS level control is in series with the Main LS level control, allowing the Main LS level control to be used irrespective of which LS system is in use.

The Small LS level control is used to adjust for the difference between the two sets of LS. The CHANGE OVER button diverts the monitor output to the small LS for near field, or domestic check, monitoring.

Both main and small LS can be stereo,

3 stereo, or 5.1 independently. DIM, CUT and SOLO operate on both sets of loudspeakers. DIM and CUT can be externally operated. DIM can be controlled from the TB if it is set to do so using condition switching set up on the Options TX-REH screen.

The Control Room Misc Functions selection button allows listening modes to be applied to the Control Room monitor, and APFL functions to be set up. The Listen Modes and APFL functions are located in two separate banks, and are chosen in the same way as monitor sources.

The send ports for the LS monitor insert are patched on on the I/O - Outputs - Mon TB & Osc screen. The return ports are patched on the Options - Mon TB & Tone - MON SEL (EXT I/P) screen. The LS monitor insert is switched in and out using the button on this panel.

## (6) Meter Selectors 1-4

Any of the available sources can be assigned to 4 meter selectors 1, 2, 3 and 4. Meters 1 -4 can be surround, stereo, phase and can have an optional separate M/S (L-R sum/difference) meter. With any of the meter buttons selected, the misc

functions bank (bank 8) allows Tone and M/S to be selected for that meter.

## Decoder Remotes

The Decoders selection button allows any decoders which are installed to be controlled.

Pressing this button allows the user to select a decoder, and gives access to decoder remote functions displayed on the Monitor Selections panel. The different types of decoder are located in separate banks, and functions are chosen in the same way as monitor sources.

## Monitor Selection Panel Setup Screen

This screen allows all the available monitor sources to be allocated to 7 banks of 16 selection buttons. This means that sources of the same type can be banked together for ease of access on the assignable monitor selection panel.



The left side of the screen shows a representation of the monitor selection panel. The right side of the screen lists all the available monitor sources. Monitor

sources are allocated to the 16 selection buttons on each bank as follows:

Select the required bank (The selection buttons on the screen will change to the current button settings for that bank).

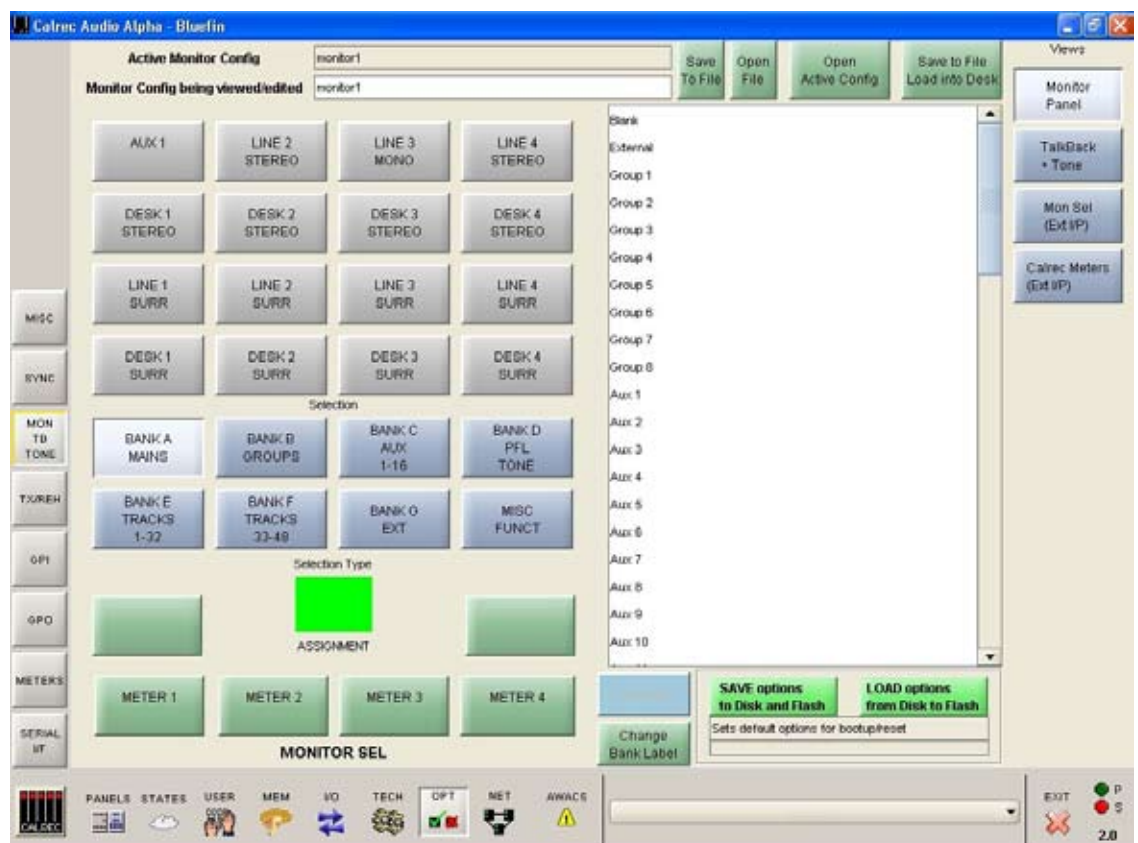
- Select the button to which you want to assign a source (screen button will flash)
- Select the required monitor source from the list
- Select "Allocate"



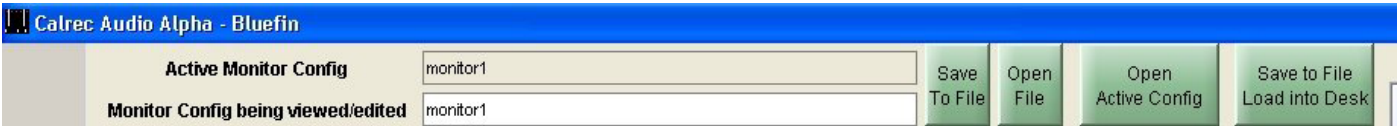
For external sources, a pop up window allows the user to enter a suitable label for the button, and define the source as mono, stereo or surround.

Each bank can be given a user friendly label using this screen. Select a bank, and then select the "Change Bank Label" button. Labels for the middle and bottom rows on the button can be entered. The top row will always display the bank number.

Changes to the monitor configuration on this screen will not take effect on the panels until the configuration is saved, and loaded onto the console.



# SAVED MONITOR CONFIGURATIONS



Once the Assignable Monitor Panels are set up as desired, the monitor configuration can be given a name and saved to the PC's hard disk, so that it can be recalled at a later date.

When SAVE TO FILE is selected, the configuration can be given a name, and will be saved to **c:/Alpha/cust1/monitor** without loading it onto the console.

The name of the monitor configuration currently active on the control surface will be shown at the top of the screen, and the name of the monitor configuration currently being viewed/edited on the screen will be shown underneath.

Changes to the monitor configuration being viewed/edited will not take effect until SAVE TO FILE LOAD INTO DESK is selected. Then the changes will be transmitted to the panels and saved to **C:/Alpha/cust1/monitor**. If any changes are made to the monitor configuration, the SAVE TO FILE LOAD INTO DESK button will flash (until selected) to indicate that the changes to the monitor configuration being viewed/edited have not yet been saved and loaded onto the console.

OPEN FILE will allow a previously saved monitor configuration to be chosen. When a file is opened, the configuration will be loaded into the front end screens as "the monitor configuration being viewed or edited", it is not sent straight to the control surface. The monitor configuration can then be edited if desired and when it is ready to be used, select SAVE TO FILE LOAD INTO DESK, and the revised file will be saved and the settings sent to the control surface.

OPEN ACTIVE CONFIG retrieves the settings that the panels are currently using and displays them on the front end screens replacing the current monitor configuration being viewed/edited.

**Save Options to Disk and Flash**  
As the monitor setup screens are part of the options set of screens, it is important to save the options to disk and flash once the monitor configuration is set up.

The Options screens are used to pre-set the system to the studio's required settings. These settings are not stored in the individual console memories but are saved and loaded separately using the buttons at the bottom of the screen. Although the monitor configuration itself is saved separately, its active state on the console has to be saved using these buttons.



Changes to options take effect as soon as they are made. However, if they are not saved, the next time the desk boots up the options will revert to their previous settings, which could mean that a different monitor configuration is loaded onto the console. This could cause problems should the console have to be reset during a live broadcast. It does however allow changes to be tried out without losing the original settings and these original settings can be restored without having to re-boot the system.

# MISC OUTPUT AND METERS

## Misc Output Misc Functions

When a misc output is selected, the misc functions bank allows options for the mute button, CUT, DIM and mono/stereo monitoring options to be applied.

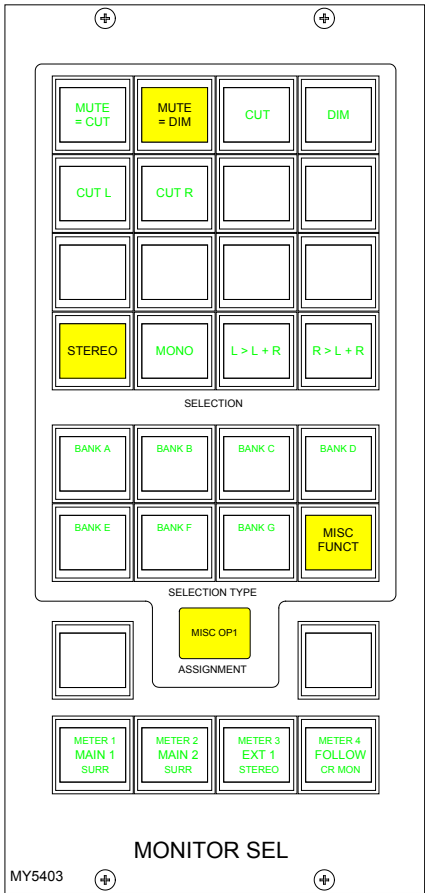
The Mute button for each misc output can be set to CUT or DIM the selected monitor source using the MUTE=CUT or MUTE=DIM buttons. The button will light red when set to cut, and yellow when set to dim.

CUT and DIM can be applied using the buttons here.

CUT L and CUT R allow the left or right leg of the selected monitor output to be cut.

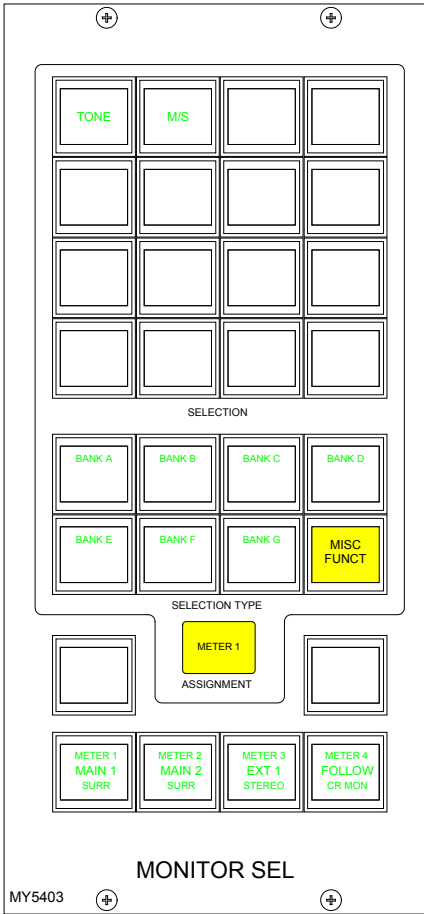
Stereo or mono buttons allow the misc output to monitor the source in stereo or mono.

L > L + R and R > L + R allows either the left or the right leg to be sent to both the left and right of the stereo output.



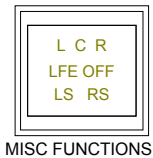
## Meter 1-4 Misc Functions

When meters 1-4 are selected, the misc functions bank allows Tone and M/S (L-R sum/difference) to be selected for that meter.

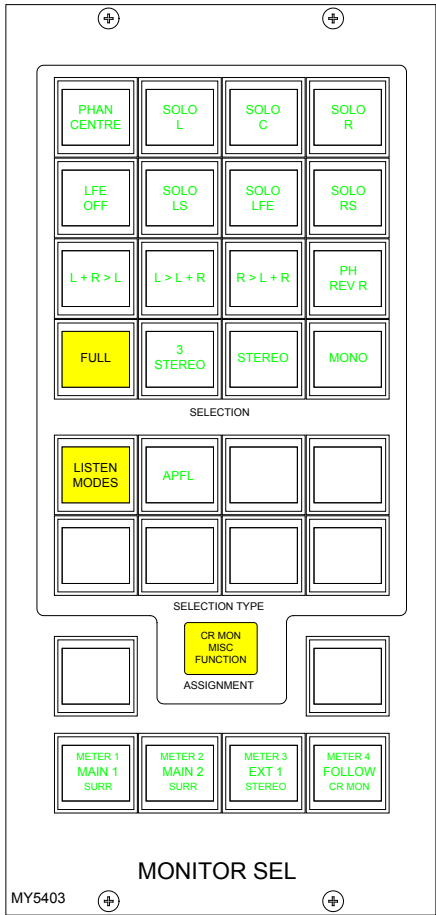


# CONTROL ROOM MISC FUNCTIONS

The Control Room Misc Functions selection button allows listening modes to be applied to the Control Room monitor, and APFL functions to be set up.



Pressing this button gives access to functions displayed on the Monitor Selections panel. The Listen Modes and APFL functions are located in two separate banks, and are chosen in the same way as monitor sources.



## Listen Modes

The default listen mode is mono, stereo 3 stereo or full surround depending on the LS arrangement set in the Set up application.

The selection buttons are as follows:

Selection buttons to switch PHAN CENTRE on, and LFE off.

6 solo buttons allow solo monitoring of each component of a surround signal.

4 stereo option buttons: L+R to L, L to L+R, R to L+R and PH REV R. These will work in any mode, but are really designed for use in stereo mode or when monitoring stereo sources.

4 Listen mode selection buttons, allow the Control Room to monitor its selected source signal in Full surround, 3 STEREO, STEREO or MONO.

3 STEREO with Phan Centre ON is the same as STEREO except the LFE is optional.

If the source being monitored is surround, the STEREO button will create a stereo downmix of that source. If the source is stereo, the surround monitor buttons for that main output will have no effect.

MONO feeds L, C, R, LS and RS to L and R.

## APFL

There are selection buttons for:

PFL to override each misc output 1-6

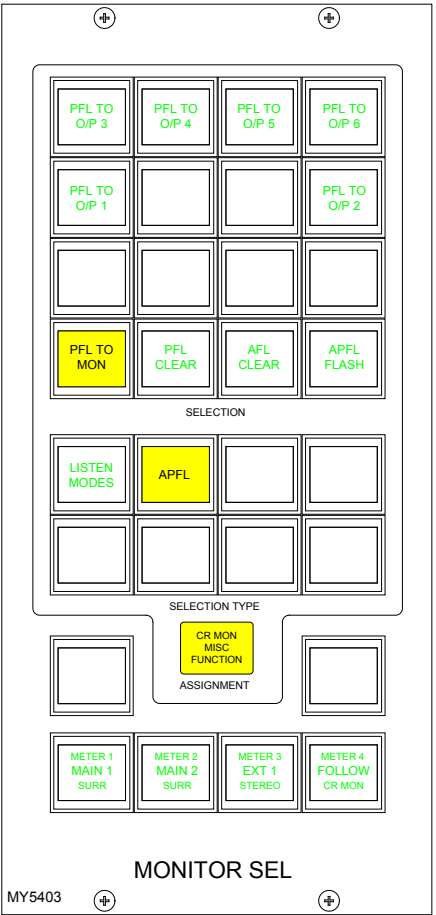
PFL to MON - Feeds the Control Room LS outputs overriding the current LS selection.

PFL clear and AFL clear, clear any latched buttons.

APFL Flash sets the APFL light to flash when any of the AFL or PFL buttons are latched.

PFL from surround mains is a stereo downmix of the surround signal.

If PFL to MON is not selected, PFL can override the small LS (if it has been set to do this in the setup application). Alternatively, there can be a separate stereo PFL LS output. An external RTB input can mix with PFL to the PFL LS output.



# DECODER REMOTES

The Decoders selection button allows any decoders which are installed to be controlled. Pressing this button allows the user to select a decoder, and gives access to decoder remote functions displayed on the Monitor Selections panel.



The different types of decoder are located in separate banks, and functions are chosen in the same way as monitor sources.

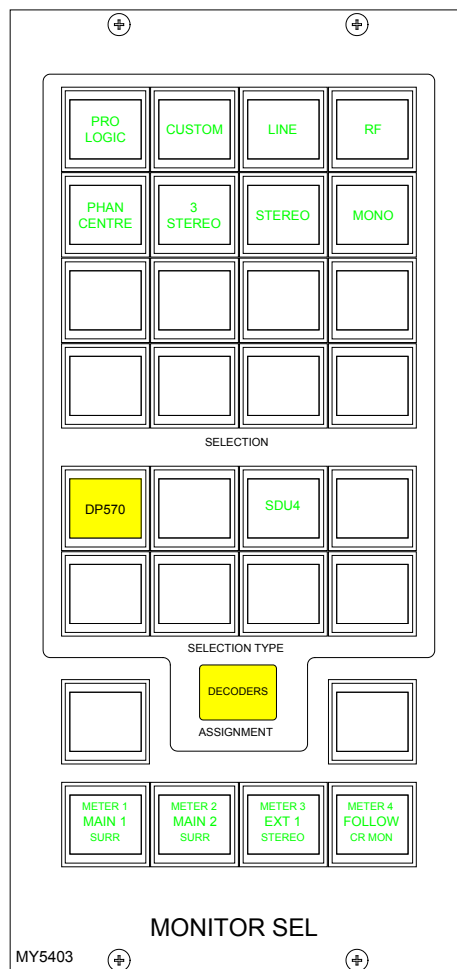
The decoder function buttons are as follows:

1 button for Pro Logic mode. When using a Dolby DP570, it is assumed that it will be set to Dolby Digital mode either in manual or auto detect mode.

3 buttons for Alternate Compression Modes: CUSTOM, LINE and RF. If none are selected, there will be no compression and no dialogue normalisation.

4 buttons for Alternate Output Modes: PHAN CENTRE, 3 STEREO, STEREO and MONO. If none are selected, the output will be full surround.

When controlling a Dolby SDU4, LT/RT decoder, only the stereo and mono output mode buttons will function.



## Dolby DP570 & DP564 Setup

These notes are offered for guidance only and relate to firmware versions in use around 2006. Other issues of Dolby firmware may require a different procedure and always consult the Dolby supplied documentation.

## On the Dolby unit:

**<label>** means press the button with the name label.

Power up the unit.

**<setup>**

**<down arrow>** until you see "SYSTEM SETTINGS"

**<enter>** Unit name is now displayed

**<down arrow>** until you see "GPI setup"

**<enter>** "GPI pin 23" is displayed

**<enter>** "GPI pin 23 trigger" is displayed

**<enter>**

**<down arrow>** until you see "Edge"

**<enter>**

**<esc>** "GPI pin 23 trigger" is displayed

**<down arrow>** "GPI pin 23 Polarity" is displayed

**<enter>**

**<down arrow>** until you see "Positive/High"

**<enter>**

**<esc>** "GPI pin 23 Polarity" is displayed

**<down arrow>** "GPI pin 23 Function" is displayed

**<enter>**

**<down arrow>** until you see "FULL" meaning surround.

**<enter>**

**<esc>** "GPI pin 23 Function" is displayed

**<esc>** "GPI pin 23" is displayed

**<down arrow>** "GPI pin 24" is displayed

Repeat the process for all the GPI pins 24 - 31 (as drawing/spreadsheet 0681-87)

**<esc>** "GPI setup" is displayed

**<down arrow>** "GPO setup" is displayed

Now go through the same routine to set up the outputs on pins 7 to 14 (as drawing/spreadsheet) with trigger as "Level", Polarity as "Positive/High", and function as spreadsheet.

**<esc>** Until back at original menu.

Note: With issue 1 cable, the outputs are on pins 8 to 15.





# ALPHA METERING SYSTEM

# TFT METERING SYSTEM

**Up to 16 high quality TFT screen based meters can be incorporated into the console upstand either instead of or alongside bargraph and moving coil meters. The user can dynamically change the layout of the meters and their arrangement.**

The screen layout is configured such that each half of the screen can have 4 or 6 columns, allowing 8 or 12 meter positions across its width. Each column can then be split into up to three rows which can be 1/3, 1/2, 2/3 or full height of the TFT meter panel.

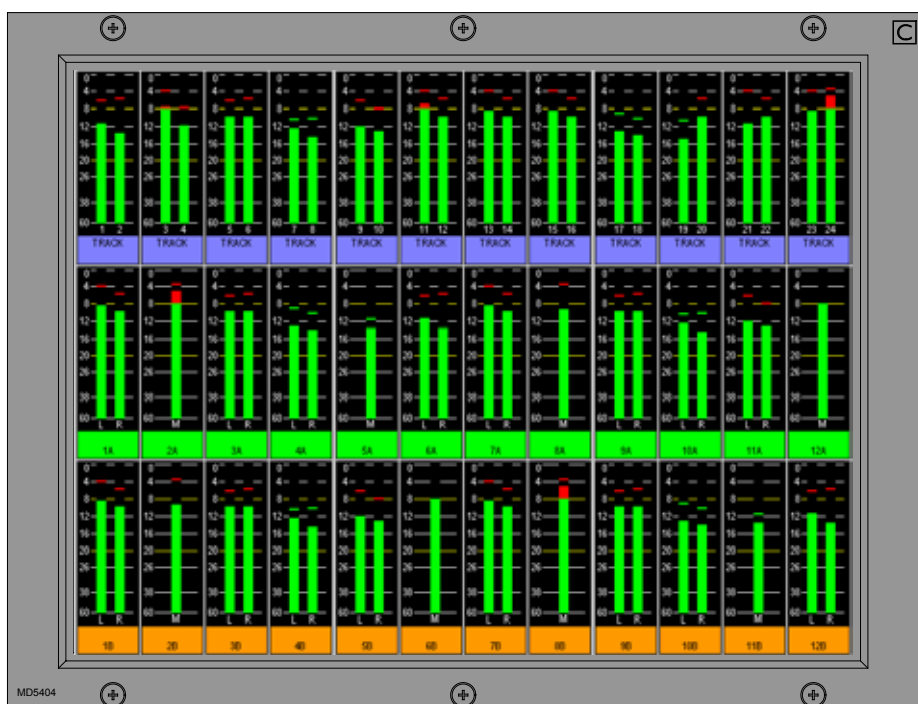
This allows a greater density of meter functions to be displayed, as each TFT meter can display up to 36 meters within the space usually taken up by just two standard meter panels.

The following functions can be metered:

- Channel Inputs, A and B paths (simultaneously, or set to follow A/B assign button).
- Main Outputs
- Group Outputs
- Auxiliary Outputs
- Track Outputs
- Meter Selectors
- External Inputs
- Miscellaneous functions

Each meter can be:

- Mono
- Stereo
- M/S (Sum and Difference of the stereo signal)
- Surround (L, R, C, LFE, LS, RS - sequence set as part of meter arrangement)
- Phase Display



When a screen is configured with 8 columns, these columns will line up with any faders positioned in that section of the console. This is useful when metering channel inputs or groups.

The number of meters configurable on the TFT screens is governed by the number of meter data signals available. There are 256 meter data signals available for output meters. In addition, for input meters, there is one meter data signal per audio signal. If an audio signal is metered on a TFT meter and a standard meter at the same time, it will use up two signals in the meter data stream.

# TFT METER SETUP SCREEN

The Options - Meters - Setup screen contains options to set global metering settings.



## Bar colours

The user can select the colours to be used on the meters. The top/middle/bottom colours for each signal can be selected independently. Select the signal from the list, then select the colours from the palette. The selected colours for each signal are shown at the bottom of the screen.

## Signal Order

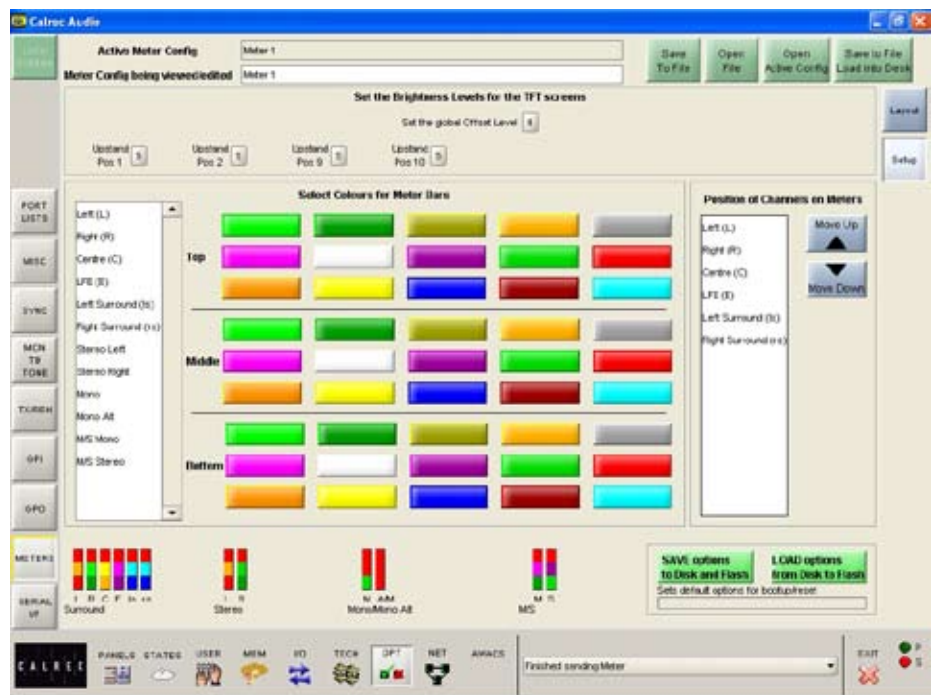
The user can select the order that the surround signals appear. The order can be shuffled by selecting a signal from the list and using the Up and Down buttons. The order chosen will be used for all surround meters.

## Screen Brightness

Over time, the brightness of TFT screens can degrade. For this reason, a set of controls are provided to adjust the brightness of each screen individually and globally.

The screen in each upstand position can be adjusted from 0-9 using the selection buttons (0 is off). A selection window will appear with the current level highlighted.

Selecting a different level will close the window and the new level will be shown on the screen. The global offset level will adjust the brightness of all screens by the value selectable in the same way, from -5 to +4.



# ADJUSTING TFT SCREEN LAYOUT

The user can (with some rules) control the layout of the rows and columns on the TFT screens. The numbered buttons on the METERS-LAYOUT screen allow the meter panel in that upstand position to be selected for set-up.



Select a meter position (its background turns blue), and select CHANGE LAYOUT. A dialogue box then allows the number of columns and rows in the selected meter's half of the screen to be chosen. The meter's height can then be set to span the available rows.

## Rows

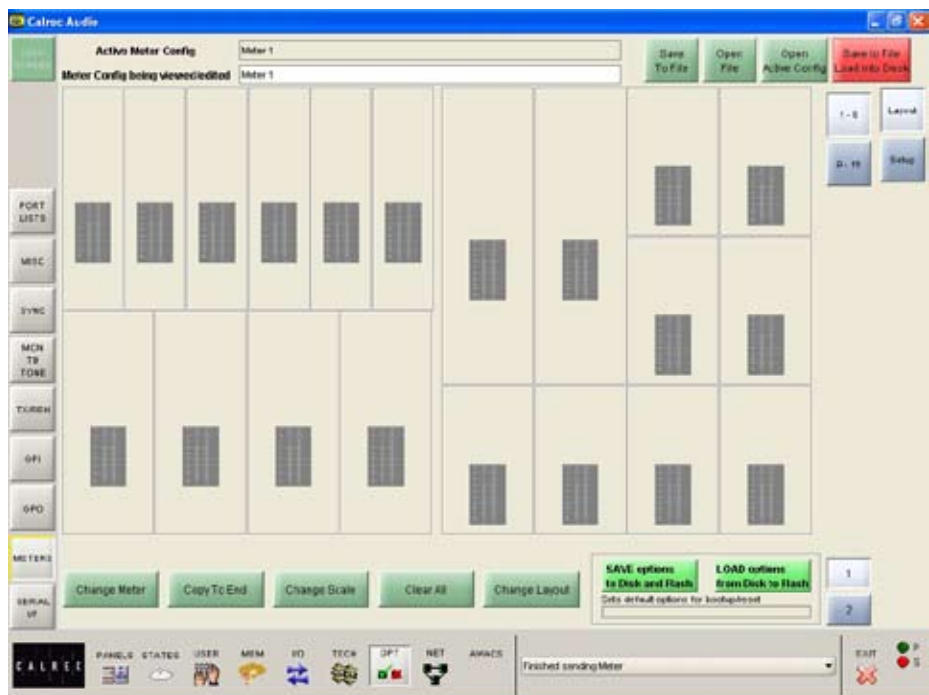
Each half of the screen can have two or three rows, and the meters within each column can be set to take up 1, 2 or 3 rows, to achieve different row heights for different columns. Changing the number of rows only affects meters in the selected meter's half of the screen.

## Columns

There can be 4 or 6 columns in each row across each half of the screen. As the screens are set up in halves, there can be different column widths on each side of the screen. Changing the number of columns will affect the selected meter's row only (Unless the change affects meters already set on other rows). This allows rows to have different numbers of columns.

## Block Height

In a column with 2 rows, selecting 1 row high makes the meter take up half of the column it occupies. Selecting 2 rows high makes the top meter position take up the full height of the column it occupies. In a column with 3 rows, selecting 1 row high



makes the meter take up one row (1/3 of column height) in the column it occupies. Selecting 2 rows high allows the meter to take up the row it is on and the row below in its column. 3 rows high makes the meter the full height of its column.

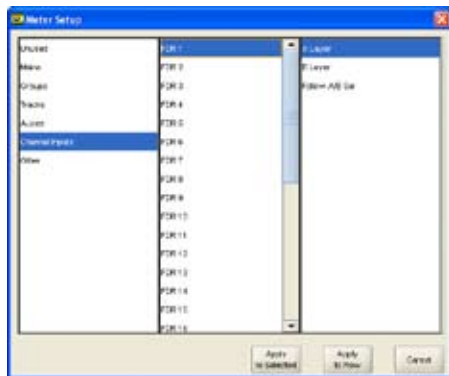


# METER CONFIGURATION

Sources are allocated to TFT, bargraph or moving coil meters in the same way. Select a meter position (its background will turn blue) and select **CHANGE METER**.



A dialogue box will appear which allows the meter source to be chosen. Select the required source from mains, groups, tracks, auxes, channel inputs or other. Subsequent columns will list the available options for that source.



When all options are selected, **APPLY TO SELECTED** will apply the source to the selected meter position only. In the case of TFT, twin or multiple-way meters, **APPLY TO ROW** will allocate that source to the selected meter position, and subsequent sources in the list will be applied to all the meter positions to the right of the selected meter position in the row, until the row is full, or you run out of sources in the list.

When selecting channel inputs to be metered, the fader number is selected, and the path A or B. Alternatively, the meter can be set to follow the fader's currently assigned path selection (A or B).

For surround CRLS and Meters 1-4, the width of the TFT meter will automatically change to match the source.



## Copy to End

If a source has been allocated to a meter, and that meter is selected, **COPY TO END** can be used to allocate subsequent sources in the list to all the meter positions in the row, until the row is full, or you run out of sources in the list. This is similar to **APPLY TO ROW** in the pop up dialogue box, **COPY TO END** allows you to do this after the first meter has had a source allocated.

## Change Scale

Each meter can be PPM, VU or Phase. There can be up to 128 phase meters assigned in the configuration, after all have been assigned the option will no longer be available. The scale type can be selected individually for each meter or globally for all meters. This applies for both standard and TFT meters. Scales available to the user are set in the Set-up Application from a list which is longer than the system is capable of.

## Clear All

"Clear All" resets all the meter positions, clearing all settings on all meters in the upstand. A confirmation box must be accepted before this action is carried out, this is to prevent against accidental changes.

## Tracks on TFT Meters

2 tracks can be displayed in any single meter position. However, if the meter position occupies a column which is 1/8 of the screen width (that half of the screen being set to 4 columns wide), then 4 tracks can be displayed allowing the track metering to occupy a smaller space. When selecting Tracks to meter, the first available options column allows two tracks to be selected for display in that meter position. The next available options column will then allow selection of the next two tracks. It is useful to change the colours for pairs of mono meters such as tracks, so that the left of the pair is a different colour to the right.

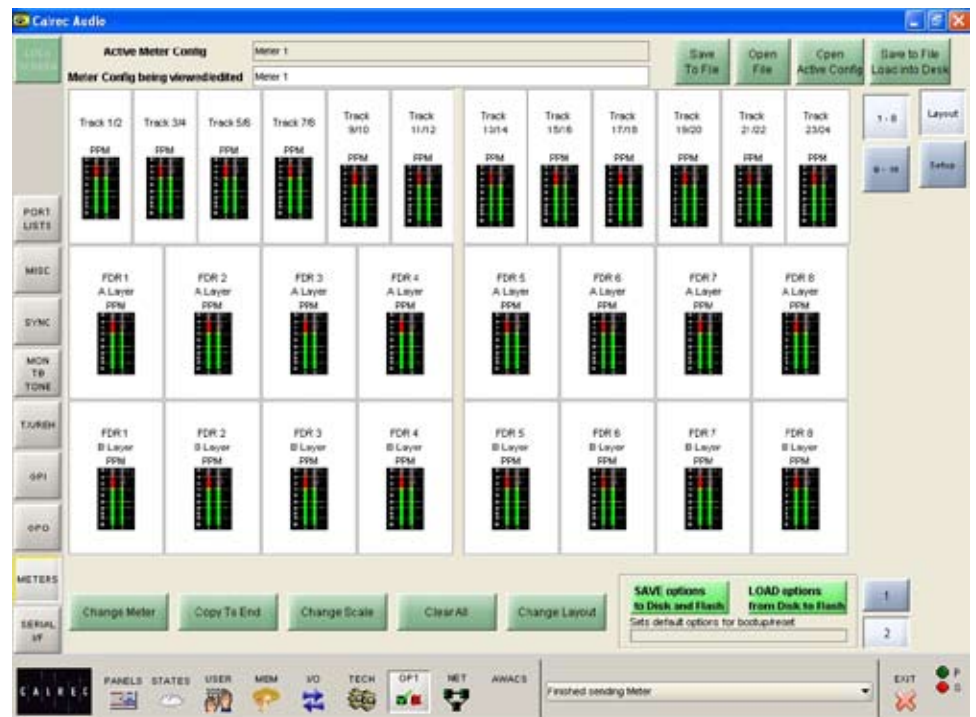
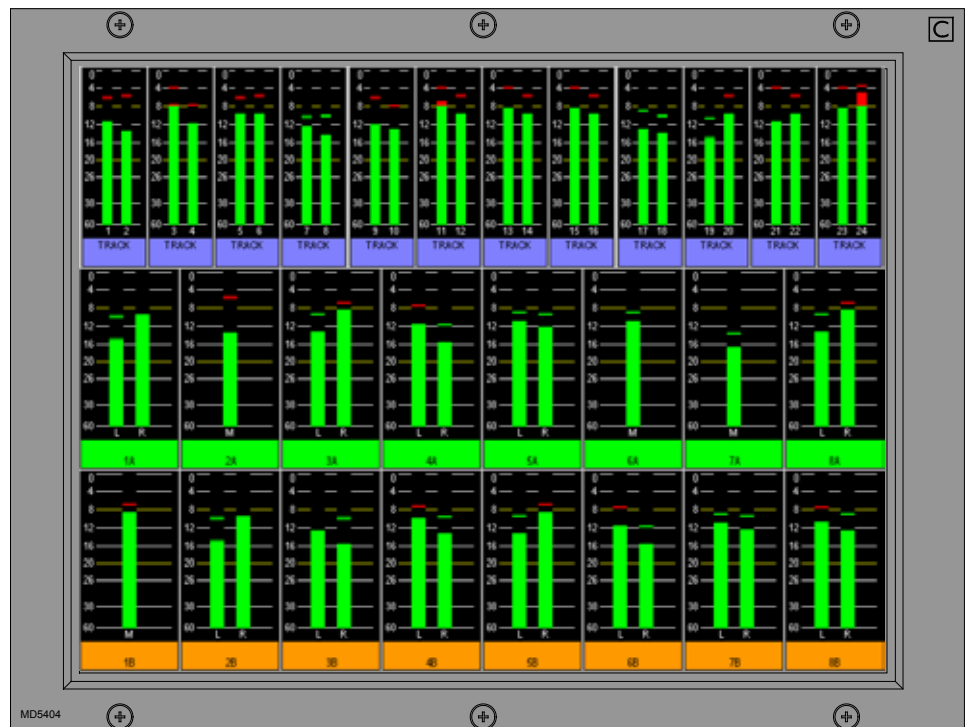


# TFT CONFIGURATION EXAMPLES

In the example below, the TFT meter screen has been split up into three rows.

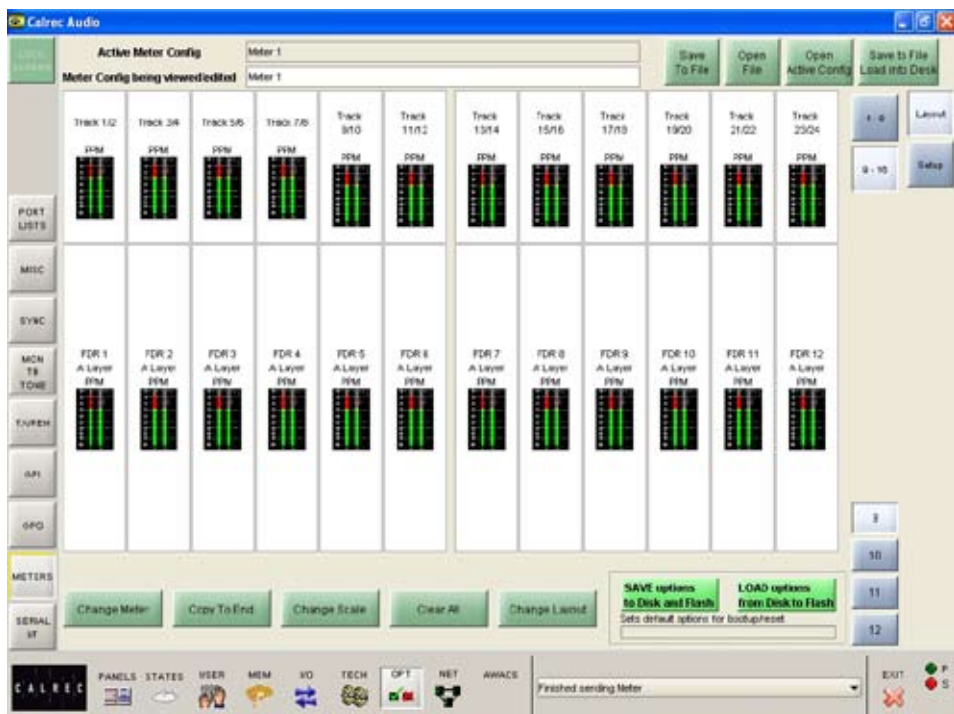
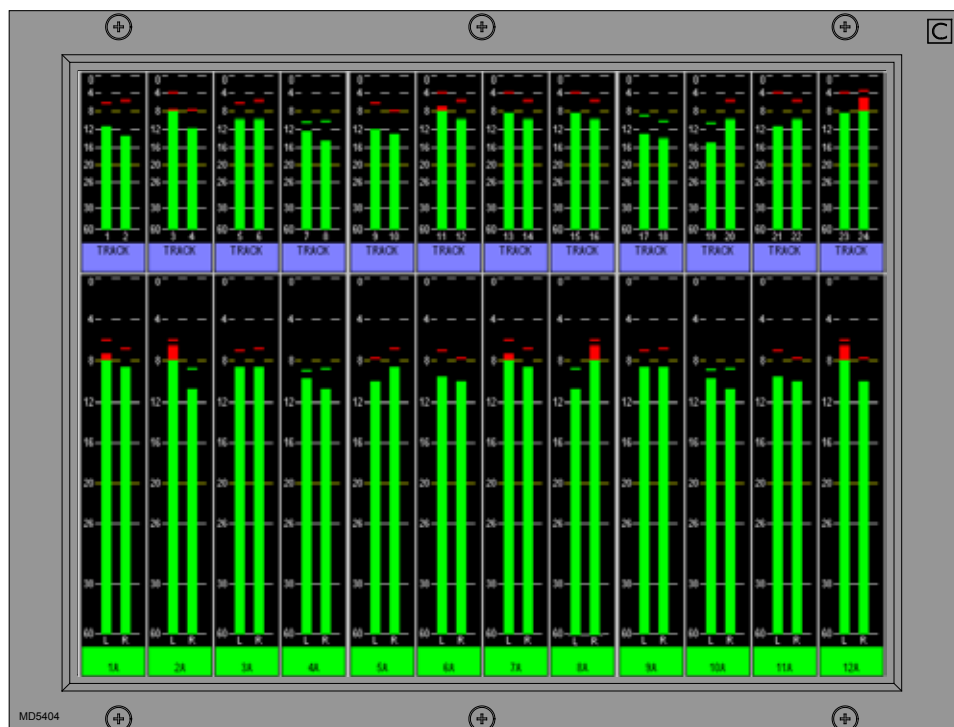
The top row has been split up into 12 meter positions to house the tracks, and the middle and bottom rows have been split up onto 8 meter positions across, to house the channel inputs for the A and B paths respectively.

When there are 8 meter positions on a row across the width of a TFT screen, the meter positions will line up with the faders occupying that section of the console.



In the example below, the TFT meter screen has been split up into two rows with 12 meter positions across each row.

The top row takes up 1/3 of the height of the screen, and is occupied by tracks. The bottom row takes up 2/3 of the height of the screen, and is occupied by A path channel inputs.

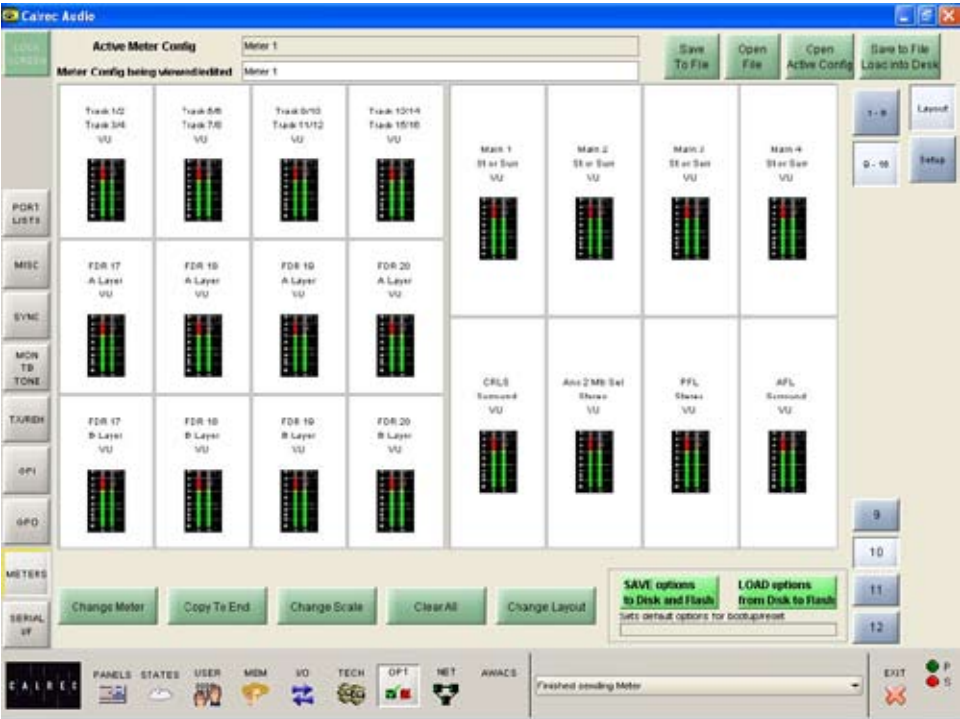
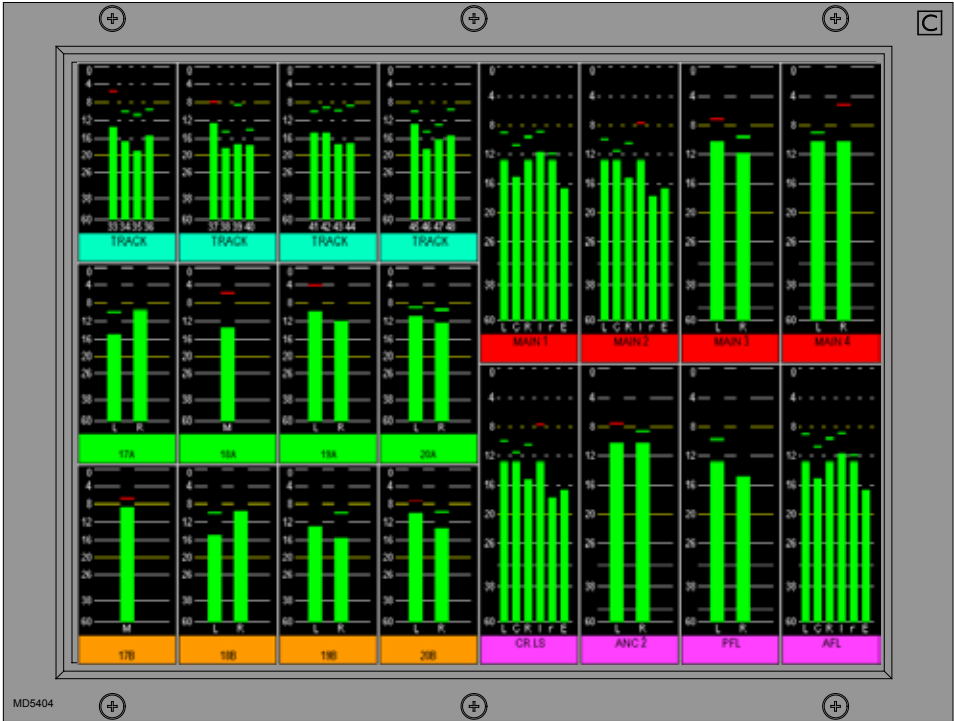


**Example 3**

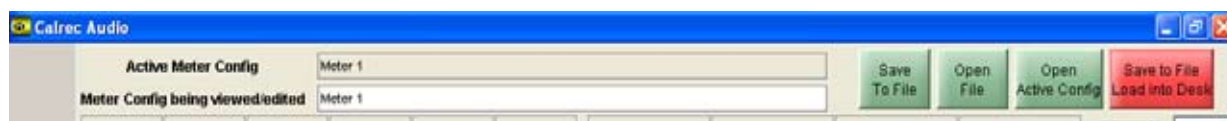
In the example below, the TFT meter screen has different row sizes on each half. In the first half, the top row houses graphs showing four tracks, allowing 16 tracks across half of the screen.

The middle and bottom rows display channel inputs for A and B paths respectively.

The second half of the screen has been split into two rows, each taking up half of the screen's height. Across the top half are the Main output meters, and the bottom half displays CRLS, Ancillary 2, PFL and AFL.



# SAVING AND RESTORING METER CONFIGURATIONS



Once the user has the meters set up as desired, the configuration can be saved to the PC's hard disk, so that it can be recalled at a later date. A configuration consists of the values set on the SETUP screen and any TFT meter layouts designed on the LAYOUT screen.

The configuration currently active on the control surface will be shown at the top of the Setup and Layout screens, and the configuration currently being viewed/edited on the screens will be shown underneath.

## Save to File, Load into Desk

Changes to the configuration being viewed/edited will not take effect until SAVE TO FILE LOAD INTO DESK is selected. Then the changes will be transmitted to the console and saved to **C:/Alpha/cust1/meter**. If any changes are made to the configuration, the SAVE TO FILE LOAD INTO DESK button will flash (until selected) to indicate that the changes to the configuration being viewed/edited have not yet been saved and loaded onto the console.

## Open File

Open File will allow a previously saved meter configuration to be chosen. When a file is opened, the configuration will be loaded into the front end screens as "the meter configuration being viewed or edited", it is not sent straight to the control surface. The settings can then be edited if desired and when they are ready to be used by the control surface select SAVE TO FILE LOAD INTO DESK, and the revised file will be saved and the settings sent to the control surface.

## Save to File

Save to File will save the configuration being viewed/edited to **c:/Alpha/cust1/meter** without loading it onto the console.

## Open Active Config

Open Active Config retrieves the settings that the control surface is using and displays them on the front end screens replacing the current configuration being viewed/edited.

## Save Options to Disk and Flash

As the meter setup screens are part of the options set of screens, it is important to save the options to disk and flash once the meter arrangement is set up. The Options screens are used to pre-set the system to the studio's required settings. These settings are not stored in the individual console memories but are saved and loaded separately using the buttons at the bottom of the screen.



Although the meter arrangement itself is saved separately, its active state on the console has to be saved using these buttons.

Changes to options take effect as soon as they are made. However, if they are not saved, the next time the desk boots up the options will revert to their previous settings, which could mean that a different meter arrangement is loaded onto the console. This could cause problems should the console have to be reset during a live broadcast. It does however allow changes to be tried out without losing the original settings and these original settings can be restored without having to re-boot the system.



# ALPHA ON-SCREEN PATCHING



# INPUT PORTS

This screen allows patching of input sources to channel inputs, insert returns, direct inputs or to output ports. On the control surface, ports are assigned using the I/O Matrix, but these screens provide an alternative set of controls. This screen shows the patching for channel inputs.



## (1) Source Lists

All of the available ports can be grouped into suitable lists using the Options - Port Lists screens. These lists can then be displayed on the left of this screen, ready to be patched to channels on the right. Different lists are accessed using the selection buttons.

## (2) Viewing Options

The sources can be viewed as pairs (for patching to stereo or surround paths), individual (for patching to mono paths), or individual with the actual rack number, card slot and input shown (for diagnostic purposes). When viewed as diagnostics, the list can be sorted alphanumerically, by selecting the column header.

## (3) Input Views

These buttons select the console path types which can have input ports attached (channel inputs, insert returns, direct inputs or outputs). They are displayed in the main section of the screen.

## (4) Fader Views

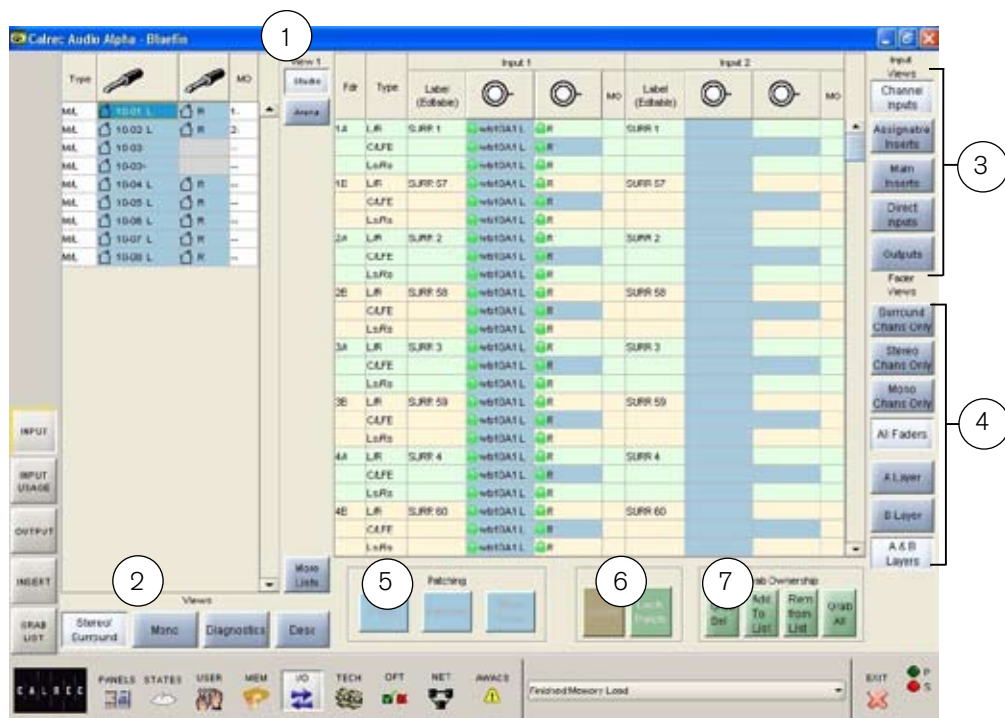
It is possible to choose which set of faders are to be available on and altered by this screen. When a fader assign button is selected, the screen will jump to the selected fader in the list. This behaviour is enabled using the States screen.

## (5) Patching

Assignment is made by selecting a source, and an input or output, and selecting Patch.



The input source label will appear in the channel input label field and on the fader on the console (if that input, 1 or 2 is



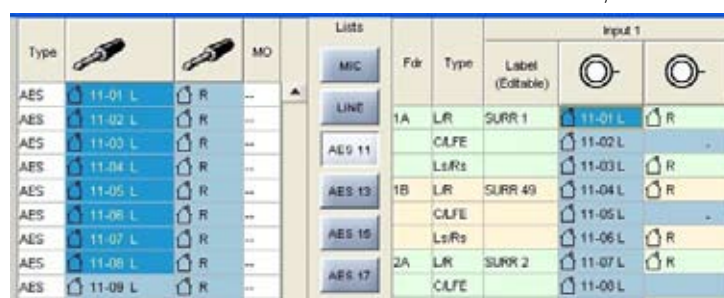
currently selected on the Input/Output panel). By selecting the label cell on the screen, the input name can be edited using the keyboard. The new name is stored with the channel input and replaces the source label on the fader display.

Patches can be removed when selected using REMOVE.

Connections can be moved between channel inputs when selected using MOVE FROM. The Input 1 or 2 field will be highlighted and the PATCH, REMOVE and MOVE FROM buttons will be replaced with MOVE TO, and CANCEL. Upon selection of a new patch point, pressing MOVE TO will move the connection. CANCEL will cancel the operation.

Multiple Patching - It is possible to patch regions of sources to a region of inputs.

- Select a list of input ports using the trackball by dragging down the column
- Select the fader to start patching to
- Select Patch



## (6) Port Isolation

Port connections can be isolated from memory recall, so that their settings will not be over-written when a different memory is loaded. Selecting Isolate a second time will de-isolate the connection. A brown cell in the Label column indicates that a port is isolated.

## (7) Grab Ownership

When a Hydra source or destination is patched, ownership of it assigned to the console. When several consoles share sources/destinations on the same network, the first console that connects to a port will be given control (ownership) over it. Other consoles that subsequently connect that port will not be able to control it.

The grab buttons allow the console to override ownership of the network ports, either altogether, individually, or by adding them to a "Grab List". When one or more Hydra ports are added to the grab list, the "Grab All" button changes to "Grab List". The grab list can be viewed on the Grab List screen, accessed on the left side of

# OUTPUT PORTS

The I/O - Output screens allow patching of console output signals to main, auxiliary and track output ports, insert sends and direct outputs. It is also for setting up Monitor, Talkback ,Oscillator and external metering outputs. This screen shows the patching for buss outputs.



## (1) Output Port Lists

All of the available ports can be grouped into suitable lists using Options - Port Lists screens. These lists can then be displayed on the right of this screen, ready to have signals patched to them from the left. Different lists are accessed using the selection buttons.

## (2) Viewing Options

The sources can be viewed as pairs (for patching to stereo or surround paths), individual (for patching to mono paths), or individual with the actual rack number, card slot and input shown (for diagnostic purposes).

## (3) Output Views

These buttons select the different categories of console output signals which can be patched to output ports (e.g. buss outputs, insert sends, direct outputs, monitoring outputs, Talkback outputs, oscillator outputs, external meter outputs). They will then be displayed in the main section of this screen.

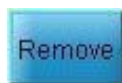
## (4) Patching

To make an assignment, select an output signal, and an output port, and select Patch. Output signals can be patched to any number of output ports by repeating this

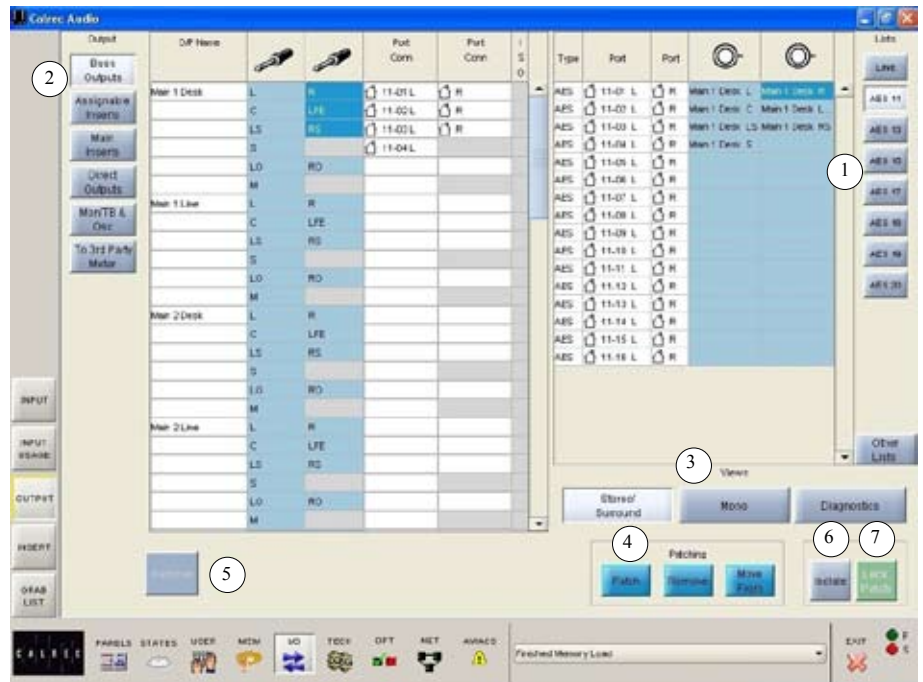


procedure. (If groups are set to be mono, only the left output will have a signal on it).

Patches can be removed from selected output ports using the REMOVE patching button.



Connections can be moved between output ports when selected using the MOVE FROM button. The Name field will be highlighted and the PATCH, REMOVE and



MOVE FROM buttons will be replaced with MOVE TO and CANCEL. Upon selection of a new patch point, pressing MOVE TO will move the connection. CANCEL will cancel the operation.

Multiple Patching - It is possible to patch signals to many outputs in one operation:

- Select first source point
- Select the output ports by dragging down the column, these have to be all in the same column
- Select Patch

## (5) Remove

The Remove button allows an output signal to be removed from its output port assignment or assignments, without needing to locate the output port or ports to which it is patched. Simply select the port connection from the "Port Conn" column on the list of output signals, and select Remove.



## (6) Port Isolation

The ISOLATE button allows the selected port connection to be isolated from memory recall, so that its current settings will not be over-written by what is in the memory. Clicking the button a second time will de-isolate the connection. A brown cell in the Label column indicates that a port has been isolated.

## (7) Output Port Locking

Some output ports may need to be 'locked' once they have been set up to avoid accidental removal. For example, the console's Main 1 output signal may be assigned to a particular output port. If this were the main studio transmitter output, it would be very undesirable to allow the assignment to be easily changed during normal operation. For this reason, a locking system is provided to protect critical parts of each configuration.

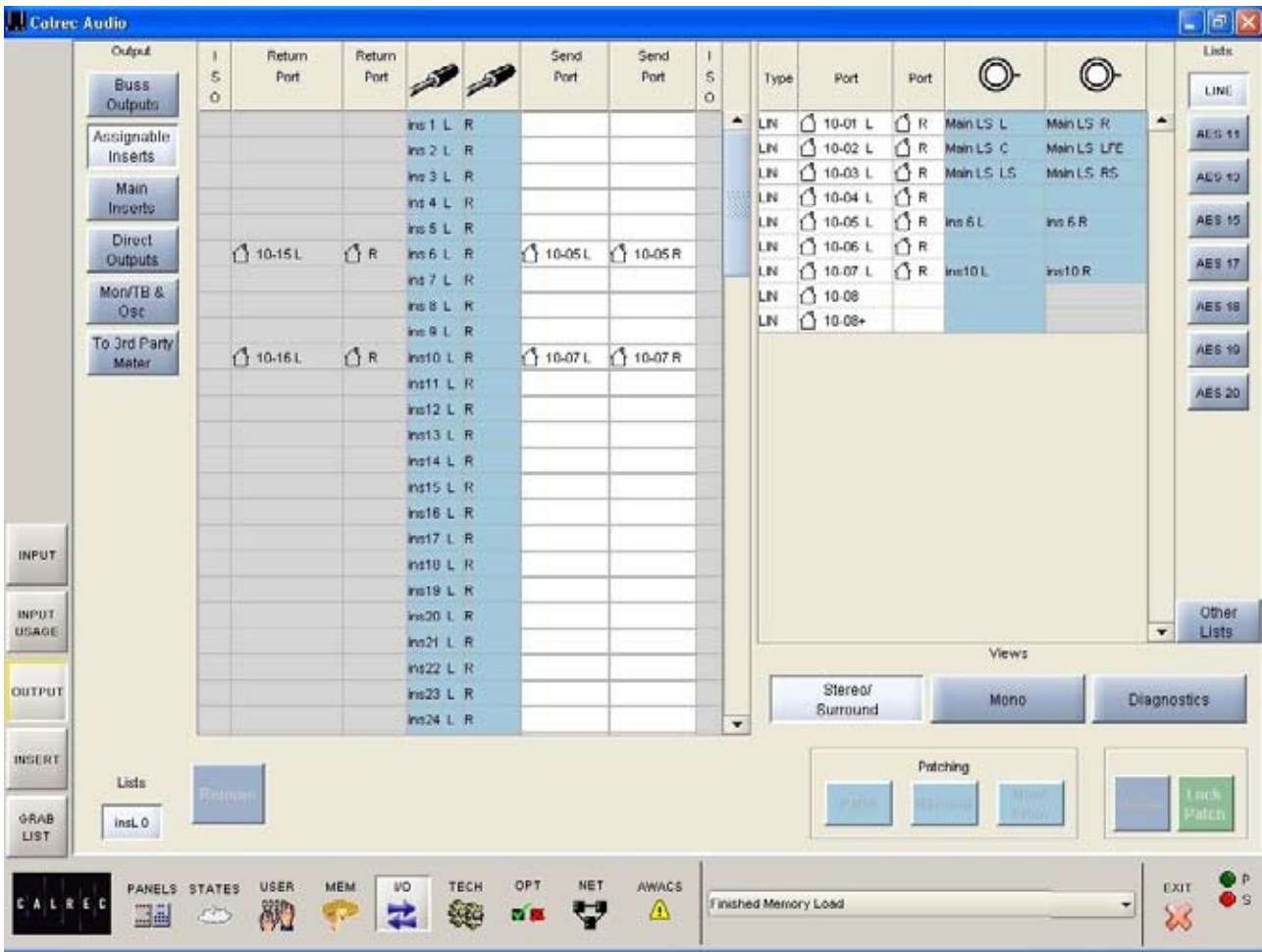
Operation of the locking system is only available in "Technician" or "Supervisor" mode which are password protected to add an extra layer of security. Modes are selected using the TECH - User Mode screen.

To lock an output port assignment, select an output port which has a source assigned to it, and select the LOCK PATCH button. Provided that the desk is in "Technician" mode, the lock state will be toggled.

If the lock is active, the port name will be highlighted in bright green text.

Once a patch has been locked, any attempt to patch over it, move it, or remove it will display the error message: "Patch locked!"

# ASSIGNABLE INSERT SENDS



The assignable insert sends are set up on the I/O - Output screen, by selecting “Assignable Inserts” from the list of Output Views.

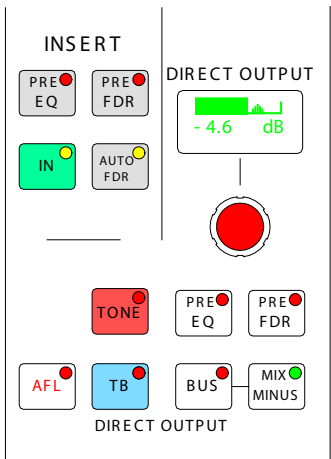


Once this is done the insert can be connected to any channel or group via the Insert screen or by using the I/O Matrix panel on the control surface.

Once connected, the insert is switched into the channel path using the buttons on the Input/Output panel (shown below).

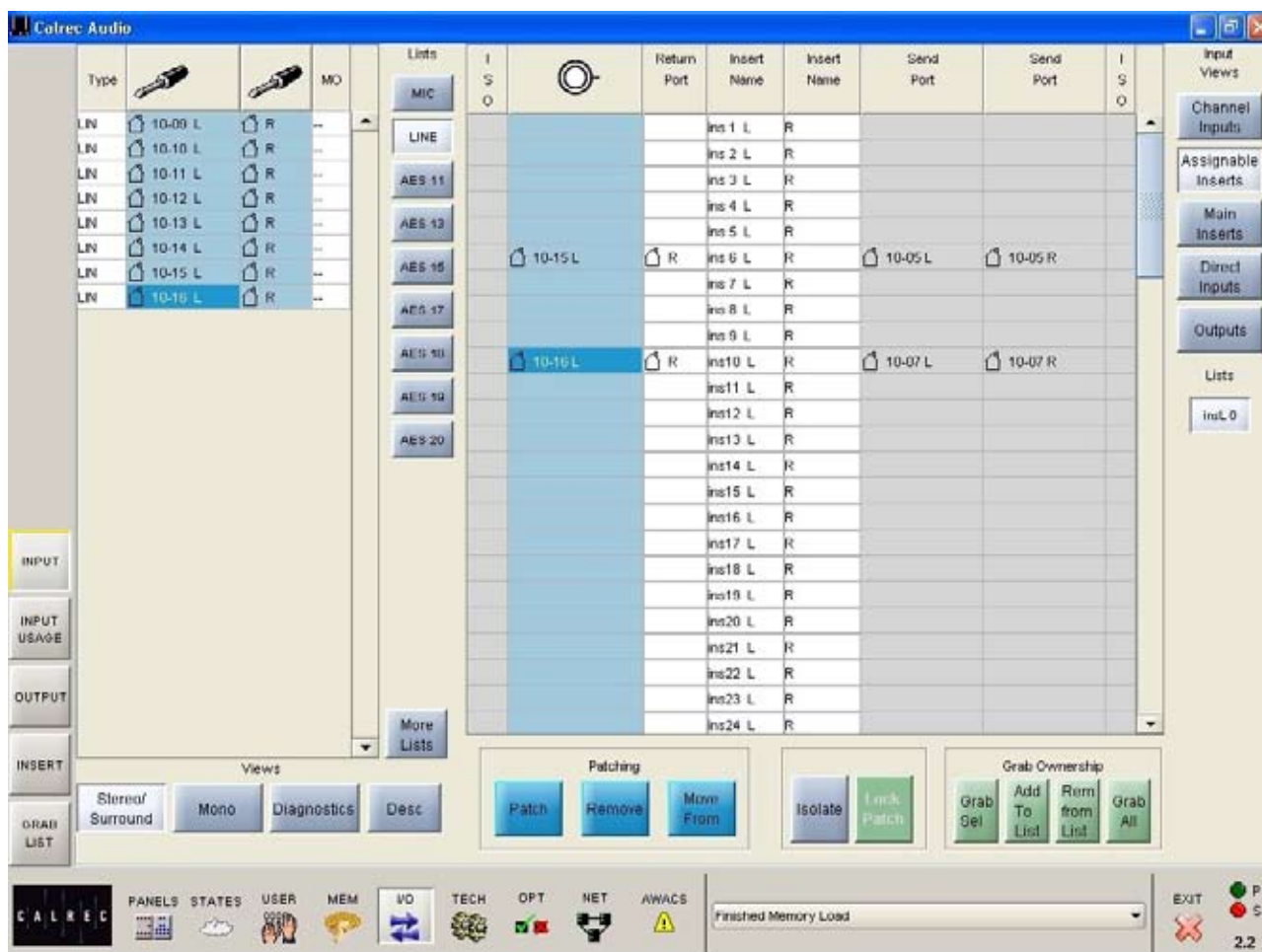
The output ports for assignable insert sends can be patched, moved and removed here in the same way that buss outputs are patched.

The input ports connected to the insert return can also be seen. These are set up on the I/O - Input screen.





# ASSIGNABLE INSERT RETURNS



The assignable insert returns are set up on the I/O - Input screen, by selecting “Assignable Inserts” from the list of Input Views.

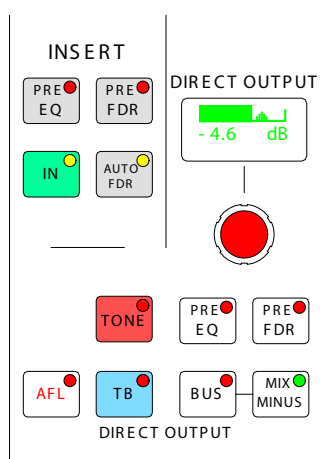


Once this is done the insert can be connected to any channel or group via the Insert screen or by using the I/O Matrix panel on the control surface.

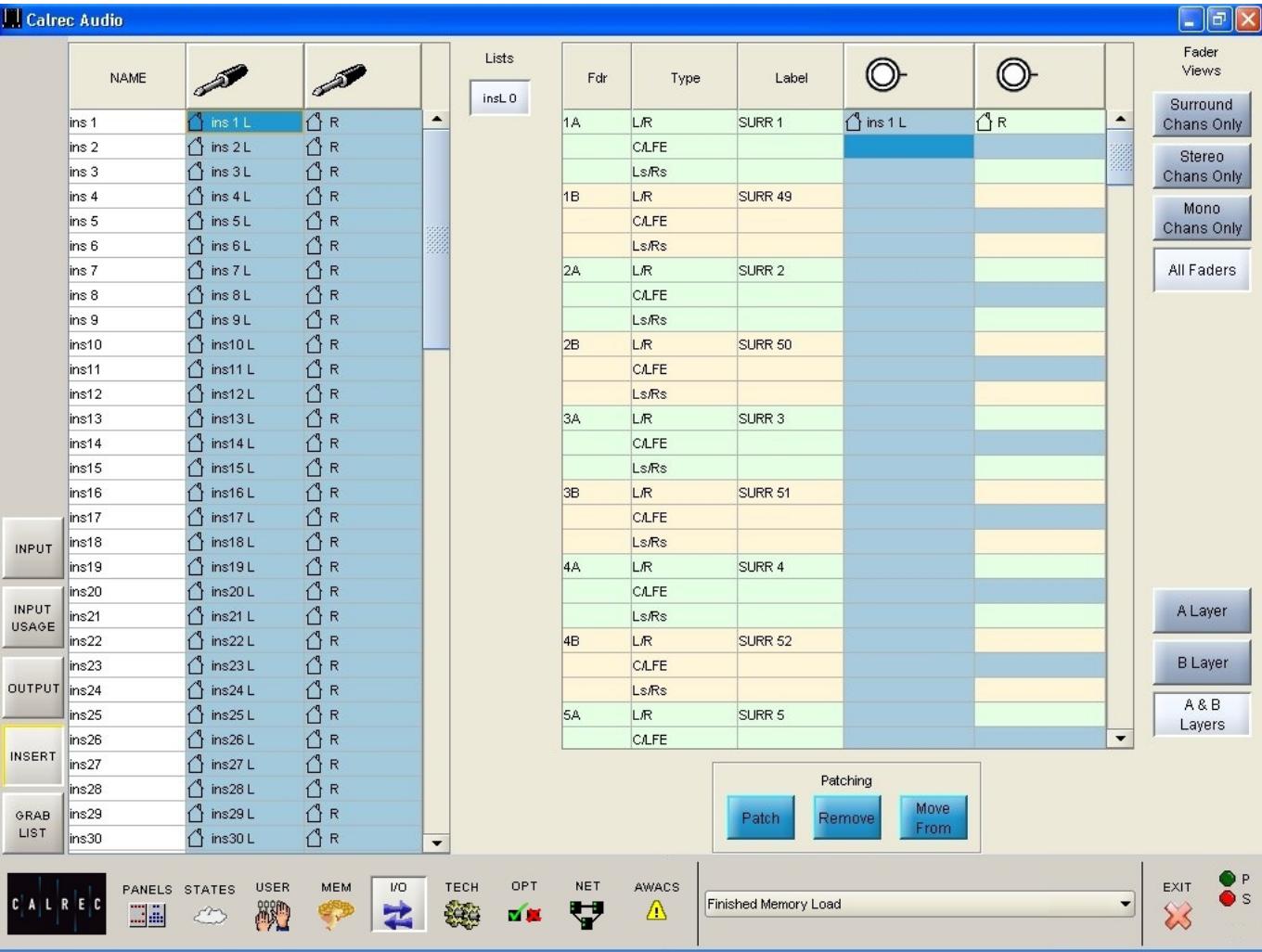
Once connected, the insert is switched into the channel path using the buttons on the Input/Output panel (shown).

The input sources for assignable insert returns can be patched, moved and removed here in the same way that channels inputs are patched.

The output ports connected to the insert send can also be seen. These are set up on the I/O - Output screen.



# INSERT SCREEN



Once the assignable insert sends and returns have been set up on the I/O - Input and I/O - Output screens, they can be patched here to channels and groups, in the same way that channel inputs are patched.

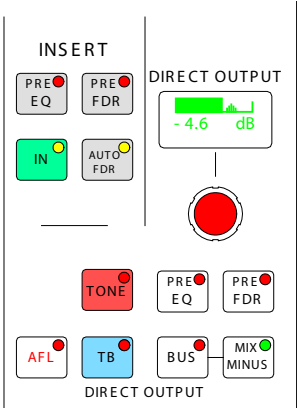


The Fader View buttons select which paths are on display.

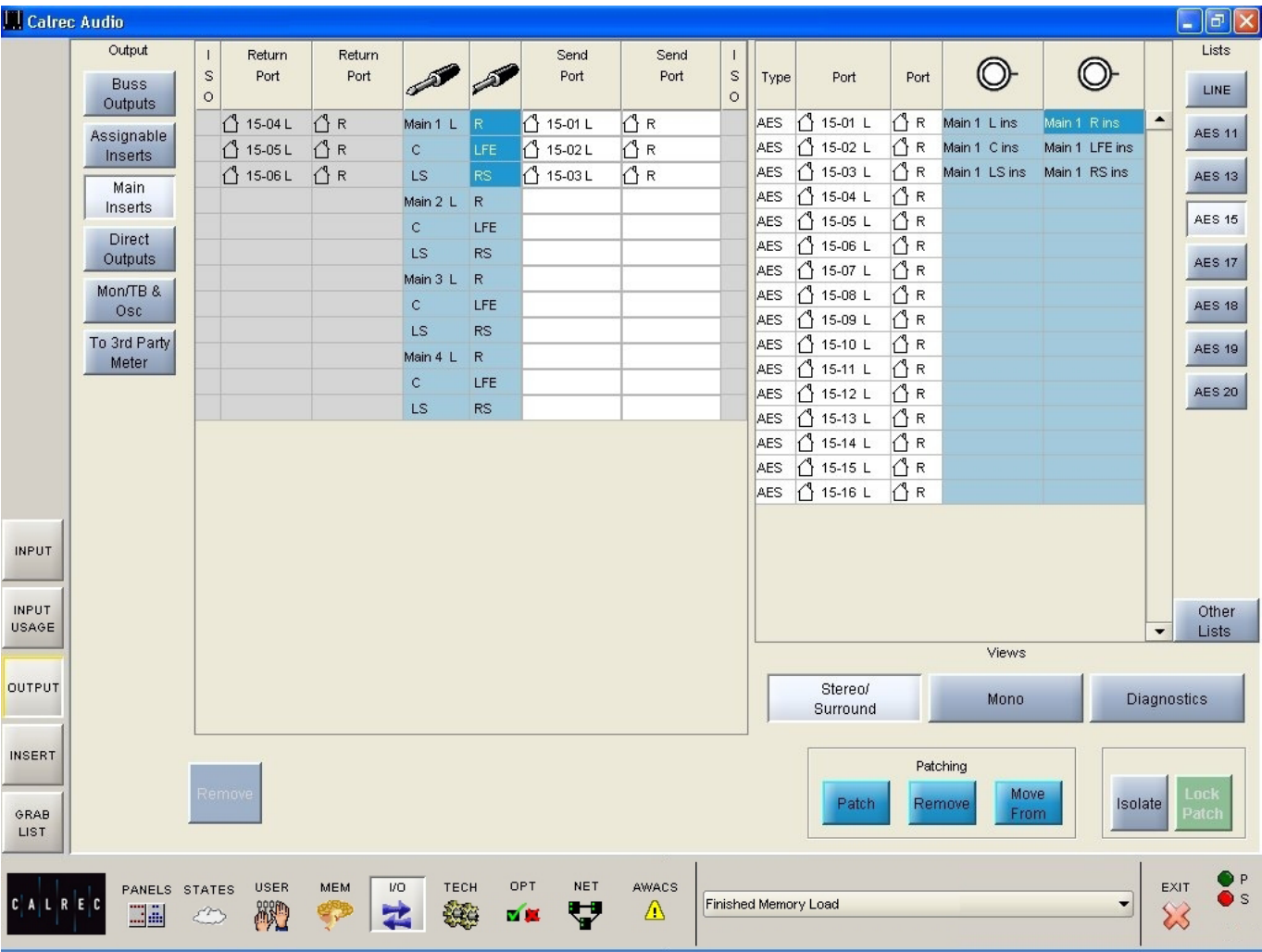
All the inserts can be accessed on the left hand side of the screen. Most inserts are treated as pairs in the labelling. L and R are used to distinguish the two halves of the pair. This makes it easier for them to be used as a stereo insert but does not

necessarily mean they are stereo. The two halves of the pair can be used for separate mono signals. The inserts can be viewed as pairs (best for patching to stereo paths) or individual (best for patching to mono paths).

The assignable inserts can also be patched to channels and groups by using the I/O Matrix panel. Once connected, the insert is switched into the channel path using the buttons on the Input/Output



# MAIN INSERT SENDS

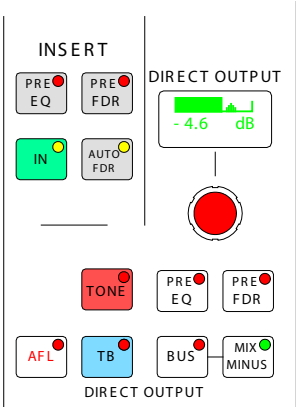


The main insert sends are set up on the I/O - Output screen, by selecting “Main Inserts” from the list of output views. The output ports for main insert sends can be patched, moved and removed here in the same way as buss outputs are patched.

The main inserts are dedicated to the main outputs. Once the ports have been set up the insert can be switched into the main path using the buttons on the Input/Output panel (shown below).

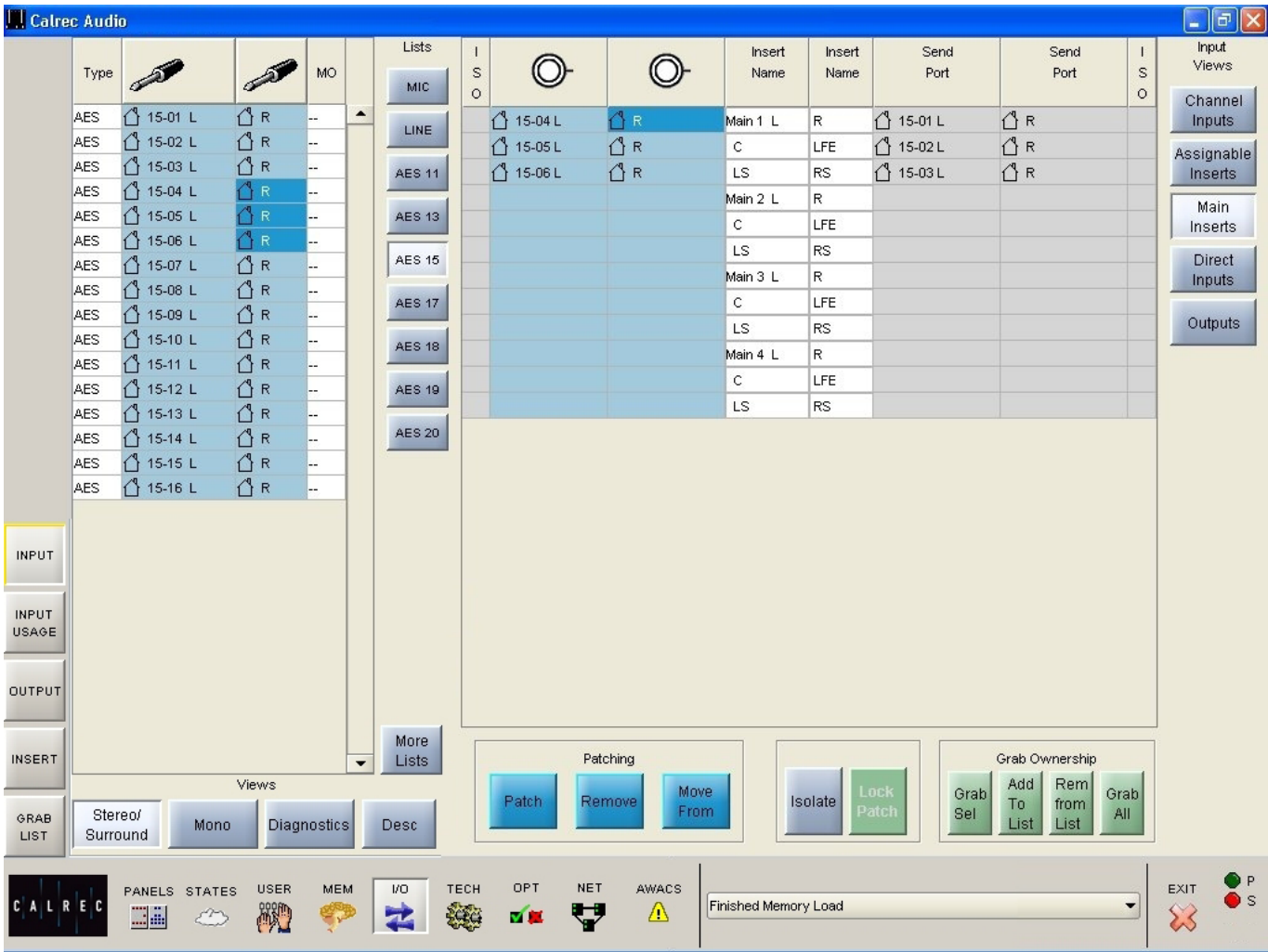


The input ports connected to the insert return can also be seen. These are set up on the I/O - INPUT screen.





# MAIN INSERT RETURNS



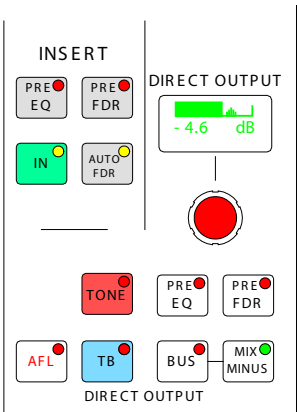
The main insert returns are set up on the I/O - INPUT screen, by selecting “Main Inserts” from the list of Input Views. The input sources for main insert returns can be patched in the same way that channel inputs are

The main inserts are dedicated to the main outputs. Once the ports have been set up the insert can be switched into the main path using the buttons on the Input/Output panel (shown below).

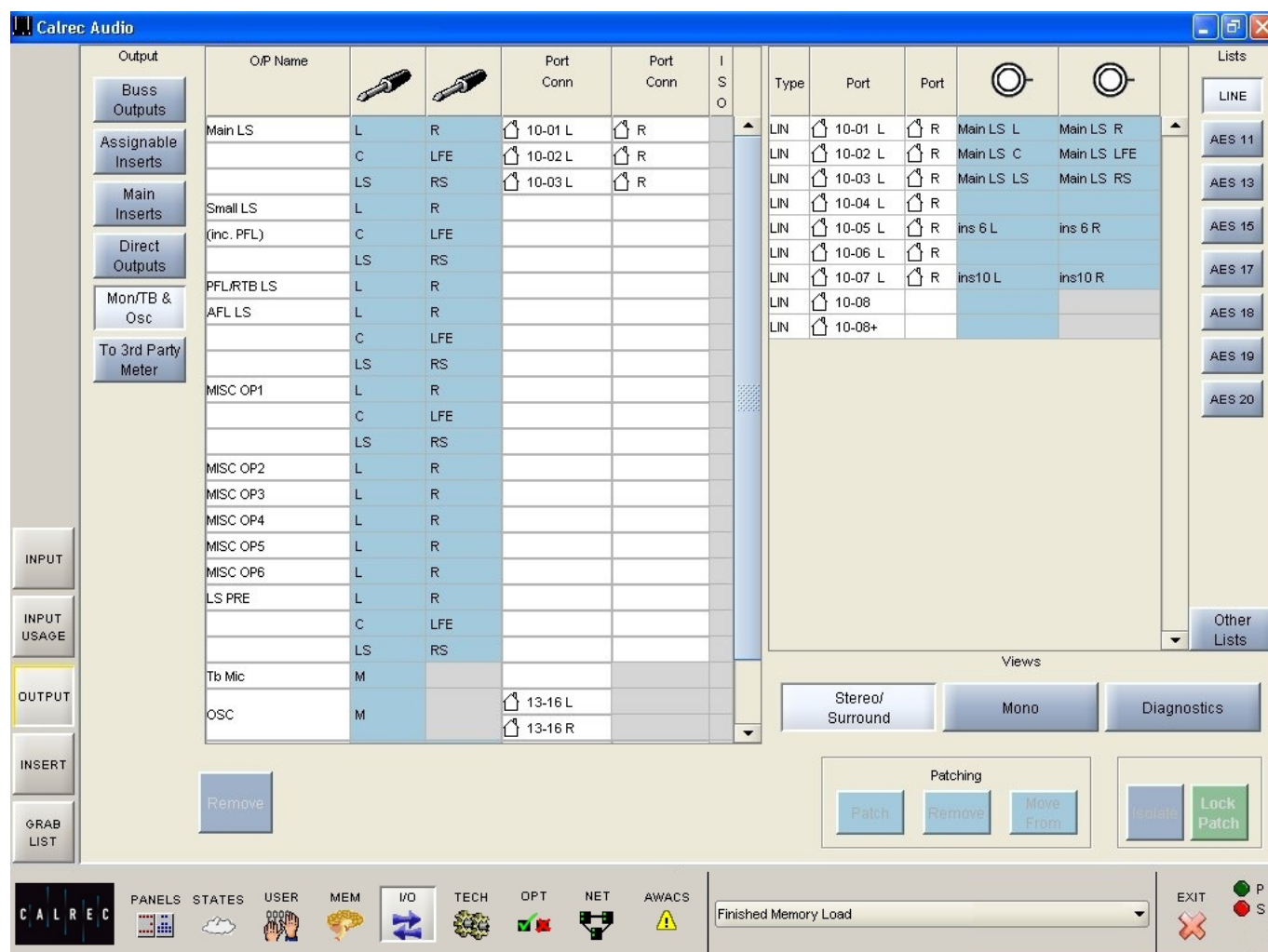


patched.

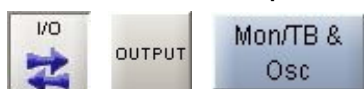
The output ports connected to the main insert send can also be seen. These are set up on the I/O - OUTPUT screen.



## MONITORING, TALKBACK AND OSCILLATOR OUTPUTS



The output ports for the monitoring, talkback and oscillator outputs can be patched on the I/O - OUTPUT screen, by selecting “Mon/TB & Osc” from the list of Output Views.



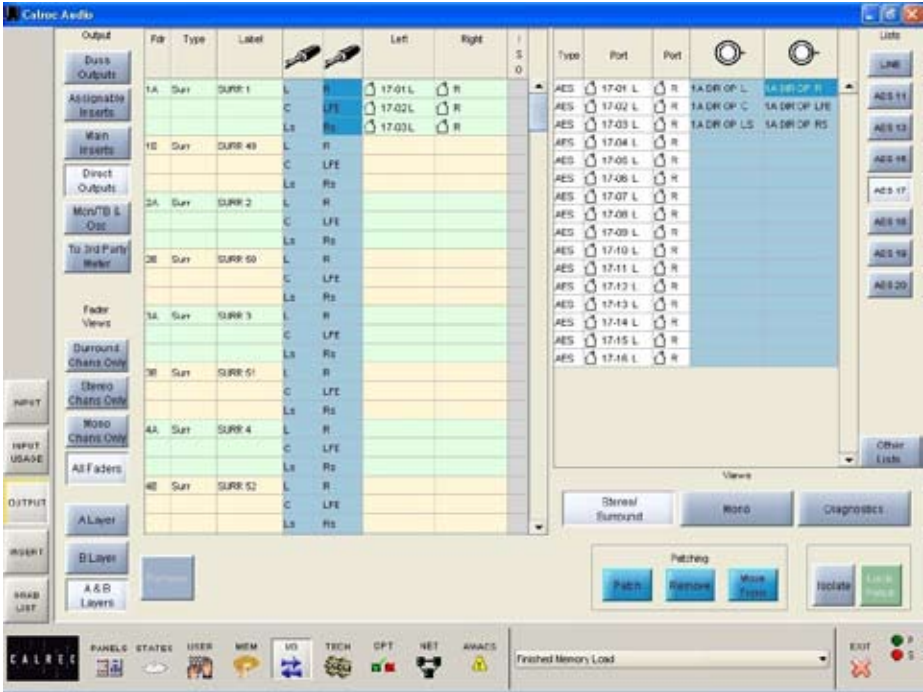
## LS Monitor Insert

The send ports for the LS monitor insert are patched on this screen. The return ports are patched on the Options - Mon TB & Tone - MON SEL (EXT I/P) screen. The LS monitor insert is switched in and out using the button on the monitor LS panel.

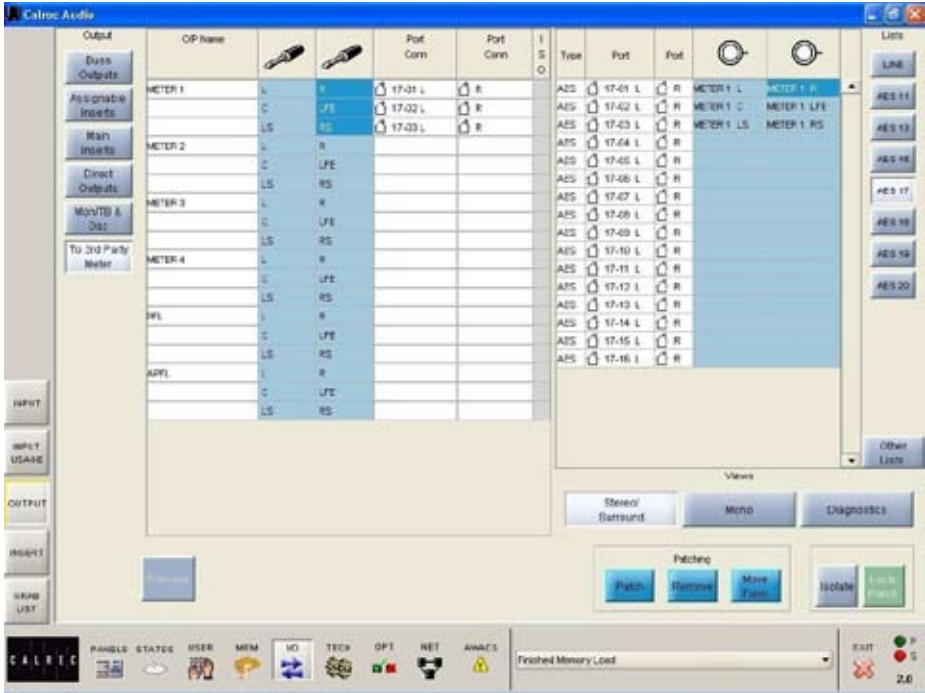
When using the traditional style monitor panels, the LS monitor insert can be switched in and out on the States Screen in addition.

# DIRECT OUTPUT PORTS

The output ports for the direct outputs, can be patched on the I/O - OUTPUT screen, by selecting "Direct Outputs" from the list of Output Views.



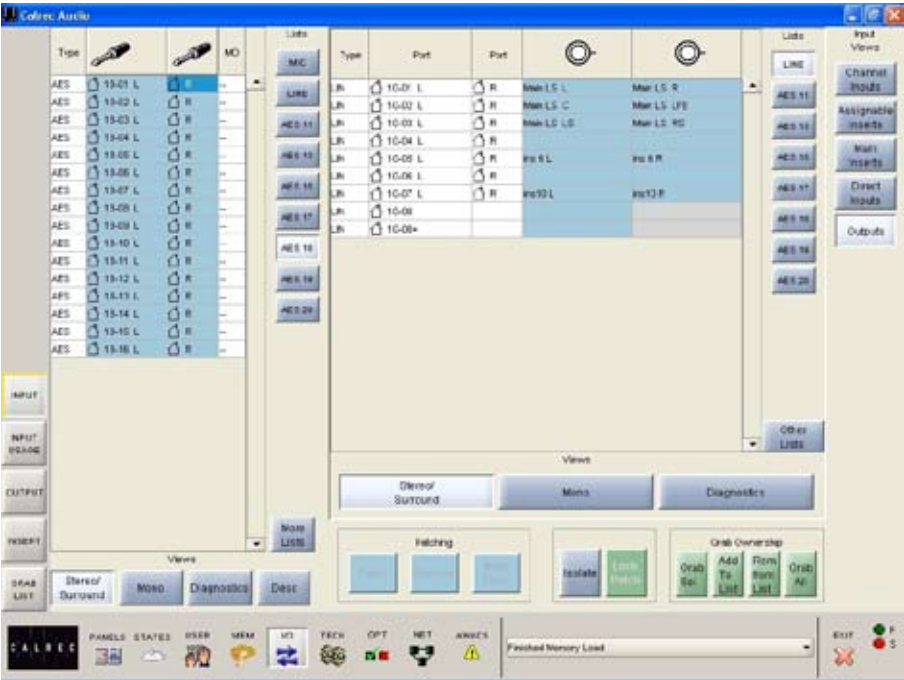
# EXTERNAL METER OUTPUT PORTS



The output ports for external meters, such as a DK phase scope, can be patched on the I/O - OUTPUT screen, by selecting "To 3rd Party Meter" from the list of Output Views. Most of the meters on the console are driven internally and do not require output ports.



# INPUT-OUTPUT PORTS

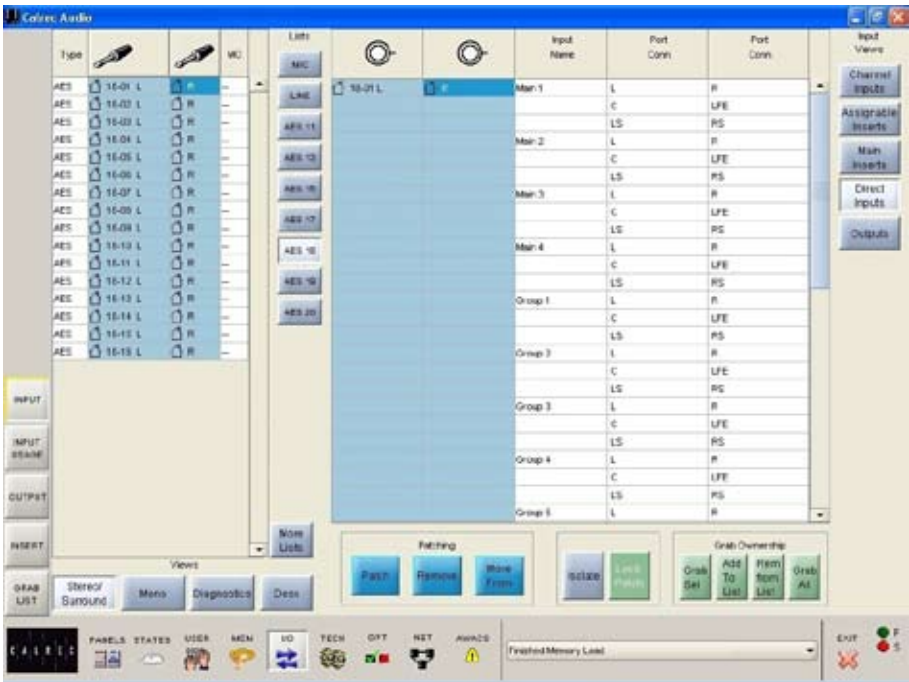


Input ports can be patched directly to output ports on the I/O - INPUT screen, by selecting “Outputs” from the list of Input Views.



# DIRECT INPUT PORTS

Input ports can be patched to direct inputs on the I/O - INPUT screen, by selecting “Direct Inputs” from the list of Input Views.





# INPUT USAGE SCREEN

Calrec Audio Alpha - Bluefin

All Input Connections

Port	R:S:P	Channel Inputs		Assignable Inserts	Main Inserts	Direct Inputs	Outputs	Port Description
		Input 1	Input 2					
WB8A1 L	-A:1	Fdr 25B L	Fdr 25B L					
WB8A1 R	-A:2	Fdr 25B R	Fdr 25B R					
WB8A2 L	-A:3	Fdr 26B L	Fdr 26B L					
WB8A2 R	-A:4	Fdr 26B R	Fdr 26B R					
WB8A3 L	-A:5	Fdr 27B L	Fdr 27B L					
WB8A3 R	-A:6	Fdr 27B R	Fdr 27B R					
WB8A4 L	-A:7	Fdr 28B L	Fdr 28B L					
WB8A4 R	-A:8	Fdr 28B R	Fdr 28B R					
WB8B1 L	-B:1	Fdr 29B L	Fdr 29B L					
WB8B1 R	-B:2	Fdr 29B R	Fdr 29B R					
WB8B2 L	-B:3	Fdr 30B L	Fdr 30B L					
WB8B2 R	-B:4	Fdr 30B R	Fdr 30B R					
WB8B3 L	-B:5							
WB8B3 R	-B:6							
WB8B4 L	-B:7							
WB8B4 R	-B:8							
WB8C1 L	-C:1							
WB8C1 R	-C:2							
WB8C2 L	-C:3							
WB8C2 R	-C:4							
WB8C3 L	-C:5							
WB8C3 R	-C:6							
WB8C4 L	-C:7							
WB8C4 R	-C:8							
WB8D1 L	-D:1							
WB8D1 R	-D:2							
WB8D2 L	-D:3							
WB8D2 R	-D:4							
WB8D3 L	-D:5							

INPUT

INPUT USAGE

OUTPUT

INSERT

GRAB LIST

View 1  
NO LST

CALREC

PANELS STATES USER MEM I/O TECH OPT NET AWACS

Not enough delay resources available

EXIT P S 2.2

The Input Usage screen shows a summary of all input port connections.



Fader, insert, direct input and output allocations are shown for each input port, along with any long description entered for the port during the set up of the console, or on the Options - Port Lists screens.

The input ports can be viewed by list, using the selection buttons on the right of the screen. The “More Lists” button gives access to lists which have been allocated to subsequent views.

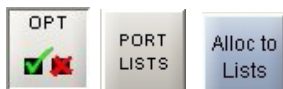
Lists are set up using the Options - Port List screens.

# ALPHA PORT LIST MANAGEMENT



# PORT LIST ALLOCATION

All of the available input and output ports can be grouped into lists using the Options - Ports Lists screens. These lists are then available on the I/O screens and can be made available on the control surface port selection controls. Lists and their settings set up here can be saved and recalled as configurations.



Up to 20 lists for input ports and 20 lists for output ports can be made available on the control surface. There can be an unlimited number of lists available on the screens. The buttons at the bottom right corner of the screen switch between input port lists and output port lists.

## Allocating Ports To Lists

To add ports to lists, select the port from the Port Name column (multiple ports can be selected by dragging down the column) and select "Move to List". A window will appear for the user to choose which list to move the port to. Alternatively, with a port or ports selected, choose "Create New List" to add the port or ports to a new list.

## List Management

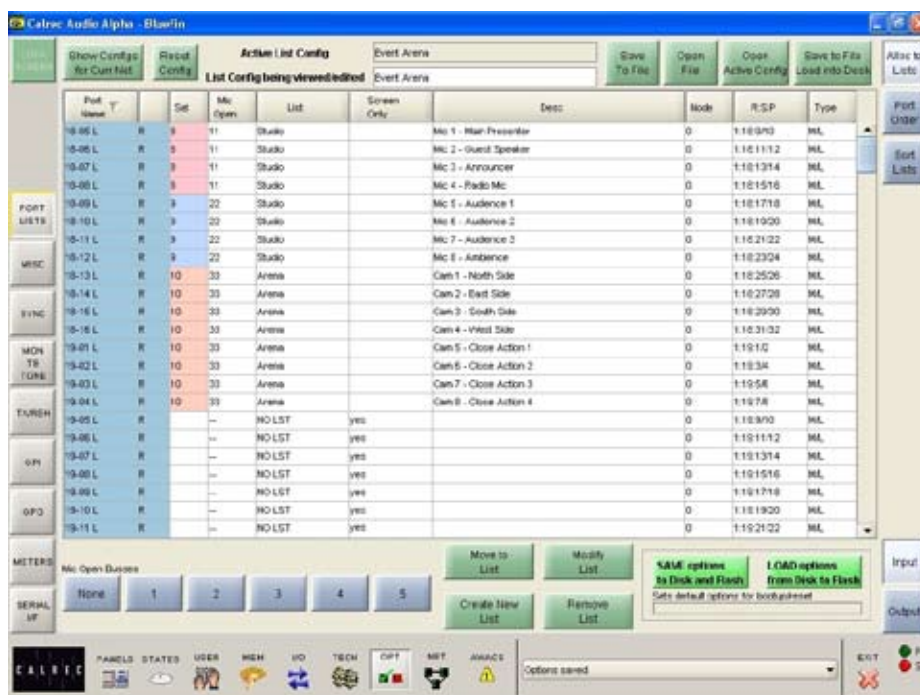
New lists are created using the "Create New List" button. "Remove List" deletes lists from the configuration (once lists are removed from a configuration they are deleted permanently). "Modify List" allows the user to change the name of a list.

## Accessing Lists using the Port Selection Controls

For input port assignment and direct output port assignment, the port selection controls on the control surface can be used. Its display shows the current port on the top half of the display, and the list it occupies underneath. Pressing and turning the rotary control gives access to other lists. Lists appear in the viewing order set on the Options - Port Lists - Sort Order screen.

## Screen Only Lists

When creating or modifying a list, the user can choose whether the list is to be made available from the screen only. This



means that the list will not be available for selection on the control surface port selection controls. This makes control surface port selection easier, as it ensures only the relevant lists are displayed. All lists are always available on the I/O patching screens.

## Port Description

Each port can be given a long description, which could describe the port's use, or it could be some information on where to find the connection within the installation, for example, its location on a patchfield. Descriptions are typed directly into the description column. In addition to being displayed on the port list management screens, these descriptions appear on the I/O patching screens under the "DESC" button, and on the I/O - Inputs Usage screen.

## Mic Open Busses

Each input port can be assigned to a MIC OPEN buss, such that if the input is patched to a channel input, it will operate the mic open circuit when that channel is faded up and routed to the program output.

First select the input from the list and then select the required mic open buss button. The mic open buss number will appear in

the "Mic Open" column (There will be two digits if both legs of a pair of inputs are assigned to a mic open buss). If a pair of inputs are patched to a stereo channel, the channel will operate the buss to which the left of the pair is assigned.

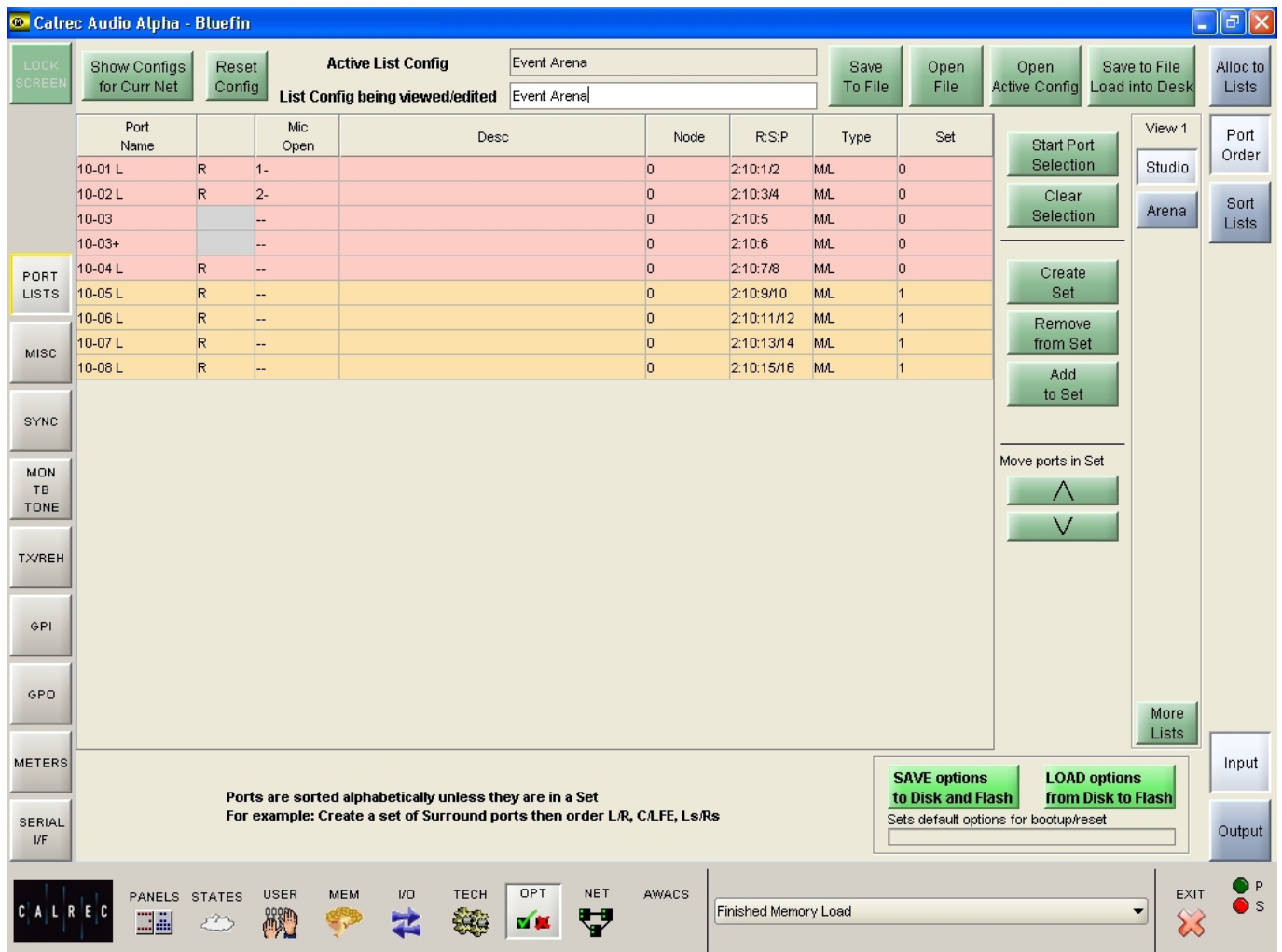
Each buss can be set to automatically cut the studio loudspeaker output (two separately cut outputs are provided, one for each buss) and/or fire a relay. These are set on the Options - TX/REH and Options - GPO screens.

## Networked Ports

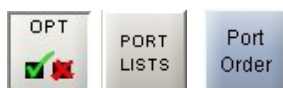
Hydra input and output ports can be allocated to lists along with local I/O. When a network configuration is saved, it is associated with the current list configuration. When the network configuration is restored at a later date, if the system does not match the expected list configuration, the user will be prompted to load it, or to resave the network configuration with the new list configuration.

If a network configuration is edited to remove ports, the list configuration should be re-sent to the console before the changes to the lists will take effect.

# PORT LIST ORDER



Once lists are set up, they can be viewed on the Port Order Screen. Lists are selected using the selection buttons on the right of the screen.



The "More Lists" button gives access to lists which have been set up on different "views" on the Options - Port Lists - Sort Lists screen. When selected, the ports in that list are displayed in alphabetical order in the main section of the screen.

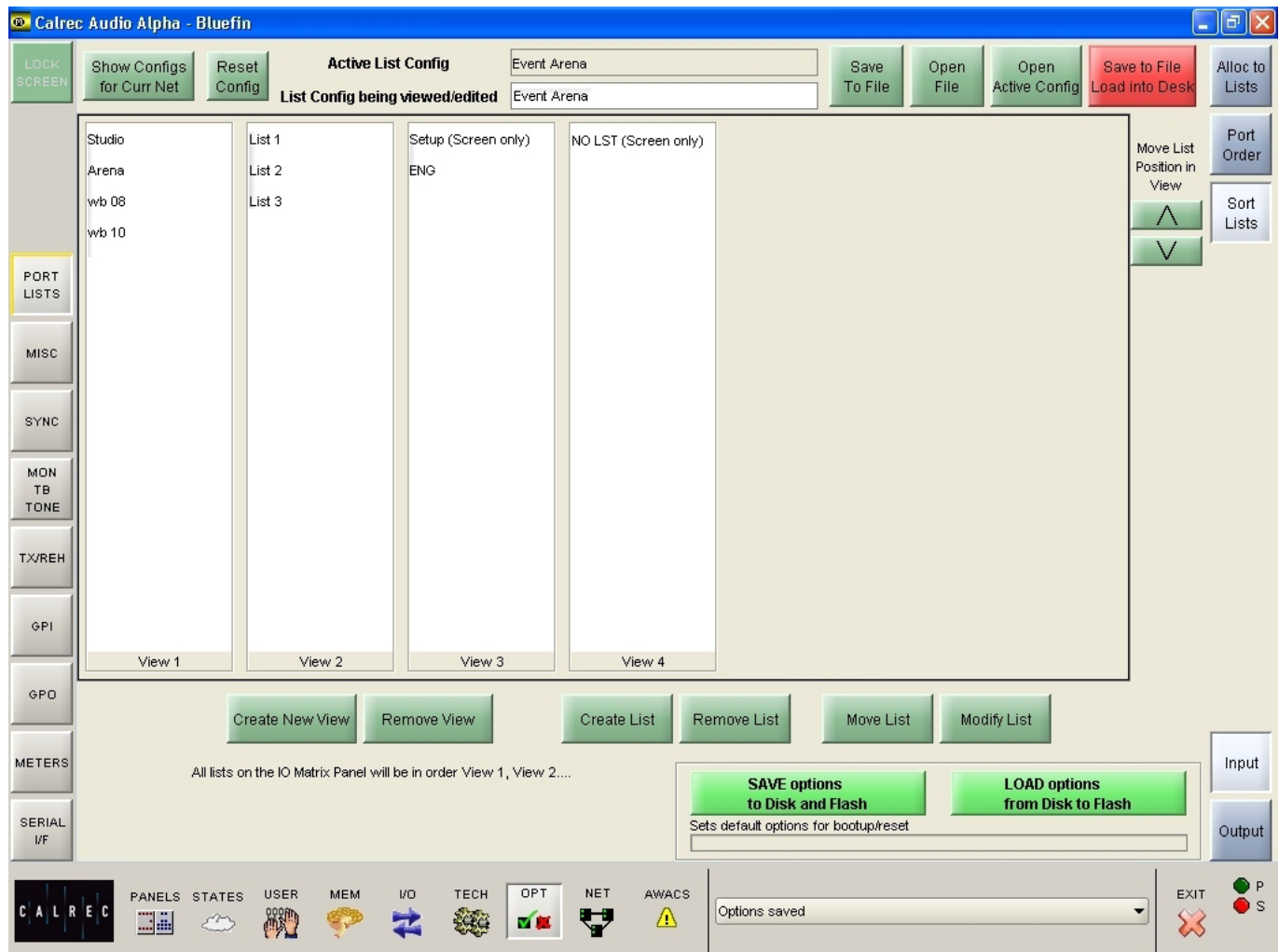
## Sets

Ports within a list can be grouped into "sets" by selecting them from the list and selecting "Create Set". Sets remain together in the list. Ports within a set are sorted alphabetically, but can be moved into a different order using the nudge arrow buttons. Each Set is given a number and ports belonging to different sets are highlighted in a different colour.

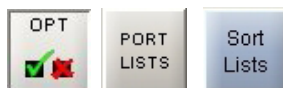
"Start Port Selection" allows a number of ports to be selected from the list. Once the required ports are selected, they can be added to a new set using "Create Set", or they can be added to an existing set using "Add to Set".

"Remove From Set" removes any selected ports from the set they occupy.

# SORTING AND MANAGING PORT LISTS



This screen allows a number of list views to be created. List views allow the user to change the order the lists appear on the port selection controls and I/O patching screens, and control the accessibility of the lists.



“Create New View” and “Remove View” allow list views to be created and removed. When a view is removed, any lists occupying it will move to previous view. “Create New List and Remove List” allow lists to be created and removed (once lists are removed from a configuration they are deleted permanently).

“Modify Lists” allows each list to be renamed, moved to a different view and set to be screen only. Screen only lists will be denoted as such.

On the I/O patching screens, all the lists in View 1 will be available for selection in the main patching area. Lists allocated to subsequent views will be accessed using the “More Lists” button on each I/O patching screen. Placing views under “More Lists” means that they are hidden from immediate view on the I/O patching screens. This ensures that only the relevant lists of ports are at the user’s fingertips during operation.

Lists appear on the port selection controls in the order View 1, View2, View 3 etc. The order of lists within a view can be shuffled using the nudge buttons on this screen.

# SAVING AND RESTORING LISTS



**Once the user has the lists set up as desired, the configuration can be saved to the PC's hard disk, so that it can be recalled at a later date.**

The currently active configuration will be shown at the top of the screen, and the configuration currently being viewed/edited is shown in a box underneath.

When creating a new configuration, a name for it must be entered in this box.

Save to File, Load into Desk

Changes to the configuration being viewed/edited will not take effect until Save to File Load into Desk is selected. Then the changes will be transmitted to the console and saved to C:/alpha/cust1/lists. If any changes are made to the configuration, this button will light in red (until selected) to indicate that the changes to the configuration being viewed/edited have not yet been saved and loaded onto the console.

## Open File

Open File allows a previously saved list configuration to be restored. When opened, the configuration is loaded into the screens as "the list configuration being viewed/edited", it is not sent to the console. When the configuration is ready to be used, select Save to File Load into Desk, and the configuration will be saved and the settings sent to the console.

## Save to File

This button saves the configuration being viewed/edited without loading it onto the console.

## Open Active Config

This button retrieves the settings that the control surface is using and displays them on the screens as the list configuration being viewed/edited. This allows amendments to be made.

## Show Configs for Curr Net

This button allows list configurations which use the current network configuration to be opened.

## Reset Config

This button clears the current list configuration of all its settings. All ports are transferred to the NO LST screen only list. A confirmation box must be accepted before this action is carried out.

## Save Options to Disk and Flash

As the list configuration screens are part of the options set of screens, it is important to save the options to disk and flash once the list configuration is set up. Although the list configuration itself is saved separately, its active state on the console has to be saved using these buttons.



The Options screens are used to pre-set the system to the required settings. These settings are not stored in the individual console memories but are saved and loaded separately.

Changes to options take effect as soon as they are made, but, if they are not saved, the next time the desk boots up the options will revert to their previous settings. This could mean that a different list configuration is loaded onto the console, which could cause problems should the console have to be reset during a live broadcast. It does however allow changes to be tried out without losing the original settings, and these original settings can be restored without having to re-boot the system.



# ALPHA ENGINEERING INFORMATION



# TECH SCREEN

The **TECH** screens are for the studio technician and Calrec Support Engineers to diagnose problems, access system information such as lists and rack card configuration, save the default studio memory and enter password protected modes.



**USER MODE** The Tech-User Mode screen allows the studio technician to enter the password protected “Technician” or “Supervisor” modes allowing him or her to operate critical parts of the system, and set up passwords for other “Technicians” or “Supervisors”.

**MSGS** The Tech-MSGS screen reports messages, which form a history which can be used by Calrec engineers to diagnose any problems which may arise.

**INFO** The Tech-Info screen (shown below) displays system information and allows the Default Memory to be saved.

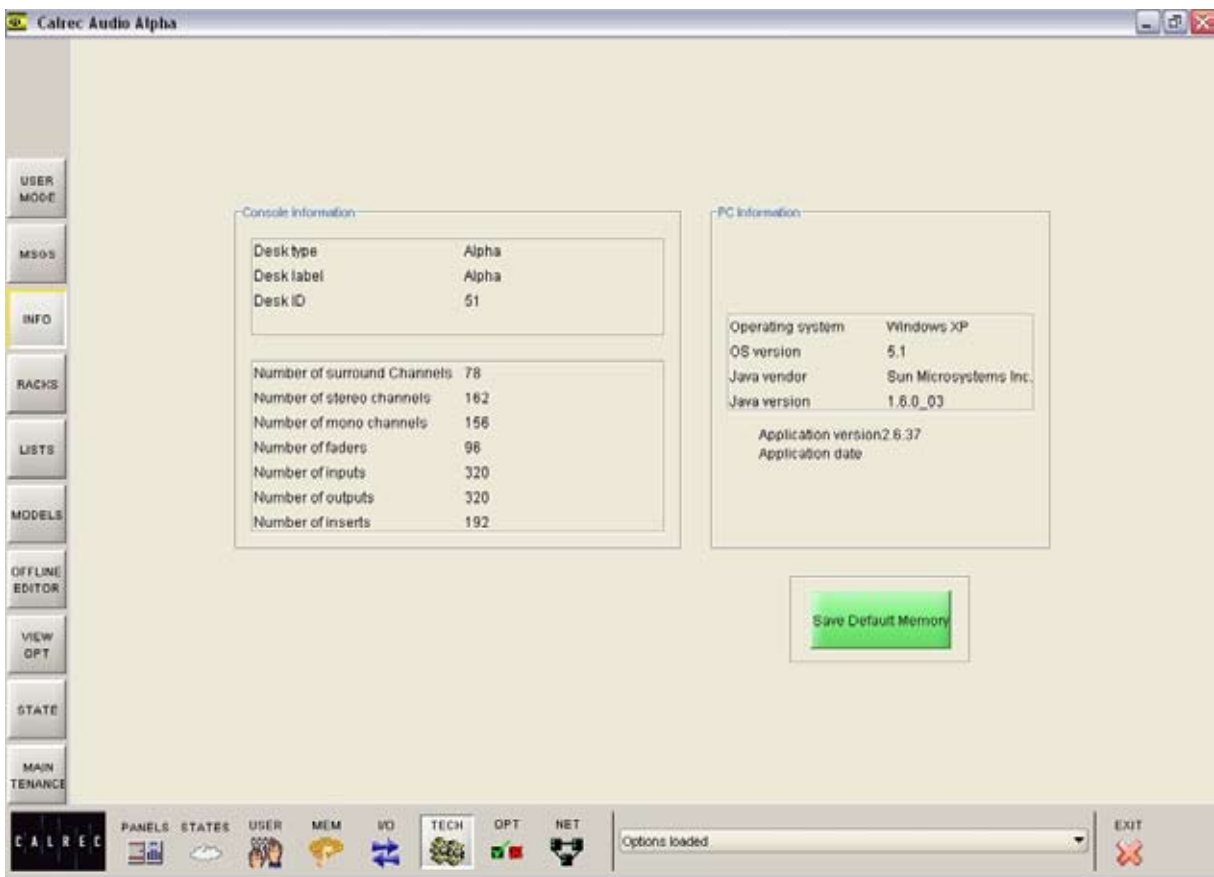
**RACKS** The Tech-Racks screen gives details of the systems rack configuration.

**LISTS** The Tech-Lists screen shows the contents of the lists of inputs, outputs and inserts which are available on the I/O Matrix and I/O screens. These are set up during installation, using the Setup Application.

**MODELS** The Tech-Models screen shows fader and path models for the system.

## Info Screen and Default Memory

The Default Memory will usually be created upon installation of the console using the button on this screen. This default memory could contain the input port set-ups which match the studio wiring, and settings for relays, optos, and running levels. It could have all channel settings off or flat, with no routes made, and could be available as a start up memory, from which more specific memories could be created. It is recalled using the Default Set Up button on the Functions panel.



# OPERATIONAL MODES

The console can be in one of three modes, “User”, “Technician” and “Supervisor”. Operation of certain screen functions is only available in “Technician” or “Supervisor” mode. These modes are password protected to add an extra layer of security. The TECH-USER MODE screen is used to log in and out of different modes, and manage usernames and passwords for the different types of user.



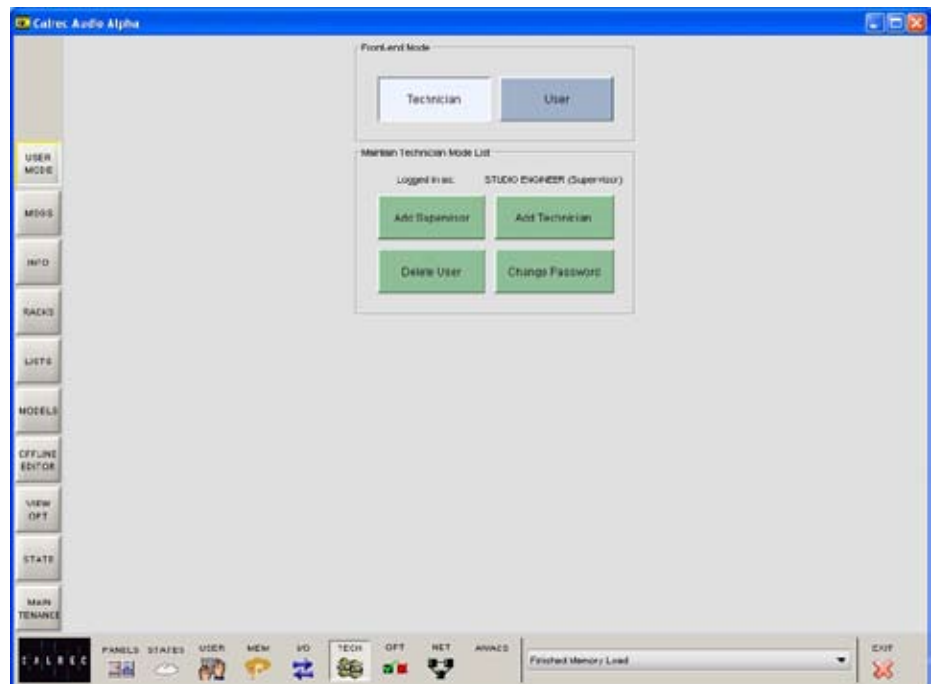
## Technician Mode

It is intended that all set-up procedures and configuration may be carried out and maintained by an engineer or technical operator. Technician mode allows unrestricted access to all features of the system, permitting an authorized engineer to prepare the console for use. User mode restricts access to certain screen functions, to prevent accidental changes being made. Supervisor mode allows management of usernames and passwords for technicians and users.

## Supervisor Mode

The first time the user selects to enter Technician mode, he/she will be asked to create a Supervisor username and password. As a supervisor, the user has unrestricted access to the system, and can set up usernames and passwords for technicians and other supervisors.

When the system is in Technician or Supervisor mode, the TECH icon at the bottom of the screen will flash.



## User Mode

In user mode, the user is restricted from performing the following functions:

- Allocating sources to the assignable monitor panels
- Save the console's default memory
- Locking output ports
- Locking general purpose inputs (GPI)
- Remove or reset hydra network configurations
- Clear all system memories

# MISCELLANEOUS SCREEN

**The Options - Misc Screen allows various console functions to be set.**

## Mic input headroom

This area allows the channel mic input headroom to be set. This is the headroom available above the input gain setting, up to the channel fader.

For example, if the input gain is set to 40 dB and the mic input headroom is 36 dB, then the channel will handle up to -4 dB up to the fader which can be backed off to avoid clipping of the program output. Any pre-fader insert or pre-fader feeds to aux sends, tracks, or direct outputs will not handle this level and so these should not be used where this headroom is needed. Please be aware that selecting a high headroom value will compromise the noise specification slightly but this should not be noticeable in practice.

## Mic/line input impedance

The gain setting at which the mic/line input impedance changes can be set.

## Assign panel rotary control push-switch sets default value

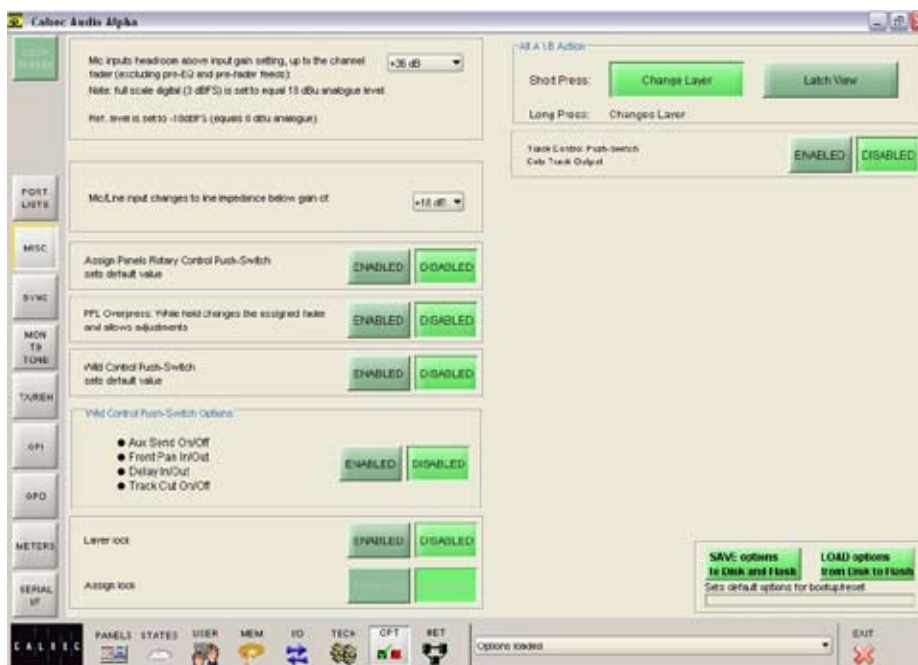
Each rotary control incorporates a switch which is operated by pushing the control. This rotary control push-switch can be used to set the value of the control to its default. This feature is enabled and disabled using the buttons on this screen.

## PFL overpress

When enabled, the PFL overpress will change that fader to be the currently assigned fader. This allows adjustments to be made whilst PFL is active. Upon release of the PFL overpress, selection will revert to the previous currently assigned fader.

## Wild control push-switch sets default value

So long as the push switch option is not set to perform an IN/OUT function as



described below. It can be used to set the function to a default value, such as pan centre or 0 dB gain.

If the Wild control push switch is set to control ON/OFF or IN/OUT status for Aux Send, Input Delay or Front Pan controls, then the reset to default function will not take effect.

## Wild Control Push-Switch Option

If a Wild control has an aux send, front pan, delay or track cut function assigned to it, the user can control the ON/OFF or IN/OUT status of these using the Wild control push-switch on the channel control module. This feature is enabled or disabled using the buttons on this screen.

## Layer lock

This allows channels selected on the USER - LAYER LOCKING screen to be kept on the selected layer, regardless of the ALL A/B function. The active layer can still be changed using the fader A/B button.

## Assign lock

If the layer lock is enabled, not only are the ALL A/B buttons locked out from changing the fader's active layer, but the fader A/B buttons are also disabled. This is to allow critical audio channels to be kept available for immediate control.

## All A/All B Button Functions

These buttons set the functionality of the All A and All B buttons on the assignable fader and Functions panel when using a short press.

If set to "Latch View", a short press of an All A or All B button will display the paths on the control surface until the button is pressed again. This is so that the console's A/B display pattern is not lost. The console will revert back to the previously displayed layer on each fader.

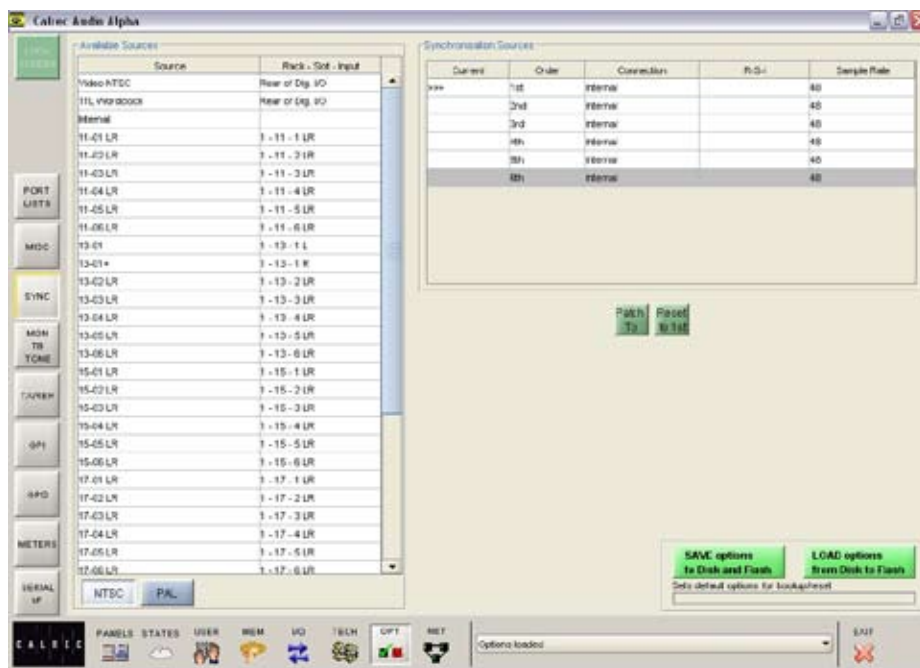
A long press on the ALL A and ALL B buttons will switch all the channel faders to display either their A path or their B path permanently.

# SYNCHRONIZATION SCREEN

The system can be pre-set with up to five external sync sources, plus internal, such that if the 1st source fails, it will automatically switch to the 2nd, and so on. One of the external sources can be Video, (PAL or NTSC). TTL wordclock is another possible external source.



AES inputs on the console can also be used as an external source. Please note that the facility for locking to external AES sources is restricted to the first six inputs of each AES card in the console. When using a digital input or word clock as a source, the system will tolerate a variation of up to +/- 100 Hz in the frequency of the source.



## Assigning Synchronization Sources

Synchronization sources are assigned by selecting an available source from the list on the left side of the screen, then selecting one of the five places in the priority list on the right side of the screen, and selecting Patch To.

## Reset to 1st

If the first source has failed, and the system is running on any of the selections 2 to 6, when the first source becomes available again, the system can be RESET TO 1ST during any convenient off-air period.

# TALKBACK AND TONE

The input sources for Talkback and Reverse Talkback are patched on this screen. The ports for the mono, stereo or 5.1 surround external tone inputs for use with the oscillator controls can also be patched here.



## Source Lists

Talkback and tone input ports can be any kind of port, selected from the list on the left of the screen. Different lists are accessed using the selection buttons.

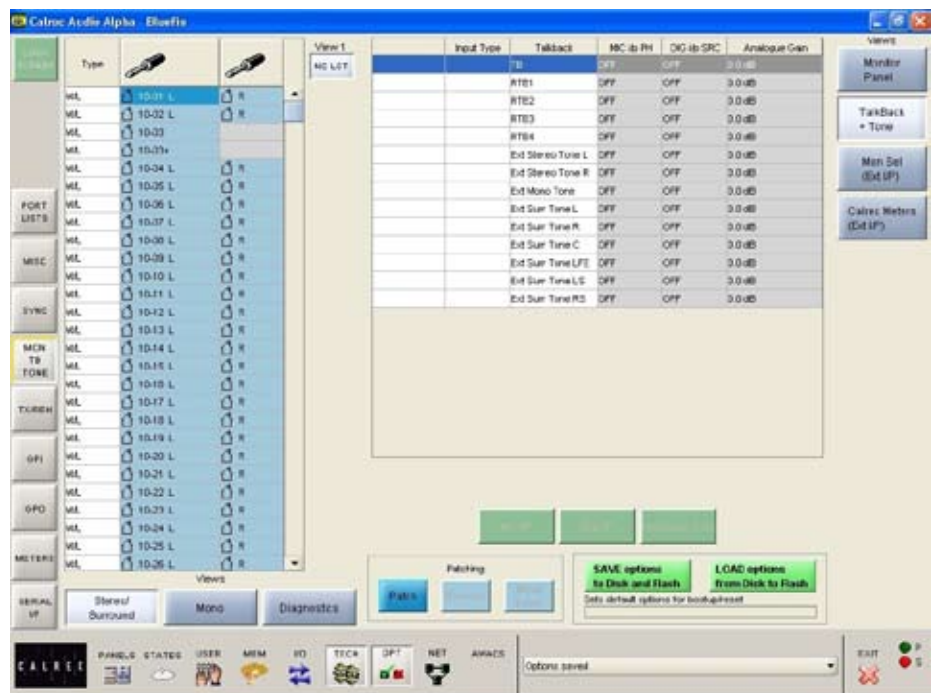
The sources can be viewed as pairs (for patching to stereo or surround paths), individual (for patching to mono paths), or individual with the actual rack number, card slot and input shown (for diagnostic purposes).

## Patching

The Talkback and tone inputs are listed in the main section of the screen. Assignment is made by selecting a source and an input, and selecting Patch.

## Parameters

The parameter buttons provide controls for analog gain control (coarse), Phantom Power (mic/line) and SRC switching for the input (AES). When selecting analog gain, a box will appear where the gain can be selected. Selecting Mic i/p PH will turn phantom power on for mic/line inputs. Dig I/P SRC will switch SRC on for AES inputs.



# MONITOR EXTERNAL INPUTS

The input sources for external monitor inputs can be patched here in the same way that channel inputs are patched.

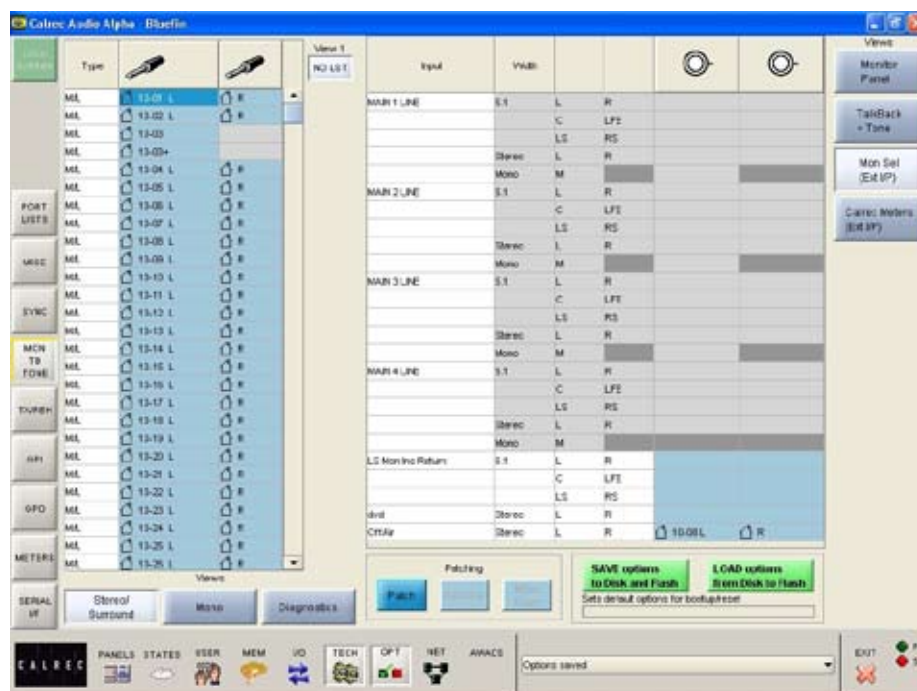


Return ports for the LS monitor insert are patched on this screen. The send ports are patched on the I/O - Outputs - Mon TB & Osc Screen. The LS monitor insert is switched in and out using the button on the monitor LS panel. When using the traditional style monitor panels, the LS monitor insert can be switched in and out on the States Screen in addition.

The main line monitor inputs are applicable when the main line output monitor is set to be returned into the desk via an external distribution. Otherwise, the main line monitor points are taken from the main outputs within the desk, before they have passed through the output ports.

External monitor input ports are selected from the lists in just the same way as channel inputs. Different lists are accessed using the selection buttons. The sources can be viewed as pairs (for patching to stereo or surround paths), individual (for patching to mono paths), or individual with the actual rack number, card slot and input shown (for diagnostic purposes).

Assignment is made by selecting a source and a monitor input, and selecting Patch.





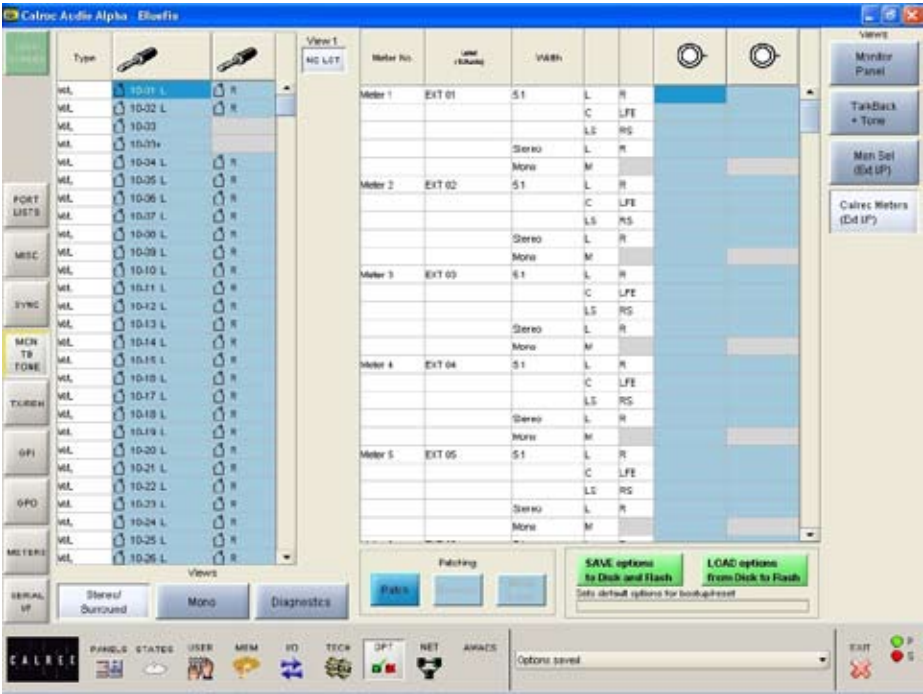
# EXTERNAL INPUT METERS

The input sources for external input meters can be patched here in the same way that channel inputs are patched. There can be up to 64 external meter inputs, which are mono, stereo or 5.1 surround.



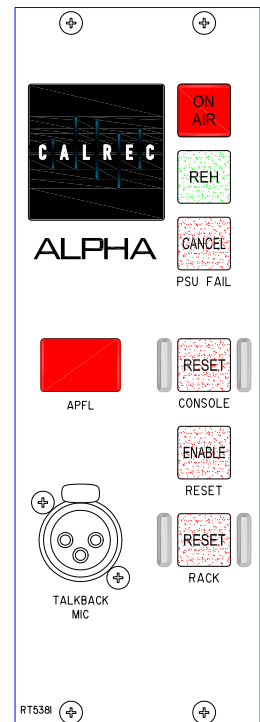
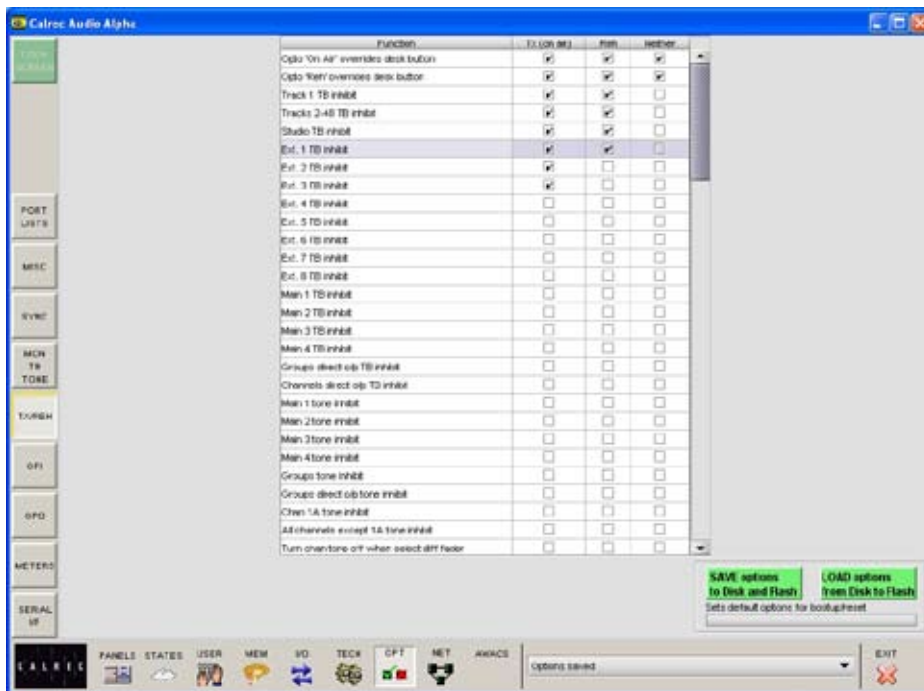
External input ports are selected from the available lists on the left of the screen. Different lists are accessed using the selection buttons. The sources can be viewed as pairs (for patching to stereo or surround paths), individual (for patching to mono paths), or individual with the actual rack number, card slot and input shown (for diagnostic purposes).

Assignment is made by selecting an input source and a meter, and selecting Patch.





# TX - RX SWITCHING



This screen provides a mechanism for the system's condition switching to be set up.

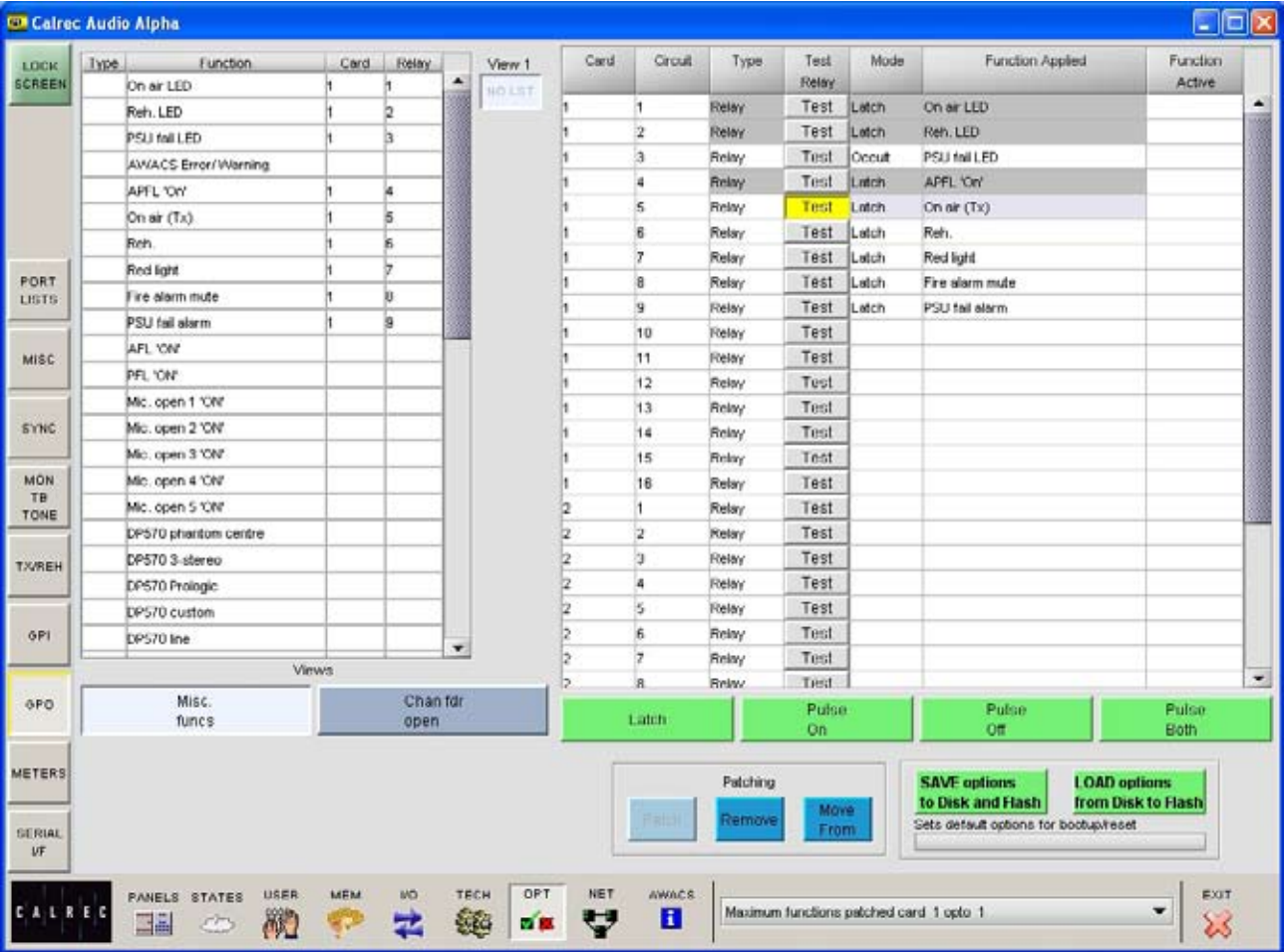


There are three modes which the system can be in: Transmit (TX or On Air), Rehearse, or Neither. These are controlled from the ON AIR and REH buttons on the broadcast facilities panel or from external inputs set up on the Options - GPI screen.

Each function can be set to be active, or not, in any of the three states (except for the "On Air" and "Reh" optos which can only override the desk buttons or not).

The functions provided are to cater for different requirements. Therefore some combinations of settings will seem invalid.

# GENERAL PURPOSE OUTPUTS



The GPO screen allows the general purpose outputs to be set up.



## “Misc Functions” or “Channel Fader Open”

The relay-isolated general purpose outputs can have various console functions assigned (with “Misc Functions” selected), or they can be set to operate when particular faders are opened (with “Channel Fader Open” selected). Console functions can be assigned to more than one output.

## GPO Patching

To make an assignment, select a function (left side of screen), and an output (right side of screen), and select Patch. Assignment can also be moved and removed, in a similar way to port connections.

## Latch or Pulse

The relay can be set to latch or pulse for 100 ms, when the console function is activated. When setting the relay to pulse, there are three different options.

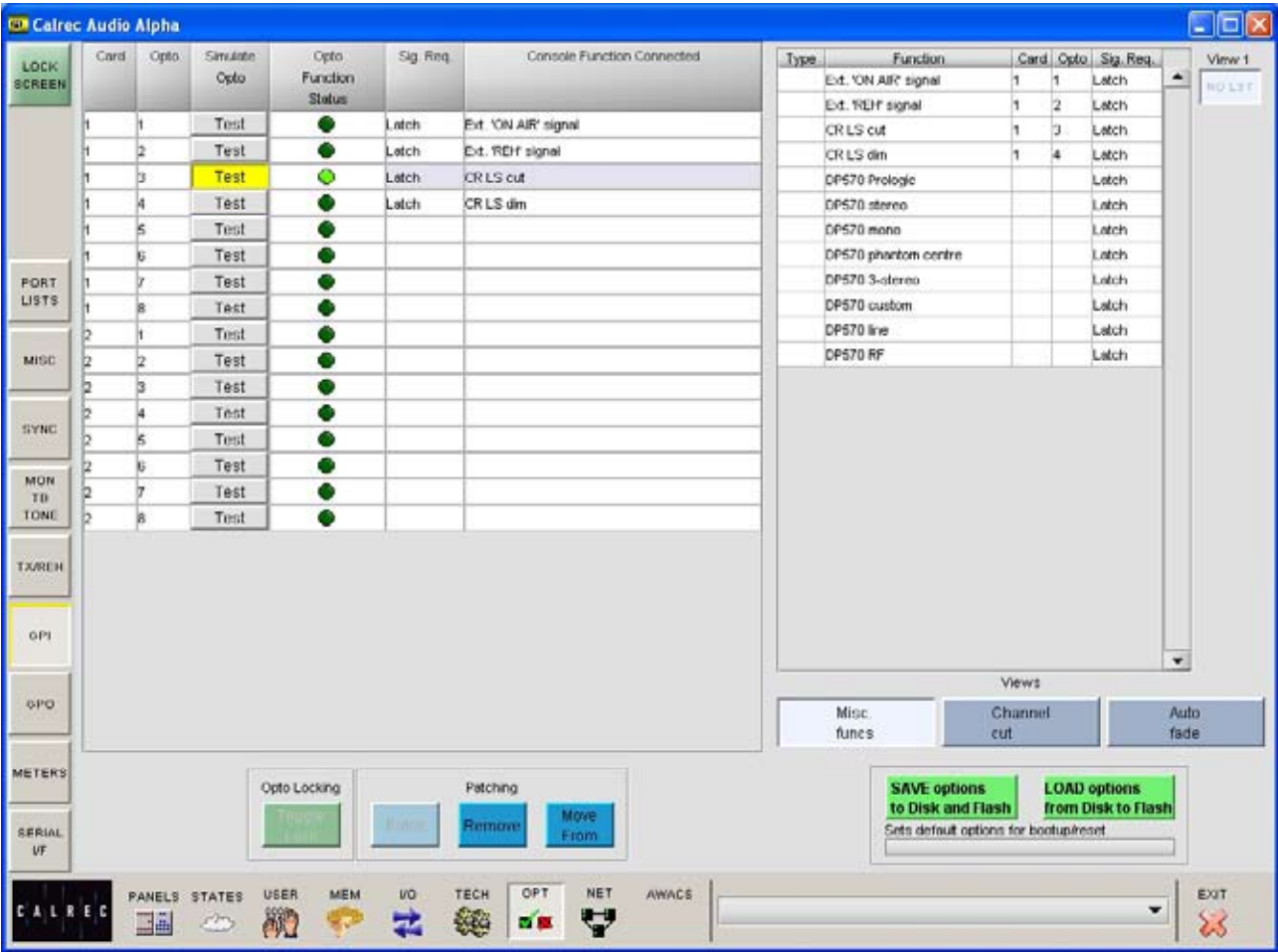
Pulse On - Relay is set to pulse when the function is activated.

Pulse Off -Relay is set to pulse when the function is de-activated.

Pulse Both - Relay is set to pulse once when the function is activated, and again when the function is de-activated.

A test button allows each relay output to be simulated for testing purposes.

# GENERAL PURPOSE INPUTS



The GPI screen allows the general purpose inputs to be set up.



## “Misc Functions”, “Channel Cut” or “Auto Fade”

Each opto-isolated general purpose input can be assigned to up to 10 console functions (with “Misc Functions” selected), or cut up to 10 channels (with ‘Channel Cut’ selected). With Auto Fade selected, this screen allows general purpose inputs to be assigned to one of the console’s 192 Auto-Faders.

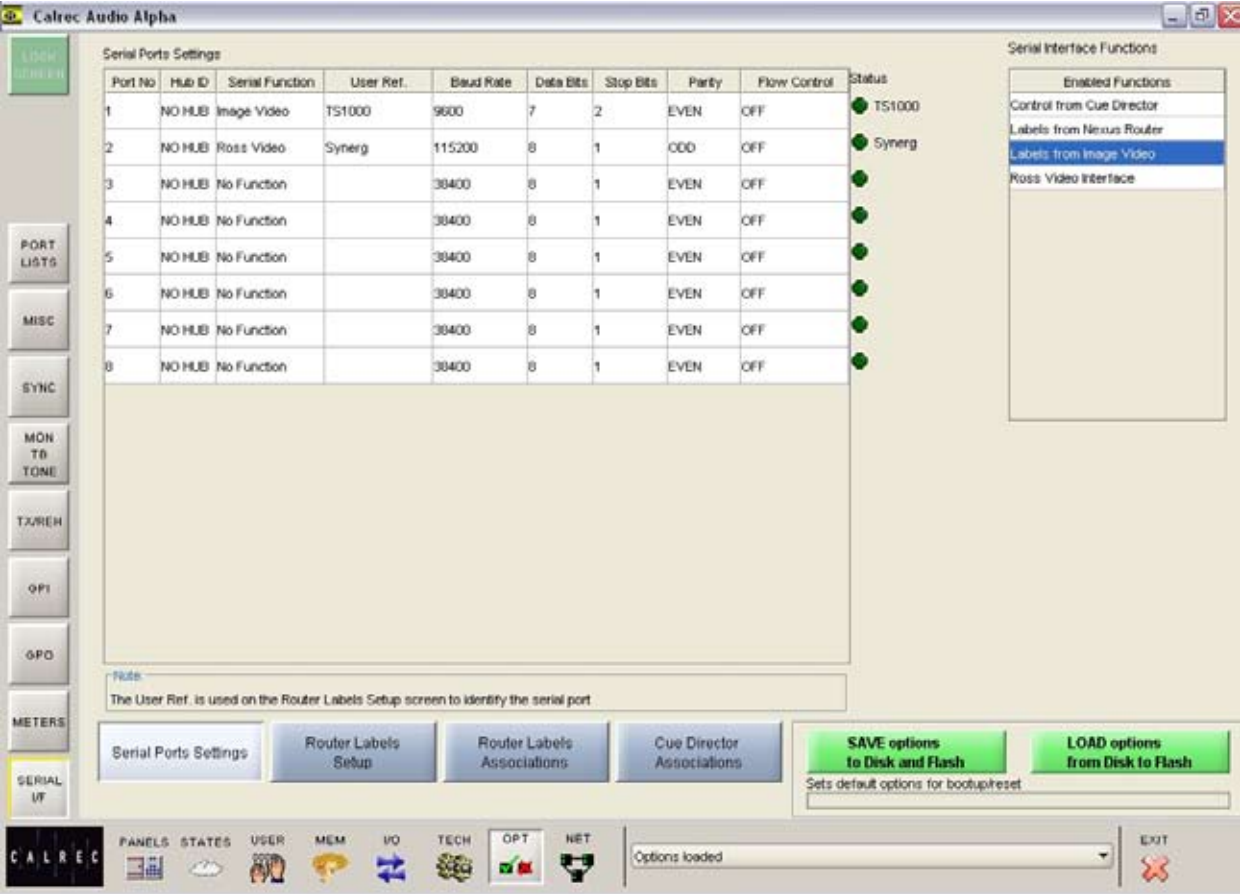
To make an assignment, select an input (left side of screen), and a function or channel (right side of screen), and select Patch. Assignment can also be moved and removed, in a similar way to port connections.

A test button allows each opto input to be simulated for testing purposes.

For each opto input there is an indicator which flashes when it is firing.

If optos are patched to input ports, when fired externally, they will cut any channel to which that input port is connected. Once set up, opto assignments can be locked using the Opto Lock button, to

# SERIAL INTERFACE



The system currently supports the following serial interfaces:

- Cue Director
- Nexus Router
- TSI Image Video 1000
- Ross Synergy

Serial port setup and label associations are made using the Options-Serial I/F screens.



### Serial Port Settings Screen

The console can have up to 8 hub cards, each of which can have a serial interface port for allowing equipment to be connected to the system.

The Serial Port Settings screen is used to tell the system what information it should receive from each serial interface port, by allocating a function to each from the Serial Function column.

Only the serial functions which are enabled for the console will be available for selection.

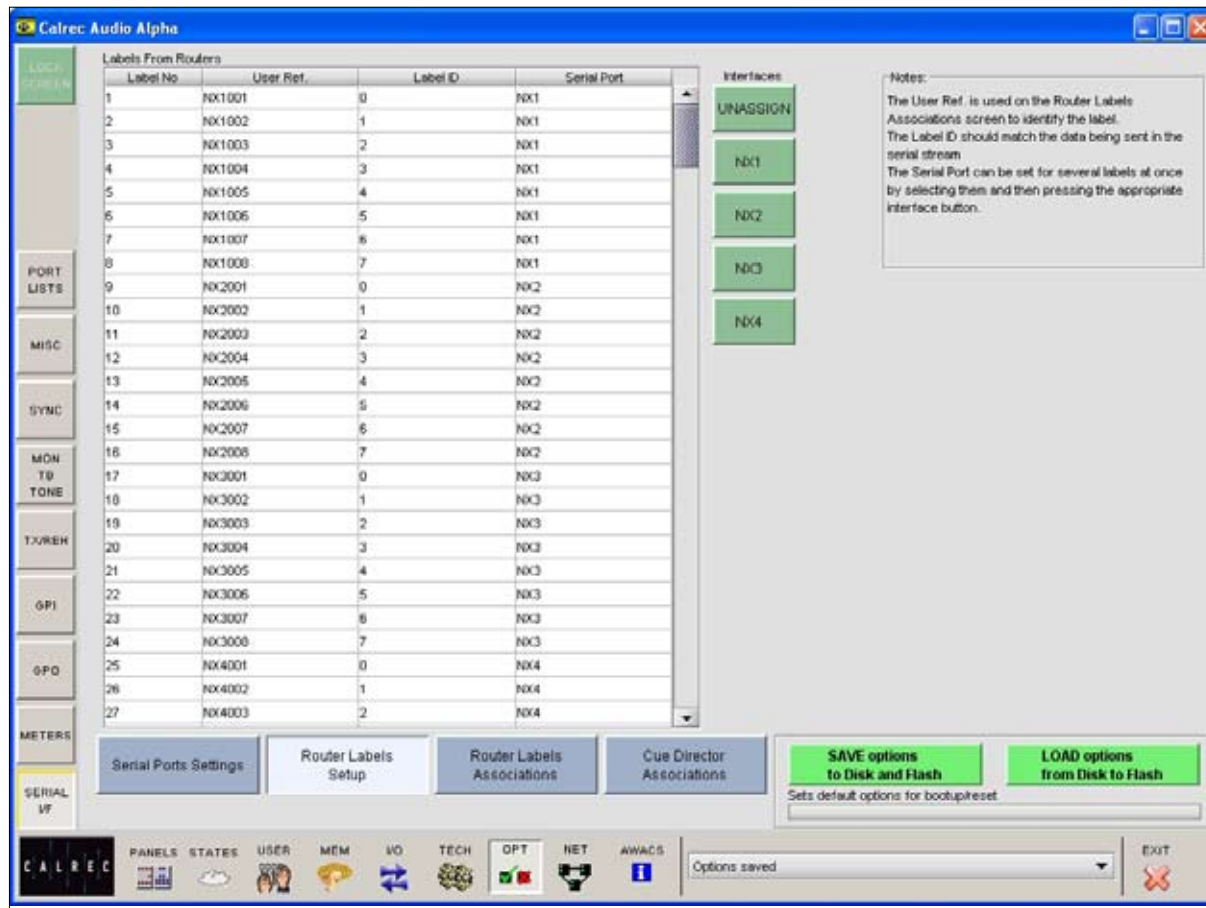
The Hub ID number is also selectable from a drop down list. The ability to change the Hub ID number is useful for the situation where two routers are connected to the console, sending the same information. If one router or serial port fails the serial function can be moved from one hub to another.

The function can be given a name by typing up to six characters in the USER REF column.

For each function there is an indicator which flashes when a valid message is received from the user serial port.

Serial Ports Settings			
Port No	Hub ID	Serial Function	User
1	1	Nexus La... ▼	NX1
2	2	No Function	NX2
3	3	Cue Director	NX3
4	4	Nexus Labels	NX4
		Image Video	
		Nexus Labels	

# ROUTER LABEL SETUP SCREEN



**Some Routers incorporate a label interface which is used for the transmission of source (input) and destination (output) descriptions between itself and other equipment.**

When an audio signal from a Router is connected to the console, its associated label is transmitted to the console via a serial interface. The console can use these labels as input names, and they can then be displayed and used on the control surface and front end application.

The console can support up to 256 Router labels. The Serial I/F - Router Labels Setup screen allows the link between messages from the router to be associated with one of the console's 256 labels.



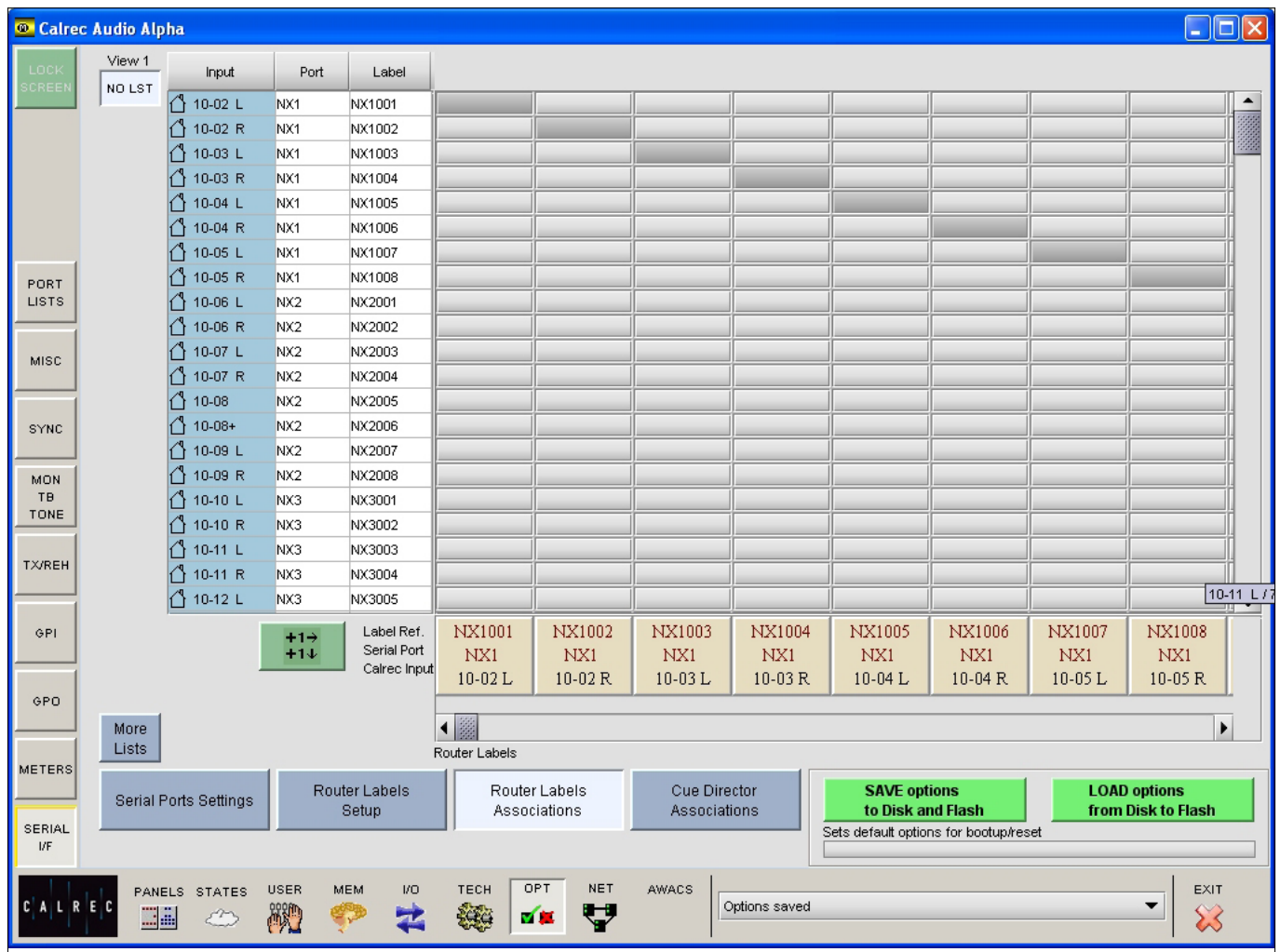
There are buttons next to the table, for each serial port function previously set up on the Serial Port Settings screen. To associate labels with a serial port interface, select the label, or region of labels, and select the required serial port function button. The serial port column tells the user which serial port function the label is linked to. The UNASSIGN button when selected will remove any assignment from the selected label(s).

A Router uses a reference code to define each of its output ports. The user must enter these reference codes into the Label ID column for each label.

The User Reference column allows the user to give the label a friendly name of up to six characters.



# ROUTER LABEL ASSOCIATION SCREEN



**The Serial I/F - Router Labels Associations screen allows each of the defined labels to be associated with one of the console's input ports.**



The input ports are shown down the left hand side of the screen, and the Router labels are shown along the bottom of the screen. This forms a grid, and associations are made by selecting the intersecting cell between input port and router label. Each leg of the input ports is always presented as if it were a mono port.

When an association is made, the cell will turn yellow. Associations can be unmade by selecting the cell again, whereby its colour will change back to grey. The +1 button is used to automatically move

diagonally down the grid to the next association cell and toggle its condition. The action occurs out of sight even if you go beyond the viewed section of the screen.

Once an input port is associated with a Router label, the labels will be visible on the fader label column on the I/O - Input screen on whichever channel the port is patched. If a new fader label is entered on the I/O - Input screen, it overrides the router label. The router label will also be displayed on the channel display on the fader module.

If the Router fails to communicate for longer than ten seconds then the Router label text is cleared and the fader labels revert back to displaying the input port label.



# STATES SCREEN

The States Screen allows different console behaviours to be enabled and disabled.



The options are in two groups. Those in the left column ('Stored in the live/hidden memory') remain are not affected by the console memory system. The one in the right column will be changed to whatever state it had when that memory was saved.

## LS Monitor Insert (Only Visible When Traditional Style Monitor Panels are Used)

In addition to the monitor panel button, the LS monitor insert can be switched in and out on this screen. The send ports are patched on the I/O - Output - Mon, TB & Osc screen. The return ports are patched on the Options - Mon I/P & TB - Mon Sel (EXT I/P) screen.

## PFL Monitor Options (Only Visible When Traditional Style Monitor Panels are Used)

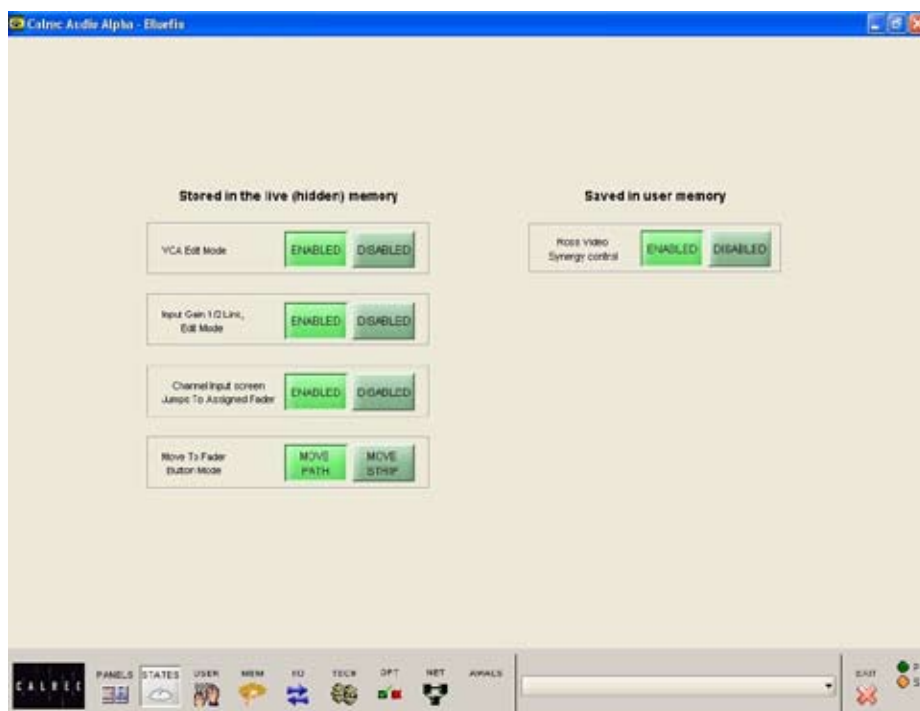
PFL TO MON feeds PFL to the Control Room Loudspeaker outputs (post surround panning controls), overriding the LS Selector. PFL to H/P feeds the PFL signal to the headphones. The APFL Flash will enable or disable the flashing of the APFL indicator on the Broadcast Facilities panel.

### VCA Edit mode

Disabling provides protection against accidental changes to VCA groups.

### Input 1 and 2 Gain Linking

Channels have two inputs and the gains can either be linked, or adjusted separately.



## Channel Inputs Screen

If enabled, selecting a fader assign button causes the Channel Inputs patching screen to scroll to that fader in the patching list.

### Move To Fader Button Mode

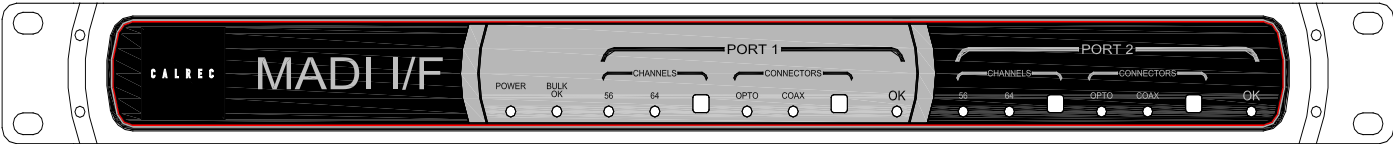
The Move Path buttons on the I/O Matrix panel can be set to move the selected path (A or B) to another fader; or they can be set to move the entire fader strip (both paths A and B). In both cases, any Wild control assignments will also move with the path.

## Ross Video Synergy control

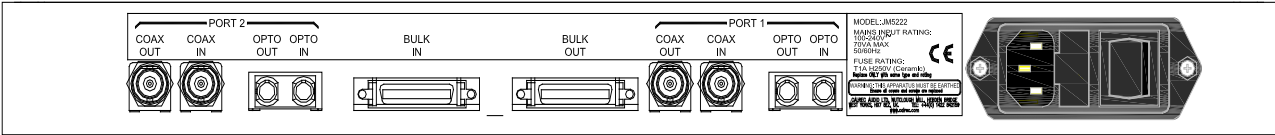
This allows a Ross Synergy 2 or 3 switcher, often under control from a Ross Overdrive automation system, to control the following functions:

- level of input/group faders
- fader ON/CUT status
- activate console PFL of those faders
- level of main output faders

Front



Rear



The rack mounted MADI unit contains two independent, AES10 MADI compatible interfaces.

The two ports are interfaced to the console via a Wide Area Bulk (WAB) card, which occupies one of the AES/bulk card slots in the Processing Rack.

Each MADI interface can operate in either 56 or 64 channel mode and can transmit over a coaxial AND optical medium and receive over a coaxial OR optical medium. A switch allows receiver selection.

Sample Rate Conversion is not available on MADI inputs or outputs, therefore all equipment connected via MADI must be synchronized to the same source as the console.

MADI Unit	Power	Fiber		Copper	
		Connection	Max cable length	Connection	Typ. cable length
JM5407	DC (24V)	ST - Multi-mode	2 km	BNC (75 Ohm)	<50 m
JM5418	AC (100-240V)	ST - Multi-mode	2 km	BNC (75 Ohm)	<50 m
JM5450	DC (24V)	SC - Multi-mode	2 km	BNC (75 Ohm)	<50 m
JM5451	AC (100-240V)	SC - Multi-mode	2 km	BNC (75 Ohm)	<50 m

**Failure of the console's PC does not prevent continued operation of the control surface or the audio.**

**Remote Access**

USB connectors are provided on both the front and rear of the PC for the option to add an external modem of your choice. If a modem is added, and a suitable telephone line installed, the console can be remotely accessed by Calrec Support Engineers to aid software upgrades and diagnostic work. This can greatly enhance the level of service and support we can provide. A dial-up facility must first be activated at the PC before this is possible, to ensure that connections are not made at inappropriate times or without the user's knowledge and consent.

**Local Network**

A network port is provided to enable the user to connect to their own LAN. Calrec will not be responsible for the configuration of this port or for any performance issues arising from its use.

**Hydra Network Connection**

A Gigabit Ethernet port is provided to enable the PC to be connected to a Calrec Hydra Audio Network, which is an option which can either be purchased with the console or in the future.

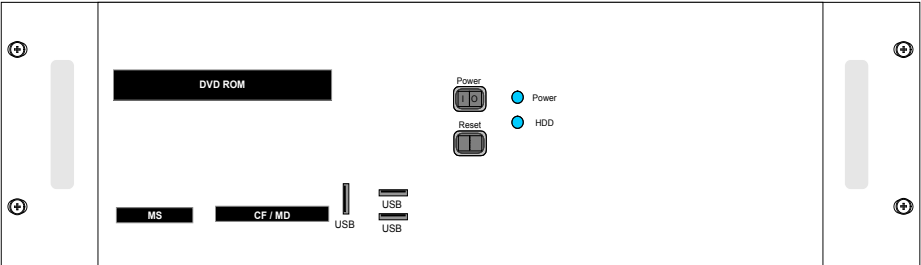
**Software Supplied**

An OEM PC Operating System license is supplied with each console, and the operating system software is pre-installed. The console software is also pre-installed, and supplied on a CD-ROM.

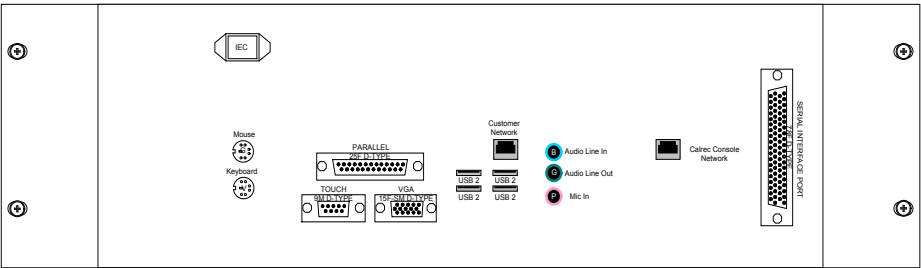
**3rd Party Software**

Calrec recommends that the PC is regarded as an integral control device for the console, and not as a general purpose PC. If 3rd party software is installed on the PC, care must always be taken to ensure

**Front**



**Rear**



that it does not interfere with the normal performance of the PC. The installation of inappropriate software on the PC may invalidate the console warranty.

**Username and Passwords**

The PC will initially be set up with two sets of usernames and passwords:

Username: CalrecAudio  
Password: (none)

This user can install and run programs, but cannot change PC hardware settings (i.e. set up network, install drivers. It

is recommended that this user is used during normal operation.

Username: CalrecAudioAdmin  
Password: calrec

This user has full rights to the PC and can install and change PC hardware settings. It is recommended that this user is used during configuration of the PC and the setup of Hydra Audio Networking.

Operating System	Windows XP
CPU	Intel Celeron Processor (2GHz+)
RAM	256 MB DDR RAM
HDD	40GB
CD ROM	52x
Network Ports	2 x 10/100
Card Slots	Compact Flash/Microdrive, SmartMedia, Memory Stick, Secure Digital/Multimedia Card
USB 2 Ports	4 (Rear of Unit), 1 (Front of Unit)
IEEE1394 Port	1 (Front of Unit)
Additional Hardware	8 Port Serial Card

# FILE BACKUP

**A number of flash card slots are provided on the front of the PC for file backup. In addition, backup could also be to a LAN or to a USB device which can be plugged into the front or rear of the PC.**

The following files are not installed from the CD-ROM as they are specific to each individual console. As such, a backup copy should be kept of these files in-case of PC or hard-drive failure:

The system will automatically back up these files to a user-specified drive, if it is set to do so. This is done using the Set-up Application.

FILENAME	DESCRIPTION
C:\Alpha\Cust1\Config.ini	This file should only be altered by an approved Calrec engineer using a specifically designed application. The file can be copied but any unauthorised changes made will render it inoperable, including changing the date stamp of the file (such as saving even if not edited). If the file needs to be e-mailed to Calrec for any reason it should always be zipped to protect the file time/date stamp. A new backup copy of this file should be made after a console upgrade.
C:\Alpha\Cust1\Setup.ini	This file is updated when changes to console settings are made and saved using the set-up application. It should not be altered by any means other than by using the set-up application. A new backup copy of this file should be made after such changes are made or after a software upgrade.
C:\Alpha\Cust1\Options\Options.bin	This file is updated and a new backup should be made when changes to any of the sub-pages of the options screen are made and saved.
C:\Alpha\Cust1\memories	This is the default location for the user memories. However, operators can choose to save them to any location they desire. The maintenance department should keep a backup of the important default memories, whilst operators should be encouraged to keep their own backups of their own memories and to update them whenever they make important changes to them. After a software upgrade the main set of memories will be upgraded and checked by the engineer carrying out the upgrade. A new backup should then be made of these memories.
C:\Alpha\Cust1\Meter	This is the default location for the user-definable meter configurations. If your console uses these, you should also keep a backup copy of the files in this folder.
C:\Alpha\Cust1\Monitor	This is the default location for the user-definable monitor panel configurations. If your console uses these, you should also keep a backup copy of the files in this folder.
C:\Alpha\Cust1\Network	If your console uses Hydra Audio Networking, you should also keep a backup copy of the files in this folder. These are the configuration settings for the network units.
C:\Alpha\Cust1\Lists	This is the default location for the user-definable port list configurations. You should keep a backup copy of the files in this folder.
C:\Alpha\Cust1\Router	This is the default location for any router configurations made using a serial interface. If your console uses these, you should also keep a backup copy of the files in this folder.
For customers using Compaq PC's only: C:\Alpha100\Cust1\A100fe1.ini C:\Alpha100\Alphaprg\Alphaprg.ini	These files are installed from the CD-ROM in a default format. The settings in these files can vary in different Compaq PCs. The backup of these files should be updated after a software upgrade. If a new hard-drive is fitted to the original Compaq PC, these files should be used to over-write the versions installed by the CD-ROM.

# ALPHA HYDRA AUDIO NETWORKING

**Gigabit Ethernet is founded on key principles of preceding Ethernet technologies and provides a data rate of 1000 Mbps over copper or optical fiber.**

Audio and control data is transferred using the Ethernet frame format over switched media in a network constructed from standardized structured cabling.

Hydra I/O boxes providing fixed or configurable I/O may be connected onto the network, providing remotely located sources and destinations that can be used by any or all mixing consoles.

The Hydra Audio Network fabric is constructed using low-cost off-the-shelf hardware. The network topology is similar to that of an office LAN, being created out of a central Gigabit switch with connections to each mixing console and Hydra I/O box, in a star formation. Connections may be made with Category 5e UTP, up to 90 metres, or with optical fiber, up to 10 kilometres.

## Hardware

There are many commercially available Gigabit switches, repeaters and media converters that can be used to build the network, however some proprietary hardware is required to interface the consoles and Hydra I/O boxes to the network.

The diagram below shows a console and racks connected to a network via a Wide Area Bulk Card and Hydra Gigabit interface unit. 3 Hydra I/O boxes and 2 modular Hydra I/O boxes are also shown, each with up to 96 inputs/outputs available to any console on the network.

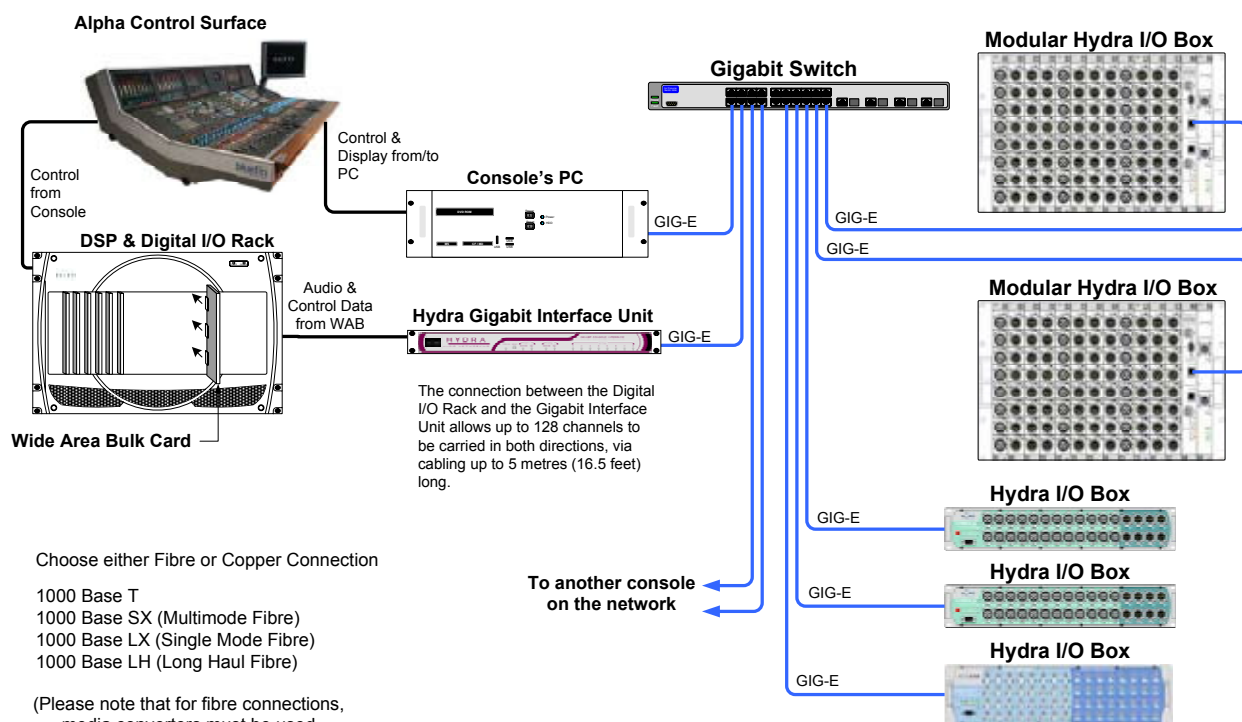
## Network Editor

For a network to be truly useful, it must be easy to use and maintain. The system's control software constantly monitors the network, performing essential administration functions, leaving the user free to creatively exploit network resources as easily as if they were locally connected.

The console's Network Editor consists of a set of screens for :

- Configuration of modular Hydra I/O boxes
- Offline editing of Hydra I/O and Audio Network
- Status representation of all devices on the network
- Utility for forcing ownership to be dropped

The Network Editor can be run independently of the Front End (console application), allowing the modular Hydra I/O boxes and audio network to be configured offline. During this time, any operations which require a console are disabled.

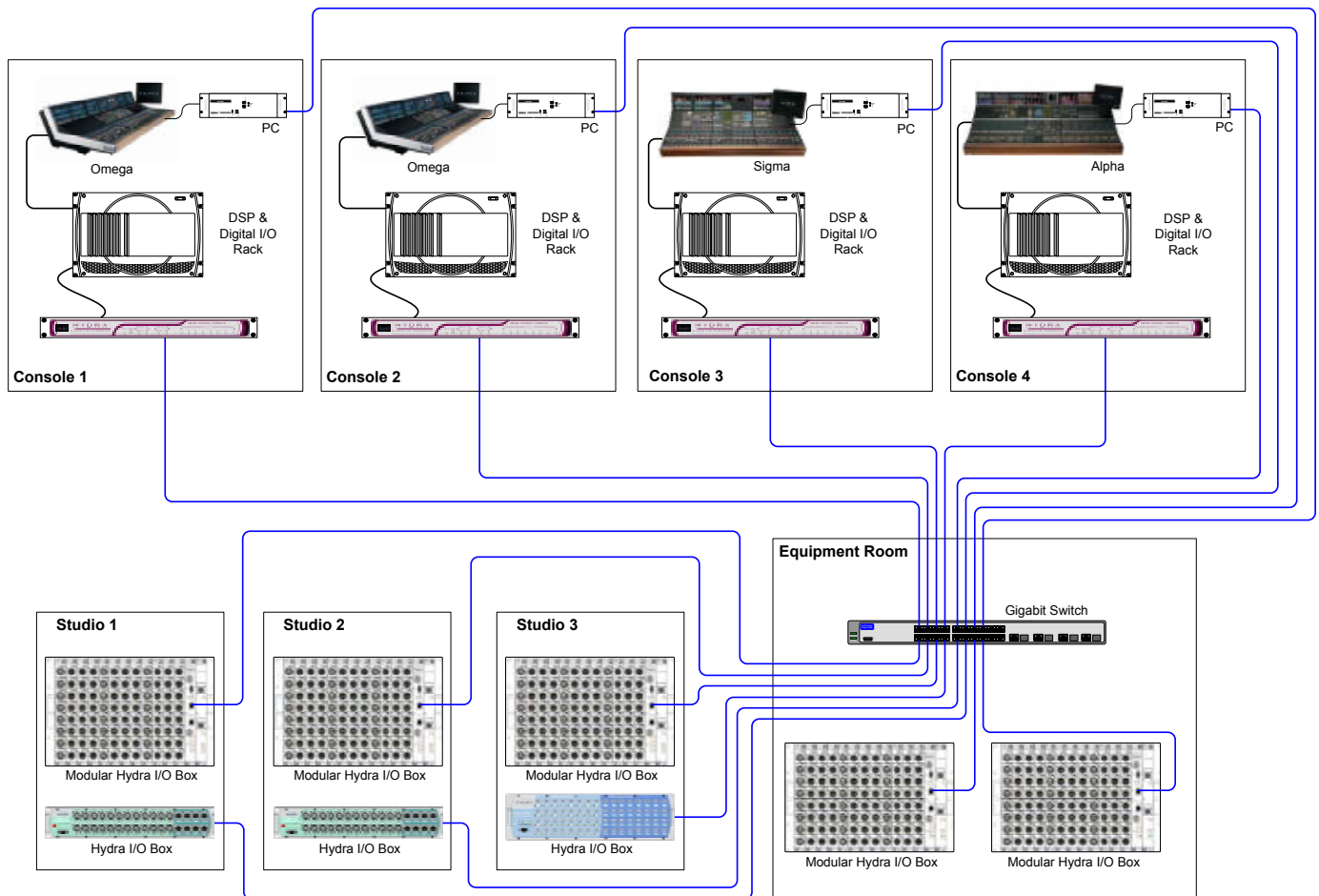


## Please Note

Connections to the modular Hydra I/O box are via RJ45 connectors on the front of the unit's processor module. As this is a copper interface, when using fiber cabling, it is necessary for media converters to be used between the Gigabit switch and the modular Hydra I/O boxes.



# TYPICAL HYDRA NETWORK EXAMPLE



The above diagram shows 4 control rooms, each with a Calrec digital console. The Gigabit interface unit for each console transmits and receives audio data to and from the Hydra I/O boxes, via a Gigabit switch located in the Equipment Room.

The console racks and Gigabit interface unit could also be in the Equipment Room if this was more suitable.

## Synchronization

Consoles sharing sources must be synchronized (e.g. to station sync or video). The Hydra I/O boxes synchronise to the

console Gigabit interface with the lowest IP address on the network.

## Private Network

In order to guarantee fully deterministic performance, it is necessary to apply the restriction that the network must be kept private. This means that it must not be made to carry any data other than that generated by the audio network.

## Local I/O

Local I/O in the console's own racks can be used for connections to routers, monitoring, talkback, inserts, etc. It is not networked to the other consoles.

# HYDRA FIXED FORMAT BOXES

**These robust, self-contained boxes can provide audio input and output facilities for use in areas such as:**

- Equipment Room Rack
- Studio Wall Box
- Studio Gantry / Lighting Grid
- Control Room Rack
- Outside Broadcast Truck
- Outside Broadcast Flight Case

## Variants

Units are available in the following variants:

- 12 mic/line inputs and 4 line outputs (XLR)
- 24 mic/line inputs and 8 line outputs (XLR)
- 48 mic/line inputs and 16 line outputs (XLR)
- 32 AES inputs and 32 AES outputs (BNC)
- 4 SDI inputs with 'thru' connectors (rear panel connections)

The units connect to the network via an Ethernet port on the rear of the unit. Each unit has two identical ports to provide network redundancy. All versions are supplied with two RJ45 ports for copper connections (1000BASE-T for distances up to 90m = 290 feet). In addition, plug-in GBIC modules allow connections with 1000BASE-SX (for distances up to 550m) and 1000BASE-LX (for distances up to 10km) are available.

All external connections to the units are hot pluggable. If more than one media type is detected, the system will switch to fiber as its connection.

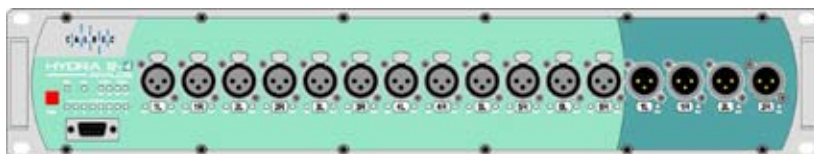
## Power and Redundancy

The units are mains powered and have two internal power supply units, providing PSU redundancy.

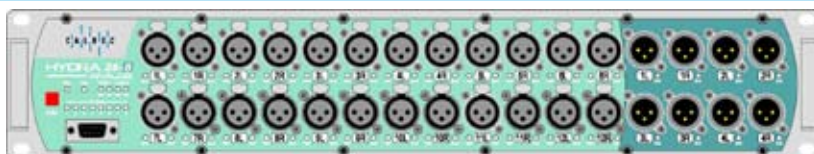
As standard, one IEC input connector is fitted to power both internal PSUs. Optionally, a second IEC can be fitted to allow a unit to be powered from two separate mains supplies. The twin IEC approach supports mains supply redundancy, as well as internal power supply component redundancy.

The units incorporate a cooling fan module. Each PSU module and the fan module within the unit are monitored to ensure proper performance. PSU OK and FAN FAIL indication is provided on the front of the unit.

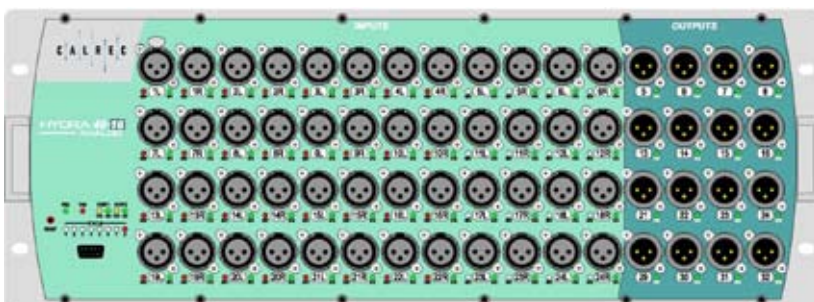
### 12 MIC/LINE IN & 4 LINE OUT (AD5608)



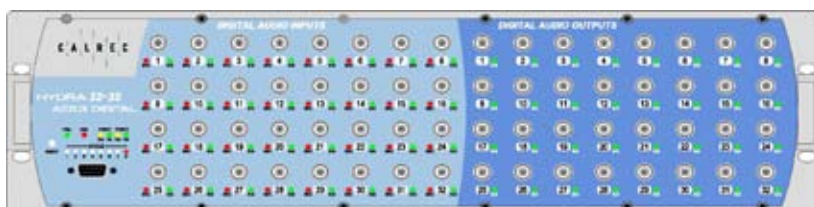
### 24 MIC/LINE IN & 8 LINE OUT (AD5603)



### 48 MIC/LINE IN & 16 LINE OUT (AD5600)



### 32 AES IN & 32 AES OUT (JB5607)



### REAR CONNECTORS (SIMILAR FOR ABOVE UNITS)



Calrec SDI boxes come in two different versions one for use with HD (high definition video) and the other for SD (standard definition).

As with the analog and AES-3 boxes, these SDI interfaces connect to the network via an Ethernet port on the rear of the unit. Each unit has two identical ports to provide network redundancy. All versions are supplied with two RJ45 ports for copper connections (1000BASE-T for distances up to 90m = 290 feet). Plug-in GBIC modules allow connections with 1000BASE-SX (for distances up to 550m) and 1000BASE-LX (for distances up to 10km) are available.

#### 4 SDI IN & PASS THROUGH (VI5672)



#### 4 SDI IN & PASS THROUGH (VI5672)



#### DIMENSIONS & WEIGHTS

Unit	Height	Width		Approx depth (incl. mating cons)		Approx weight		Input Power Rating
		inches	mm	inches	mm	lbs	kgs	
AD5603 24 mic/line in & 8 line out - XLR	2U	19	483	12	300	12.5	5.7	100-240V AC ~ 0.58-0.30A RMS 50/60Hz
AD5608 12 mic/line in & 4 line out - XLR	2U	19	483	12	300	11.5	5.2	100-240V AC ~ 0.42-0.23A RMS 50/60Hz
AD5600 48 mic/line in & 16 line out - XLR	4U	19	483	12	300	16.1	7.3	100-240V AC ~ 1.0-0.48A RMS 50/60Hz
JB5607 32 AES in & 32 AES out - BNC	3U	19	483	12	300	12	5.8	100-240V AC ~ 0.38-0.20A RMS 50/60Hz
VI5672 4 SDI in and through (rear connectors)	2U	19	483	12	300	13.9	6.3	100-240V AC ~ 50/60Hz

# HYDRA I/O BOXES

## Status LEDs

The following indicative LEDs are visible from the front panel:

- PSU OK (green)
- Fan Fail (red)
- Port 1 connected (yellow)
- Port 1 active (green)
- Port 2 connected (yellow)
- Port 2 active (green)
- Status (x8 red)

In addition, each input connector has its own tricolour LED to indicate signal presence. The incoming signal will cause the LED to light green when the signal is between -60dBFS and -38dBFS, amber when between -38dBFS and -2dBFS, and red when the signal clips at -2dBFS or above.

Each output connector has a green LED to indicate that there is a route established to it from a console on the network.

## Synchronization

Units are frequency synchronized using synchronization packets received from the Hydra network.

## Diagnostics

The units support remote FPGA firmware and software updates across the network via the Ethernet ports. In addition, an RS232 port is provided, such that system diagnostics can be performed by a Calrec approved engineer. Connection to the port is via a front-mounted 9 pin D-Sub connector.

## IP Addresses

Calrec will supply each device in your system with its own unique IP address, which the system uses to identify each network connection. On the front of each Hydra I/O box, there is a label showing the IP address. The secondary port will use the address of the primary port + 100 decimal. For example:

Primary Port 192.168.0.050  
Secondary Port 192.168.0.150

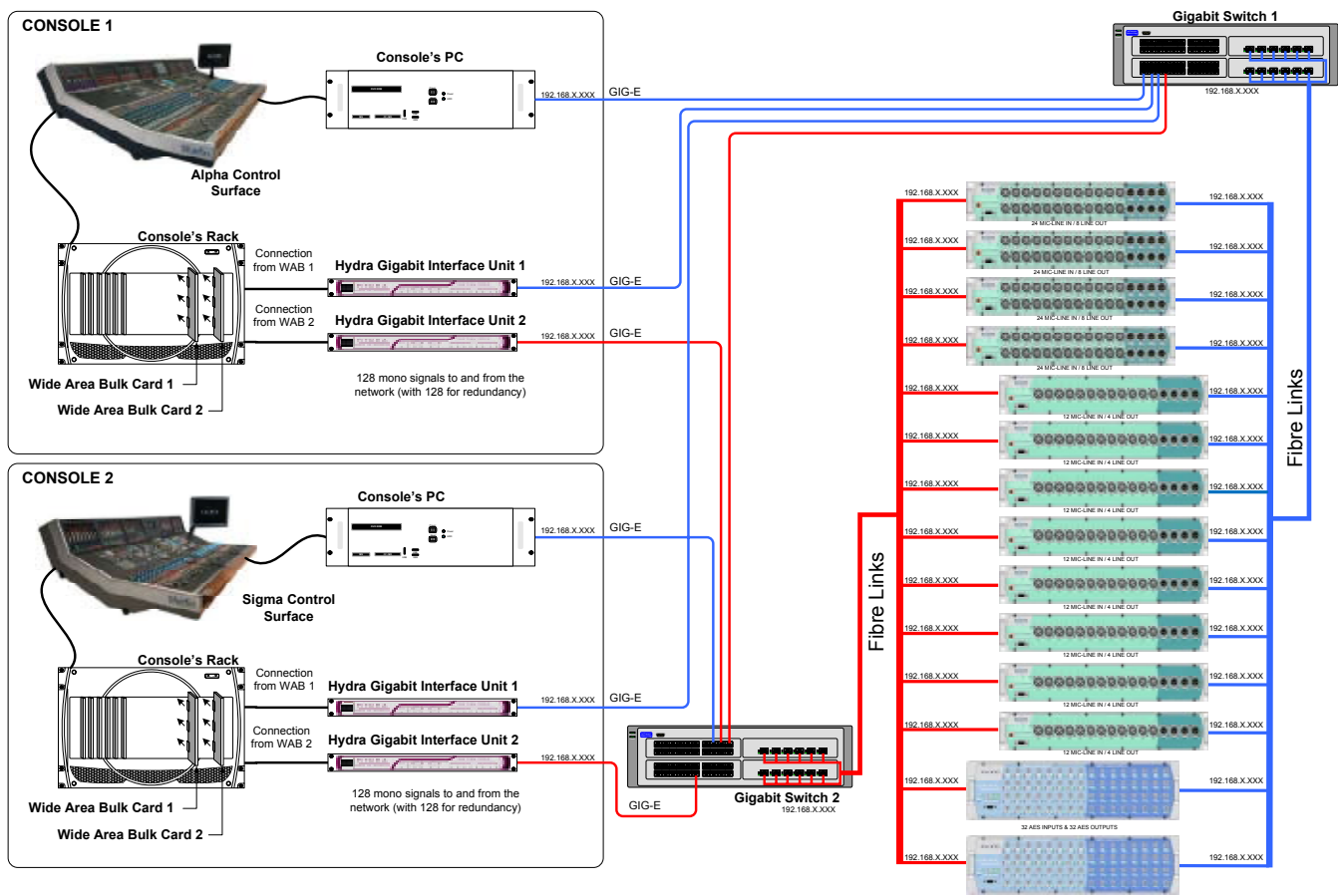
In an installation, the first 3 bytes (shown in red) are fixed. The 4th byte or least significant byte is the part of the address which is unique to that port on the device.

For mobile installations, the 3rd byte of the IP address will be unique to that installation, such that it is possible for different installations to connect their networks together.

If a Hydra I/O box needs to be swapped out, the replacement unit must be programmed with the correct IP address. The 8-way switch on the rear of the unit allows the least significant byte of the IP address of the primary port to be set in binary.

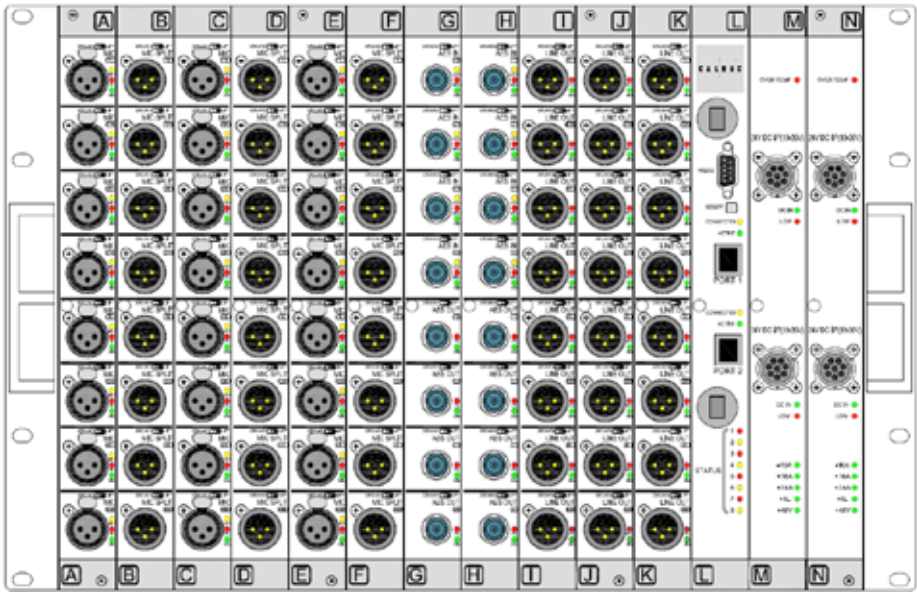
## Surround Signals

It is not recommended that ports on a modular Hydra I/O box should be combined with ports on a fixed Hydra I/O box to create a 5.1 surround signal.





# MODULAR HYDRA I/O BOX



**Modular Hydra I/O boxes allow a user-configurable set of analog and digital I/O to be connected via the networking system to one or more Calrec digital consoles.**

**Modular Structure**

There are 14 modular slots across the width of the unit, labelled A to N. Input, output, processor and DC PSU modules fit into these slots, in accordance with the requirements of the installation. Input and output modules receive and transmit analog or digital audio signals, to the Gigabit interface processor via a 32 bit TDM bus. The module options are listed in the table below. Each modular unit is 1.2 inches (30.48 mm) wide.

All 14 slots may be used by any of the modules in any combination. However, it is advised that the three slots at the right hand side of the unit are best occupied by a processor control unit and provision for two DC PSU modules, the second of which would be the optional hot-spare, providing power redundancy if the first unit, or the connection to it should develop a fault.

If no spare DC PSU is present, a blank panel can be fitted or the processor unit can move to slot M allowing a twelfth input or output module to be fitted into slot L.

**Ground Lift Switches**

Input and output modules are available with or without ground lift switches. On modules with switches fitted, the ground is lifted if the switch is toggled to the right.

**Module Extraction**

A module extraction hole is located on the module front panels to help remove modules for service purposes. The module slides in and out the unit on two runners at the top and bottom of the rack. The rear interface connector on the module then locates into the appropriate connector on the backplane. To aid accurate plugging-up, some guide strips are located between the three interface connectors on the backplane.

Module Number	Description	Connector Type
AD5090	4 stereo or 8 mono mic/line inputs	XLR
LN5230	8 split outputs for adjacent left mic/line input module	XLR
JB5340	4 AES inputs and 4 AES outputs	BNC
JX5341	4 AES inputs and 4 AES outputs	XLR
DA5091	4 stereo or 8 mono outputs	XLR
UC5339	Processor with copper interface	RJ45
ZN5231	DC Power Supply	8 PIN PLUG

**External Connections**

All external connections are located on the front face of the Hydra I/O box. Space must be allowed in excess of the box dimensions to feed cables to the front interface from any rear access routes.

**Mounting**

The modular Hydra I/O box is mounted in place using 4 fixing screws on each side angle bracket. Support slides should normally be used to prevent excessive twisting forces on the front fixings.

**Fan Operation**

To dissipate the heat, 3 low-noise fans are located in the rear of the modular Hydra I/O box. They are controlled from the DC power supply unit. The unit's rear panel has venting holes which must not be obstructed.

**Earthing**

The box is fitted with an external earth stud on the rear, for connection to an external earthing system. No AC mains power is contained within the rack. All power connections should be unplugged prior to removing the earth connection.

RACK-MOUNTED AC PSU

Rack-Mounted AC PSU

A 2U rack-mounted power supply unit is available to provide the DC power for the modular Hydra I/O box. This holds up to four identical AC plug-in PSU modules. One module will provide power for a fully populated modular Hydra I/O box, with a second providing redundancy. Two other modules could be fitted to power a second unit.

The rack has separate AC power inputs and DC outputs for each of the four PSU's. Any one PSU can be removed from the rack without disturbing the operation of the others in the rack.

Diode feeding allows supplies of the same type to be paralleled together.

Mounting Instructions

The power supply rack should be mounted in a horizontal position by means of the side brackets, each of which has two mounting holes. The rear mounting brackets fix to the rear of the equipment bay and should be used when no support is provided under the rack assembly. Extensions of the rack sides slot into these rear supports, allowing the rack to be removed without removing the support. The rack should not be supported by front flanges alone.

Cooling

The rack is fan cooled with fans mounted in the front of each plug-in PSU. The warm air is directed out of the rear of the rack. To ensure proper cooling, there must be a minimum clearance of two inches (50mm) from the fans and rear air outlets, and also any walls or other surfaces.



Input Power Connections

3-wire safety AC outlet sockets should be located near the power system (number as required). Each line cord will provide AC power to one of the power supply modules.

The AC line cord is the mains disconnect for each module. The AC line cords should have an IEC320 connector to plug into the rear of the power system chassis.

Each line cord MUST be suitably rated and FUSED (or have an equivalently rated circuit breaker). The maximum inrush current is 30 Amps. Fuses should be at least 250V AC, T6.3A HRC rated to avoid nuisance "blows". Breakers should be at least 6A , Type C.

Safety grounding is provided via ground connections in the line cord entry receptacles.

If in doubt, please consult Calrec's customer support team.

FAN OPERATION

Internal Ambient Temperature	Fan Speed	DC PSU
<50°C (122°F)	OFF	OK
50°C to 55°C (122°F to 131°F)	SLOW	OK
55°C to 60°C (131°F to 140°F)	FAST	OK
60°C to 70°C (140°F to 158°F)	FAST	OVER TEMP
>70°C (158°F)	FAST	DISABLED

Bulk PSU Rack Fan Noise (dB SPL A-Weighted)	
These measurements were taken on axis at 1 metre from the dominant noise source:	
1 x 24V 200W PSU	24dBA
2 x 24V 200W PSU	27dBA
3 x 24V 200W PSU	29dBA
4 x 24V 200W PSU	30dBA

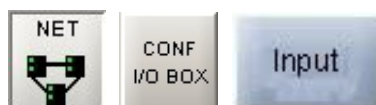
DIMENSIONS & WEIGHTS

Unit	Height	Width		Approx depth (incl. mating cons)		Approx weight	
		inches	mm	inches	mm	lbs	kgs
Modular Hydra I/O Box (Fully Populated)	7U	19	483	12	300	35.2	16
Optional Rack Mounted PSU (with 2 plug-in units)	2U	19	483	12	300	15.6	7.1
Optional Rack Mounted PSU (with 4 plug-in units)	2U	19	483	12	300	25.3	11.5



# MODULAR I/O BOX CONFIGURATION

**This screen allows the user to manually setup the type of input and output modules occupying each slot in a modular Hydra I/O box.**



access either on the I/O patching screens or on the I/O port assignment controls on the control surface (if available). This is done using the Options - Port Lists screens

In some situations, it may be necessary to re-configure modular Hydra I/O boxes to meet the requirements of each program. This can be done offline, and the configurations can be saved and loaded when online again.

The Hydra input and output ports can be grouped into lists to make them easier to

# NETWORK CONFIGURATION

This screen allows the network to be configured.



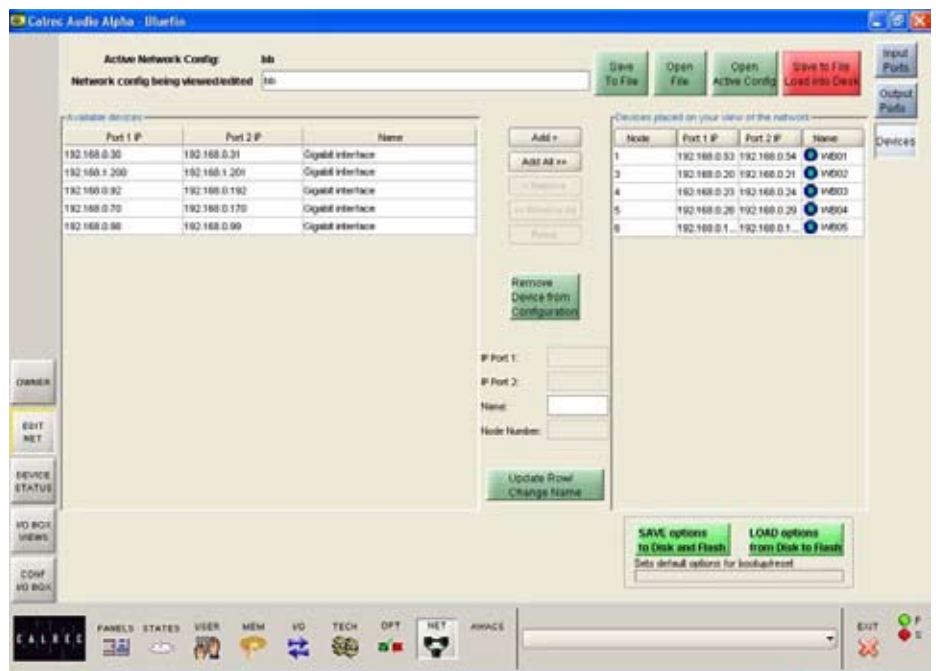
The window on the left side of the screen shows the devices available to the console. These devices will have been loaded via the CONF I/O BOX screen. The window on the right side of the screen shows the devices the user selected for this session.

The Add and Remove buttons are used to add or remove devices to and from the session. The Remove and Remove All buttons are only available when the console is in Technician Mode. Once the required devices are added, the input and output lists may be setup using the EDIT NET-INPUT PORTS screen. Configurations can be saved and restored, to allow use on a job by job basis. This allows multiple setups to be configured offline, and stored for later use.

## Saving Network Configurations

Changes to the network configuration will not take effect until "Save to File, Load Into Desk" is selected. Then, the changes become active and the configuration is saved to the hard disk. If any subsequent changes are made, the "Save to File, Load Into Desk" button will flash to indicate that the configuration on the screen does not match the active configuration.

Open File allows a previously saved configuration to be opened. When opened, the configuration will be loaded onto the screen, but will not take effect until "Save to File, Load Into Desk" is selected. The button flashes to indicate that the configuration on the screen is different to the active configuration. The



console checks that the configuration is compatible with the system. If there are discrepancies, an "Error Showing Active Config" message will appear.

"Save to File" saves the configuration to the hard disk without loading it onto the console. "Open Active Config" retrieves the settings that the system is currently using and displays them on the screen, replacing the current configuration being viewed.

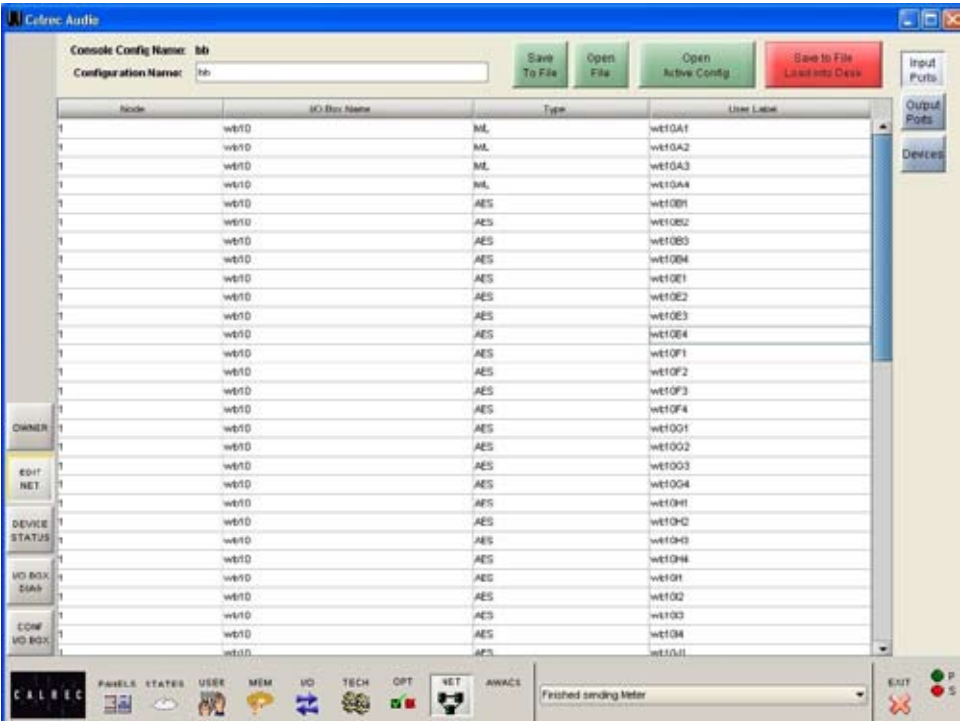
## Options

Network configurations are not saved with the user memories, so it is important to save the options to disk and flash once the network is configured using the buttons at the bottom of the screen.

If they are not saved, the next time the desk boots up the console will revert to its previous settings, which could mean that a different network configuration is loaded. This could cause problems should

the console have to be reset during a live broadcast. It does however allow changes to be tried out without losing the original settings and these original settings can be restored without having to re-boot the system.

# HYDRA I/O SOURCE LISTS



This screen allows the user to view the Hydra sources, their location and type. A similar screen is available to view the output ports.



Hydra ports are always treated as pairs. They can be used for two mono signals, a stereo signal, or as part of a surround signal. Hydra port labels consist of the 4 character unit name (user-defined) plus the module letter (A-N), plus the port number (1-4), plus L or R.

Please note that Hydra inputs cannot be patched to Hydra outputs.

### Port Lists

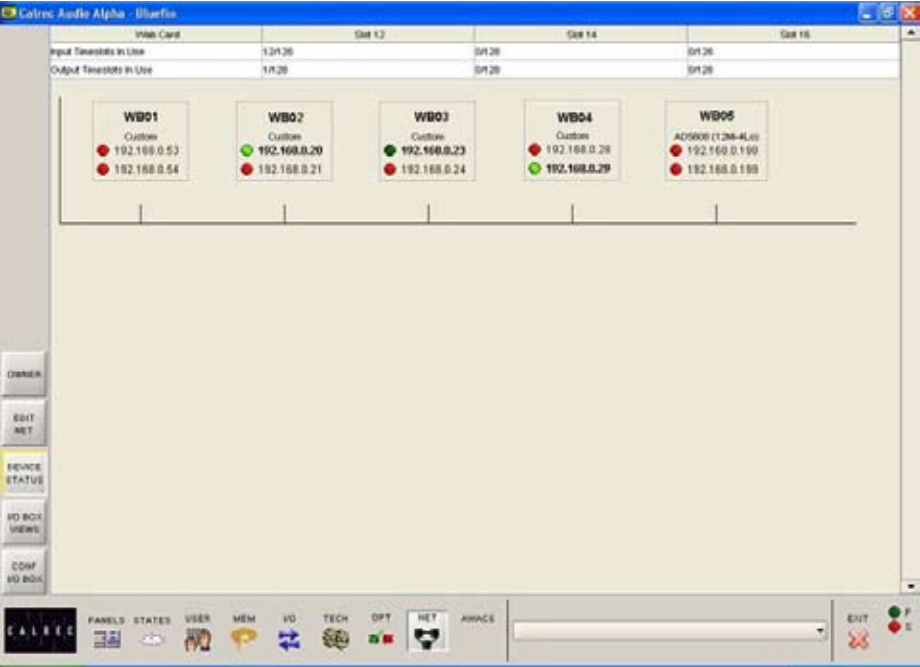
Once the network is configured, Hydra input and output ports can be allocated to lists along with local I/O using the Options - Port Lists screens. These lists are saved as list configurations.

List configurations are linked to network configurations. When a network configuration is saved, it is associated with the current list configuration. When the network configuration is restored at a later date, and the system does not match the

expected list configuration, the user will be prompted to load it, or to re-save the network configuration with the new list configuration.

If a network configuration is edited to remove ports, the list configuration should be re-sent to the console before the changes to the lists will take effect.

# DEVICE STATUS



The Device Status screen provides an overview of the status of all devices configured on the network.



Each device has a green indicator for its available ports, which will “heartbeat” (flash bright green) to indicate that the unit is running and can be reached. If the device is not “heartbeat” then it cannot be reached.

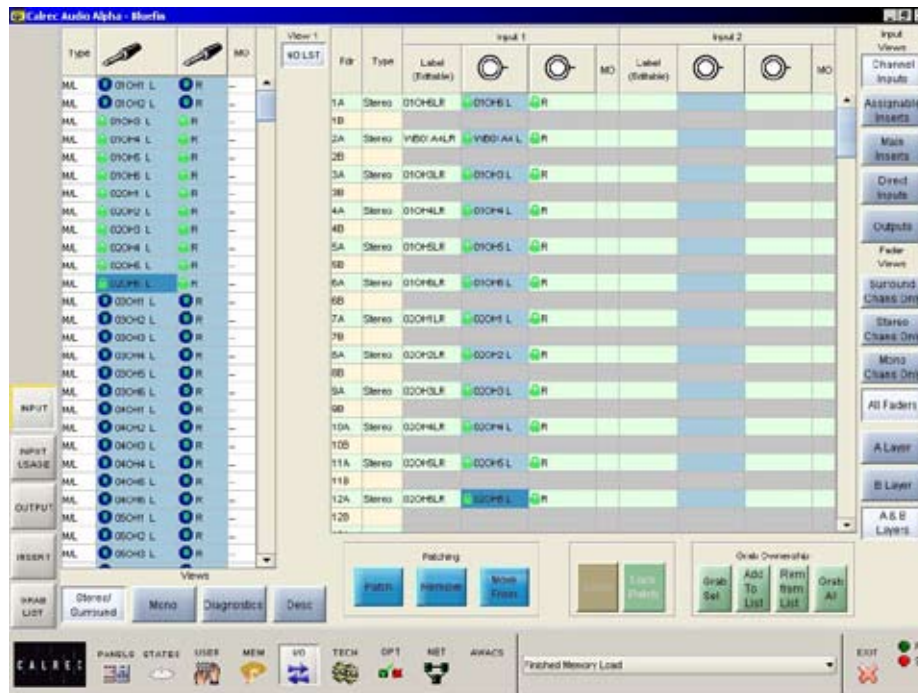
If a device is using both ports (for redundancy), each port will have its own heartbeat indicator. The preferred port will be highlighted. If a port is not

heartbeating, its indicator will light red (But the device could still be in use through the other port).

If neither port is heartbeat, then the device is no longer available.

If the device does not appear to be heartbeat, but it is not greyed out, then the console can access the device, but the PC cannot. This situation could arise in redundant systems, where the PC is connected to just one of two switches, and the connection between the switches has failed. The PC will only be able to “see” the devices connected to the same switch as itself. As the console will be connected to both switches, normal operation can continue.

# PATCHING HYDRA SOURCES






Once set up, Hydra sources are selectable on the I/O screens just like local sources, and can then be patched to faders on the console in the same way. Please note that Hydra inputs cannot be patched to Hydra outputs, and Hydra outputs ports cannot be isolated from memory recall.





Hydra ports can be allocated to lists on the Options - Port Lists screens, just like local ports. Hydra ports are displayed on the left side of the screen alongside local ports, and are patched to console inputs on the right side of the screen. Like local sources, networked sources and their settings are saved with the memories.


Sources have icons to denote their type, they are as follows:

-  House - A source which is local to the console
-  World - A Hydra source on a device which is heartbeating

 World with a red cross - A Hydra source on a device which is not heartbeating

 Green Padlock - The console has ownership of this Hydra source

 Grey Padlock - Another console has ownership of this Hydra source

 Black Padlock - The source has been added to a grab list.

## Patching

Assignment is made by selecting a source, and an input or output, and selecting Patch. The source's name can be edited in the label column. The new name is stored with the channel input and replaces the source label on the fader display. Once patches are made, they can be removed when selected by clicking REMOVE.

Connections can be moved between channel inputs when selected using the MOVE FROM button. The Input 1 or 2 field will be highlighted and the PATCH, REMOVE and MOVE FROM buttons will be replaced with MOVE TO, and CANCEL. Upon selection of a new patch point, pressing MOVE TO will move the connection. CANCEL will cancel the operation.

## Surround Signals

It is not recommended that ports on a Modular Hydra I/O box should be combined with ports on a standard Hydra I/O box to create a 5.1 surround signal.

## Grab Ownership

When a networked port is patched, ownership of it assigned to the console. In the case where several consoles share sources on the same network, the console that connects to the port first will be given control (ownership) over that source/destination. Other consoles that subsequently connect the same port will not be able to control it.

In circumstances when the ownership needs to be overridden, the grab buttons allow the console to grab ownership of the patched network port, either altogether, individually, or by adding them to a "Grab List". When one or more Hydra ports are added to the grab list, the "Grab All" button changes to "Grab List".

The grab list can be viewed on the Grab List screen, accessed on the left side of the I/O screens.



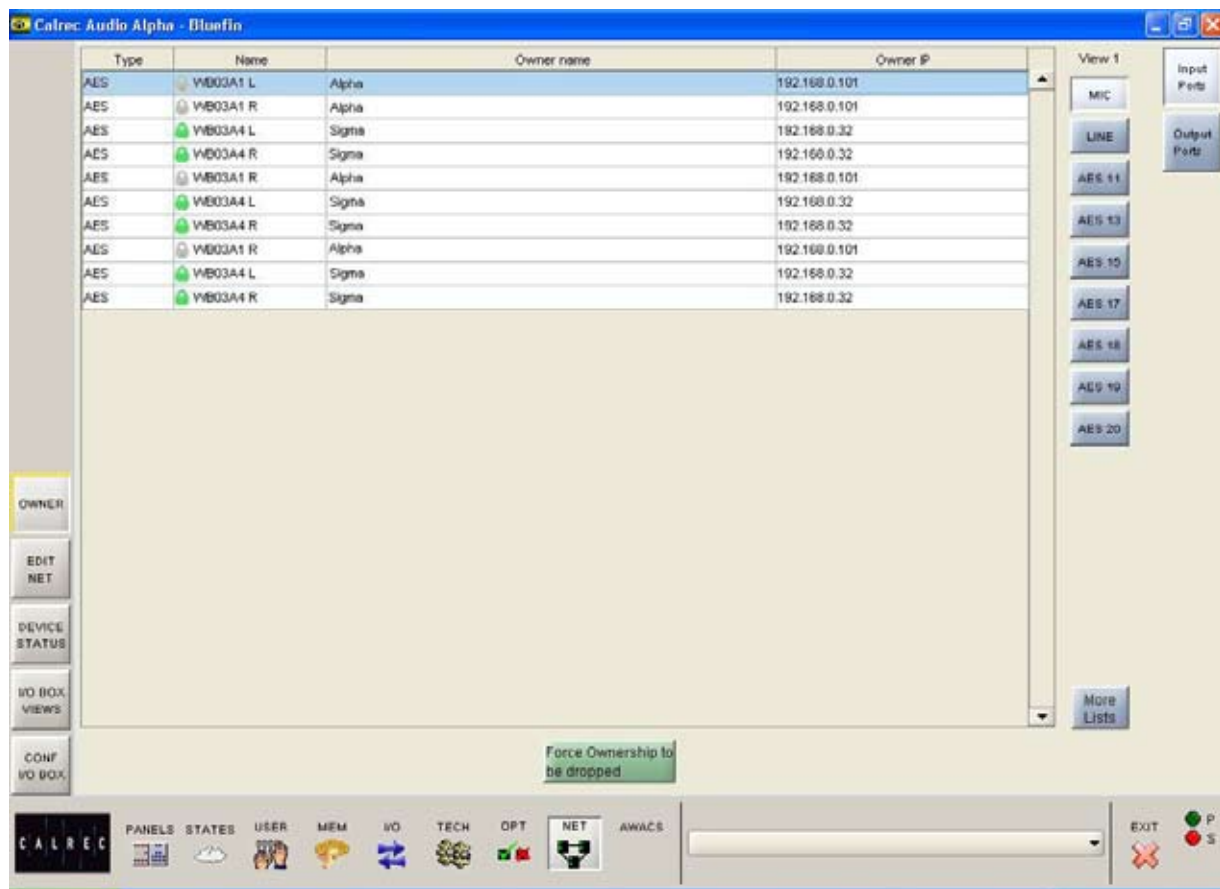
## Patching Hydra inputs to Hydra outputs

One of the strengths of the console patch system is that local inputs can be patched to local outputs without needing to pass via a console channel. This makes for a flexible system with A-D and D-A conversion as necessary. Hydra input ports can also be patched to local console outputs and local console inputs can be patched to Hydra outputs.

The architecture does not allow the direct patching of Hydra input ports to Hydra output ports on the Hydra network. When required, this result can be achieved by patching a Hydra input port to a MADI output and a MADI input to the required Hydra output. The MADI output ports should of course be linked back to the MADI input ports. As the Calrec MADI interface unit provides two MADI ports, either the full capacity of 128 audio legs can be linked or just half of the system.



# SOURCE OWNERSHIP



**When a Hydra port is patched, ownership of it is assigned to the console. The console is given control (ownership) over that source. Other consoles that subsequently connect the same source will not be able to control it.**



There may be circumstances when a source's ownership needs to be overridden, for example, a microphone is needed for the next show but has not been released from the previous show. "Force Ownership to be Dropped" releases the source from its owner, allowing another console to control it.

This function is necessary for the situation where grabbing the ownership is not sufficient. This could be because the user wants to load a memory using ports it does not own. Upon loading a memory, any gain settings saved for ports the console does not own will be ignored, and the gain settings applied by the owner will be applied. In this case, it would be necessary to force the ownership to be dropped before loading the memory, such that the correct gain settings are recalled.



# SDI INPUTS

Hydra boxes for SDI inputs come in two versions; the VI5674 with front connectors and the VI5672 with rear connectors. Each of these have the option of having up to eight Dolby® E CAT 552 decoders fitted.

Each SDI input stream has the capacity to carry 16 mono legs of audio and these are configured as though 8 AES stereo pairs.













Whilst the incoming digital audio may often be synchronous with the console reference, sample rate converters are always in the signal path to ensure digital sync is never an issue.

Signals are patched to desk channels in a similar fashion to those from all other types of inputs. The significant difference is that unlike other Hydra input boxes that allow ports to be named in the setup application, SDI inputs use a fixed name structure of the form:

### 1S--B1

The first digit identifies the box number, and up to 9 SDI boxes can be used on a network.

In the image below, the B following S-- indicates that this signal is coming from SDI input stream 2. The 1 shows that this signal is the first AES pair on that SDI stream.

Type		
POST	 1S--B1 L	 R
POST	 1S--B2 L	 R
POST	 1S--B3 L	 R
POST	 1S--B4 L	 R
POST	 1S31A1 L	 R
POST	 1S31A2 L	 R

When the optional Dolby E decoders are installed, an extra level of patching is required to assign decoders to the AES pairs that have been decoded from the SDI streams.

Deco

	Stream	AES Pair	Decoders
	1SDI24 LR	2	4
	1SDI25 LR	2	5
	1SDI26 LR	2	6
	1SDI27 LR	2	7
	1SDI28 LR	2	8
	1SDI31 LR	3	1 A
	1SDI32 LR	3	2
	1SDI33 LR	3	3
	1SDI34 LR	3	4
	1SDI35 LR	3	5
	1SDI36 LR	3	6

Decoders

Decoder	Owner IP
A 1SDI31	192.168.1.22
B	
C	
D	
E	
F	
G	
H	

Patching

PatchRemoveMove From

Post decode

	Decoder
	1S31A1 LR A
	1S31A2 LR A
	1S31A3 LR A
	1S31A4 LR A
	1S--B1 LR B
	1S--B2 LR B
	1S--B3 LR B
	1S--B4 LR B
	1S--C1 LR C
	1S--C2 LR C
	1S--C3 LR C

Select the required incoming AES pair, choose an available Dolby E decoder and select PATCH. Dolby E can carry up to 8 legs of audio so each Dolby decoder extracts four pairs of signals.

In the example above, Dolby decoder A in SDI box number 1 has received the 1st AES pair from SDI stream 3; the signal referred to as 1SDI31.











At the decoder outputs, this example shows the first of the four decoded signal pairs being known as:

### 1S31A1

The 'DI' parts of the original name now take on the stream and pair indication. The A shows it is decoder A and the 1, that it is the first decoded signal pair.

These are the pairs that appear as sources in the normal I/O patching system.

It is likely that customers will have defined a usage for streams and pairs within SDI signals and for Dolby E encoded signal pairs within the SDI pairs. A possible input patch scenario is the one shown below where the surround channel on fader 25A carries signals decoded from three Dolby E pairs and the stereo channel on fader 25B carries an LtRt version of the same signal.

Fdr	Type	Label (Editable)	Input 1	
				
23B	Stereo			
24A	Stereo			
24B	Stereo			
25A	L/R	sdIDOL	 1S31A1 L	 R
	CLFE		 1S31A2 L	 R
	Ls/Rs		 1S31A3 L	 R
25B	Stereo	LtRt	 1S31A4 L	 R
25C	Stereo			



# ALPHA

## APPENDIX A – STYLE 1 FADERS

# CHANNEL AND GROUP FADERS (STYLE 1)

**Channel and group paths are controlled by the console's channel faders. Each fader can control two independent audio signal paths. Any fader can control any channel or group path.**

If your console uses Style 2 faders please refer to the description in the Fader Area section of this manual. Style 2 faders have a different button layout, and are slightly different, in the way that the current assignment, interrogated paths and VCA groups are indicated.

## A and B Layering

Each fader can control two independent audio signal paths, named A and B. These paths can be either channels or groups. Both signal paths are fully equipped with the same facilities.

## Assignable Control

The A and B fader assign buttons are used to select the channel paths. Selecting a path causes the central control panels (Assign panels) to display and control the settings for that fader's channel or group path.

Changes made to the Assign panels will affect the selected path only. When switching between the paths, the displays, LEDs and fader position change to match the settings of each path.

## Path Labels

The label in the display is the name associated with the path's assigned input, or the group number if the path is a group.

The input labels default to the Port ID but can be changed to a more suitable label using the I/O screens. Path A's label is shown in the top half of the display, and path B's label is shown in the bottom half of the display.

If path A is active, the A fader assign button and the label will be lit in green. If path B is active, the B fader assign button and the label will be lit in amber.

## Channel or Group Cut/On

The CUT button cuts the channel or group, its effect is the same as fading it out completely. There can be ON buttons here instead, which switch the channel on.

## AFL

AFL will be heard in surround through the monitor loudspeakers (main or small), if surround panning is in use and the loudspeaker system is surround.

## Indicative LEDs

A set of LEDs next to the assign buttons give more information about the path.



MR - The fader path is a Master of a

● VCA style group

● SL - The fader path is a slave within a

● VCA style group

● ST - The path is a stereo channel or

● group

● SS - The path is a surround master

● GP - A group is assigned to the path

● A - Path A is active

B - Path B is active



The ▲ and ▼ Null LEDs illuminate when the position of the fader is not the same as the level of the audio. If a VCA Master is moved away from the '0' position, the null leds on the slaves will light to indicate whether the audio is above or below the position of the fader.

The T LED indicates that the console has recognized that the fader has been touched.

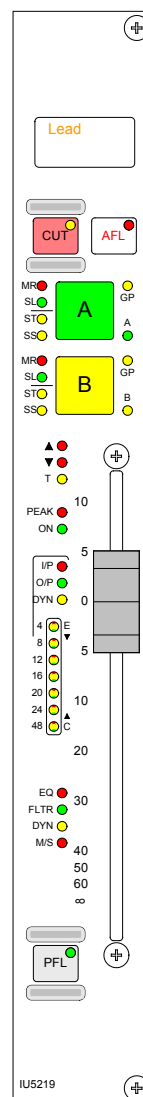
The PEAK LED will illuminate if the channel or group signal is within 3 dB of the clipping level.

The ON LED illuminates when the audio level is not at the ∞ position.

The EQ, FLTR, DYN and M/S LEDs indicate that these functions are switched IN on the selected path (EQ, Filters and Dynamics settings may be flat).

## Fader Bargraph

The fader bargraph indicates the level at the channel input (post the input gain and switching and the tone switching), the channel direct output, or the gain reduction of the dynamics, indicated by the three LEDs. Selection is made either on the Functions panel, or on the USER-CHAN screen.



## PFL

PFL is provided on the fader overpress and on the button. It will be heard on the small LS (or the main LS if PFL to Mon is selected), or PFL LS (depending upon how the monitoring is configured).

## VCA Group Interrogation

Interrogation provides a clear way of indicating VCA group assignments.

Interrogation is performed by holding down the Assign button of a VCA group member, the assign buttons of all members of the same group will light.

Interrogation of a Primary Master will light the Assign buttons of its primary slaves and secondary masters.

Interrogation of a secondary master will light the Assign buttons of its secondary slaves, and the primary master's Assign button will flash.

## Interrogate Mode - Routing Panel

It is possible to discover which fader paths are feeding each of the routing busses by putting the panel into "Interrogate" mode.



This is done by pressing the INTER button. If any of the routing buttons (groups, mains, tracks) are held down, the fader assign buttons of all the paths feeding that bus will light. This button can also be used to interrogate mix minus feeds using the BUS button on the Input/Output panel.

**ALPHA**

## **APPENDIX B – NON ASSIGNABLE MONITORS**

# NON ASSIGNABLE MONITORS

**Traditional-style monitor selector and LS panels are also available, if preferred.**

## Monitor and Meter Selectors

The Monitor and Meter Selectors are used to select the source to monitor, and what to display on the meters. Selectors 1 and 2 are sub-selectors which feed the other selectors. All Selector external inputs can be mono, stereo, or 5.1. Mono inputs are fed to left and right.

## Main and Ancillary Meters

The main meter is in addition to the four stereo main output meters, which display the stereo downmix of the main output, if the main is surround.

The Ancillary 1 meter would normally be used to meter the Control Room LS monitor selection, but can also be selected to Main 1 Desk, Sel 1 or 2, or 2 external inputs.

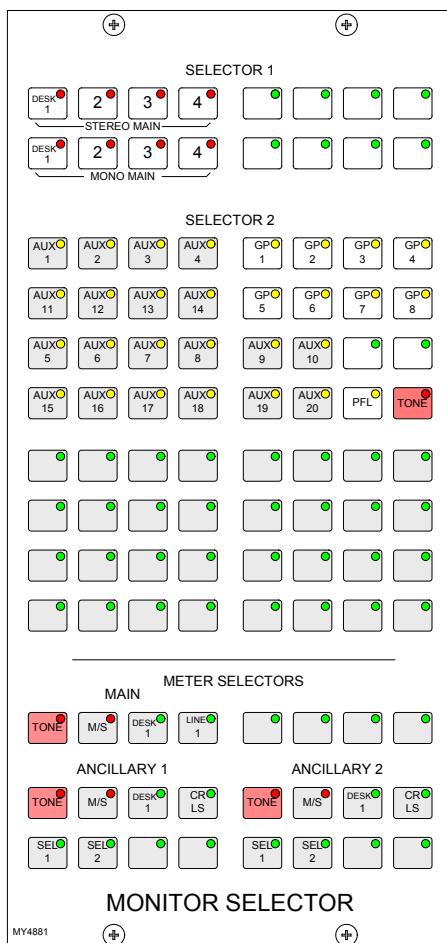
Both the main and Ancillary 1 meters have a Tone switch to send Tone directly to the meter. They can both be stereo only, surround only, or surround plus stereo, with an optional separate M/S (L-R sum/difference) meter.

The Ancillary 2 meter can be selected to meter the Control Room LS monitor selection, Main 1 Desk, Sel 1 or 2, or 2 external inputs. It is stereo only with an optional separate M/S (L-R sum/difference) meter. When metering surround signals, it displays the stereo downmix.

## LS Controls

The Small LS level control is in series with the Main LS level control. This allows the Main LS level control to be used irrespective of which LS system is in use. The Small LS level control is used to adjust for the difference between the two sets of LS.

The ON button diverts the monitor output to the small LS for near field, or domestic



check, monitoring. Both main and small LS can be stereo, 3 stereo, or 5.1 independently.

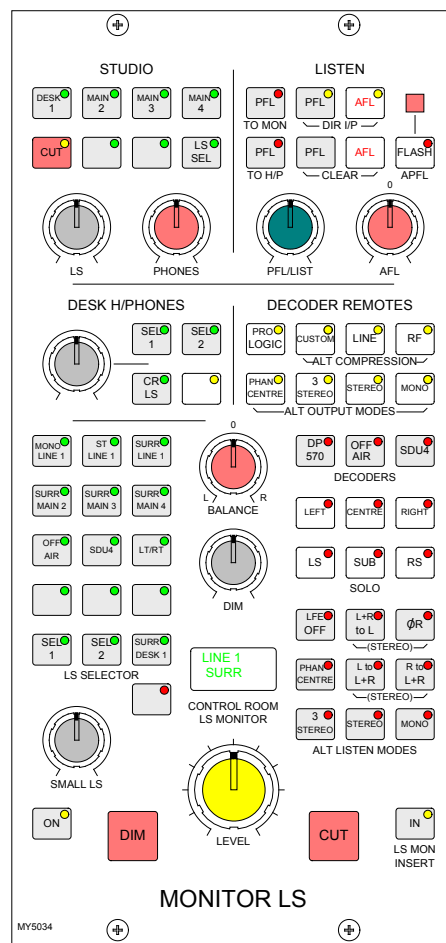
DIM, CUT and SOLO operate on both sets of loudspeakers. DIM and CUT can be externally operated. DIM can be controlled from the TB if it is set to do so on the Options - TX/REH screen.

## LS Monitor Insert

The send ports for the LS monitor insert are patched on on the I/O - Outputs - Mon TB & Osc Screen.

The return ports are patched on the Options - Mon TB & Tone - MON SEL (EXT I/P) screen.

When using the traditional style monitor panels, the LS monitor insert can be switched in and out on the States Screen



in addition to the button on this panel.

If a surround signal is monitored on a stereo loudspeaker, a stereo downmix is created and monitored. If the loudspeaker system is surround, stereo and mono sources will be heard in stereo and mono, with no signals on the other speakers. If a main output is surround, its stereo monitor buttons will monitor the main output's stereo downmix. If a main output is stereo, the surround monitor buttons for that main output have no effect.

For Studio LS, two parallel LS outputs are provided, post the level control, with separate Mic Open cuts. Studio LS 1 can be independently either stereo, 3 stereo or 5.1. Studio LS 2 and Studio Phones are stereo only.



### **User-Definable Buttons**

The Options-Mon I/P & TB screen is used to allocate monitor sources to the user-definable selection buttons on each panel. Buttons can only be assigned when in Technician or Supervisor mode. This allows the system to be set up prior to operation, and protects against accidental changes once the console is in use.

### **Alternative Listening Modes**

All off indicates NORMAL (mono, stereo or surround depending on the source selected and the LS arrangement). 3 STEREO with Phan Centre ON is the same as STEREO except the LFE is optional. ØR, L+R to L, L to L+R, and R to L+R will work in any mode, but are really designed for use in stereo mode or when monitoring stereo sources. MONO feeds L, C, R, LS and RS to L and R.

### **AFL and PFL**

AFL feeds the Control Room LS outputs (post the surround panning controls), overriding the LS SEL. PFL can also do this if PFL TO MON is selected (overrides AFL). PFL to MON can also be selected using the PFL Monitor Options on the States screen. If PFL to MON is not selected, PFL can override the small LS (if it has been set to do this in the setup application). Alternatively, there can be a separate stereo PFL LS output. An external RTB input can mix with PFL to the PFL LS output. PFL from surround mains is a stereo downmix of the surround signal.

PFL to H/P feeds the PFL signal to the headphones. This is also selectable using the PFL Monitor Options on the States screen. PFL clear and AFL clear, clear any latched buttons. The APFL Flash will enable or disable the flashing of the APFL indicator on the Broadcast Facilities panel.

### **Decoder Remotes**

The DECODER REMOTE buttons control whichever Decoder is currently selected. (Other Decoders remain in their previously set state). The buttons are shown engraved for a Dolby DP570.

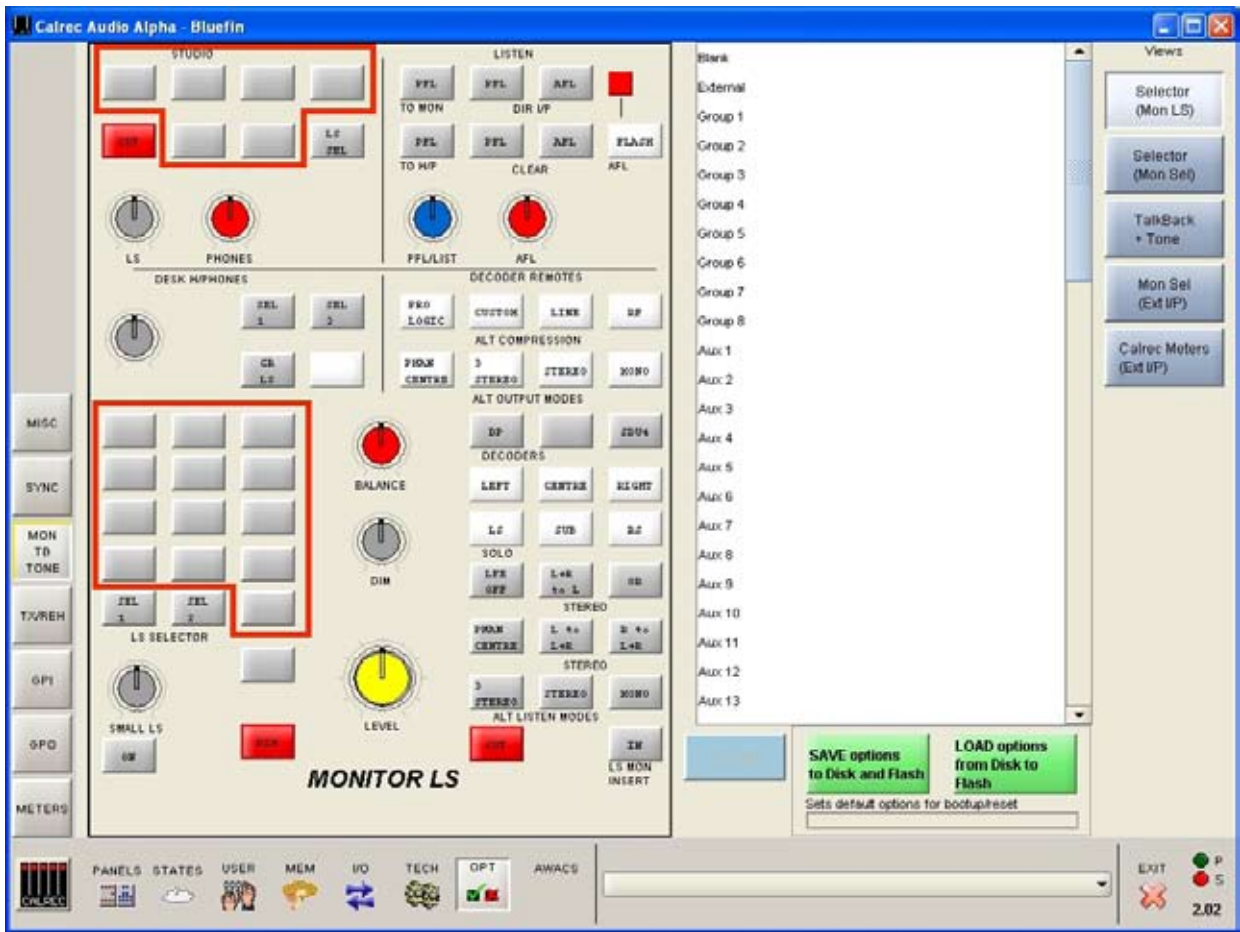
4 buttons for alternate output modes (all off indicates full surround).

3 buttons for alternate compression modes (all off = no compression no dialogue normalization).

1 button for Pro Logic mode. It is assumed that the DP570 will be set, to Dolby Digital mode either in manual or auto detect mode.


For a Dolby SDU4 LT/RT decoder, only the stereo and mono output mode buttons will function.

# MONITOR LS SETUP



This screen is used to allocate monitor sources to the user-definable buttons on the traditional-style Monitor LS panel. Buttons can only be assigned when in Technician or Supervisor mode. This allows the system to be set up prior to operation, and protects against accidental changes once the console is in use.



- Select the required monitor source from the list
  - Select "Allocate"
- 
- For Desk 1-4, Line 1-4 Main 1-4 or external sources, a pop up window allows the user to enter a suitable label for the screen button, and to choose whether the source is mono, stereo or surround.

The screen shows a representation of the monitor LS panel. The right side of the screen lists all the available monitor sources.

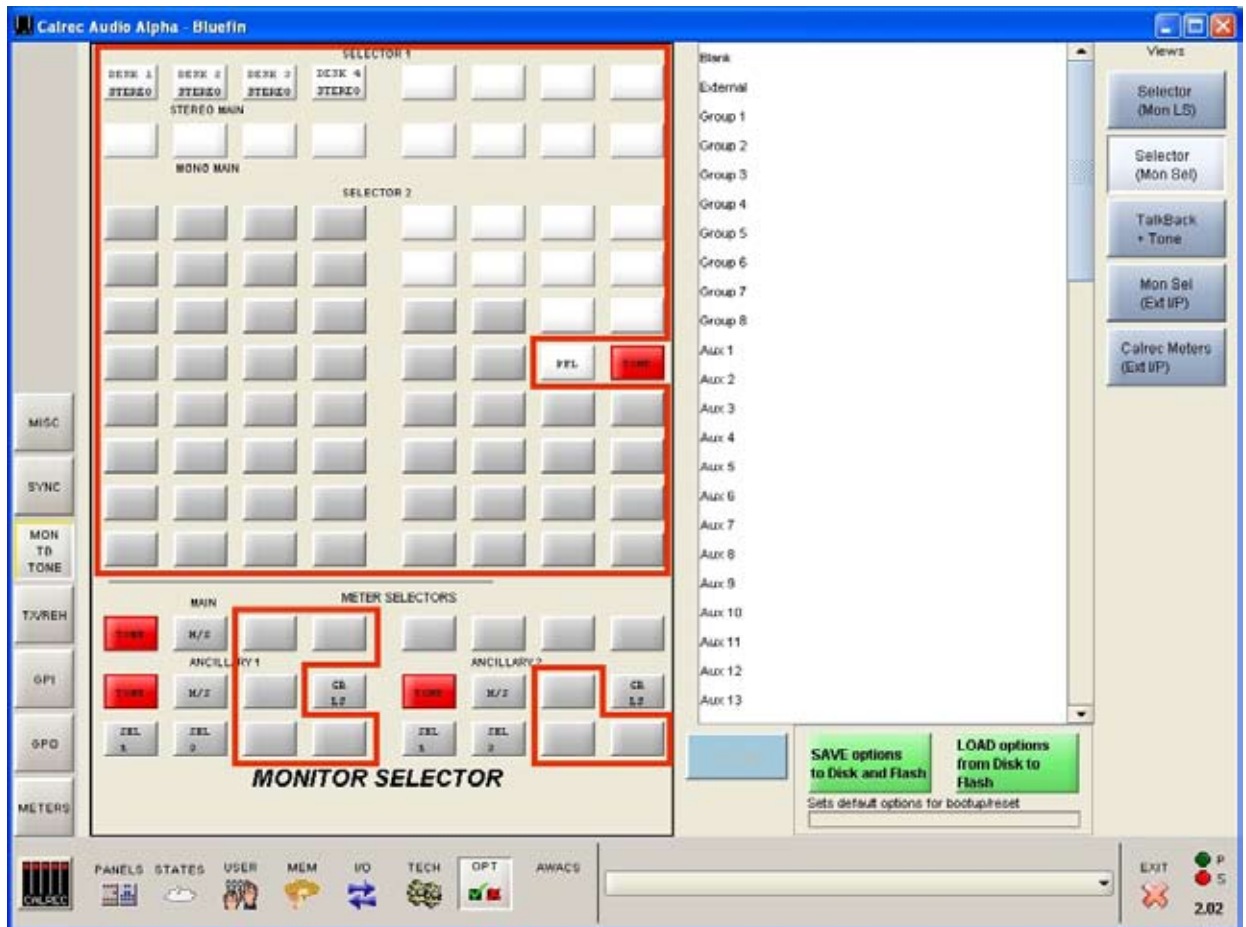
Monitor sources are allocated to the assignable selection buttons as follows:

- Select the button to which you want to assign a source (screen button will flash)

To clear any button of its assignment, simply allocate "Blank" from the list as a source.

If your console uses the optional assignable monitor panels, their control screens will be slightly different. Please refer to the Assignable Monitor Panels section for details of their set up.

# MONITOR SELECTOR SETUP



This screen is used to allocate monitor sources to the user-definable selection buttons on the traditional-style Monitor Selector panel. Buttons can only be assigned when in Technician or Supervisor mode. This allows the system to be set up prior to operation, and protects against accidental changes once the console is in use.



The screen shows a representation of the Monitor Selector panel. The right side of the screen lists all the available monitor sources. Monitor sources are allocated to the assignable selection buttons as follows:

- Select the button to which you want to assign a source (screen button will flash)

- Select the required monitor source from the list
- Select "Allocate"



- For Desk 1-4, Line 1-4 Main 1-4 or external sources, a pop up window allows the user to enter a suitable label for the screen button, and to choose whether the source is mono, stereo or surround.

To clear any button of its assignment, simply allocate "Blank" from the list as a source.

If your console uses the optional assignable monitor panels, their control screens will be slightly different. Please refer to the Assignable Monitor Panels section for details of their set up.



**ALPHA**

# **APPENDIX C – DIFFERENCES BETWEEN PRODUCT VERSIONS**

# CHANGES WITH SOFTWARE VERSIONS

Please note that some version numbers are not generally released for all products, and are therefore not documented here.

## V2.0 included:

480 mono equivalent channels, configured as 162 stereo plus 156 mono channels, with the capability for up to 78 surround channels (constructed from the available resources).

96 pairs of assignable inserts (These are signals available, not ports).

All 8 groups can be 5.1 surround.

EQ/Filters are available on groups. There are an extra 2-band EQ and 2-band Filter dedicated to dynamics on each channel and group.

Every channel and group can produce a direct output simultaneously. All surround channels and groups have surround direct outputs with the option to downmix the output to stereo instead. The mix-minus of a surround direct output is a true mix-minus of the whole surround channel or group.

PFL from surround paths to Main or Small LS and PFL to Mon are surround, but the PFL LS output is still stereo.

256 mono legs of buss/output metering.

Up to 128 phase meters using 2 mono legs each.

Channel input delay increases to 256 mono legs of 2.73 seconds. There are 2.73 seconds of delay available on each group.

The amount of rack space needed is reduced as the DSP rack and fan tray are no longer required.

Power consumption and the amount of heat generated are reduced.

## V2.2 included

Side Chain Listen

Auto-Faders

Dynamics - Soft Knee and Recovery Hold

Shaft Default Press - to allow the shaft press of a rotary control to set the value of the control to a default. This behaviour will be enabled/disabled via the front end.

Patch Dependent Input - The selection of either input 1 or input 2 will only be allowed from the channel control panel if the input being selected has a port attached. The ability to select either input 1 or 2 regardless of port attachment is still available from the Input Output panel.

Delay Work - allowing delay on group inputs, direct outputs, insert send/return for channels and groups and insert return for mains.

Reset faulty DSP after hot swap (Self Healing DSP).

A change to the way I/O port lists work: Local I/O and Hydra I/O can occupy the same list.

- More than 64 Hydra ports in one port list
- Sets of ports (for surround perhaps) are kept in sequence when port lists are sorted alphabetically.
- Description field for each port, viewable on front end.
- Port lists can be saved as user files.
- Mic open buss allocation moved to Options screens (for local and Hydra ports).

Inputs Usage screen to show all input connections.

Enable Autofader mode - The user can enable / disable the auto faders when they are attached and are being controlled by the Optos, without having to unpatch either the auto fader or the opto. The

spare button on the Input/Output panel, next to the Insert In/Out button is used to toggle between the new 'Enable Auto Fader' mode and the current Insert In/Out mode. When in this new mode the 'Insert In/Out' button will enable or disable the currently attached auto fader.

Clear multiple channels - The ability to clear many channels at the same time. This is implemented on the User-Chan screen

Layer View Options - The ability to control the way the ALL A and ALL B buttons work. Control modes are selected on the Options - Misc screen. A short press on an 'All A/B' button can be set to cause the faders to display and control the chosen layer, and the button will flash. When the button is pressed again the faders shall return to their original layer, and the button will stop flashing. If an All A/B' button is pressed and held down, the faders will change to the chosen layer, and remain there.

Panels - Input/Output screen. A screen representing the Input/Output panel controls.

Panels - Route screen now includes track send controls. Interrogation will not be permitted from the screen.

Cue Director can now associate Hydra input ports with external router inputs and Hydra output ports with external router outputs. It is still not possible to route Hydra inputs to Hydra outputs.

Links to Operator Manual pdf in Calrec group from Windows Start menu.

## V2.4 includes:

Clear all memories is now available in 'technician mode' only.

GPIO Test Function

PFL overpress to change assigned fader.



Release overpress to revert to previously assigned fader. This is enabled on the Options - Misc screen.

Number of auto-faders increased to 192

Shorter timer for TB buttons

Improvements to how stereo channels can be used as mono channels. To prevent the occurrence of mono ports following each other when assigned to two stereo channels when Left to Both or Right to Both are used.

Change to filters such that the endstop creates a flat response. There will be an additional setting past the end-stop which turns the filters off rather than leaving them at -3dB at 20Hz and 20KHz. This allows HF filter on LFE without filtering LF.

Left to Both and Right to Both switching from the fader strip.

Support for Hydra I/O Unit - AD5600 48 mic/line in and 16 line out.

Support for Hydra I/O Unit - JB5607 32 AES in and 32 AES out.

Remove CUT, PFL and AFL messages.

An option to disable fader touch indication and be able to save settings.

Remove storage of fader touch information in memory.

On the I/O patching screens, when viewing the Desc window, the user can select a port and then "jump to" that port in the input/output patching table, using a new "jump to" button.

Routing matrix screen - Similar to Spill-routes screen, but includes all channels, mains and auxes in addition. Spill Routes screen will be removed.

For Surround CRLS and Meters 1-4 (Main 1 and Anc 1/2 on traditional style monitor panels), TFT Meter width is now dependent upon the source selected. The TFT Meter will automatically change to match the source.

Force Ownership drop on Hydra outputs. This is to change so that the port can be overpatched by another console after the ownership is dropped.

Track Output screen.

Replay button and setup screen. Channels selected by the replay screen will flip to input 2 when the replay button and EXEC is pressed. Memories will store replay selections.

Divergence/Convergence on stereo channels and groups.

EQ on main outputs including HF filter to go down to 50Hz (for use as LFE filter).

Expander/Gate on main outputs.

Spill out Surround Mains - so that the spill panel can be used to control each leg of the surround main.

Spill panel to be used to control downmix levels from surround channels and groups to stereo busses. Spare button on the spill panel will be used to select the mode of the panel. Also controls Main output stereo downmix on surround Mains.

Thicker Peak spot/Phase marker on TFT meters.

Longer time constant on peak spot on TFT meters.

Pre-insert delay on mains.

FrontEnd COM ports. If the entry "SecondaryPCPort" is left blank in cust1/ports.ini then the FrontEnd will only connect to the console through the primary port (PCPort entry). This can be used if running the FrontEnd on a laptop so only one COM port is available.

A change to the screen indicators for primary and secondary control processors. The active processor's indicator will be green. When the secondary processor is not in use, but is in standby, ready to take over should the primary fail, its indicator will be amber.

#### **V2.4B includes:**

Support for Hydra I/O units - VI5672 (rear connectors) and VI5674 (front connectors). These SDI boxes each provide 4 SDI inputs.

#### **V2.6a includes:**

Offline editor

Interfacing to Ross Synergy interface.

Support for a second PC monitor screen to be locked to specific screens.



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